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A CRITICAL EDITION OF LOVE'S HOSPITAL
BY GEORGE WILDE.

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A CRITICAL EDITION OF LOVE'S
HOSPITAL BY GEORGE WILDE

by

Jay Louis Funston

A Dissertation Submitted to the Faculty of the
DEPARTMENT OF ENGLISH
In Partial Fulfillment of the Requirements
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GRADUATE COLLEGE

I hereby recommend that this dissertation prepared under my
direction by Jay Louis Funston
entitled A Critical Edition of Love's Hospital
by George Wilde
be accepted as fulfilling the dissertation requirement of the
degree of Ph.D.

Richard Henry
Dissertation Director

April 30, 1968
Date

After inspection of the dissertation, the following members
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SIGNED: Jay L. Funston

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ABSTRACT

The purpose of this dissertation is to provide an "exact transcript," with annotation, of George Wilde's comedy, Love's Hospital. The play, not previously edited or printed, is preserved in British Museum Additional Manuscript 14047. The annotation emphasizes description, but supplies interpretive and explanatory material wherever a passage demands such explication.

The introduction presents first a brief biography of Wilde (1609-1665), examining his Oxford education as a scholar in civil law, his later life as an Anglican divine, and his political views as a Royalist. Though neither exhaustive nor detailed, the biography uses all available documents relevant to Wilde's literary production. The introduction then discusses his other writings: a Latin play, Eumorphus, also preserved in B.M. Add. MS. 14047, and a sermon preached before Charles I and the House of Commons at Oxford, printed in 1643.

A critical analysis of Love's Hospital is followed by a study of the relationship of that play to traditions of Roman comedy and Renaissance English comedy. Similarities of structure, plot, theme, and language are noted, especially where they may reflect familiarity with the works of Shakespeare and Jonson. The admixture of originality with tradition is also stressed.

A fourth section discusses the comedy's one and only production in the hall of St. John's College, Oxford (August 30, 1636), as that

college's contribution toward the entertainment of King Charles I and his party during a rare visit to Oxford. The introduction concludes with a history and description of the manuscript, including scribal idiosyncrasies, paleography, and the relation of these matters to the editorial apparatus.

The annotated text of the play is followed by two appendices. Folger Shakespeare Library MS. 1487.2 (Lambarde Volume), a fragment containing the first scene of Love's Hospital, is transcribed fully in the first appendix, though substantive variants are also remarked in notes to the British Museum MS. The second appendix is an index of words and phrases explained in glossarial notes. The edition concludes with a list of references and an index of plays cited.

INTRODUCTION

A Biography of George Wilde

From his birth in London on 9 January 1609 until his death in Dublin, 29 December 1665, George Wilde lived a pattern familiar to biographers of seventeenth-century Englishmen. He entered the Merchant Taylor's School in 1619, became a scholar at St. John's College, Oxford, where he matriculated 13 November 1629, and was elected fellow in 1631.¹ There he was awarded the Bachelor of Civil Law degree on 7 February 1635² and eventually the doctorate on 23 November 1647.³

Archbishop William Laud, Chancellor of Oxford University until 1641, seems to have been favorably impressed with Wilde's abilities. In 1636, the same year that Love's Hospital was produced, Wilde "became one of the Chaplains to Dr. Laud . . . who had an especial respect for

¹Merchant Taylor Fellows of St. John's College Oxford, ed. Mark J. Simmonds (London, 1930), p. 21.

²The degree was "incorporated" at Cambridge later that year. Incorporation (Resumptio) effectively admitted a scholar at one participating institution to the faculty of the other. See Strickland Gibson, ed., Statuta Antiqua Universitatis Oxoniensis (Oxford, 1931), pp. cviii, 411, 452.

³Dictionary of National Biography, ed. Leslie Stephen and Sidney Lee (London, 1885-1901).

him, and would have preferr'd him above the Vicaridge of S. Giles's Church in Reading had not the Civil distempers broke forth."⁴

In 1640, Wilde was given the rectory of Biddenden in Kent (Merch. Taylor Fellows, p. 21), and may have resided there until he returned to Oxford as Preacher to King Charles I during the monarch's residence there (1642-1643).

Wilde's connection with Oxford was finally severed on 16 October 1648, when, together with many other St. John's scholars, he was expelled from his fellowship by the Parliamentary Visitors.⁵ That the Visitors correctly gauged Wilde's ardent Royalism is readily shown by his activities between his expulsion and the Restoration. He preached Anglican sermons in London, openly until forbidden by law in 1655, then secretly in rented quarters. His loyalty to the crown was eventually rewarded, for on 22 January 1660, letters patent from Charles II appointed him to the Bishopric of Londonderry in Ireland, and his consecration to that office followed five days later. He was

⁴Anthony Wood, Athenae Oxoniensis, 2nd ed. (London, 1727), II, 367.

⁵Register of the Visitors of the University of Oxford, from A.D. 1647 to A.D. 1658, ed. Montagu Burrows (Westminster, 1881). On 14 July 1648, he was summoned, with many others from all colleges, to appear before the Visitors. The tone of the injunction indicates that all those named had failed to respond to earlier summonses (pp. 161 ff.). Apparently Wilde again either failed to appear, or failed to answer satisfactorily questions of faith and allegiance, for the entry of 16 October 1648, expels Wilde and others "Upon the Order of the Committee of the Lords and Commons" (p. 198).

subsequently elected to the Irish parliament, holding both offices until his heart failed, 29 December 1665.

The caliber of the man and his thought can be assessed, albeit meagerly, from four documents. The first of these is A Sermon Preached Upon Sunday the Third of March in St. Maries Oxford, Before The Great Assembly of the Members, of the Honourable House of Commons There Assembled (Oxford, 1643). In it Wilde espouses certain of the views for which Archbishop Laud was executed. He vehemently preaches unity and union of church and state under the single, divinely constituted authority of the King. Wilde compares Parliamentary opposition to Charles I with Achitophel's seditious activities against David (sig. B3), though not in so much detail as Dryden would use in a similar analogy concerning Charles II more than forty years later.

The framing of the Sermon seems a valid reflection of the mind and emotions of the man. It is an ordered exhortation, based upon Psalm 122:8,9, to refrain from violence against divinely constituted authority.

For my Brethren and Companions sake, I will now
say Peace be within thee.
Yea, Because of the House of the Lord our God,
I will seek thy Good. (Sermon, sig. B1)

Wilde urges peace as preferable to war, but condones fighting for religion's sake: "The smoak of the Canon is good or bad, as the cause is so; and that which proves a stench, an odious stench in the nostrils of the Almighty, when it is fired to blow up a State,

when it is fairly exercised to defend Religion, then it smells like the precious Oyntment upon Aarons Head" (sig. Bl^v).

Throughout the sermon, Wilde never for a moment doubts the justice, the morality, the ultimate rectitude of the cause he espouses. Oxford and Laud taught him confidence in his principles, and as nearly as can be ascertained, never did he allow pressure or adversity to sway him from his chosen attitudes. The Sermon preaches religion and liberty as "two motives" that warrant extremes of behavior (sig. B2), and Wilde's activities during the parliamentary strife show that despite obstacles he lived according to this principle.

Sir John Evelyn's Diary⁶ is the second document that affords some knowledge of Wilde's mind, character, and activities during the Puritan attempts to erase Anglicanism. Evelyn's first mention, 15 April 1655, places Wilde among the last Anglican preachers: "I went to London with my family, to celebrate the feast of Easter. Dr. Wild preached at St. Gregory's; the ruling powers conniving at the use of the Liturgy, &c., in this church alone" (Diary, p. 211). Evelyn's entry for 25 December 1655, distinguishes Wilde's sermon of that date as the last overtly Anglican preaching permitted under the Puritan regime, but adds a summary and an evaluation of the address:

⁶Diary and Correspondence of John Evelyn, F.R.S., ed. William Bray (London, n.d.).

I went to London, where Dr. Wild preached the funeral sermon of Preaching, this being the last day; after which, Cromwell's proclamation was to take place, that none of the Church of England should dare either to preach, or administer Sacraments, teach schools, &c., on pain of imprisonment, or exile. So this was the mournfullest day that in my life I had seen, or the Church of England herself, since the Reformation; to the great rejoicing of both Papist and Presbyter. So pathetic was his discourse, that it drew many tears from the auditory. (Diary, p. 214)

In a note, Evelyn cites the text, II Corinthians xiii:9, inferring from the passage that the sermon proposed to reassure the disturbed Anglicans of better times ahead. According to Evelyn, Wilde urged "That, however persecution dealt with the Ministers of God's Word, they were still to pray for the flock, and wish their perfection, as it was the flock to pray for and assist their pastors, by the example of St. Paul."

The summary indicates the course of Wilde's career until the Restoration. He held covert services in a private residence in Fleet Street. At one service, on Christmas, 1656, Evelyn received Communion (Diary, p. 219), and at another, 3 October 1658, "Dr Wild preached in a private place on Isaiah i. 4, showing the parallel betwixt the sins of Israel and those of England" (Diary, p. 228). On a third occasion, 9 December 1659, Evelyn encountered Wilde at a dinner in the company of "other devout and learned divines, firm confessors, and excellent persons" (Diary, p. 231).

In the third revelatory document, the glimpse of Wilde's uncomfortable life after the prohibition of Anglican preaching is

enlarged by Robert Mossom, Bishop of Londonderry after Wilde. As Wilde's successor, Mossom delivered A Narrative Panegyrical of the Life, Sickness, and Death, of George, By Divine Providence, Lord Bishop of Derry in Ireland: As it was delivered at his Funerals in the Cathedral Church of the Holy Trinity (Commonly called Christ Church) in Dublin, on Friday the 12th of January, Anno Domini 1665/6.

Mossom waives "what might be said of [Wilde's] ingenuous Education; his Academical Degrees; and those esteems in Oxford, which brought him to Lambeth . . . ," and praises the character of the man whom he met "not long after the Death of Charles the First, King and Martyr" (pp. 4-5). The years of hiding and persecution are summarized:

For some years he hovered like Noahs Dove, over the Waters of Confusion; sometimes Preaching in the Countrey, and sometimes in the City: sometimes in private, and sometimes in publick, as he found opportunity offered to promote Piety, and perswade Loyalty: At length Divine Providence receives the Dove into the Ark: an House is provided near Fleetstreet in London, and in the House . . . an upper room is prepared, after the manner of Primitive Devotion; which upper Room becomes an Oratory, fitted for the Preaching of the Word, and Administring the Sacraments, with a constant use of the Publick Liturgy of the Church. (p. 6)

Mossom believes that Wilde's credit with Charles II was sufficient to obtain from the monarch a post in England more desirable than the Irish bishopric, but that "that which would have been the Argument of anothers refusal, was the very reason of his choice, even the difficulty of the service; as zealously intending what might promote not so much his Dignity, as Gods glory" (p. 9). Thus for his

successor, Wilde becomes an embattled missionary seeking always the harder course for the greater glory of God and Church.

Sincerity, competence, piety, and an uncompromising perseverance in the causes he believed just are the qualities that impressed Wilde's associates. As he fought for his beliefs at the expense of his tranquillity, so he ignored material comfort in favor of charity. Mossom estimates his alms at "500£ per annum," and notes that "In the Will which he made, there are indeed many Legacies, but none to gratifie the rich, most to relieve the necessitous" (p. 14). That will, reproduced in part by Sir James Ware,⁷ amply attests to Wilde's piety, humility, and humor. After bequeathing his soul to God, Wilde requests a "decent" burial, and proceeds with the disposition not alone of his possessions, but also of his uncompleted tasks: "I bequeath to my successor the finishing of the Chappel of Faughan. . . . I leave also to my Executor Mr. John Havard, Godliness, which is the greatest Gain, and Honesty, which is the best Policy."

The monetary bequests of the will are few, the largest being £100 to the library of St. John's College, either for the purchase of books or the erection of a tomb for the founder. The others total about £80 in all, and are to be distributed among the widows and the poor of the parishes of Bidden, Lambeth, Derry, and Faughan. His

⁷Sir James Ware, Works . . . Concerning Ireland . . ., ed. and trans. Walter Harris (Dublin, 1744), I, 117-118.

other possessions consist of books (fifty-six folio volumes) and plate, which are to be left to St. John's and the Chapel at Faughan respectively.

The will is dated 1 November 1665, and Wilde died in Dublin on 29 December of that year while attending a session of Parliament of which, Mossom notes, "himself was a Peer" (p. 11). The rewards of Wilde's last years perhaps affirm the validity of his precepts concerning steadfast adherence to principle.

The Plays of George Wilde

The few extant works that can be ascribed to Wilde are quite varied in form. Anthony Wood lists Wilde's literary achievements as:

The Hospital of Lovers, or Loves Hospital, a Comedy--Acted in S. John's Coll. public refectory before the K. and Qu. 30 Aug. 1636. but 'twas not, as I conceive, printed.

Hermophus, [Eumorphus] a Com.--written in Lat. and several times acted, but not printed.

Sermon preached upon the 3d of March, in St. Mary's Ch. in Oxon, before the House of Commons, . . . and other things as 'tis said, but such I have not yet seen. (Athenae Oxoniensis, I, 367)

To these may be added only an eight-line poem honoring Thomas Randolph as deserving to inherit the laureateship of Ben Jonson (" . . . and, spite of fate,/ thy poems shall be poet-laureate"). This appears among the dedicatory verses to the posthumously published Poems with the Mvses Lookinge-Glasse. And Amyntas. By Thomas Randolph . . . (Oxford, 1638). The Poem, signed "G.W., Joan.," is reprinted in the edition of W.C. Hazlitt, Poetical and Dramatic Works of Thomas Randolph (London, 1875), II, 507. J.J. Parry, in his edition of Randolph's Poems and "Amyntas" (New Haven, 1917), has also tentatively identified "G.W." as George Wilde.

The Wing Catalogue lists under Wilde's name a Sermon preached in St. Maries Oxford dated 1642. Librarians at Dulwich and Magdalen Colleges, Oxford, where the work is supposed to be located, assure me that the listing is an error. W.S. Wright of the Dulwich College Library has traced the "ghost" to a misprint in the catalogue of 1880.

The only complete extant copies of Wilde's two plays are in British Museum Additional Manuscript 14047, a volume 18.5 cm. long by 14.5 cm. wide containing 159 numbered folios. Fols. 6-39 comprise the text of Love's Hospital, and fols. 60-96^v that of Eumorphus. A third play, The Converted Robber, occupies fols. 44^v-59^v. Preceding and following the three plays are a variety of verses, most written after the Restoration.⁸

The name of George Wilde appears on the title pages of Love's Hospital and Eumorphus (Wood's "Hermophus"). Though neither Wood nor the MS connects Wilde with The Converted Robber, some early bibliographers have attributed that play to him upon no better evidence than its appearance in the manuscript with his plays. W.W. Greg, however, has argued⁹ that The Converted Robber is identical with Stonehenge, attributed by Wood to John Speed. G.E. Bentley (V, 1182) accepts Greg's attribution on the basis of internal evidence. Since there is no evidence, either internal or external, for assuming Wilde's authorship, and since the scribe of B.M. MS. Add. 14047 credited Wilde with the same plays mentioned in Wood's account, it seems unlikely that The Converted Robber is his work.

⁸See G.E. Bentley, The Jacobean and Caroline Stage (Oxford, 1956), V, 1182-83, for some description of this material, as well as for a detailed discussion, only summarized here, of the authorship of The Converted Robber.

⁹In Pastoral Poetry and Pastoral Drama (London, 1906), pp. 382-3 and n.l.

Structurally the two plays certainly attributable to Wilde are very similar, though the Latin play adopts a considerably bawdier tone than the English. Eumorphus presents its titular hero as Cupido Adultus, irresistible to women but disdainful of their overtures. The structural similarity to Love's Hospital lies in the sequential attempts of a number of members of one sex to gain the affections of a single, highly desirable representative of the other. Eumorphus is sought by Maleola, Antiphila, and Pasithea--the last in disguise. Facetia, heroine of Love's Hospital, also has a multiplicity of suitors, whose activities will be described later in more detail.

Both plots introduce disguised characters who take advantage of the ignorance of others to pursue their own ends. The difference lies in those ends: in Eumorphus, Panergus assumes the identity of Eumorphus out of simple lust; in Love's Hospital, Olympa adopts a disguise in order to reclaim her betrothed in honorable marriage. The Latin play, in the fashion of the commedia erudita, further departs from the tone of the English in its frequent introduction of distinctly homosexual implications: Eumorphus, disguised as his own sister, proves as irresistible to men as he formerly did to women; Anoetus makes overtures to the disguised Panergus; and Panergus, as the result of a misdirected love potion, passionately adores Paracelsius. Above all, the only concrete motivation for Eumorphus' misogyny is the strong implication (III, iv) of a homosexual relationship with Pamphilus.

Further parallels and the considerable differences may be noted in summaries of the two plots. The first act of Eumorphus introduces the main characters and gives some account of their humors: in scene i, Maleola, a vetula enamored of the hero; in scene ii, Antiphila, a young wife lusting after Eumorphus (all of the suitors in Love's Hospital are legally free to marry). In scene iii, Pasithea (disguised as Charissa) declares her passion, but is duped into a promise never to approach Eumorphus again. The first act ends with a fourth scene in which Zelotipus, husband of Antiphila, shows his annoyance with both his wife and Eumorphus.

The second act complicates the action begun in the first, and introduces other problems. Charissa pursues Eumorphus with notes, but she in turn is sought by Polymachaeroplacides, a ridiculous and cowardly braggart named after his ancestor in Plautus' Pseudolus. Eumorphus then disguises himself as a girl, pretending to be his own sister, Lucina, and Panergus disguises himself as Eumorphus, whereupon he attempts to seduce Maleola. For his pains he receives only a beating, but when the disguised Eumorphus enters, he immediately gains the love of all the men present, including Zelotipus, who has watched the beating of the disguised Panergus with considerable delight.

The third act brings forth still more complications in the form of misdirected love potions. Charissa has Paracelsius, described in the Dramatis Personae as an Empiricus, devise a love potion that will capture Eumorphus for her. He gives it to the proper person, but does

so because he himself has fallen in love with the supposed Lucina. Paracelsius realizes that the potion will direct Lucina's affections to Charissa, so he sends Panergus with another philter, supposed to cause Lucina to love Paracelsius. The second potion, however, is consumed by the messenger, with the obvious consequence. Then Eumorphus cuts his face and pours acid upon it to destroy his beauty, and finally, thinking it poison, drinks the first love potion and develops a passion for Charissa.

The fourth act demonstrates the consequences wrought by the errors of the third. The now unattractive Eumorphus loves Charissa, but she flees his ugliness. Panergus loves Paracelsius, Paracelsius "Lucina." Paracelsius promises to restore Eumorphus to his proper appearance if Eumorphus will permit his "sister" to marry the Empiricus.

The last act brings about the resolution of all these complications. Glycerium, servant to Maleola, is disguised as Lucina and taken off by Paracelsius to be married. Eumorphus, restored to beauty by Paracelsius' art, declares his love to Charissa, but is discovered at that moment by his friend Pamphilus, who turns out to have been long enamored of Pasithea, the pretended Charissa. Pamphilus challenges Eumorphus to a duel over the girl whom both now love. The duel, however, is forestalled by the return of Paracelsius and his new wife, and by the entrance of Panergus who has had to marry Maleola as a penalty for his earlier impersonation of Eumorphus. The tale of misdirected love potions is revealed to the now disillusioned

Eumorphus, who gives up Pasithea to Pamphilus and decides to return to his celibate misogyny.¹⁰

The summary of the plot shows the play to be in the vein of the classical intrigue comedy common in Renaissance drama, both academic and professional; however, Wilde's examination of the misfortunes attending Eumorphus' universal attractiveness takes a serious view, unusual in Plautine imitations, of the superficiality of love. The play, moreover, substitutes a valid though rather caustic psychological insight for the explicit moralizing of Love's Hospital.

Effectively, Eumorphus exhibits the psychology of humors in his arbitrary misogyny, unexplained except for a hint that he prefers Pamphilus to women. Misogyny, of course, is antithetical to the obsession of every classical adolescent hero. In Plautus and Terence, the young men, without exception, languish over the attentions of a particular girl, or desire girls in general, and there is no doubt that the audience is expected to approve the hero's pursuit of the girl. Eumorphus' ultimate reaffirmation of his original misogyny, moreover, is made to appear a reasonable alternative to the superficial, highly emotional protests uttered by the other characters. The marriages of the Empiricus to Glycerium and of Panergus to Maleola produce little satisfaction for any of the parties involved. That of Pamphilus and Pasithea is as automatic and conventional as the Duke's

¹⁰See also Louise B. Morgan, "The Latin University Drama," Shakespeare Jahrbuch, XLVII (1911), 85-6. Miss Morgan's 1½ page, scene-by-scene synopsis does not treat the main plot thread in as much detail as is given here, but lists the many minor farcical episodes.

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projected marriage to Isabella at the end of Measure for Measure, and as mechanically convenient as the reunion of Olympe and Lysander in Love's Hospital. All the characters but Eumorphus accept conventional pursuit and matrimony without considered examination or sincere affection: Pamphilus and Pasithea resume a long-dead love upon seeing each other; Paracelsus, apparently is as content with one pretty girl as another; Maleola and Panergus are happy to be married to anyone at all.

In a sense, Eumorphus must be considered anti-comic in its celebration of celibacy. The goal of romantic comedy, whether the vehicle be bawdy or sentimental, is the eventual marriage or bedding of the young couple. Eumorphus uses all the devices of intrigue and disguise, but ends with two mismatings and only one satisfactory marriage, the last contrived by the introduction of a substitute hero who has little to do in the play until his lost love is discovered.

The unusual treatment of love in the Latin play may be somewhat clarified by reference to Love's Hospital. It will be necessary, however, to summarize that play rather fully before drawing conclusions.

Love's Hospital develops at the outset in straightforward, linear fashion. The first scene of Act I introduces the basic complication: Lepidus will not let his daughter be sought by the eligible--and to her acceptable--suitor, Comastes, but instead offers

her a variety of physically defective prospects from which to choose a husband. All of this is explained simply as the humor of the "merry old lord." Scenes ii-vi introduce the defectives in turn: Piscinus, the mute; Aegidius, the lame usurer; Caecilius, the blind senex; and Surdato, the deaf Spanish capitano.

However, complications in the simple plot line begin to manifest themselves early: Aegidius is the father of Lysander, Lepidus' parasite and confidant--but Lysander is also "husband" to the sister of Comastes (presumed dead but serving Facetia in the guise of Nigella the Moor). Caecilius, as the father of Comastes and the presumed Nigella, introduces a second competition between father and son for the hand of the same girl--the "comic Oedipus situation," as Northrop Frye has termed it in the Anatomy of Criticism ([Princeton, 1957], p. 180). The complex relationships are handled adroitly, never becoming confused or hard for an audience to follow.

Act II begins with a partial clarification of the Lysander-Olympa (Nigella) relationship. Then in successive scenes Aegidius and Piscinus are interviewed and encouraged in their suits by Lepidus. Next Surdato and his servant are introduced in a broadly farcical scene showing Surdato's pompous bravado and Macilento's sardonic catering to his master. In the last three scenes of the act, however, the pattern established in Act I is repeated, as Lysander interviews first Surdato, then Piscinus with his interpreter, and finally

Aegidius. Lysander is revealed in Act II as a selfish egoist who will compound the confusion wrought by Lepidus in order to satisfy both his greed and his delight in the discomfiture of others. He becomes here rather a Vice-like character, motivated only by a vaguely malicious instinct to perform as a classical parasite, furthering his master's schemes while feathering his own nest.

In Act III Comastes returns to his beloved Facetia disguised as a rustic clown. He courts her under the pretense of urging his blind father's suit, an exigency of plot that furnishes a minimal interruption in the parade of unwelcome suitors. The hero must return to the stage for some reason, and the disguise combines a manageable excuse with extra comic irony for the audience. Comastes' dialect--the stage rusticism of the sixteenth and seventeenth centuries--provides a useful and not incongruous element of farce. As in I,1, Lepidus intrudes, and Facetia must change from invitation to dismissal. Thus while she deceives her father, who has forbidden the presence of Comastes, she also confuses her suitor, who is rather stupidly unable to comprehend the reason for her sudden reversal of position. In scenes iii-v the conspirators--Lepidus, Facetia, and Lysander--gather to reveal more sharply the cross-purposes that serve both to unite and oppose them to one another. The act concludes with a new complication: Lysander and Lepidus will marry blind Caecilius to Nigella. However, Facetia enlists the aid of the unwitting Surdate to frustrate the potential incest.

Act IV is devoted mainly to a rather farcical complication and unravelling of the projected marriage. The episode marks the gravest danger in its implications of incest and miscegenation. It is the kind of additional problem that commonly crops up in the fourth act of a comedy, but differs from the norm in being an addition to the main plot rather than a development of the sub-plot. Related thematically to the overall discussion of mismatings, it is still but loosely integrated with the resolution involving the proper pairing of young lovers; it contributes directly neither to the dissolution nor the establishment of socially desirable relationships, though it comments on those matters.

The fourth act ends, as do the first three, with a new complication which the following act must unravel. Here it is the hitherto unanticipated marriage proposal of Lysander to Facetia. Development of the new problem, however, is delayed--for the final act begins with Facetia's effecting a reconciliation between Caecilius and Comastes to the extent of cancelling the son's disinheritance, though the marriage competition is by no means ended. With Lepidus' consent, Lysander becomes the leading suitor, except in the mind of Facetia.

The ensuing scenes (V, ii-iv) assemble the characters on stage for the denouement, which is the task assigned by Facetia (V, v, 1697 ff.). The man who can enter the crypt of San Domenico ("saint Domingoes"), view the perfect wax images of Fernandus and Alphonsus that are kept there, listen to the story--presumably told by the

resident Dominican friars--relating to the images, and return to tell that story to Facetia, shall have her hand. Here, finally, the humorous defects of the suitors are integrated with the plot. The peculiar handicap of each prevents him from fulfilling the requirement. Surdato is eliminated because he does not hear the conditions; the trip is too much for lame Aegidius; Caecilius cannot see the images, and Piscinus cannot speak to describe them.

The episode hints in several respects of folk origins: the task assigned the lovers, the trip to a species of underworld, the peculiar defects of the suitors (who speak, see, and hear evil quite willingly). The addition of lameness to the folk motif shows, perhaps, an interfusion of that pattern with the Biblical lame, halt, and blind. Search of Italian and Spanish folk and literary motifs, however, yields nothing that resembles this complex situation in any of the particulars. It would seem, then, that Wilde has demonstrated the wit of his heroine by ingeniously devising a single task to exclude all four unwelcome suitors on the basis of their several handicaps. The mechanical denouement may be forgiven in view of the appropriateness with which the several problems and solutions are matched.

The lovers' confessions of inadequacy are followed by an antimasque under the auspices of Hymen in which the shortcomings of the suitors are allegorically represented by a dance of beasts--a hare, a wolf, an ass, and a lion. The beasts are joined by four other masquers representing "y^o Types of Lust," and then by wood nymphs, "4 little boyes in yellow coloured Suits."

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Still another scene is necessary in order to unite successfully Facetia with Comastes and Olympa with Lysander. Olympa's unmasking and Lysander's reformation upon perceiving her fidelity provide the mechanism for the conventional happy ending. Lepidus is satisfied; the suitors confess their own folly; Comastes is welcomed as son by Lepidus; and Caecilius acquiesces in the marriage, overjoyed at regaining his lost daughter whom, for some unrevealed reason, everyone had believed dead. The finale is marked by the reentry of Hymen and the maskers, this time in a dance celebrating the double nuptials to come.

The Latin and English plays are similar in plot, atmosphere, character, and intrigue, yet there are marked differences in tone which proclaim the versatility of their author. Eumorphus, despite its slapstick and punning, belongs to the bitter, almost to the "dark" variety of comedy; Love's Hospital to the light comedy of reconciliation and "happily ever after." Yet both derive patently from classical antecedents via the Italian Erudite Comedy.

In each play the character types are clear-cut. Eumorphus has the adulescens in its hero and his friend, and the clever servant (Panergus) who is indispensable to the intrigue. The marriageable maiden is, of course, physically present in rather unclassical fashion, but accords well with the unsoiled courtesan who is eventually discovered to be the missing daughter of the next door neighbor. The older men and women are conventionally lustful, and their lust is

unfulfilled as long as it is directed toward an improper object. The difference of Eumorphus lies chiefly in the reversed roles of pursuer and pursued, and in the continued disillusionment of the hero at the end. Jaques of As You Like It may leave the stage still a misanthrope without casting too long a shadow upon the promise for the future held out by the marriage; it is quite another matter, however, for the hero of the play to leave in a similar state.

Matriarchal society takes as its fundamental axiom, "Nature abhors a bachelor." The assumption of traditional comedy is that of Love's Hospital: fruitful pairings of eligible young males and females are universally possible and desirable. The frustration of ineligible lovers merely underscores the basic theme. Eumorphus, written by a bachelor of some twenty-seven years, rather forcefully presents an opposed view that makes the conventional scheme appear arbitrary, oppressive, and in some instances unnecessary. The two plays show Wilde capable of taking different stands on an issue and arguing both with vigor and insight.

Love's Hospital and Literary Tradition

Reading Wilde's plays awakens strong sensations of familiarity, yet analysis of the separate elements yields nothing that is directly attributable to a specific source. The overall impression, rather, is that the playwright has drawn freely upon a considerable acquaintance with both classical and contemporary drama, and ingeniously combined disparate elements into works of originality and merit.

The naming of the characters is only the first indication of Wilde's fusion of the traditional with a certain original genius and careful craftsmanship of his own. The names have a classical ring based more on the Latin than the Italian, for "Macilento" is the only distinctively Italian form in the Dramatis Personae. More important, none of the names seems to be based upon tradition alone; each is chosen rather for its appropriateness to and revelation of the nature of its possessor, more or less after the fashion of Ben Jonson. Only "Lepidus" and "Macilento" are immediately familiar because of their use by Shakespeare (in Antony and Cleopatra) and Jonson (in Every Man out of His Humour) respectively. But Wilde's Lepidus bears no similarity either in action or nature to Shakespeare's weak triumvir. The father of Facetia is, rather, "A merry humorouse old Lord," a lover of wit and merry jesting. Etymologically the name signifies "agreeable" or "charming," though from the point of view of the young couple in whose way he stands, he is neither.

Wilde's Macilento is more like Ben Jonson's Macilente, but again the literal significance of the name, "emaciated," suggests that both dramatists hit upon the same word and method in forming a name, rather than that Wilde drew upon Jonson's characterization. The slight difference (final o for e) between spellings may likewise indicate independence and coincidence rather than influence. Both are proper Italian forms of the word. Jonson's erudite misanthrope is, at any rate, quite unlike Wilde's outwardly obsequious parasite. Their similarity lies in hungry emaciation alone, not in their actions.

Most of the other names in Love's Hospital bear obvious relationships to salient characteristics of their possessors. "Facetia" clearly connotes merriment and jesting, borne out by her quick-wittedness and willingness to perpetrate a prank during the play. Caecilius' blindness (L. caecus, "blind") and Surdato's deafness (L. surdus, "deaf," though perhaps the ato ending suggests a more direct relationship with the Spanish or Italian derivatives) require no comment. "Comastes" is the precise form of the Greek word meaning "of or connected with the god Bacchus; hence a reveler or merryman." Though Wilde shows no dissolute behavior on the part of Comastes, it is possible that Lepidus' disdain and Caecilius' mistrust of the youth point to a rakish background.

Piscinus' muteness seems characteristic enough of the fish, though I am aware of no tradition, dramatic or otherwise, that stresses the obvious silence of the species. His companion, Columella, the

"little pillar or column," seems to bear his name merely for the pun on the pillar at the back of Piscinus (l. 1598).

The remaining names are somewhat less certainly related in their subsurface significance to the characters. "Aegidius" may derive from the Latin aeger, "sick," but the application of the general term to his specific lameness does not accord with Wilde's practice as described above. "Lysander" is similarly troublesome if the literal meanings of the related Greek words are considered. The Greek luisis, "to set free," combined with andros, "man," is descriptive perhaps in the pejorative sense of one who has freed himself of his family ties by deserting his wife (cp. Lysistrata, "disbander of armies").

"Olympa" also involves ambiguity; the obvious association is with Olympus, the home of the gods, thus making her the "celestial" or "heavenly" one. The effect of such a significance would be to oppose her in her normal state of purity to her assumed identity of Nigella, "the little black one." There is some evidence in the play, and of course a great deal more throughout the literature of Medieval and Renaissance times (Brabantio's attitude toward Othello is the best known case in point), that the playwright could expect his audience to connect blackness of skin with hellish origins. A more remote possibility, is a relationship with the Latin olim, "of a time past." This interpretation accords reasonably well with Olympa's role of long-lost wife and daughter in the play, and again the ambiguity is not too subtle for Wilde.

The weight of the evidence, at any rate, points to Wilde's having used names specifically designed for the characters of Love's Hospital rather than classical or currently popular dramatic appellations.¹¹ The procedure is only the first indication that despite the many traditional devices of plot, the whole play is refreshingly imaginative and meticulously conceived.

Much more striking than his choice of names is Wilde's originality in providing a denouement for the highly complicated love plot. At first glance, there would seem to be a strong folk element in the assignment of a task by a fair maid as the basis for her selection of a proper mate. Yet, extensive study of similar works in both folk and literary tradition yields no really close analogue. The outcome, moreover, is directly antithetical to that of any folktale involving a similar task; conventionally the least likely candidate performs the feat and wins the lady, whereas Wilde awards the victory to the leading contender without even bothering to have him attempt the task.

The source of the idea--the viewing of the coffins of the Neapolitan rulers--is much simpler: in the sacristy of San Domenico there actually lie the coffins of forty-five eminent Neapolitans, including those of Ferdinand I, Ferdinand II, and Alphonso I, with other Aragonese kings of Naples. Whether Wilde knew of their existence at

¹¹Polymachaeroplacides, the name of the braggart in Eumorphus, is borrowed from Plautus' Pseudolus, but the classical Polymachaeroplacides (note the alteration of one letter) does not appear on stage, nor is he listed in the dramatis personae.

first hand or from hearsay is difficult to ascertain now. The coffins are located in the sacristy, a high-ceilinged room at ground level to the right (south) of the main altar. They are in a raised balcony that surrounds the upper portion of the room, and thus hardly underground as the episode in the play implies. Nor is there any evidence that wax images of any kind were ever contained in the same room, though portraits of the deceased are visible above the coffins.

Wilde's geography of Naples, again so far as can be ascertained now, is similarly erroneous. San Domenico Maggiore is nowhere in the vicinity of Via San Vincenzo (St. Vincent's Lane?), though interestingly there is another Dominican church, Santa Maria della Sanità (built 1602-1613), near that street, and that church rises above the catacombs of Saint Gaudioso.

Wilde's detailed knowledge of Naples, combined with inaccuracies and inconsistencies, suggests several possibilities: (1) his knowledge was gained from unreliable sources; (2) his recollection of a visit to Naples is faulty; (3) he freely combined elements of fact and fancy to create a situation which is historically and geographically plausible in outline, though faulty in detail. Whether based on hearsay, memory, or guidebooks, however, the episode leaves no doubt that Wilde approached his play with a mind prepared to use information acquired from non-literary sources.

The familiar ingredients of the play are even more difficult to segregate and discuss than the novelties, for Wilde seems acquainted

with the Classical, Renaissance Italian, and Renaissance English drama.

The plot of Love's Hospital is readily analyzed into discrete elements, all possessed of traditional qualities. The main love affair is the New Comedy type of obstructed marriage, similar to the Aulularia in the social relationships of girl, boy, father, and suitor. The rustic disguise of the suitor was probably old when Menander used it in The Bad Tempered Man (Dyskolos), and the youth's wooing for his father is paralleled in Marston's Parasitaster, or the Fawn (printed 1606). None of these, however, bears more than the most superficial resemblance to Wilde's plot, and the Dyskolos, of course, was not available to him.

The love affair between Olympa and Lysander with the disguised girl pursuing her beloved is equally familiar. The Moorish disguise, as old as Terence's Eunuch, suggests a long ancestry of lovelorn maidens and calumniated brides. Yet perusal of related themes in the motif indexes of Stith-Thompson, Rotunda, and Espinosa discovers no really close analogues in the usual storehouses of Renaissance plots--the novella of Bandello, Boccaccio, Sercambi, Straparola, et al. Examination of the English collections of Painter and Pettie proves equally fruitless.

Neither does Renaissance drama, either Italian or English, reveal any direct connection with the specific events of Love's

Hospital. V.O. Freeburg has examined English disguise plots in considerable detail.¹² Yet pursuing all the female Moorish disguises listed to the plays in which they are used, reveals only that Wilde is almost unique in placing the mantle of a dark skin upon a virtuous maiden. Brome's English Moor of 1637 may even have been suggested by Wilde's play, unless Wilde read Brome's manuscript.

Deception in Classical drama is analyzed play-by-play in George E. Duckworth's The Nature of Roman Comedy,¹³ and John V. Curry has done a broad analysis of Deception in Elizabethan Comedy.¹⁴ Yet again, tracing the similarities noted in these fairly comprehensive works leads only to the conclusion that Wilde's treatment is directly attributable to none of the apparent analogues.

The analyses of Joseph S. Kennard¹⁵ and Marvin T. Herrick¹⁶ are equally frustrating in that none of the works, some of which sound rather like Wilde's in summary, can, after close inspection, be considered complete analogues, much less sources.

¹²Disguise Plots in Elizabethan Drama. A Study in Stage Tradition (New York, 1915).

¹³(Princeton, 1952), pp. 151-176.

¹⁴(Chicago, 1955).

¹⁵The Italian Theatre (New York, 1964).

¹⁶Italian Comedy in the Renaissance (Urbana, 1960); and Comic Theory in the Sixteenth Century (Urbana, 1950).

Investigating the literary ancestry of Love's Hospital through analysis of character types again produces only negative results.

Daniel C. Boughner's comprehensive The Braggart in Renaissance Comedy (Minneapolis, 1954) only confirms Surdato's uniqueness, and A.B.

Stonex's study of the usurer¹⁷ does the same for Aegidius and Caecilius. Even Macilento's hunger is more typical of the parasite than of the servant, though precedents for hungry servants abound in the classical plays.¹⁸

Like those cited above, other studies of plot, character types, genre, and theme, offer hints of broad similarity in many areas; yet no specifics that might give an insight into Wilde's immediate dramatic experience ever emerge. The conclusion must be that he was so broadly acquainted with drama as to assimilate many influences without directly adopting any.

Some of the resemblances, however, warrant more discussion. In overall structure, Love's Hospital is closest to Volpone, if the succession of ineligible suitors for the hand of Facetia can be compared with the succession of legacy-hunters. Both plays develop

¹⁷"The Usurer in Elizabethan Drama," PMLA, XXXI (1916), 190-210.

¹⁸Duckworth, pp. 249-253, 266, 273, 358. His discussion of female roles (pp. 253-261) is also useful.

by means of a number of early scenes in which the characters are introduced serially, with the common objective of the legacy or marriage hunt providing dramatic unity and plausibility. In both plays the introductory sequence is followed by detailed revelation of the machinery for gulling the seekers. Both Jonson and Wilde then complicate the relationships among all groups: the hunters, their prey, and the comparative innocents caught between the opposed forces. Finally there is a fifth-act device, brought in without much preparation, that ultimately sets matters aright.

The relatively bitter Jonsonian focus on rogues gulling knaves, however, is not the moral emphasis that the twenty-six year old, idealistic scholar gives his play. By making the central characters, Facetia and Comastes, a pair of true lovers guilty of neither avarice nor malice, Wilde places his work in the romantic, even the sentimental tradition, rather than in the harsher satiric vein. In Volpone, only the relatively minor characters Bonario and Celia are comparable in virtue to Wilde's hero and heroine, whereas not even the usurers or the parasite in Love's Hospital appears really vicious.

There are other similarities between the two plays, but analysis shows the elements to be widespread, and the differences more

striking than the resemblances. Lysander's gloating over Piscinus' gold (III, iii, 977 ff.), for example, might be likened to Volpone's opening apostrophe to his wealth; yet there is no sign that Volpone is interested in anything other than possession, while Lysander emphasizes the spending. Volpone is representative of the miser, a common type from Plautus' Aulularia to Marlowe's Jew of Malta and Shakespeare's Merchant of Venice, while Lysander is more the classical spendthrift, here gulling the suitors rather than his father of the money requisite to his activities. He is, in any case, a parallel to Mosca, the witty parasite, not to Volpone, the greedy aristocrat. Miserliness is rather an attribute of the fundamentally good-natured Lepidus. Thus, though the roles of Lepidus and Lysander are structurally similar to those of Volpone and Mosca, their natures are quite unlike.

The same kind of relationship exists between Celia and Facetia. Structurally each represents the objective of both the noble and the ignoble characters; each is unwillingly drawn into a plot involving the use of her charms to gull unwary and unworthy suitors. But where Celia is, like Machiavelli's Lucrezia in The Mandragola, a virtuous wife unwillingly used by her despicable husband for an immoral end, Facetia enters gaily into the deception of the suitors, though never forgetting her love for Comastes. Her virtue is never in danger, and she delights equally in jesting with both the deceived and the deceivers. Thereby she becomes more like Shakespeare's romantic heroines--Rosalind, Beatrice, Viola--than the seriously troubled heroines of Volpone or Shakespeare's "problem" comedies.

Even the suitors of Love's Hospital are unlike the legacy-hunters of Volpone. Only Caecilius and Aegidius are motivated by greed, and Piscinus at least seems quite noble in his aims and acts; moreover, all are uniformly forgiving and forgiven at the end.

It is clear, then, that while Wilde may be quite familiar with Jonson's work, he borrows only the larger elements of method, never the details of action, and in Love's Hospital, never the bleakness of irony. The process provides insight into the remainder of Wilde's use of traditional elements.

Two love plots, both widely used in Renaissance drama, are successfully blended into the single action of Love's Hospital. The Olympia-Lysander story is that of the deserted wife or fiancée who ultimately recaptures the heart of her beloved by evidence of her fidelity. The basic story is as old as literature, but the theme was much played upon in both Italian and English Renaissance drama. In Plays like Gl' Ingannati, Self-Interest, and Laelia the situation leads ultimately to transvestite disguise and a bed-trick. The bed-trick without the transvestite is used by Shakespeare in All's Well That Ends Well and Measure for Measure though modified by a legitimized connection between the participants. Earlier, Shakespeare had come even closer to the situation in Two Gentlemen of Verona, where Julia disguises herself as a page in order to follow Proteus, who, like Lysander, eventually seeks to marry the betrothed of his friend rather than the girl to whom he is obligated. The sudden reformation of both

errant young men at the revelation of the girl's fidelity is another sentimental device common to the English plays mentioned.

While disguise, especially transvestite disguise, is a common ingredient of this plot situation, the Moorish disguise is considerably rarer. Richard Brome's The English Moor, produced in 1637, though perhaps written at about the same time as Love's Hospital, uses a girl disguised as a Moor in a fashion rather like Wilde's. Both disguises, in part at least, act to produce a crisis in which a faithful girl's heart is shown to be as white as her skin is black. In both instances, what Eldred Jones has shown to be the standard Renaissance view, the Negro as a figure of hell, is implicit throughout.¹⁹

The two plays are also alike in introducing a usurer as the father of an eligible girl, but unlike in almost all other respects, for Brome's play involves a family feud over two missing fathers with a consequent revenge and reconciliation motif entirely lacking in Wilde's. Thus the usurer-father, like the varieties of disguise, proves to be nothing more than the stock-in-trade of the dramatist. It is a rare playwright in the Renaissance who, at least once during his career, does not show such a gentleman outwitted by his enamored son or daughter,²⁰ and an even rarer author who does not use some kind of disguise as the method of trickery.

¹⁹"Physical Representation of African Characters on the English Stage During the Sixteenth and Seventeenth Centuries," Theatre Notebook XVII (1962), 17-21. Compare also the bed-trick involving a real Moorish servant girl in Fletcher's Monsieur Thomas (c. 1615).

²⁰Compare, for instance, Shakespeare's The Merchant of Venice, Jonson's The Magnetick Lady, and William Cartwright's The Ordinary.

The main love plot, involving Facetia and Comastes, sets forth the stock comic situation of the boy and the girl kept apart by a series of obstacles which they must overcome. The first obstacle is the father of the girl, who objects to the union arbitrarily rather than for visible cause. He in turn, out of a humor for derision of others, presents the next obstacle in the form of the four completely ineligible suitors. Finally, he is moved by Lysander to introduce that young man as a last obstruction to the desired union. The dilemma thereby produced is resolved only by the last-minute revelation of Olympa's real identity, knitting the two stories into a single plot.

The rest of the plot ingredients also show Wilde's readiness to adapt various stock elements and attitudes to his needs. The plot turns upon Jonsonian humors in Lepidus, Lysander, and probably in the suitors as well, since, as the well-known Prologue to Every Man out of His Humor indicates, there is a relationship between "humor" and obsession in medical terms. It is entirely possible that Wilde thought of his impaired suitors as "humors" characters because of their pre-occupation with their physical defects and the effect of those shortcomings upon their interaction with "normal" society. These "humors" are reconciled by means of an agent--a witty heroine in the Shakespearean romantic tradition--who brings about reformations and reconciliations almost in the sentimental manner.

A conventional antimasque is inserted shortly before the end of the play in a manner but slightly relevant to the action, yet

eloquent in its statement of Wilde's position upon marital compatibility. That is, the beasts of the masque--lion, ass, hare, and wolf-- have no special relationship to the suitors whom they supposedly represent, though they do symbolize generally the bestiality of those who would engage in an inappropriate and hence unnatural union.

Again and again the characters reveal their tacit assumption that outward form epitomizes inner reality. Thus Olympa knows that she will be considered evil while in her Moorish disguise; she, Caecilius, and Comastes are all horrified at a union between white and Negro; and Comastes refuses to kiss Facetia while he is disguised as a rustic, since even knowledge of his identity, he feels sure, will not overcome her revulsion at his appearance. Facetia does, however, suggest that she can accept the fact of a virtuous lover beneath an appearance of uncouthness. Finally, in the masque, the physically impaired suitors are berated by Hymen for their presumption in aspiring to the hand of a physically sound, attractive young woman, and they acknowledge that inadequacy is accompanied by guilt.

The rather simple moral position underlying this acceptance-of-appearances motif is, perhaps, what might be expected of the sincere scholar that Wilde was, and the purposeful cleric he was to become. When such a man turns his talent to adapting the classical and contemporary drama with which his education acquaints him to the requirements of a stringent dichotomy between good and evil, truth and falseness, Love's Hospital emerges. Events must come to a satisfactory conclusion once people recognize the truth about themselves--their own advantages

and handicaps--and about others. In a sense, Wilde has rationalized the classical marriage chase into a theologically orthodox system of acceptance of appearance. The tacit moral basis of his comedy seems a simple equation between physical and spiritual inadequacy, with recognition of one's shortcomings effecting a proper reconciliation.

These unstated premises, on the other hand, lead him to slight antecedent action and motivation in regard to Lepidus' distrust of Comastes, the events leading to Olympia's separation from her husband, and her consequent disguise. As a result, the characters lose depth, and the action loses coherence in a way disturbing even in farce.

In its language and rhetoric as well as in its theme, form, and characterization, Love's Hospital displays variety and virtuosity to offset its occasional dullness. The inflated and uneven blank verse of the opening exchange almost parodies the rhetoric of verse drama, but it improves quickly as Wilde gets to and stays with the specifics of his own plot.

Though Piscinus' grunts are hardly language, they call forth puns from Lepidus (ll. 164-65) and Facetia (ll. 192-93), the latter's based on grammar-book allusion. In a different context, Aegidius' lameness and his profession of usury evoke a display of puns in I, iv, as Lysander tries to convince him of the existence of other than monetary values. And in the following scenes the blindness of Caecilius, the deafness of Surdato, and the perpetual emptiness of Macilento's stomach provide focal points for quibbles on these themes.

The poetry improves in II, i, and the imagery is less exaggerated--perhaps because Olympe's problem is more serious than Comastes'. The audience, however, might wish that Olympe's long soliloquy had specified the nature of her breach with Lysander.

Columella's difficulties in speaking for Piscinus are multiplied by his own mishandling of the language. His diction and syntax are apparently designed to suggest that he speaks a language not his own, and these peculiarities serve not only to differentiate a minor character, but also to provide the humor of incongruity and malapropism: "y^e invtterable love/ He beares to y^r vnexpresable daughter" (ll. 662-63). In his longest speech (ll. 751-66), however, there is no sign of his dictional oddities. Thus it would seem that Wilde is more concerned with interpolating a jest than with developing consistent characterization.

The dialect that Comastes adopts in Act III is likewise a device for provoking laughter rather than a careful representation of some regional dialect. The main features of the dialect are identical with those that Edgar adopts as the Bedlam beggar in King Lear: y for f, z for s, and ich or its vowelless contraction ch for I. These pronunciations are generally called southern, though it is to be noted that they are also found in the southwest midland dialect. The vowel changes, chiefly o for a (man-mon) and the reverse (borne-barn) are occasionally to be found in the South, but more frequently in the North and again in the Southwest Midlands.

However, many of the peculiar spellings may represent no real pronunciatonal departure from the norm. The a in zarve would seem to represent the same sound as the lowered e before r in serve. It is similarly doubtful that haire and raison represent different phonetic values from hear and reason (Shakespeare punned on reason-raisin). In short, Comastes' "dialect" is designed more to remind Wilde, who probably played the role himself,²¹ to speak strangely than to represent any particular regional speech. The inconsistency of dialectal spellings is probably another indication of the author's indifference to exact reproduction, for the scribe is very careful to preserve unusual spellings, as his deletions and alterations show, yet there are frequent departures from the dialectal forms.

Wilde is also aware of the value in marking character by small quirks, as in Caecilius' imitable "dee see." And he knows, too, the value of rhyme for epigrammatic expression, though he uses it infrequently except toward the end (ll. 1913-14, 1921-22, 1932-33, 1943-44, 1951-52).

In sum, Love's Hospital shows its author's versatility and willingness to adapt to his immediate purpose every device and tradition in the broad range of his experience. The total effect is gay if not brilliant, humorous if not witty, diverting if not deeply affecting.

²¹"The chief Actor was the Author Mr. George Wilde, and the others, who were all of that House, were John Goad, Humphrey Brook . . . Edmund Gayton, John Hyfield, &c." (Ath. Ox. II, 843. The page is incorrectly numbered 833).

The Production of Love's Hospital

King Charles I, Queen Henrietta-Maria, and their nephews, Prince Rupert and Prince Charles, invited themselves to Oxford on 29 August 1636 for a three days' stay.²² Archbishop William Laud, then Chancellor of the University, entertained them with three plays--two presented at Christ Church, and the third in the hall of St. John's College.

The affair was to be elaborate, with Chancellor Laud taking personal charge of the preparations during the four days prior to the arrival of the guests of honor, the renowned Inigo Jones supervising the sets for the Christ Church plays, and the Lawes brothers writing the music. One change in the agenda became necessary, but how long before the date of performance, it is impossible to say. Jasper Mayne's The City Match, originally scheduled as one of the three plays, was cancelled, and Love's Hospital put in its place. Professor Bentley conjectures that Mayne's comedy was "crowded out" (Jacobean and Caroline Stage, IV, 849), and Archbishop Laud's insistence that he, as former president of the college, pay for the entertainment at St. John's lends credence to the idea. "For the play which I intend shall be at St. John's, I will neither put the university nor the college to any

²²The following account synthesizes the sometimes overlapping accounts of William Laud, Works (Oxford, 1853), V, 144-155; Thomas Crosfield, The Diary of Thomas Crosfield, ed. F.S. Boas (London, 1935), pp. 88-93; and Anthony Wood, Athenae Oxoniensis, (London, 1721), II, 843, 367.

charge, but take it wholly upon myself" (Diary, V, 147). That charge amounted eventually to over £2200,²³ but Laud stated that he never regretted the expenditure. Laud's pride in St. John's also made him use none but men of that college as actors (Ath. Ox. II, 843).

The first play, William Strode's The Floating Island, was performed between seven and nine or ten o'clock on the evening of August 29th. The following afternoon the royal visitors and their entourage dined in the library at St. John's College, while other guests filled thirteen more tables spread through the lodgings.

The hall, meanwhile, was prepared for the production of Love's Hospital. So thorough was the Archbishop's planning that he was able to empty the hall an hour or more before the performance was to take place, thus keeping the air fresh for the royal family's entrance. After dinner, Archbishop Laud brought his guests "by a way prepared from the president's lodging to the hall without any the least disturbance; . . . The princes, nobles, and ladies entered the same way with the king, and then presently another door was opened below to fill the hall with the better sort of company . . ." (Laud, Works, V, 153).

The play went smoothly and met with the general approval of the audience. The only interruption was a "short banquet" in "the middle of the play." Later that evening the royal guests returned to

²³Laud, Works, V, 295 n. "S.P.O., Domestic Correspondence, Aug. 29, 1636. 'The whole chardge of the entertaynment cometh to, ut patet £2261 ls. 7d. A.T.'" "A.T." was Adam Torlesse, Laud's Steward. Perhaps the responsibility for the erroneous MS date lies here, in the household accounts.

Christ Church, dined again, and at about eight o'clock saw William Cartwright's The Royal Slave.

The foregoing summary of the events of the visit indicates that the date, August 29th, on the title page of the Love's Hospital manuscript is incorrect. The detail with which both Laud and Crosfield describe the movements of the guests almost prohibits error, for the slightest mistake would cause obvious contradictions in a schedule that accounts for almost every moment of the three days.²⁴

Information concerning the production and staging of Love's Hospital is scant, since none of the accounts describes the proceedings in anything like the detail with which members of the audience wrote about Inigo Jones's ingenious sets and elaborate scenes for The Floating Island and The Royal Slave. As Jones was responsible for the sets and Henry and William Lawes for the music of the other two plays, it is not impossible that either or both had a hand in Love's Hospital as well, but the absence of comment makes their participation seem unlikely. The play certainly offers no opportunity for Henry Lawes' type of song, but William had composed music for antimasques similar to Wilde's.²⁵ Jones's influence will be considered later, though the probability of any direct connection with Love's Hospital is small.

²⁴G.E. Bentley analyzes the material in great detail (Jacobean and Caroline Stage, V, 1262-63).

²⁵Willia McClung Evans, Henry Lawes, Musician and Friend of Poets (New York, 1941), p. 127 (n. 7).

The physical structure of the hall at St. John's is nearly as conjectural as the participation of Jones and Lawes. The old screen was replaced in the eighteenth century by the present single-aperture screen, and the room was enlarged in 1935 by setting that screen back against the wall of the buttery, thus taking the former screens passage into the room. In 1636, however, the hall apparently measured $62\frac{1}{2}$ by $26\frac{1}{2}$ feet.²⁶

The transformation of refectory into theater must conform to the pattern of other such temporary alterations as well as to the established conventions of Renaissance staging. For hall productions, the screen was frequently used as the tiring-house facade, which it indeed resembles.²⁷ The guests of honor were seated on the dais, opposite the screen, and the remainder of the audience was distributed along the sides of the hall, and probably on tiered benches behind the royal guests. Sometimes a raised stage was erected, though as often as not the production used the hall's floor as their acting area.²⁸

It is probable that Love's Hospital used an elevated stage set on trestles directly before the screen, and also that seating galleries or scaffolds were constructed along the north, south and east

²⁶Dimensions based upon scale measurement of a plan furnished in Royal Commission on Historical Monuments, England, An Inventory of the Historical Monuments in the City of Oxford (London, 1939), insert facing p. 104.

²⁷Richard Hosley, "The Origins of the Shakespearian Playhouse," Sh Q, XV (1964), 32.

²⁸E.K. Chambers, The Elizabethan Stage (Oxford, 1965), III, 4-46.

walls as in the conjectural ground plan, Figure 1C. The volume called The Christmas Prince²⁹ describes student revels in St. John's hall during the Christmas holiday of 1607-08. The occasion was much less important than a royal visit, but there is a clear implication that an elevated stage and seating scaffolds were not extraordinary. The first play, Ara Fortunae, "by our selues was not thought worthye of a stage or scaffoldes, and therefore after supper y^e tables were onlye sett together, w^{ch} was not done wthout great toyle & difficulty" (Christmas Prince, p. 27).

The stage and scaffolds, though begun before Christmas Day, were not ready for use until 29 December, causing the performance of Philomela, a tragedy, to be postponed (Christmas Prince, p. 56). Thus the stage must have been both desirable and important to the revellers. The entire cost of this production including carpentry, costumes, and refreshments, was only sixty-four pounds, five shillings (Christmas Prince, pp. 132-33), indicating that the bulk of Laud's expenditure in 1636 must have gone for other parts of the entertainment than Wilde's play. Stage and scaffolds "pestered" the hall, but "were suffered to stand" until 15 January for the performance of a comedy Philomathes, after which they were "pul'd down" (Christmas Prince, pp. 152, 187). A fairly close analogue to the structure and arrangements suggested is Inigo Jones' ground plan for Florimene (1635), preserved in the

²⁹Ed. F.S. Boas and W.W. Greg, The Malone Society Reprints (Oxford, 1922).

British Museum's Lansdowne MS. 1171. Though the production in the Great Hall of Whitehall was undoubtedly more ostentatious than that of Love's Hospital, the seating arrangement might have been very similar to that suggested by the meager description in The Christmas Prince. The ground plan (Fig. 1B) is modeled after that shown in the Lansdowne MS.

The stage for Florimene, however, can be of no assistance in re-creating the structure at St. John's, because the one is designed for elaborate effects with changeable scenery, while the other seems to demand only the simplest background. None of the extant English plays performed at St. John's,³⁰ in fact, requires complicated or elaborate effects. Only The Converted Robber was staged with movable scenery: "The Sceane is opend and it shews to be like sto[e]nage ye wonder y^t is vpon that Playne of Sarum." Aside from this single direction there are no other indications of changing "scenes"--shutters painted to offer a view in perspective.

Love's Hospital with its "hangings" apparently adjacent to "y^e pillars of y^e stage" (II, v, vi), provides, however, a concrete clue to the appurtenances of production. The "stage" is evidently the tiring-house--here, the hall screen, for interpretation as "platform for acting" would predicate temporary pillars similar to those that support the "heavens" in the Swan drawing without functional or

³⁰ Narcissus, 1603; The Christmas Prince, 1607-08; The Converted Robber (Stonehenge?), 1635 (or 1637); Love's Hospital, 1636; and Grobiana's Nuptials, 1641.

decorative application. The "hangings" are, in all probability, similar to those pictured in the famous Roxana frontispiece (1620): i.e., draperies hung from wires or ropes fastened to the screen. The draperies pictured in the Roxana illustration appear to cover the tiring-house facade completely, and there is little reason to assume a difference here. At least they must cover the doors, but possibly the area between doorways as well.³¹ Entrances and exits would probably be made in either case, through a parting of the curtain at each doorway.

Professor Hosley has furnished a set of measurements giving the significant dimensions of extant hall screens at Magdalen, Exeter, Jesus, and Wadham Colleges, all of approximately the same date as St. John's. Arranged in tabular form as on the following page, these measurements provide a statistical average for the dimensions of the St. John's screen based upon the width ($26\frac{1}{2}$ feet) of the hall. As the Table indicates, the conjectural screen conforms in every dimension to its extant analogues.

The presence of a raised stage before the doors of the screen cuts their eight foot height by the height of the stage (Fig. 1A). Since not only the actors, but a segment of the audience, according to Laud's account, must enter and leave through those doors, one departure from apparent custom is necessary: the stage must be lower than the

³¹See Hosley, "Origins," pp. 32-33 for detailed discussion of the theatrical uses of the screen and its fittings; portions of that discussion are adapted to the specific problem of St. John's hall throughout this section.

TABLE

Measurements of extant Oxford hall screens with derived
 conjectural dimensions for St. John's hall.
 (furnished by Professor Richard Hosley)

<u>College</u>	<u>Date of screen</u>	<u>Width of screen</u>	<u>Outer panel</u>	<u>Middle panel</u>	<u>Width of doorways</u>	<u>Height of doorways</u>
Magdalen	1605	29'6"	7'9"	5'7"	4'3"	8'3"
Exeter	c.1618	27'6"	6'6"	6'0"	4'4"	8'8"
Jesus	c.1617	25'0"	4'10"	6'3"	4'3"	7'0"
Wadham	1610-13	27'0"	6'5"	5'9"	4'1"	8'5"
St. John's	1616	26'6"	*6'2"	*5'8"	*4'3"	*8'0"

<u>College</u>	<u>Style of door</u>	<u>Height of facade</u>	<u>Posts</u>	<u>gallery</u>	<u>Depth of screen and passage</u>
Magdalen	square-headed	14'0"	4	yes (door above)	7'
Exeter	round-headed	12'3"	4	no	8'
Jesus	round-headed	11'9"	4	yes (door above)	6'3"
Wadham	round-headed	12'9"	4	yes (door above)	11'
St. John's	*round-headed	*12'9"	*4	*yes (door above)	*8'

* conjecture

usual four or five feet, or awkward stooping would inconvenience the distinguished guests and make graceful entrances nearly impossible for the actors. In addition, a stage more than three feet high would interfere with the vision of those in the lower seats close to the stage.

A height of two feet is arbitrarily chosen, because the lower the stage the less its supporting trestles--whether exposed, panelled, or draped--obtrude upon the sight of the audience. The lower stage has the further advantage of placing the royal viewers nearly at the level of the action (Fig. 1B). The width of the stage is determined by the width of the hall. Seating along the sides, whether on the stage or on scaffolds, would narrow the acting area to thirteen feet, inadequate for performance. Using, then, $26\frac{1}{2}$ feet as the width, the depth was estimated by assuming a ratio with the dimensions of the Fortune stage (43' by $27\frac{1}{2}$ '). In that proportion, the stage at St. John's would have been somewhat less than seventeen feet deep (Figs. 1A, 1B).

As the Table shows, screen and passage together occupy another eight feet. Stairs are shown behind the screen doors and at the front of the stage, enabling the guests to move conveniently from the passage behind the screen, over the stage, and down to the seats beyond. These seats, in three tiers extending from either side of the stage and behind the thrones of state on or before the dais, permit four rows of spectators, the first row occupying benches placed on the auditorium's

floor (Fig. 1C). Thus maximal capacity is achieved, but the view of the royal party remains unobstructed while they maintain their central position. The scaffolding on both sides requires about half the hall's width, leaving a cleared area about thirteen feet wide and twenty feet long between stage and royal audience.

The last consideration in reconstructing the theater must be whether the internal machinery of the play--intimated action and stage directions--can function logically within the hypothetical framework. The stage directions affecting the reconstruction are: "she wth drawes her selfe to y^e hangeings" (ll. 533-34); "Columella retyres to y^e hangins stands vpright against one of y^e pillars of y^e stage" (ll. 705-07); "Columella comes downe from y^e pillar" (ll. 722-23); "Columella goes to y^e pillar agai" (ll. 746-47). The second direction clearly indicates the adjacency of hangings and pillar, suggesting that both pillar and Columella are visible to the audience despite the arras. Thus the pillars bordering the outer panels are not covered by hangings, but there is no evidence concerning the others. Concealment for Olympa is possible though not mandatory in the context of the first s.d. Thus evidence for the extension of the hangings to cover the central panel rather than the doors alone must rest wholly on the Roxana illustration. The fourth direction contributes nothing, but the third reinforces the conclusion that the pillars are the posts of the screen and that the production uses the screen facade as a background, since "downe" in this context can mean nothing but "toward the front of the stage."

Thus the requirements of reconstruction posited at the beginning of this section--conformation to the traditions of stagecraft and adaptability to the needs of the play--are met. The Florimene ground plan, the Roxana hangings, and the proportions of the Fortune stage harmonize well with the style, dimensions, and theatrical use of the "average" Oxonian seventeenth-century screen; and the blend is consonant in every respect with Wilde's academic comedy.

A. Front view showing stage and screen

B. Cross-section of the hall

Fig. 1. A reconstruction of the stage and auditorium for the production of Love's Hospital in the hall of St. John's College, Oxford, August 30, 1636.

C. Ground plan of the hall

The Manuscripts

The Nature of Folger Shakespeare Library MS. 1487.2 (Lambarde Volume)

The fragment referred to earlier as the Folger MS consists of four folios, the last two numbered 3 and 4 respectively. Fol. 1, not numbered, has the alternative title Lovers Ho/pitall and the act and scene designations in shaded, discrete letters from one-half inch to one and one-half inches high. The speech headings, though smaller, are in the same style. Fol. 2 is mutilated at the upper left, so that both foliation and some speech headings are removed. The hand is an elegant Italian cursive, considerably more graceful than that of the B.M. MS.

As the notes to the B.M. transcript indicate, the Folger readings are either as good as or better than those of the complete MS in every instance of substantive variation. The variants make it clear, furthermore, that the two MSS are transcribed from different originals, with the Folger deriving from a superior version, despite the omission of useful stage directions and two and one-half lines of text.

The beauty of the Folger MS permits speculation that it was prepared as a presentation copy for the royal visitors. If so, stage directions would not be of paramount importance, but it would, presumably, have been transcribed from the author's draft, and

possibly under his supervision. Thus the omitted lines, which do not affect either sense or action, may represent Wilde's revision--or editing by another writer. It is even possible that the Folger MS is in Wilde's own hand, while misreadings in the B.M. copy show it clearly scribal rather than authorial.

A modern edition should, therefore, use the Folger MS as the copy text, but add the B.M. stage directions. To that end, an unannotated transcript of the Folger MS is included as Appendix A of this edition.

The Nature of British Museum MS. Add. 14047

A note in the hand of Sir Frederick Madden, a former Keeper of Manuscripts at the British Museum, indicates that Additional MS. 14047 was purchased 11 May 1843 from Thomas Rodd, a bookseller, who had obtained it at a sale in Winchester during the previous year. Since several of the poems scattered through the MS relate to Winchester residents (Bentley, Jacobean and Caroline Stage, V, 1183), the MS had probably been in that vicinity for some time prior to Rodd's purchase.

The MS is a careful copy by a competent scribe, but several lapses in understanding indicate that he is not the author. Clearest of these are Italycon for Halcyon (l. 1860) and nectar for Nestor (l. 1575). Of a similar nature are Sim-Panter (l. 1059), and Inabus (l. 1127), names for which I can find no associations, either historical, literary, or mythological, in any of the standard glosses.

Neither Sincanter (usually capitalized in OED citations) nor Incubus, suggested respectively as emendations, is so common that a scribe might be expected to recognize the words in a hand not his own. There are also enough paleographic similarities in all four instances to make the errors reasonable.

It is perhaps a tribute to the scribe that three of the four errors involve proper names which he did not recognize. The fourth (Italycon) also has a kind of punning logic about it, and there is even some reason to associate nectar, the drink of the gods, with long life. At one point, however, the scribe was clearly unable to make sense of his text. At l. 184, the construction he is such. Another/ thou maist suggests failure to accept Another in the sense of "a one," as seems clearly intended. It is perhaps possible that the scribe has given up in confusion, or that there is an omission, later in the text, of some clarifying material.

There are also plain misreadings in Eumorphus and The Converted Robber that permit definite ascription of the entire MS to someone other than the author (e.g. errande for arrant in Conv. Rob., fol. 49^v).

Although the identity of the copyist has proved impossible to ascertain, one paleographic clue offers ground at least for conjecture. Several of the poems at the beginning of the MS are in a hand that is identical, with two major exceptions, to that of the plays: the minuscule r in these poems is invariably an Italian

form rarely found in the plays, and the loop of the g descends, curves to the right, then crosses back to the left and angles sharply again to the right just below the baseline--a form not found in any of the three play texts. These discrepancies are so minor in an otherwise similar style, that they may indicate more haste in copying the plays than the poems. Thus "An epitaph on a Gentelman who was found dead in y^e Snow and afterwarde buried," which bears the initials "W:B:", may be the composition of the scribe himself, and those his initials. Persual of Athenae Oxoniensis shows many possible but no likely candidates, however.

It does not seem probable that the MS was read or corrected by anyone else later, though two speech headings are supplied in what may be different hands. Most other corrections are of normal copying errors involving eyeskip or misreading of a word or letter, except at 15-17, 144, 454, 567, and 1480-81, which may show revision, though scribal correction of anticipations seems more likely. Both types of correction are made either by deletion or interlineation, and they show signs of having been made during transcription. Foliation, accurate through Loves Hospital but erring later, is pencilled in another, more modern hand.

Description

Folio 1, mutilated at the upper right, contains the titles Love's Hospitall, The Royall Slave, Love's Labores Lost, and The Royal Exchange, some repeated several times and in several different styles of penmanship, though possibly not in the hands of different men. The

last title mentioned above is an alternate name for Richard Brome's play The Queen's Exchange (1631). Folio 1 also contains two lines evidently designed to describe or introduce Love's Hospital:

The deafe the dumbe the lame the blind doe
Doe sacrifice in Cupids Hospitall

Hospitall is written over another version of the same word.

Folios 2-6 contain poems in various hands. One of these, "Randolph to his adopted father Ben: Johnson" is published in The Works of Thomas Randolph. Another, "An Epitaph," is attributed to Edmund Gayton, one of the actors in Love's Hospital. A third, "An epitaph on a Gentelman who was founde dead in y^e snow and afterwards buried," is discussed above. The remaining authors are not designated.

Fol. 7 is the title page of Love's Hospital and 7^v lists the dramatis personae. Fol. 8 has a poem unconnected with the play, but the headline above the upper rule is in a unique plural form, LOVES HOSPITALls. Fol. 8^v is blank, and the text of the play appears without additional extraneous material or blank pages from fol. 9 to 39.

The recto leaves are ruled at the top beneath the headlines, at the left between speech headings and dialogue, and at the right to present a frequently violated margin. Professor Bentley observes that the rules are in red, a fact that the photostatic copies from which this transcript is made do not record. The verso sides are similarly ruled, except that there is no line at the right. Running titles are omitted from fols. 13^v and 14.

Editorial Format

Transcription procedures and editorial apparatus are based largely on the format of the Malone Society Reprints. Within the physical limitations of a typescript, the primary intention is two-fold: to render accurately the work of the scribe, and through interpretation of his failures in a similar effort, to arrive at a text that represents the author's intention as nearly as possible. Deletions are recorded within square brackets, empty if the deleted material is illegible, or occupied by whatever can be read. The use of the caret for interlining is noted; conversely, therefore, omission of such notation indicates that the interlining is without a caret. Orthography and punctuation are presented as faithfully as possible, even to the extent of retaining such non-substantive distinctions as those between l and s, u and v, i and j.

In all instances where placement of an apostrophe, reading of a letter, punctuation, etc. is doubtful, the reading is normalized in accordance with the apparent intention of the scribe. Thus we'ele is recorded as wee'le, since hasty apostrophes tend to appear almost anywhere, and the scribe shows often enough that he does know which letter is omitted. So also the tittle, which always covers two, sometimes three letters, is placed in the typescript as logic dictates. Unusually interesting or problematical readings are discussed in notes.

Paleography

The handwriting is basically Italian, though the admixture of secretary letters exemplifies well the transitional nature of paleography in the seventeenth century. Only the letters that affect transcription of the MS or demand editorial decisions are discussed here. Others are regularly formed in the Italian hand and clearly legible.

The accompanying illustration, a copy of fols. 19^v and 20 shows many of the letters as they are typically formed, as well as the variety and placement of stage directions, scene division, etc. References to the illustration use line numbers found on the corresponding pages (46-49) of the transcript.

Majuscles

The majuscles do not ordinarily pose a problem, though some are inconsistently written and more or less ornate. The character a when used as the article is always A (l. 699), though the capitalization frequently has no significance. Similarly G, differing from g only in being larger, is often used in the initial position. C, occasionally written O, and three times like a barred or deleted cl, is otherwise distinguishable from c only by size (ll. 701, 702), as are K, M, O, S, V, W, Y, and Z from their corresponding minuscules. At times any majuscule may be ornamented more than the minuscule.

Most of the other capitals are modeled on the Roman block characters, though F is sometimes written ff. Possibly the ll of the

LOVES HOSPITAL

Act: 211. Scen: 5a.

Lepidus, Pifinus, Columella, Facetia,

Lepidus: I wish to y^e business instantly I hope
in Pifinus y^e friend is perfect

Pifinus: Claps his hands on his breast

Lepidus: O I conceive you do mean he has it
by heart

Facetia: O my heaven I hold my countenance
this is such a woe an age cannot parallel
in interpreted to a dumb man, a comit upon silence.

Columella: I am as much troubled to speak
this without action or accent as if I were
to read Hebrew without points,
but this must be my posture.

Columella returns to y^e hanging
stands upright against one of
y^e pillars of y^e stage

Scen: 6a. to y^e son.

Lysander, Sordato, Macilento.

Lysand: Macilento you have persuaded him y^t
Pifinus is his Rival and most abuser of him.

Macilento: yes, yes, s^r, look, look, how he galls all him
as if he had rats & roads.

Pifinus: Goes to Facetia & compliments.

Sordato: Disgrace before my face, O Diabolo, I he
made her eat thy words prophan
O of my loves pure oars

Lepidus: What hast thou done Lysander?

LOVES HOSPITAL

Pifinus his tongue was about to speak
and thou hast stop'd two months at once.

Pifinus: Looks pitifully

Columella: I may come unto my self again awhile } Columella comes
and come away from y^e stage 227 } down from y^e
pillars

Sordato: He have no excuse, no, I am drags to y^e absurd
Apologues; quit y^e place y^e and I suite too
or by my offended soule. He casts thy shandage
to anger (Spight of y^t quader of Tawny tooth)
In his former Cerberus chopps where it shall bark
As in its proper place

Pifinus: Stares upon him

Sordato: Dogg I will: doo stare

Macilento: Just such an eye y^e mastife gave you s^r y^t snatch
y^e Capons legg out of your hande w^{ch} afterwards
imbrod you might and eat in spight of y^e doggs teeth.

Facetia: Nay pray be patient s^r

Sordato: y^e fingers Macilento.

Macilento: Makes signod

Facetia: Do you but return y^e golfe & I he give him his
with mus and be wholly yours.

Macilento: makes signod againe

Sordato: I do obey Facetia's line Thy tongue
hath power of life and death, your reprimd
Not pardond (Sizzak) live upon good things.

Lysand: Why was not this a fine tempest & p^efectly over
now to y^e statue againe

Columella: Now must I ray place from whence I
came to y^e hanging againe. } Columella goes
to y^e pillars

Ycin: Goes to him and stands before him
gives him signod to speak, w^{ch} speech

Pifinus: with Columella sizzak not at all

Figure 2.
Facsimile of
Fols. 19^v-20

running headlines is also interpretable as a capital, especially where the letters are joined by a horizontal bar. The most troublesome letter, both majuscule and minuscule, is S. Both the long and round minuscules vary in appearance from an 8-shaped figure to a wavy line rather like a tilde standing on end (l. 726). Depending upon size and position, almost any of these can conceivably be capitals (ll. 708-710, 730). Sometimes a small, detached hook is placed at the right of the upper curve, giving the appearance of S^c; the hook also appears with W and ff.

Minuscules

The mixture of English and Italian paleographies causes many more problems with the minuscules. The ascender of a tall letter (b, f, h, k, l, l) may be anything from a straight line to a double loop (l. 749). Since the extra loop, when it is used, is placed above the original and often inserted hastily it may appear to be a retracing of the letter, a comma in the line above, an apostrophe, a tittle, a superscribed letter, gemination of the original letter, or an incomplete letter. In most instances there is little doubt, and the peculiarity is silently passed over, but where multiple possibilities exist, a note records the unselected alternatives. Since the difference between l and s is a paleographic accident in no way affecting the reading of a word, and since there is no absolute consistency of pattern, the more likely reading is offered without comment (l. 730).

Confusion between d and e is possible where the round English e (hope, l. 693) has a large loop at the top, or where the loop of the d is somewhat smaller than usual. Thus, for example, a reading of dyd, eye, eyd, or dye might have to be determined on contextual rather than paleographic grounds. In a few instances (e.g. maynd(e), l. 1652) there is real doubt, and these disputable readings are recorded in notes.

Although g and q are normally differentiated in the modern fashion by looping the descender to the left and right respectively, in masquers, l. 1935, and Antique, l. 1769, the intended q is written as a g. In transcription, however, it is rendered as q, since even the loose seventeenth-century orthography forbids g, while paleography readily admits of the modern style g as a form of q.

Although it would be most unusual for a writer of this time to use i and j as vowel and consonant respectively, all three plays frequently show just such a distinction. In all positions i is usually linked to the preceding letter and does not descend below the baseline. Where modern j occurs, however, the letter usually stands alone and descends noticeably below the baseline. Thus j is transcribed where it seems indubitable, i in other places, both where it is clearly called for and where the issue is in doubt.

The scribe begins his i at the top, without preliminary upward sweep therefore in combination with n and m, i is distinguished from the minims of the other letter only by a dot above it. Often the dot is placed in apparent haste too far to the right, so that in has the

appearance of ni; in one instance (l. 1806) both the first and third minims are dotted. In such circumstances, the clear intention of the author is silently rendered. Sometimes, however, the third minim is completely detached and clearly dotted, thus showing unmistakable metathesis. At such times, ni is recorded (l. 693) and emendation suggested in a note. Between these two forms is a third: the last minim is attached and dotted, but the link is pointed rather than round, thus clearly distinguishing the third minim as the i. Since angularity is a concomitant of haste, the combination is transcribed as in, but in the most flagrant cases a note calls attention to the metathesis.

The u-v distinction is retained on the same ground as that between i and j: namely, that the usage exhibits a tendency to distinguish vowel from consonant. Although v is always used initially, showing that the scribe probably thinks of the two letters as variants of one, and although there is some alternation in words like hav(u)e and lov(u)e, v is used significantly more than u in medial situations where modern orthography calls for it.

Usually o is distinct from e in being detached from the letter following it (l. 713), whereas the round secretary e has a horizontal after-link extended from a loop at its top (speake, l. 701). Thus teeth is written without pen-lift, where tooth shows two. Occasionally the o is similarly linked, however (obey, l. 741), and in such places, distinction is based upon context alone. The most varied letter after s is r, but only the "2" form can be mistaken for another letter. Thus

Bentley reads the name of the Spaniard as Suzdato (l. 731; & cf. harte, l. 697), a completely reasonable error if the MS is not studied.

Contractions

By and large, the handwriting offers only minor problems that rarely involve substantive variations. The same is largely true of the scribe's contractions, with one notable exception. The same symbol, rather like a modern cursive capital E, is superscribed to represent a shortened form ending in e, r, or re. Thus y with this symbol superscribed may be read either the (y replacing thorn) or your. In transcription the more likely intention, based on the sense of the passage, is indicated by y^e for the and y^r for your. In every case, however, there is paleographic justification for choosing the unselected form (cp. ll. 693 and 694). The same symbol, transcribed as a raised r, is also used after o to represent our, and to represent re in such words like p^rpare.

Occasionally the scribe writes y^e where ye is obviously intended, and these occurrences are duly noted. The copyist also uses y^{em} for them, y^{ee} for thee, y^u for thou, y^t for that, y^{rs} for yours, and (in The Converted Robber) y^{eir} for their. Once yea is written with ea erroneously superscribed (l. 725), again showing the strength of the habit of contraction. Which, what, sir, and mistress are also contracted by superscribing either their final letter alone, or the last two after the initial phoneme, and the contracted form is at least as common as the full rendering.

Both the apostrophe and the tittle are also used frequently for contraction, though the former also appears to have a possessive function rare in the seventeenth century (Atlanta's glorie, l. 634). Neither mark is used consistently, though both appear to be correctly used if carelessly placed at all times. The tittle at times is crossed by two vertical strokes, making it appear like a superscribed letter or deletion. Two other symbols, ρ for pro and ρ for per or par are used several times in the text (e.g. $\rho\rho$ ly, "properly," l. 1510), and ρ is once used for con ("conveyed," l. 1475).

The contraction, sp^{vs} (l. 1942) epitomizes the variety of decisions that must be made in editing the text. Not the least of these is the first superscribed letter, designated v, but quite possibly an italic r of a type used in two other places (Armes, l. 401; and Moore, l. 408). The v is selected because it is congruous with sp^{s} , a fairly common rendering of spiritus in Latin paleography, and no suitable contraction requires r. However, even spiritus is ambiguous in that it may be either singular or plural, depending on the length of the last vowel. Neither Latin form, moreover, is appropriate metrically, because only two syllables are required in the verse. Thus two further possibilities arise: either the Latin contraction is to be read as English spirit (or spirits), or spiritus has been shortened to two syllables by syncope of the unstressed medial vowel--a distinct possibility in medieval Latin.

Fortunately, though contraction may be excessive and confusing by modern standards, it is in the main clear, consistent, and only moderately frequent for its time.

Punctuation

The scribe is most often inconsistent in his punctuation, though enough of a pattern is visible to assist in determining whether certain spots are ink-spatters, blots, or punctuation. Apparent though frequently violated intentions are: (1) to show abbreviation by a colon, (2) to use a period at the end of a speech, (3) to use a comma to indicate either a pause or a shift in the thought governing a speech. Frequently an exclamation point is used for brief ejaculations, while a query may indicate either interrogation or an emotional remark of some length. The semicolon may mark a lengthier pause than a comma, but there seems to be no really identifiable value attached to it.

The period, colon (other than with abbreviations), semicolon, and comma do not really appear to be discrete marks in the scribal system. This conclusion is borne out by the use, unique in my experience, of multiple punctuation; i.e., two marks in succession: period-comma, comma-colon, semicolon-query, etc. The usage is affected neither by lexical content nor apparent rhetorical values. In all, it seems merely idiosyncratic. Though at one point (l. 184) a medial period may indicate scribal misunderstanding of the text,

other occurrences (e.g. ll. 864, 1140) suggest that inserted medial stops are as habitual as omitted final stops.

One consistent and useful device of the MS is a line connecting a speech heading with a directive concerning action rather than dialogue. This form of notation, intended perhaps as a guide to the actor, suggests that the MS may in some way be derived from a prompt copy.

Annotation

The annotation is intended to be as full as possible without burdening the transcript with too many pointless or repetitious notes, though it is to be feared that the desire to omit nothing of real significance has led to some error on the side of fullness. Lines, dots, and blots that do not affect reading are silently ignored, as are slight mutilations that obviously conceal nothing of interest. On the other hand, spatters that may represent punctuation or deletion are either transcribed as what they appear to be, or discussed in the notes.

Words commonly glossed in such popular editions of Shakespearean plays as the Pelican and Signet are rarely annotated here, and spellings that are either obvious in their intention or frequently found in printed texts are ignored. However, where ambiguity might arise, or where the most common meaning of the word places the passage in a different light from that probably intended--such seventeenth-century locutions as "strange woman," "engine," or "motion"--appropriate annotation is offered.

The notes generally fall into two categories: those purely technical or descriptive of the MS, and those that attempt explanation of obscure or difficult passages. The technical notes are given first, then, following a double space, the explanatory. For the first scene, a set of notes detailing substantive variants on each page in the Folger MS is inserted between the technical and explanatory sections.

Fol. 7

LOVES HOSPITALL.

as it was acted before

the Kinge & Queens

Majestyes [a] by

the students

5

of

st. JO. Baptist̄ Coll

in Oxon: Augustij

29^o 1636

Authore

10

GEORGIO WILDE. LL: Bac:

-
- 18 A short, horizontal stroke, perhaps a pen-rest, is at the end of the line, midway between to above, and the final a of Facetia below.
- 19 Two dots, one above the other, may represent 1) a colon after Spaniarde, though the dots are separated by a considerable space vertically 2) periods after Gentelman (l. 18) and Spaniarde, though the upper dot is too low for line 18 and the lower is slightly farther to the right of Spaniarde than is usual for periods in this MS.
- 22 niterp^rter] read interp^rter; this is the first of a number of metatheses of in where the third minim of the group is detached and dotted.
- 23 Servante] A short, horizontal line above a may be 1) a pen-rest 2) a deleted dot over an i linked to the preceding y, as though Serviente had originally been intended 3) a tittle over the a.
- 29 p^rfenter] a character who serves as prologue to introduce the other performers in the masque and explain their functions.
- 30 Antema/ke] Antimasque; the e spelling is well documented, but whether it represents an attempt by its proponents to deny the functional contrast of the piece and emphasize only the fact that it precedes the masque, is debatable. Wilde's use is definitely functional in the Jonsonian sense--a grotesque foil to the attractive nuptial masque. See Enid Welsford, The Court Masque (Cambridge, 1927), pp. 183 ff.

LOVES HOSPITAL.

Actus primus

Scena prima

Comastes & Olimpa

Olimpa Faire S^r the vifite will prove dangerouſe
The watchfull Dragon kept not Æſons fleece
Nor Junoes Argus the Inachian Cow
More carefull, then my Lord (her jealous ſire)
Shutts vp the faire Facetia.

Comast: My Nigella!

Hyperions rayes ſcatter not thiniſt clouds 40
More eaſye, then A lovers eye diſpells
All dangerouſe oppoſitions. Lett my Cynthia
Meete her lovde Phœbus in A full conjunction
And wee graſpe o^r [keepeſ] wiſhes (w^{ch} ffate grante)
The eaſterne ſhoare ſhall yeeld the richeſt gēms 45
To Decke thy well ſhapte limb[e]s, wth whoſe bright luſtre
Thy face (in blacke though clouded) ſhall outſhine
The ſacred Queene of night wth all her ſtarres

Olimpa: Comastes! Lovers promise as they swear
 Beguileinge credulous virgins: But my duty
 To my best m^{rs} prompts my diligence
 To joyne you: Though I feare her fathers checke

He bringe y^r Jewell from her Cabinet.

Exit Olimp:

Comast: Be speedy Girle. ————— Why should Lord Lepidus

Barr me his house? is not o^r blood our birth

55

As high and greate as his? I the sole sonne

And childe too. (since I loste my pretty sister)

Heire of as Great A family in Naples,

35 watchfull] a loop similar to the ascending loop of an f or l
appears above the u.

kept] descender of k blotted.

40 rayes] y altered from g.

46 shapte] t altered from an illegible tall letter.

54 Lord] interlined with caret.

36 Junoos] Folger Juno's.

40 thinst] Folger thinneft, a superior reading metrically.

41 than] Folger then.

44 And wee] Folger and when wee, producing more regular meter.

53 Exit Olimp:] Folger Exit.

36 Junoos] Juno, jealous, set Argus of the hundred eyes to guard Io,
daughter of Inachus, against Jupiter's lust. Later Jupiter
turned Io into a cow.

LOVES HOSPITAL

But see the Moore wth my Facetia

So night wth her blacke mantell vjhers in

60

The glorious day

Facet: Was he not spied Nigella?

{enter Facetia
wth Olympa }

Olimpa: Noe Madam y^r fathers groomes are safe in the Buttery

And there A Mercuryes Pipe will

Charme their eyes att his retourne:

65

Facetia Ther is noe greate feare of them

But you know tis nere the time of my Fathers

Morneinge visitt[s] if he discover vs

We shall both smarte for it.

Olimp: Madam Ile watch his comeinge from his chamber

70

And give you notice of it

Facetia: Bee carefull my Nigella. —————

{She goes towards
Comastes }

Comastes! welcome.

Comast: Lady our new fowne love like to our youth

Is now i'th' Springe and blofsome: o^r pure Soules

75

Not longe have lodged in each others bofomes

Our love's but newly budded: What dire blast

Vnwholefome influence or infectinge winde

Nipps the expected growth?

Faceti: My truest fervante

80

Malignante Saturne rules my fathers minde

His aged limbs feel not o^r youthfull fires

Hee preaches fingle life; y^e cares of wedlocke
 Danger of i/sue, Thraledome to an Husband:
 And to diuerte my Thoughts from fancyinge man
 He brings me home such suitors, as my night-Crow
 Would loath to bed wth: A lame vferer
 Another lowde of tongue but deafe in ears
 Another dumbe, y^t gapes and shews his teeth
 As if he tooke me for A Toothdrawer
 Onely Comastes is forbid the house
 W^{ch} makes it seeme to me A loathsome Pri/son.

85

90

78 Vnwholefome] w interlined with caret.

79 grouth] u altered from t.

83 preaches] A caret is imposed upon a blot between p and c and rea is interlined above.

59 Folger has direction: Enter Facetia with Olym. (See BM 61-62).

64 there A Mercuryes] Folger There's a Mercury's.

66 Ther is] Folger There's. Lineation varies between MSS. to line 73.

67 time] Folger hower.

71 notice of it] Folger notice. Folger also adds here Exit Olympa.

72 She goes towards Comastes] not in Folger.

88 Another] Folger A second, better than repetition of Another in l. 89.

92 W^{ch} makes it seeme to me A] Folger Whofe absence makes it seeme a.

64 Mercuryes Pipe] Mercury is the mythological inventor of both the shepherd's pipe and the lyre, though he never played the latter. As father of Pan he is indirectly associated with the reed pipe as well.

LOVES HOSPITALL.

Comastes: Counte him not abſente whoſe beſt parte his ſoule
 Is p^rſente wth you: coulde I give it tongue
 I woulde [fill y^r eares] tell you pretty ſtoryes, Fill y^r eares
 Wth y^e ſad Fate of one, the trueſt Lover 96
 That numbers out his diſcontented minutes
 In darcke retires that knowes nor ſune nor day
 Save onely where the faire Facetia ſhines.

Facetia: And I coulde match that ſtorye wth another 100
 A loveſicke maide whome A fathers frowne
 [Feeds onely on]

Keeps from her hopes, whilſt ſhee pore injurd Girle
 Feeds only on y^e memorye and thought
 Of her deare love, yet acts another parte (Enter Olimp:

Olimp: Madam my Lord is at hand 106

Faceti: Comaſtes now my tongue yet not my hearte
 Muſt chide you ſeeme[] you deſperate

Enter Lepidus ſpeakeinge to himſelfe.

Lepidus: Why Lepidus thou haſt but one daughter and ſhe 110
 Not bleſt this morneinge yet, How now;

How now? A jolly ſpringall wth y^e wench

List, liſt,

Facet: Tis he, the Sceane muſt change————— { ſhe diſcovers
her father }
 Noe, fonde Comaſtes, y^r youth, revenews, Courteſhip[s], 115
 All y^r hopes are nothings, ballanced wth obedience
 Perhaps were my deare father wrought

My Love might answere y^{rs}, But since his ---

Reverende care Forbids you all excefs, Know that my duty

to my good Father teacheth me to hate all suiters 120

By his wi/dome not approved.

Lepidus: Blessinge on my Girlc/ he speaks it Aside

Faceti: Take then y^r doome in shorte forbearc y^e house

Spave y^r vaine letters, seekc another Love.

Comast: Am I my selfe or is she not her selfe Aside 125

- 98 darcke] r interlined with caret.
 retires] s retraced.
 105 A vertical line runs through the bracket left of the s.d.
 Olimo] m altered from n.
 108 seems] [] A short vertical stroke, possibly a deleted comma or period, follows the final o.
 115 fonde] o altered from a.
 revencus] ve interlined with caret.
 Courteship] s] [] G altered from e.
 125 Comast] o blotted.
- 101 A fathers] Folger a hard fathers, superior in meter and sense.
 106 Lord is] Folger Lord's.
 107 yet] Folger but.
 108 you seems] [] Folger you, seems; the stop is needed for the sense.
 109 Between 107 and 109 Folger has Enter/ Lepidus/ to him/elfe.
 112 How now?] Folger omits repetition, and thus achieves a more regular meter to 121.
 y^e] Folger you. A similar scribal error occurs at line 978.
 119 excess] Folger accesse. The Folger reading is obviously correct.
 122 he speaks it Aside] Folger aside.

107-108 Since Comastes seems not to hear, perhaps this speech should be an aside. The same is true of Lepidus (l. 114).

LOVES HOSPITALL

Comastes what A height of hopd for blifs

Art[e] thou now falen from. ————— this to hiselfe

Lady call to minde what nuptiall joyes

Husbande and ifsue bringe

Facet: My honoured fire to me is husbande, ifsue, all, 130

And he forbiddinge it, his daughter vowes

Never to love Comastes, fo farewell.

Comast: Comastes vowes ne're to outlive y^r love,

Come sworde best cure of sorrowes: Here he dyes 134

Facetia's martyre and Loves sacrifice

offers to Kill
himselfe

Climpa: Weele ha've no bloodshed here, doot'e at home

she holds him

Lepidus: yea, do rash younglinge ther thy good old father

Will never see it. ————— now to Facetia

Myne owne deare daughter ifaith

Heavens blefs thee; Remove him from thy clofsett 140

Wench, & from thy brest too, Pfew hee'l not kill

Himselfe Ile warrante thee: wee men learne: to.

dissemble from thy sex: we sucke it from our

mothers brest: As for you s^r my [Fayer] daughter hath told=

you what you may truste too, Gett you out of my dores 145

And see you retourne not: Facetia's not for y^r tooth.

Comast: your honoured pardon s^r. I do obey. Exit

Actus j^{us} Scen: 2^a

Lepidus & Facetia.

Facet: S^r I am glad my duty yeelds you such contente
 I know noe other lefson but to please you
 I shall ceaſe to love my ſelfe when I forget
 Obedience to you

150

-
- 130 honoured] u retraced.
i//ue] first l altered from I.
 139 daughter] r altered from e.
ifaith] second i retraced and thickened.
 144 daughter] interlined above deletion
 145 out] u altered from an illegible tall letter.
- 126 A] Folger has an.
 127 this to hiſelf] Folger has no SD. Lineation varies at 127,
 128, 129.
 130 all] not in Folger, which thus avoids the Alexandrine.
 132 Folger has SD offers to goe.
 134 sorrowes] Folger sorrow.
 136 here,] Folger here Sir, the extra syllable seems desirable.
 139, 140, and half of 141 are not in Folger.
- 141 Pfew] An ejaculation not recorded in the OED. The earliest
 entry for the cognate form pshaw is from a play of 1673.
 146 tooth] taste (i.e. not for the likes of you).

LOVES HOSPITAL

Lepidus: I feele A score of years ta'ne of from me by thee
 Thou art thyⁿ owne mothers daughter for witt & cunnige 155
 Ile finde the sporte enough: wee'l laugh girle,
 Wee'l laugh, my engine is abroad to decoy y^r tame
 Suitors & bringe-m home to thee. In, In,
 And fitt thy selfe for mirth, I heare some comeinge. {Exit:
 Enter Pifcinus pluckeing Lepidus {Facetia 160
 by y^e sleeve.

Lepidus Y^r bufines S^r

Pifcinus—Putts his hande to his mouth, makes signes of dumes.

Lepidus O this is my dumbe shew, y^e fish y^t comes to play
 wth y^e meermajde my walkeinge tree. 165
 S^r woulde you speake wth me?

Pifcinus—Makes signes he woulde not

Lepidus: Have you any bufines wth Lysander then?

Pifcinus—Makes signes as before.

Lepid: Or wth Nigella the moore? 170

Pifcinus—As before—vm—vm—m m m

Lepid: S^r pray speake out, I'me old & thicke of hearinge

Pifcinus—Au—au—Au—Au—Au

Lepid Alas s^r now I perceive you are dumbe

Y^r vijite is to my daughter is't not? 175

Pifcinus—Makes signes of joy & smiles

Lepid But she is not to be spoken wth all

Pi/cin---shakes his head & grives.

Lepid Save onely by y^r selfe S^r

Pi/cin---Rejoyceth as before

180

Lepidus Ile bringe her to you S^r. Facetia, looke, hers[i]

A hufbande for you, pray heavens thy eyes strike

Him not dumbe. Ha, Ha, ha, well, love him (wenche)

love him I say, he is such. Another thou maist

155 thyⁿ] n is superscribed in the limited space between thy and the following word, so that it appears to have been inserted afterwards rather than raised intentionally.

161 by] y has an extra ascender as of a tall letter begun after it.

163 dunes] possibly dūnes. The third minim of the m is fused with the e; the tittle covers both the u and the following letter.

173 Au] u perhaps n.

181 hers] s altered from e.

182 eyes] second e interlined with caret.

184 say,] comma may be followed by a period, but this combination of punctuation marks is unusual in the text.

157 engine] trap, snare, cunning device.

165 meermaide] mermaid; but a "mere maid" may also be a prostitute. The pun is undoubtedly intentional.

walkeinge tree] The meaning is obscure. Apparently a reference to Facetia, the phrase may be coined on the analogy of "stalking horse," signifying an object from whose shelter Lepidus will spring his snare. Below the e of maide and buried in the ascending loop of the k in speake (l. 168) is a dot that may be part of a comma. If the comma were intended, the phrase would refer to Piscinus as a mobile vegetable---another slight on his muteness.

184 such. Another] The period may be a pen-rest or may mark a break in thought, but more probably the scribe simply mistakes his text. thou maist] a catchword; few are used in this text, occurring perhaps when the scribe leaves his work. The following passage is quite awkward if begun with Another, but makes good sense without it. Perhaps a phrase is omitted after Another, or perhaps Lepidus is simply groping awkwardly for words to express his delight.

LOVES HOSPITALL.

Thou maist say and doe what thou wilt 185

Hee'll not give thee an ill worde. To him (wench)

And if he speake not well for himfelfe

Remember thy father hath spoke for him. Exit Lepi

Actus j^{us} Scen: 3^a

Piscinus Facetia & Nigella. 190

Piscinus—Often salutes Facetia wth Kisses and makes siges of love

Facetia What woulde you good S^r Gerunde in dum? we cannot
fish y^r meaneinge by your gapeinge

Piscinus—Au—au—.....— — — — —

Facet: What A secret Love is, it cannot get out 195
Of his mouth

Piscinus—Offers her A p^rsent, w^{ch} refuses

Facet: I am not so experte a Phisitian as to gueſs
y^r greife by signes and tokens
or to know y^r disease by y^r fee 200

Piscinus—m. m. m. — — — — —Au. Au.

Facet: Is this that they call vertue in A woman?
I am sure it shews ſcurvy in a man

Piscinus—layes his hande on his harte[s]. Au—Au, Au.....

Facet: You are in love ſure, att y^e bottome of y^r harte 205
it is A stronge paſſion y^t cannot expreſs it ſelfe
Out wth it man

Piscinus Puttinge his finger in his mouth—Au—Au—Au—.....

Facet: Tis at y^r fingers ende by this time

Piscinus—..... m-m.-m.m.....

210

Faceti: Good s^r retourne againe, acquainte some freindes
 v^fed to y^r dumbe shewes, either by signes or writeinge
 And bringe him to be y^e chorus of y^r meaneinge
 And informe me what it is y^t you desyre

- 188 Lepi] A colon may be buried in the valley of the book.
 192 good] interlined with caret. The descender of the g partially obscures the u of you.
 202 ni] metathesis for in.
 203 in] written ni.
 208 in] written ni.
 212 writeinge] second i not dotted, giving the appearance of enge.
 213 And] d blotted.
 214 me] interlined with caret.

- 192 Gerunde in dum] Facetia seems to be mocking Piscinus' mouthings, taking the sounds as schoolboyish recitation. Cp. William Lyly, A Shorte Introduction of Grammar (New York, 1945), [sig. A6^v]: " . . . the Genitiue in orun, the Datiue in is, the accusatiue in os," and, "certaine voyces called Gerunds, ending in Di, do, and dum" (sig. B2^v). The remark thus means, "[Are you trying to tell me that the] Gerunde [ends] in dum?" The implied pun on "dumb" is useful here as well, whereas the alternative reading (eum for dum) implies that she is speaking Latin and that her grammar is poor.

LOVES HOSPITALL.

I never vs̄e to conver̄se w.th moveinge 215

Statues. till when farewell. Exit Facet:

Pi/cin——Beckens to Nigella gives her A chaine of pearle, to give to Facet
w^{ch} she taketh, and after some gestures
leaveth him expre/singe some signes of hope

Actus 1^{us} scen: 4^a 220

Lysander & Ægidius

Ægidius: Nephew I have to chide you, I heare you haue for/faken
All wayes of thriveinge & now onely accōpanye
A merry old Lord whose Parafite you are become
To feed his mirth & your owne belly. 225

Lysan: Sure vnckle it is confest I haue for A while
Taken that cour̄se but when you know my intents
you will applaude them, Tis all for y^r advantage

Ægid: For myne Lysander? as how?

Lysand: The Lorde I live wth hath A younge daughter 230
ffaire and fre/h y^e very flower of Naples
So fitt to cherish y^r years, y^t y^e sole drift of my
Abideinge ther, is only to encline y^e virgin
To y^r love; I haue wrought her father alreadye
I hope Vncle you will /second my indeavors, sinc I have 235
Smothed out A way of /o greate blifs for you.

Ægid: Oh s^r you may spare your paines, talke[]not to me
 Of marriage, I know y^e charge to well of maintaineinge
 Such younge poppetts

Lyfand: S^r she's a match worthy the contention of o^r neighbour 240
 Dukes, fitt for y^r selfe wer you younge againe
 And freed from those shackells y^t hold you by y^e
 Legg foe she is full of admirable excellencyes
 The fairest, best featurde-----.

217 Facet] interlined with caret above give to at edge of page and
 preceded by a round bracket. The point of the caret is beneath
 the t in to, since the scribe had no room to locate it more
 precisely after the word.

224 are] e blotted and a second one inserted to the right and
 slightly above the line.
become] c blotted.

226 it] t altered.

240 neighbour] u interlined with caret.

LOVES HOSPITALL.

Ægidius: Fairest? best featurde? catch younge braines 245

Wth smooth faces: Is she rich? well dowerde?

Is she her fathers sole heire?

Lysand: Sole, soule. yet she has no partner, onely

My aynes are to make you partener of all she has

Pray S^r aboute it leaste you be prevented: 250

Ægid: But by y^e way how much time will be required?

Loves suites vfe to laste longe, and I cannot trace

y^e streets often, my three leggs will not beare it

I could afforde about some—— two vifitts

If all might be done in A weeke 255

Lysand: How? in A weeke? A wife gotten so easily would

as quickly forgett you, the wininge of such A prize

should be like y^e befeigeinge of A wealthy citty

The purchase were worth A years pursuite Vncle.

Ægidius A yeare; good S^r yes, pray spare y^r paynes 260

Ile home againe, Ile not putt my selfe

To y^e certaine charge of shews and crouches

In a yeares journeye in wooinge for all the

Vncertaine hopes of p^rcureinge y^e best she=heire 264

Our countrye boasts of —————

he offers to goe
Lysand: stays him:

Lysand: Stay S^r perhaps it may ———

Be effected sooner

Ægidius: Befides if I should be A yeare[s] her suitor

I might spende in Guifts as much as her

Patrimonye might amounte to[o]

270

None of that not I.

Lysand: Why Vnckle what you give to her retournes backe

wth her, you haue y^r owne againe and all hers

To boote; Not any way of y^r intereste

/o thriveinge as this

275

Ægid: Tis well obserued of so greene A heade.

251-260 The right-hand margin is spattered with a variety of dots and blots as though the scribe were testing or trying to clear his pen.

255 in] written ni.

256 would] l appears blotted, added with an up-and-down stroke, or deleted; however this type of letter appears so frequently that it is more likely to be a variant form.

257 wininge] written winnige.

274 boote;] actually a colon above a comma.

262 shews and crouches] i.e. shoes and crutches.

LOVES HOSPITALL.

- Lysand: Besides, in [p] procureinge her you purchafe
 To y^r selfe A rich mine; A Treasurye
 Why she her selfe is one: her very haire
 Are all golde 280
- Ægidius: That we may sell of.
- Lysand: Her eyes are starrs
- Ægidius: I had rather they were diamonds they would
 Yeeld me more monye & profitt. But me thinckes
 So much wealth youth and beautye 285
 shoulde never fancye A wooden legg or clubb foote.
- Lysand: O S^r the sooner, y^r baggs make vp that los,

 Besides A man is of no accōte wth A woman
 If his beste parte be not woode, they desyre A well
 Timberd man, & above all hearte of Oake. 290
- Ægidi: Alas I cañot accompanye her in y^e streets
 Nor visher her to church; and To o^r citty shewes
 she shall not, they are chargeable: she must be
 Contente to lye below stayres too
 I am paste climbeinge. 295
- Lysand: All this will make her love you y^e more
 Venus knew what she did, when she tooke
 Lame Vulcan to her husbande. Facetia will be
 Sure you are no gadder as many are now adayes
 [Leave n] Leaveinge theyre wifes solytarye att home. 300

You are not in the morneinge for y^e [Allye]

Bowleinge=Allye, att dinner time att an Ordinarye

Or Taverne, in y^e afternoone att A playe.

Ther needs noe other prooffe on't but y^r legg.

You will gladly sitt as longe att boarde

305

Lye as longe [] in bedd wth her as she listeth

Nay scarce stirr out of doores from her

And if att any time (to pleasure her freinde)

she haue private bufines aboue staires

you good man she knowes will never di/turbe her.

310

284 Yeold] second e added.

310 never] v altered.

289-90 beste parte . . . hearte of Oake] ribald allusions to sexual prowess and organ.

292 vi/her] i.e. usher; cf. Fr. uissier, huisier, and Eng. huisher.

293 chargeable] expensive; burdensome.

302 Ordinarye] a public dining place.

Ægid: I never confidered so many p^rogatives of

Lysand: Lamenes, to catch a wife be fore.

On then Vnckle you loofe Time, True love

Will quickly ease you of y^r staffe, and tye wings

To y^r feet, Faster good vnckle Faster

Exeunt. Ægid 315

Lysand:

Actus j^{us}— Scen: 5^a

Cæcilius & Comastes.

Cæcilius So exceedinge faire, vertuouse, & rich saist y^u

Marrye I like thy judgement well, but may I see her 320

Comastes: O that you could deare father

Cæcilius: Could? I must and will see her, dee see

Comast: Alas you know you are blinde

Cæcilius: Alls one for that, vnlofs I see her, sett y^r harte

Att rest, you shall never have her, Dee see. 325

Comast: Wretched Comastes what distemper is this:--- Aside

Cæcilius And bafides though I am blinde

It becomes not y^r dutye to vpbraide y^r father

Wth any faulte or blemish 329

Comas: I muste salve his eares for y^e injurie done to his eyes. Aside

Blindenes A faulte or [blindenes] blemish,? tis A Crowne

An honor to y^r age: tis gaine to wante

What y^e most deſpicable beaſte injoyes
 The eye of reaſon is mans p[rg]^rogative
 That none haue clearer then y^e happy[e] few
 Whome reverēde age or nature, have deprivde
 Of other light: Our eyes lett out o^r ſoules
 In wandringe thoughts; and letts in vanitye

335

-
- 312 Lysand:] The ſpeech tag is one line too high. The ſcribe noted the error and uſed a line to divide the ſpeeches properly.
 316 Lysand:] upper loop of d broken.
 319 vertuou/e] uo altered.
 324 that] ſecond t blotted.
 326 this:] colon interlined below.
 328 vpbraide] p altered.
 334 p[rg]^rogative] r interlined above deletion.
 336 reverēde] The title has two vertical lines through it.
 322 dee] i.e. d'ye. Dee ſee becomes an identifiable habit in Cæcilius' ſpeech throughout the play.

In you y^e minde vnited gathers strength
 By contemplation: So y^e ſcattered rayes 340
 Of y^e worlds eye collected in A glaſs
 Growes stronge even to produce y^e effects of fire.
 What vice can creepe into A blindemans brest
 Whoſe eye is all wthin? The world is full of
 Such fowle defileinge objects y^t to ſhūne them 345
 A vertuous man woulde darken his owne eyes.

Cæcilius Hay day,! what doctrine is this trow?
 Why then do you keepe y^r eyes in y^r head good S^r?
 Comast: That my deare father may not wante A guide.
 Cæcili: But tell me Comastes, may not blinde men 350
 Fall in Love.
 Comast: Yes S^r they may & often doe
 Cupide himſelfe, nay everye lovers blinde
 Cæcili: And haue you knowne any of them
 Beloved againe? 355
 Comast: What meanes this? heavens graunte ye due prayſe Aside
 I beſtowed on Facetia haue not provde
 Loves arrowes to him. —————
 Yes s^r But very[e] ſeldome
 Cæcilius Seldome? noe matter, if once why not now? my 360
 Meanes are ſtill mine owne, & ſince I wante A guide
 Comastes to be plaine wth thee, I intende to marrye
 And haveinge entertained that reſolūton, I know not

where better to place my ſelfe, then on that pſon
 thy judgmente ſo well approveth of: I gave you both 365
 theſe eyes and can they do leſs then chooſe a wife
 for me? Facetia muſt be mine. Naples is rich in
 variouſe beautyes, & thou art large to chooſe, therefore
 I charge y^{ee} on that filiall dutye thou p^rtendſt to
 beare me, to ſollicite Facetia in my behalfe and 370
 be my faithfull advocate.

Comaſt: What haue I done now. ———— Aside

Cæcilius Will you not anſweare me? youle be wife ſirrah?

348 keepe] p altered from g.

369 p^rtendſt] i.e. claimſt.

LOVES HOSPITAL

Comast: It is concluded. Father although I cannot
 Suddenlye extinguish mine owne Flames, yet my 375
 Piety to obey y^r desires shall force me to
 Vndertake this taske wth my best diligence
 But S^r you know I am forbidd y^e house,
 I cannot haue acceffe to move y^r suite

Caecilius. Stay lett me see. ———— vmp ———— O I have it already. 380
 Thou shalt make Lepidus as blinde as I am
 Thou shalt disguise thy selfe in y^e habite of
 A covntrye Swayne, as Villanus, or any of
 My tenants, as thou likst best: Imitate his speech
 And gesture and so secretly woe 385
 For me thy Landelorde.

Comastes: A happy plott, this may succeed and further
 my designes. O power of love. how dost thou
 master Nature? ———— Aside

S^r if you please, & if y^r wisdom thincke it 390
 Meete, Ile about it p^rsentlye.

Caecilius: Doe, doe, good boy, thou shalt make thy old

————— Father see againe.

Exeunt Com.

Caec:

Actus 1^{us} Scen: 6^a

395

Surdato & Macilento

his m[]an.

Surdato. Macilento thou shalt be allowed two dra^ms
 Of fle^sh more A weeke when thy good service
 Shall bringe my soveraigne Ladye, into y^e
 Circle of her happines— Thes Armes.

400

Macilent: S^r, y^r sordid wor^shipe has made my belly as deafe
 As y^r eares, I haue kept

-
- 379 acce/s] first c blotted.
 382 di/gui/e] g blotted.
 383 covntrye] v altered.
 387 Comastes] o altered from a.
 391 it] interlined.
 393 again.] A vertical line, perhaps the beginning of a letter.
 follows the period.
 397 m[]an.] a interlined with caret above an illegible deleted
 letter.
 401 Thes Armes] These two words are written considerably larger
 than most of the text. Cp. Moore, line 408, n.
 402 S^r] left of rule. For the most part, initial letters touch
 or cut the left-hand rule.
 403 I haue kept] catchword, or perhaps the repetition is accidental.

LOVES HOSPITALL.

I have kept A perpetuall Ashwednesday in my gutts.

W^{ch} neither had before it A shrovetuesday

405

Nor is like to have after it A feaste of Easter.

Surdatt: Well accepted vassaile, & how did my faire m^{rs}

Entertain y^e p^rsente, (y^e Moore) I sent her, ha.?

Macilenn: She bad me tell y^r honour you were

A doteinge Ass.

410

Surdatt: Oh she thanckes me wth all her harte does she

Tis well: that was A high pointe of wisdom

The little blacke=face will comende my gravity

My sett countenance, my large renews, my plentifull

Table to her new mistress: you gave it her in charge

415

did you not varlett?

Macilenn: I bid her tell Facetia y^t if she marrye you

She muste learne to feed, and live vpon grass

For ther is noe flesh in y^r house: y^r whole yeare

Is made vp of Lents, Emberweekes, & Hollyday-Eves.

420

And y^r selfe borne in A rogation weeke when The

Almanacke maker had left out holy-Thurseday.

Surdatto: Done like A trustye vassaile; (Thanckes to heaven)

Although my hearinges loste, yet by my observation

of letters some guttural, others labiall, others dental 425

I can plainely distinguish what any man can speake

As for example Sirrha reherfe my Titles.

Macilen: You are y^e bafest, stinckingst, lowfyest Seigneour
In all Naples.

Surdatt: Well spoken; the most illustrious & thrice renowned 430
Lorde in Europe: on sirrha.

Macilen: The ougliest, most mishapen, & ilfavored owle,

Surdatt: Clarifsimmo, Seignioro, Aurelio, Surdato. on

Macilen: The fcuṁe and filth of y^r countrye
W^{ch} would be gladd to be ridd of you. 435

Surdato. The flower and gēme of Naples
The jewel[e] of my countrye.

408 Moore written larger.

ha.?. The query with its period may have been added after a concluding period had already been placed. The third period may be a slip of the pen, but the query has a double hook at its base.

417 bid d blotted.

428 bafest, A line, apparently a slip of the pen, is above the comma. Seigneour u interlined with caret.

437 my A line, either a flourish of the y or an underscore, merges with the descender of the y.

404 Ashwedne/day A fast day.

405 shrovetue/day On this day it was customary to use up those foods not to be eaten during lent.

420-422 Lents, Emberweekes, & Hollyday-Eves. . . . rogation weeke
. . . holy Thur/day. All are periods of abstinence except Holy Thursday, when communion is received without fasting.

LOVES HOSPITAL

Macilen: Made vp of A foole and mad man

Surdato The Quinteſſence of all perfection—well ſayde—

Now am I not right? and didst thou deliver all

440

this to my best Lady Facetia? ha?

Macilento: S^r she knowes you are A coxcombe

Surdato: Done trustily; what sayde she?

Macilento—Waggs his lipps and ſayes nothinge

Surdato: O she counts her ſelfe much honowred by my ſuite

445

Macilento:—waggs his lipps againe

Surdat: Why dost thou bawle so lowde, did I not

Tell thee I knew by y^e wagginge of lipps w^t

Thou saydst? and can she love me?

Macilento:—Sing[e]s

450

Surdat: How what did she ſay?

Macilento: Some breade and meate for y^e Lords ſake

I dye elſe—

{ brawles
alowde ins
eare

Surdat: varlett you stretcht y^r throat [euen now] ere while

But now you whiſper.

455

Macilen: I am almoste starvde. { brawles againe alowde
as before.

Surdat: O me my yeares and obſervation faile me, both

Att once, deliver y^e meſſage by ſignes, How-

fares y^e bright Facetia? if she be well, dance

if not stande still

460

Macilento:—Dances.

Surdato: Very well if she loue me ki/s my foote
if not my ———

Macilen: S^r I had rather ki/s y^r foot though { ki/ses his
I know you were noe /ockes. ——— { foote 465

Surdato: When must I vi/ite her? if to day shew it by signes
Of joy & laugh, if to morrow di/couer signes of
Sadne/s contract thy body into some spani/h shrugg.

Macilento—————Shruggs.

454 ere while] interlined with caret above deletion. The change suggests revision, but with so little evidence as the MS offers, it is more likely that the scribe is merely correcting an error that resulted from his own anticipation of the copy.

463 A circle with a dot in its center, either a malformed query or a symbol for a vulgarism follows the line.

466 vi/ite] t altered.

468 contract] r and first part of a blotted.

457 yeares] read eares. The initial y appears again at l. 1116. Although the OED cites no similar spelling, erys and earys are common in the sixteenth century and earlier, making metathesis possible, though unlikely.

LOVES HOSPITALL.

Surdato: It seemes to morrow; A yeare to my most ardent 470
 Love. But did she not give A charge, I shoulde
 Not faile to visite her to morrow if so then
 laugh and grinne

Macilento——Laughs

Surdato Tis well but firrah henceforth Ile spare y^r face 475
 And limbes, Laughinge, danceinge, & shrugginge, will
 to much sharpen your appetite. haue you gott
 perfecte thofe instructions yt I taught you to
 speake on your fingers?

Macilento——Makes signes on his hāde and fingers. 480

Surdato Well/ayd my diligent vassailo, Talke to me that feed
 you as Clients talke to theyr sage Councillors not by
 y^e mouth but hande.

Macilento:——makes signes againe as before.

Surdato. Skilfull Rascall come in and eate an oinyon for 485
 thy paines.——— Exit Surd:

Macilen: An Oinyon? I haue bin longe vsed to those rewardes
 ffor what mischoife or villanye of mine waste that ever
 I happened vpon him. has starvde me, I'me sure
 I haue spent 4 or 5 yeares of my youth in his [ser]- 490
 service, in y^e w^{ch} time he has so clemd me dee see
 That hath hindred my grouth and made me degenerate

from y^e rest of my nation, but I must obey.

Exit macilen

Actus 2^{us}: Scen: j^a

495

Olympa Sola

Olympa: Alas wth all the arte of my disguis^e

I cannot Put of woman too, my love

W^{ch} once I bare Iysander, hath not left me

That dye cannot be changde: my yeeld[e]inge hearte

500

474 Macilento] M altered from S, u or ur deleted in favor of a written above.

480 hade] The tittle extends above the d and either has n superimposed on it or is deleted.

482 Councillors] u interlined above n.

485 oinyon] i appears inserted and the descender is unusually long; possibly j.

488 waste] i.e. was't.

489 has] i.e. he has ('has or h'as.)

starvde] v altered.

490 yeares] y dotted.

491 clende me] pinched me with hunger.

LOVES HOSPITAL

(To apt for fuch impreſſions) hath receivde
 A deeper Tincture from his oylve wordes.
 Falſe men, who (like A viſor) ſhift y^r faith;
 Yet when you pleaſe to expreſs any thinge
 Inconſtante, call it woman. ſee Lysander 505
 I am vnchange in all but face & Name
 See her, who for thy love, hath made herſelfe
 Vnlovely; her, who tendered not y^e grife
 Of her dear Fathers loſs, ſo ſhe might gaine
 The[e] fight of thee; ſince ſhe deſpayres thy loue 510
 Thou followeſt ſure ſome mere attractive fire,
 Whileſt this my beauty as thou oft haſt termde it
 Lyes thus rackde vp in Embers: Perjured man!
 But pardon heaven Lysander is perjurde
 I would not haue him ſo, he was y^e ſame 515
 Twas I y^t altered, yet I know not how;
 What pretty cruell ſporte Love makes it ſelfe
 Denyeinge me what I was miſtris of
 Att leaſte I thought ſo; and ſtill bringeinge in
 Ladye Facetia ſtore of ſuch vaine ſuitors 520
 As one of them woulde make her ſurfeite, yett
 I finde her minde inclineinge to Comaſtes
 And he deſerves it (wer he not my brother)
 Whoſe ſweet perfections noe vnluckye chance

Hath blemishd, onely her crofs Fathers humor 525
 Denyes him free acces to her faire wishes:
 Vnder this vaile vnknowne to him or her
 I may wth ease further what both desire
 And though my selfe vnhappy, prove for them
 Enter Iyfan Succesfull. But see Iysander,! that such A shape 530
 der
 shoulde cover falshood beinge so neere my blis

507 herselfe] is altered.

530 But] A line is beneath the word.

501-502 receivde/ A deeper Tincture] i.e. its hue has become darker.

508 tendered] cared (for).

LOVES HOSPITALL

Makes me more miſerable: here vndiſcovered

I may take in y ^e accent of that tongue	{	she w th drawes her
In w ^{ch} once dwelt all harmonye.		ſelfe to y ^e hangeings

Lysand: What A fine place have I to be imployd in? 535

Like a maſter of an hoſpitall, amongſt A tedious
varietye of ſuitors wher if I ſhoulde picke and chooſe

I were not able to patch vp A compleat man, yet

Powerfull Love what ſervants haſt thou ſent on thine

Errande? and to ſuch A one too, y^e Title of whoſe 540

Perfections none of them haue the abilitie either

To conceive or comēde: A beautie y^t Nature contrivde

vpon ſeriouſe conſideration, when others ſeemed to be

huddled vp in haſte, who that hath eyes to chooſe

Woulde pitch any wher elſe? 545

Olympa: Olympas names forgott vnkinde man	{	this Aſide
Who didſt before I ſullyed thus my face		out of Iyſander
Blott out my hapleſſ memory		heareinge

Lysand: Olde Lepidus too makes them his ſporte

And me his engine by w^{ch} he workes on them 550

And yet it breeds amazement when I ſee

Wth what ambitious dangerousenes theſe ſlaves

Reſpectedly purſue their deſperate hopes

But let them on Ile vſe them as my foyles

The ouglier they appeare on her pure eyes 555

The more I may nigratiate my ſelfe
 Into her likeinge; beſides theſe intercourſes
 Of myrth may prove Loves opportunityes
 Though now I do p^rtend this jocular ſporte
 The prize I aime att is Facetias Love
 And I muſt wiñ that or I looſe my ſelf

560

Olympa And then am I loſt too he[] hears her

Lysander: But whats that whiſpers? ſomewhat did ſuggeſte

These are but cuſtimary vowes as once

I made vnto Olympa

565

556 nigratiate] note metathesis of in.

562 he[] e or a deleted.

hears] a interlined above r.

563 Lysander] L perhaps l.

565 Olympa] l perhaps L.

544 hudled vp] thrown together in confusion.

555 on] an error for in.

LOVES HOSPITALL

Olympa. He named me, Those lipps make good [their musicke still]

Theyr musique still

Iysand: I did her wronge wth my beguileinge tongue

And wrought her to A hope, from w^{ch} to fall

Would breake y^e stoutest harte (though twer of stone) 570

But fure hers was of A softer temper

Her bodye's now incircled in cold earth

And ther she findes stones kinder -----

Soft conscience Jades me, lett me recollecte

Why should her name thus overcaste my hopes 575

Like A dull cloude w^{ch} p^rsently defeates

The goodly promi/ses of A faire morne?

Nere lett my fancye to my memory

Againe p^rsente her, but in some ouglye shape

To affright her thence againe: when I'de expre/s 580

Contemptt, & /corne, bee't in Olympas name.

I do deprive my selfe by this longe stay

Facetias luster must cleare vp y^e day. Exit Iys

Olympa False man! as blacke in soule as I in face. Exit Ol.

Actus 2 ^{us} scen: 2 ^a
--

585

Lepidus & AEGidius

Lepidus comes in to y^e fore pte
of y^e stage Apace.

AEGidius: Nay do not rune away wth it so, as if I meant

To sett vp my staffe here on any conditions:

590

Blood is noe dowrye, I take it beauty is A pretty

Playfellow, but A good hu/wife's good to breed on

yet I like y^r daughter she may breed me

children may follow their fathers stepps

And thrive in y^e worlde.

595

568 beguileinge] The i of in is not dotted, thus giving the appearance of m.

587 in] written ni.

588 Apace] perhaps A pace, but the next line indicates haste, and the alternative reading makes little sense and has little value as a direction to the actor.

LOVES HOSPITALL

Lepid: Lord how covetous he is y^t hath one foot in y^e grave
already? well Ægidius, you love my daughter you say

Ægid: Yea, but y^e other thousande (my Lord) would
Make her nere the les lovely, & worke much wth me
Golde is y^e only Catholicon, y^e Restorative 600
Of all decayes in Natures workes, cures beyonde
What y^e legend or Physitian boasts of.

Nor can your owne judgmente directe you wher you
should better place it then wth one so likely to
Improve it for y^e good of yours. 605

Lepid: Ile loofe noe hint of sporte for want of p^mises. ---Aside.
Ægidius I have alwayes observed y^r care
and thriftinefs, how strickt a stewarde you have bin
for Nature, nere sufferinge to lanch out into vaine
& frivolouse expences, A vice I alwayes hated 610

Ægid: Then it must be so you'le be my father in law
If I can please Facetia

Lepid: You may not doubt that; I haveinge so p^rpared her
Ther is indeed in maydes, A kinde of puleinge
Hypocri/y, A formality of denyeing att leaste 615
Not yeeldeinge att first encounter.

Ægid Lett custome have its course.

Lepid: Otherwife she is all mine owne, lookes wth my eyes
Likes wth my fancye or refuseth; had you but seene

How (vpon an incklinge I gave her) she shooke vp
 younge Comastes y^e other day——

620

I beleeeve she coolde his suite, heele have noe joy
 to come hither ag[i]eaine in haste.

Ægid: youth is to raw in y^e worlds practi[f]ce they
 know not what they doe when they comitt

625

Themselves to marriage bondos. I shall meet her
 In y^e yeares of difcretion, & shall gett children
 Shall attaine too't before one and twentye.

611 in] written ni.

614 indeed] written ni deed.

in] written ni.

623 in] written ni.

624 practi[f]ce] c altered from c.

600 Catholicon] cure-all.

LOVES HOSPITALL.

Lepid: Most probable: I alwayes fancyed to my selfe

The man whome Fortune now in you p^resents

630

And though you chance to meet wth opposition

Of other suiters lett that but whett y^r edge

Twas danger and multitude of Rivalls

That rendred Atlanta's glorye

Ægidius—These I digest but all this is noethinge to y^e

635

Motion I intimated.

Lepidus: Oh, the other thoufande, I shall not sticke

For that, I canot be vnnaturall; on whome

but on myne owne should I bestow my

Whole remainder,? knowinge how well you

640

Know to husbände it but heres another suitor

Enter Piscinus & Columella

behinde him.

Ægidius What active spirits posses me? O the Antipathy

of operation, y^t Gold y^e heaviest mettale shoulde

645

Make me light! why it infuses A new soule into

me, and takes away y^e defects of A Quondam

* body. disabled*but I will on whilst y^e heat lasts

that I may p^revent ye rest.

Exit Ægid:

Actus 2us Scen: 3^a

650

 Lepidus Pifcinus & Columella

 behinde him

Pifcinus—Makes signes by puttinge his finger to his mouth

points to Columella behinde him

Lepid:— Of all my daughters suitors, I can [] best spare

655

this, he is not significant enough

To make mirth, but who is here wth him?

S^r woulde you ought wth me.

{ Lepidus
goes to Colu
mella.

Columella Know Lord I am not for my selfe to speake

645 mettale] a altered.

646 into] written nito.

648 di/abled*] asterisk interlined with caret.

658 ought] g altered.

636 Motion] scheme.

LOVES HOSPITALL.

But am y^e Organ to expreſs this ſpeechleſs Gent^s: 660

Thoughts: and I deſyre to follow him

Wher I may diſcover y^e invtterable love

He beares to y^r vnexpreſſable daughter

Lepid: Come follow me this is A quaint device. Exeunt omnes

Scen: 4 Ac: 2ⁱ 665

Surdato Macilento.

Surda: Why 'tis noe more then to know y^e stops of y^e flute

Or Recorder give me a taste of y^r proficiencye.

Macilen——makeinge ſignes on his fingers ſpeakes——

If your noſe were noe better then y^r eares, I woulde 670

as ſoone carry you to y^e courteinge of A jakes [as]

As Facetia.

Surdat: Never did day ariſe more gloriouſe vpon thee then this

if by ye happy interp^rtation of my Loves mellifluouſe

voyce thou ſhalt give Seignioro, Aurelio, Surdato, 675

To vnderſtande, he is planted ſo high in her affection

That y^e hande of fortune ſhoulde be never able

To remove him.

Macilen—I would Kiſſ Fortunes hand if ſhe woulde

Remove me from you:—makes ſignes as before. 680

Surdat: Thou promiſeſt ſhe will be deafe to all ſuitors elſe

Well and for thy worthye paines thou[s] ſhalt take

vpon thy fingers, and y^e infinite Love Facetia shall
 bestow on me, y^e digitts of Arethmatick wth all
 the advantage of their places shall not cast vp y^e
 Value of what I shall bringe this day to her
 And conferr on thee.

685

Macilen: The Figure of one ni y^e seconde place

woulde vndoe his Rodomantado/ship in Marabedoes

Exeunt Sur: Mac:

690

665 The form of notation changes from the usual two nominatives
 (actus secundus, scena quarta) to a nominative and a genitive
 (scena quarta, acti secundi); i.e., "act two scene four"
 becomes "scene four of act two."

676 in written ni.

683 infinite written nifinite.

688 Figure An illegible letter is either obscured by an inkblot
 or deleted, and a very small r is inserted between the blot
 and the e.

ni metathesis of in.

seconde s altered from z.

671 jakes privy.

684-5 y^e digitts . . . places i.e. the largest number that can be
 written.

688 Figure . . . place the numeral "one" in the "tens" place;
 i.e. a number between ten and nineteen.

689 Rodomantado/ship i.e. "braggartship." Rodomante is a
 comical braggart in Boiardo's Orlando Innamorato. The coinage
 seems original with Wilde.

Marabedoes Maravedis, Spanish coins of small worth.

LOVES HOSPITALL

Act: 2us Scen: 5^a.

Lepidus, Piscinus, Columella, Facetia,

Lepid: Weele to y^e buſines niſtantly I hopeM^r Piſcinus y^r freinde is perfecte

Piſcinus:—Claps his hande on his breſte.

695

Lepidus: O I conceive you he meanes he has it

By harte.

Facetia: Pray heaven I holde my countenance

This is ſuch A device an age cannot paralell

An interp^rter to A dumbe man, A com̄ent vpon ſilence.

700

Columella [Columella] I am as much troubled to ſpeake

This wthout action or accent as if I wereTo reade Hebrew wthout poyntes,

But this muſte be my poſture.

Columella retyres to y^e hangins

705

ſtands vpriſht againſt one of

y^e pillars of y^e ſtage.Scen: 6^a to y^{em}.

Lysander, Surdato, Macilento:

Lysand: Macilento you haue perſuaded him y^t

710

Piſcinus is his Rivall and moſt abuſive of him.

Macilent: Yes, Yes, s^r, looke, looke, how he ſwells att him

as if he had eate A toade

Pisicinus—Goes to Facetia & complements.

Surdato Difgracde before my face, O Diabolo, Ile

715

Make thee eate thy wordes prophaner

Of my Loves pure eares

Lepid: What hast thou done Lyfander?

693 nistantly] note metathesis of in.

698 Facetia] ac blotted.

700 dumbe] d blotted. Throughout the MS a number of initial miniscule d's are written larger and heavier than similar letters or the same letter in other positions. The scribe may have used the back of the nib in looping to the left, thus causing thickness of line and enlargement.

703 poyntes] vowels.

705-07 Columella . . . stage] The s.d. indicates that Columella flattens himself (stands vpright) against (beside?) one of the decorative columns or pilasters of the hall screen (stage) in a visual pun on his name. Clearly the hangings are either within or adjacent to the doorways of the screen in their proximity to the pillar.

714 complements] Usually indicates a verbal exchanging of courtesies, but here seems to mean that he bows or possibly kisses her (in view of the vehemence of Surdato's reaction).

LOVES HOSPITALL.

Pi/cinus his tongue was about to speake

And thou hast stopd two mouths at once.

720

Pi/cinus——Lookes pittifully.

Columell: I may come vnto my self againe awhile { Columella comes
And come away from y^e Arras { downe from y^e
pillar.

Surdat: Ile heare no excuses, no, I am deafe to y^r absurde

Apologyes; quit y^e place y^{ea} and y^r suite too

725

Or by my offended foule. Ile caste thy slanderouse

To[u]ngue (spight of y^t garde of Tawny teeth)

Into foule Cerberus chopps wher it shall barke

As in its proper place

Pi/cinus——Stares vpon him

730

Surdato Dogg I will: dee ftare?

Macilento: Just such an eye y^e mastife gave you S^r y^t snatcht

y^e Capons legg out of your hande w^{ch} afterwarde

indeed you caught and eate in spight of y^e doggs teeth.

Facetia: Nay pray be patient S^r.

735

Surdat: y^r fingers Macilento.

Macilen:——Makes signes

Faceti: Doe you but retyre y^r selfe & Ile give him his

mittimus and be wholly yours.

Macilen:——Makes signes againe

740

Surdat: I do obey, Facetia [] live Thy to[u]ngue

Hath power of life and death, : you'r reprivd

Not pardond (firrah) live vpon good likeinge.

Lysand: Why was not this A fine tempest & p^rfently over

Now to y^e statue againe

745

Columel: Now must I to y^e place from whence

I [came] came, to y^e hangeinges againe.

Columella goes to y ^e pillar agaī

Pi/cin——Goes to him and stands before him

Gives him signes to fpeake, w^{ch} speech

Pi/cinus acteth Columella stirreth not att all:

750

724 Ile] Il retraced; perhaps altered from H.

728 barke] a blot follows the e.

741 to[u ngue] The u is perhaps blotted rather than deleted, but the deletion is clear in 727.

747 came] interlined above came or cane after the middle letters were blotted.

722 f. comes downe] i.e. comes forward. Nothing indicates that he is in any way elevated.

739 mittimus] a legal term for a warrant remanding a prisoner into custody until his removal is authorized.

LOVES HOSPITALL

Columella: O, list Facetia to an hearte can speake

Wthout A tongue, a vfelefs Organ, thats made

To vent lovers vowes false promifes

W^{ch} nere came from y^e hearte,: The tongue was made

Spokes=man for Lust not Love, to daube pure eares

755

Which oft are burnte and fcorcht wth fiery wordes

Of venemoufe furye: or els made red or glow

Wth glozeinge fflatterye: Behold my soule

Subjected to thy feete, & wth her fervice

Tenders these helpes of life, hers & thy slaves

The guifts of Fortune, walke ore y^t Parchmente

Pifcinus
boweth very
low and thro.
ws downe
writeinges

And take pofsefsion of 5 thoufande Akers

762

And on thofe Akers fee my flocke of sheepe

fattinge themfelves to feed thy [l ly]e lovely bodye

And just vpon y^e brow of yon rich hill

765

Standes mine and thy houle enter it dear Ladye

Lepid: This was A very large sheep=skin I thincke

He hath exhibited his inventorye

Colum: All mine is thine O then lett thine be mine

Lepidus: Oh, oh, my heartstringes, oh my heartstringes

770

Daughter speake to him, weelee haue repetitions

In y^e Afternoone.

Facet: S^r I cannot deferue so much as this

You haue indearde me.

Lepid: S^r you and y^r mouth shall dine wth us to day.

775

Piſcin———laughs, expreſſes ſignes of joy.

Exeunt omnes

Actu: 2 Scen: 7^a

Lysander & Piſcinus enter

Lysander: I have a villanous minde, to mix profitt

780

Wth my pleaſure, to make vp this Comedy;

758 fflatterye] ye altered, apparently from igs.

761 Parchmente] c interlined with caret.

774 You] y blotted.

indearde] first d altered.

780 I] blotted.

profitt] A blot with a dot above follows; possibly wi was begun.

LOVES HOSPITAL

Twill be but y^e sublimatinge of y^e sporte:
 And I finde none so fitt to worke on as this Pifcinus
 And ifaith tis but A little strayneinge of conscience
 To venture on my vncke Ægidius: and as we 785
 Shall have occasion sende him in for ye 2 course { this aside
 S^r ever since you haue inbarqued y^r selfe { now to Pife:
 into this suite, you have bin y^e man whom I did
 ever most desyre to further, as alwayes likeinge well
 of y^r discret carriage, & so far patient y^t you have 790
 bin wthout [y] retourne of all y^e fowle iniuries Surdatoes
 haug[h]ty and disgracefull spirit endeavors to throw
 On you: but as by my diligent observation, you know
 I cannot but be throughly informed, so for y^e honest
 And good will I from y^e firste did beare; you may 795
 Promise y^r selfe (I will not but trulye instruct you).
 y^e onely rub I find in y^r way (duty must here give
 place) is Ægidius; he is y^e likeliest to whom Lepidus
 and Facetia must condescende,: but I have dealte
 wth him already (as I was alwayes willinge to p^rpare 800
 all for y^r good) and I finde, vppon some considera=
 =tion, he woulde be willinge to give over y^e wearye suite
 you know hee's vnwilye and covetous too: you may be
 sure of my prosecutinge it for my owne sake: For

should I suffer him to be matchd to her, his estate 805
 (of w^{ch} I hope for noe meane portion) falls into y^e
 hands of others: therfore thincke you ar well advifed
 Trust me wth y^e rest: I would not haue you
 Jeene. my vncke promised to come about this
 time and lo hee's here wth a wifh. 810

Pi/cin: Gives him a bagg of monye

and wth signes of likeing:

Exit Pi/cinus

Scen: 8^a

787 A blot or deletion is above you.

792 haug[h]ty h appears intentionally deleted, but possibly is
 blotted.

795 beare; comma retraced.

805 matchd d altered from t.

811 Pi/cin: n altered. Both the speech tag and the final s.d. are
 between 811 and 812.

LOVES HOSPITALL

Actus 2^{us} Scen: 8^a

Ægidius Lysander.

815

Ægid: Who was that went from you now (Nephew)?

Lysand: It was Pifcinus

Ægid: And what made he here?

Lysand: The old bufines S^r, & now he doth inforce it strongelye

Ægid: How,? how man?

820

Lysand: But I beleeeve he will faile in his projecte

For he has intrusted all to me.

Ægid: What is't what ist man?

Lyfand: Dee fee his dumbe embafador?	Shewes him y ^e bagg:
This is that must speake for him: wherfore	

825

Vncle if you woulde thinck my judgements

any thinge,——But I will not p^rfwade youÆgid: What you would haue me p^rsent herwth A richer then this[?]

Lysand: You conceive rightly.

830

Ægidi: And so be gulde

Lysand: As if I would cozen my Vncle, leave it to me

And expect shortly to entertaine Facetia wthmore clofe embraces then now do y^r golde

Ægid: Well thou shalt orecome but see

I be not gulde, come follow me:

{	Exeunt
	Ægid: Lyf:

835

Actus 3^{us} Scen: 1^a

Comastes in A Clownes habitt.

Comast: Nay I am A downe right country man, maistris

We weare not fo vine clothes but we thincke

840

Our selves as wife as you gay volke. my Landlrd

Cæcilius (god restore his eyes) loves you

816 now] A dot below the w may be a period.

820 man] n has a third minim deleted.

824 The vertical line separates the dialogue from the following s.d.

839 man] m altered.

840 weare] a interlined.

838 Comastes] The dialogue indicates that Facetia enters with Comastes. The s.d. should read "[Enter Facetia and] Comastes"
Clownes habitt] i.e. the clothing of a rustic.

839 ff. In his disguise Comastes uses a dialect common to stage rustics. Though it has many features of southern and southwest midland speech, it is eclectically designed for comic effect. Its main features are the voicing of s and f; ich for I with the consequent proclitic combinations cham, chill, chave; o [a:] for a [æ] (mon 943); and some additional ai spellings (maistris [839] for "mistress," haire Rai/on [934-35] for "hear reason").

LOVES HOSPITAL

And bad me tell you zoe: And harke you maistris
 Though he cannot I can zee brave mann[e]ures rich
 Londs ay and bornes vull too. we Country volke 845
 count that worth lookeinge after. you in y^r zitty
 call it durte, Londs durt wth you, but here be rulde
 be A []voole, zuch durte as tis does zarve to daube you
 Thus gallantly.

Facet: A right=Spokes man for[] A blinde mans fuite 850

Comast: Ile tell you what maistris, y^e best Duke ni Italy lives
 by his londes, marke y^t. and many great men, (like my
 Londelorde) have more londe yⁿ they shall ever zee.

Facet: And p^rthee how dost y^u live? not by thy witts I'me sure

Comast: Why maistref's cham counted zomewhat in our parish 855

Chave A good leafe, and my londe well stockt;
 Chave payde scott and Lott thefe zeaven yeares, chave
 A wife and children of mine owne[,] too: and y^{ts} more
 then every mon can zay. and my wife has me to
 her zelfe, y^{ts} more then every woman con zay: 860

Facetia: But on thy confcience

Wert thou thy selfe a woman couldst y^u love A blinde
 Man? one y^t must grope for his wife: why she must
 be his dogg to leade him. vp and downe y^e houle
 Nature indeed made[s] vs for helpes, but not such drudges 865
 Cæ cilius haveinge lost his exterior parts may now

give him/elfe to contemplation.

Comast: My faith and duty here must cange y^e garbe.= Aside

Faire Lady

Counte you that lover best whom y^r faire face

870

y^r hande or outwarde parte allureth, y^e ignorante

That judge by []colours onely are most cheated

He that hath lost his eyes can see y^r minde

And courte y^r vertues in A higher straine

Then others can y^r forme:

875

Facetia Hay day whats here, A scholler in A Towne/mans suite

Rhetoricke in clokebagg breeches?

844 mann[e]ures] u interlined above deleted e. A v-like mark next to the u appears to be an inverted caret.

848 []voole] v interlined with caret after a deleted letter, perhaps u or w.

850 for] o interlined with caret.

[uite] A dot over the a in Italy (l. 851) may be a period.

851 ni] read in.

862 couldst] u interlined with caret.

865 drudges] second d interlined with caret.

872 colours] c interlined with caret.

873 hath] t altered from s.

874 higher] e obscured by inkblot.

875 forme:] A blot and a dot are here interpreted as a colon.

857 [cott and Lott] municipal taxes.

863 grope] bawdy connotations are also intended; cp. M for M, I, ii.

868 cange] a misspelling of "change"?

877 clokebagg] loose; baggy.

LOVES HOSPITALL

Comast: The least parte of A wife's y^e face, bate that
 And he thats blinde injoyes y^e rest, nay that
 Benighted is in pointe of Happynes 880
 But then reflect vpon y^r self youle finde
 That womans blest y^{ts} married to y^e blinde
 She may salute her freinde wth out bafe feare
 of Jealoufe eyes: she can adorne her selfe
 And he nere fay she's proude: be hospitable 885
 In liberall entertainements and free welcomes
 Her lorde no way repineing at y^e charge
 She may keep handsome maydes, and trust'm too
 In her owne abfence (which every Lady dares not)
 This she may; & yet most chafte, enjoy 890
 A handefome libertye, be true master of
 A title others holde but by selfe flattery
 Trust me Lady set afide my Fathers blindenes
 And----- He makes him selfe known
 to her.

Facet: Comastes! 895

Comast Forbeare Ile not defile thee wth A kifs

Faceti: As if this shape could change thy naturall
 Sweetnes: what dost y^u come to trye my constancy
 put che[]ats vpon my faith? Ile tell y^{ee} Love
 Couldst y^u outvary Proteus Ile not change 900

Nay I should finde the out now
 were thy shifts as numerous as his ——

Comastes: What I haue done

(Soule of my Soule) my dutye prompts me to
 Whilst for my felfe, I blaze thy vertues forth 905
 The winninge storye caught my Fathers eare
 And Thus in ferious dotage, his blinde Cupide
 Forcde me to blow this new and vncouth fire
 And made me vow thus to follicite thee
 On his behalfe: but as his fonne I knew not 910

888 truft] first t altered.

889 which] i altered from c.

899 cheats] a interlined above deletion.

883 alute] kiss.

899 cheats] deceptions.

LOVES HOSPITALL.

How to venter this forbidden place

Sweet be not angrye, y^t I tryde all wayes

all meanes to compaſs Paradiſe againe

By comeinge to thy prſence.

Facet: Thou haſt noe wife and children then

915

Of thine owne Comaſtes haſt thou?

Comaſt: Yes all in thee. how ſweetly this becomes thee.

May no diſaſter ever croſs this omen

W^{ch} takes his riſe frō ſuch an influence:

Actus 3^{us} Scen: 2^a

920

Enter

To them Lepidus

Lepid: Ha, ha, ha, o I ſhall ſurfeitt wth laughinge. my whole houſe

[My] is nothinge but a ſceane of mirth and y^e

cheife actors fooles. I muſt retire a little

And recover my ſpleen: this ſport continued

Would waſte it in a day: Looke, looke, I marry

Thers fine courteinge; what A firke he has

Wth his legg? Ha, ha, ha, now y^e aſs winc[t]hes

He hath learned one of his carte horſes complements

930

And now how [he] he catches att her as if ſhe wer rüeing

Away. Ile partake of y^e Dialo[u]gue, I beleeve tis all

out of y^e Sheapards Calender. He goes to them

Lepidus diſcryes
Comaſtes and Fac
etia: when Comaſ:
ſees him he acts
y^e country man
again.

Comast: In good vaith you are to coy zoe you be. wont you haire

Raifon what A strange woaman ar you?

935

Lepid Nay Facetia you vnderstande y^e Gentleman don't you?

He speakes playne enough.

Comast: yea, yea she vnderstonds well enough but she is

nothings in varfall worlde but waggerye, she has A

Pestilente witt of her owne: and if my londlorde woulde 940

be rulde by me he should leave her. vor if she have

him shele make A very voole of him: he is blinde

(good mon) and she'le lead him by the nose,: Give me

A country Joane/ one y^t can veede on beanes & bacon

914 pr[re]ence] i.e. "presence." The e evidently omitted by accident, since the scribal re symbol is never the secretary r used here.

919 influence:] The points of the colon slant downward from left to right rather than from right to left (the scribe's usual practice). Perhaps a period is intended, the lower point being an ink spatter.

921 Enter] possibly added; the word is slightly crowded and does not usually accompany "to them."

924 is] interlined with caret above deletion.

926 continued] u altered from e.

929 Ha, ha, ha,] The commas are very faint, and above each is an even fainter dot. Semicolons may be intended.

winc[t]hes] [t]h interlined with caret.

932 Dialo u gue] second u altered from e.

933 Calender] l altered from b.

934 coy] o altered.

939 var all] Another letter, possibly e was begun but left incomplete after the final l.

940 of] f altered.

942 him] i altered from e.

943 the] t altered from s.

928 firke] trick; peculiar action.

929 winc[t]hes] paws the ground restlessly; usually said of a horse.

935 strange woaman] harlot.

939 var all] universal.

LOVES HOSPITAL

Ile warrante she cante downe wth it A Capon 945

Or Conye or zome zuch toy. Farewell

Ile tell my Londlord of y^r good cariage, fo I will.

Facet: Doe doe, and against you come againe Epitomize
y^r breeches leaste in these dangerouse times
you carrye away y^e infection of A whole street 950
wth you as you walke.

Comast: Gods niggs how could my breeches offende her trow?

Lepid: A gallante Girle.——freinde be not
discouraged bid thy landlord come & he
shall finde acceptance. 955

Comast: I marry s^r, here's some hope yet: Gentlewoman
I would you would learne of y^e good ald man
y^r [f]vather: But harke you S^r shall his zonne
com too. hee's A vine Gentelmon although
I zay't y^t should not zay't. 960

Lepid: No by no meanes, I fancey not Comastes.——
I hate these earnest jests his may chance proue fo. Aside

Comast: Vaith and tis no grote matter, vor harke you z^r
His zonne is as very clowne as my zelf, vor all
His vine clothes; But don'te you tell him I zayde zoe. 965

Lepid: Facetia you are not to seeke
How to give entertainemente to Cæcilius

And p^r thee be not wantinge to thy ſelfe & vs too.

Facet: I must obey you s^r

Comast: This good newes renews my leaſe for nothings

970

Exeunt omnes

Actus 3^{us} Scen: 3^a

Lysander ſolus wth 2 baggs of monye

in his hands.

Lyſan: O for A lookeinge glaſs I am in Love

In love wth my ſelfe. I did not hope

975

950 carrye] y altered.

957 ald] a altered from o.

962 o.] The period is actually inside the box with Aside.

964 vor] A loop, perhaps of a tall letter begun but left incomplete, touches the top of the v.

970 Comast:] The upper dot touches the tail of I, l. 969.

975 In] n altered, apparently from m.

948-949 Epitomize y^r breeches] i.e. reduce their size.

952 Gods niggs] a frequently recorded oath of uncertain meaning and etymology.

963 grote] i.e. great; the anomalous form is part of Comastes' artificial dialect.

966 not] Perhaps now is intended, since Lepidus does wish Facetia to entertain Cæcilius (eyeskip to the following word).

967 Cæcilius] If not (l. 966) is correct, then Cæcilius must be an error for Comastes.

974-975 in Love/In love] apparently an accidental repetition not deleted.

LOVES HOSPITALL.

The brayne of man could haue contrivde A plott
 For theſe 2 leather coats inlargement
 You are welcome to y^e day y^e rusty buff jerkin[g]s.

In what Iron-bounde chests have you wintred trow

These ſcore of years? for they are fouſtye 980

He lookes in For want of ayreinga: letts ſee are you legitimate

his baggs You haue bin kept vp cloſe like ſacred ſtampe

Wth noe leſs care then monumentall coyne

But now you[r] are currante monye: quicksilver

The golde is angell, and Ile ſett it flyeing 985

No more ſhall tedious mattiers be powred out

To y^e doafe Dyctyes, no more y^e vnthrifty heire

Make [y]earlye viſitts to y^r vnhalloved ſhrine

And leave his lande bounde vp in wa[y]x and velame

For y^r 6 months attendance: you[r] are ſtrangers 990

Here in Naples. come wth me, Ile ſhow you y^e towne

And many I'me ſure y^t will joy to ſee you.

Actus 3^{us} Scen: 4^a

To him Lepidus

Lepidus: Genius of mirth I was eene dampde for want of thee 995

Our wheelles cannot move wth out thy quaint activity

We have A ſceane Towardes muſt be heightened by

thy fancye or elſe twill prove as flatt as A water

Poem, but whats here Lysander Grice to mill? ———

Lysand: Of y^e Best Ma/celline S^r; here are letters of weight 1000

D. for dei. G: for gratia. R. for Rex. and Alphabett

very convenient for an embafsador, for by thefe he

may vnderstande in any courte of Chri/sendome

wth out an interp^rter this is Ægidius this is

Pi/cinus his guifte———— 1005

978 jerkln[g]s] i altered from e. The descending loop of the g has been partially deleted and the s run together with the upper portion.

981 legitimate] first i altered from e.

984 monye] m altered.

986 mattlers] ie blotted. The OED supports this spelling of matter.

988 [y]earlye] y is partly obliterated either by an inkblot or an attempt at deletion; the context suggests that the deletion is accidental rather than intentional.

989 wa[y]x] x is interlined above deleted y.

velame] Horizontal blots appear above and below the m. The upper may be a deletion, perhaps of a tittle, but the lower seems merely a slip of the pen.

996 cannot] A slanted line, perhaps deleting a comma, follows the word.

1001 Alphabett] l altered.

1004 an] n altered from m.

978 y^e rustye] The raised e is an error, since ye, not the is obviously intended.

jerkln[g]s] The g spelling (deleted) is recorded by the OED.

980 foustye] i.e. fusty (moldy).

982 acred stampe] The context suggests a valuable coin, but the term seems to have no numismatic significance. The reference is probably to the angell of l. 985.

983 monumentall coyne] a numismatic term designating a coin, usually Roman, upon which a building or other "monument" is pictured.

985 angell] a gold coin of considerable value.

998-999 water Poem] a reference to the contemptuously regarded writings of John Taylor, the self-styled "water poet" (Works, 1630).

999 Grice] i.e. grist.

1000 Ma/celline] maslin (mixed grains, e.g. rye and wheat).

LOVES HOSPITAL.

Lepidus

And both as yet Iysanders, for though y^e
 Thinge it selfe weigh not wth vs, yet y^e māner
 Of y^e purchase makes it pleaseinge

Ly'sand:

He only enlarge these prisoner & retourne.

Exit: Lys:

Actus 3^{us} Scen: 5^a

1010

Lepidus, Cæcilius, & Facetia

Cæ cilius:

Yea marry sonne I cannot blame you to be

takes Facetia by y^e

In love wth such A temper as this is. what A

hande

Qualified hand's here? The downe of infante

Swanns is not soe fofter. Facetia looke what A

Change you haue wrought in me, I was blinde: 1016

but now am as quicke sighted as Lynceus doe see;

I can lett loose my holt and finde thee out againe—

She steps behind
him

~~Should I have said that?~~ If I woulde. But I feare should

I looke on thee once againe, thou wouldst destroy

Thy new made miracle, by puttinge out those 1021

lights, thy beauty but now gave me

I dare not stande wth in y^e lighteninge of thy eyes.

Facetia:

You can reade then what thi Table doth afforde.

Cae cili:

I am most prophetically at palmestry; why there

Lyes all my pride dee see: true though I see not

p^rsent objects, well I forsee y^e future

1027

And thats y^e better sight dee fee
 Lepidus: youle be oreseene in y^t dee fee: I wonder what
 Fortune his blindenefs will reade her,? how y^e 1030
 Old dotarde cheates his owne soule?
 And seemes to peere into her hande as if he
 would perswade her y^t he saw: Ha ha ha
 And she turnes y^e back to him o tis A
 Notorious wagg..—— 1035

1022 lights, comma retraced.

1023 lighteninge second n altered.

1024 thi sic; perhaps in error for this.

1026 though gh interlined with caret.

1034 tis s retraced.

1008 purchase bringing about; accomplishment. In law, it meant "acquisition of personal property by personal action rather than by inheritance."

1017 Lynceus keenest-sighted of the Argonauts.

1018 holt a midland and southern variant of "hold."

1024 Table in palmistry, a quadrant of the hand bounded by certain of the lines.

LOVES HOSPITAL

Cæcilius. Indeed I have ſeldome ſeene Such proſperouſe lines

Facet: Very likely

Cæcili: Pray come to y^e light what A table's here. what
A longe ſpace y^r line of life doth runne, and att y^e
End ſome little ſparkes to you vndiſcoverable but to o^r 1040
Arte apparant: then know this that when y^r life ſhall
end you ſhall increaſe y^e number of thoſe ſtarrrs and
bee A conſtellation.

Facet: Why not Facetia as well as Vrsula?

But ſuppoſe s^r (as yet I know not to y^e contrary) I 1045
ſhould dye A virgin[e] y^e ancient proverbe woulde ſpoyle
y^e Augurye for then I muſt lead apes in hell

Cæcilius. No no, nothinge leſs. I finde thou ſhalt marry one
ſhal be guided by thee, dee ſee: and ſhall ſe by thy eyes
And thou by him ſhalt be the mother of many children. 1050
Dee ſee.

Lepidus. Of many puppyes dee ſee. if you y^e father, dee ſee.

Facet: I ſhould lead Apes on earth then.

Lepid: Wellicome good s^r Cæcilius this early viſite ſpeakes
You an Equeſ att leaſte 1055

Cæcilius: Auratus too; if you weigh my eſtate. but when ſhall
we to y^e proſecution of o^r deſignes I longe for y^e
new Title to be caled y^r ſonne in law.

Lepidus: What an old Sim=Panter will he make of me, to

have such A so[]ne in law? twe[a]re time I had all 1060
 my daughters suitors imperfections all over. Deafe
 Dumbe Blinde, Lame; all were scarce sufficient
 to expre[s y^e father of such A sonne.

Actus 3^{us} Scen: 6^a.

To them Lysander Olympa

1065

Lysan: Bee wife Nigella see wher y^e dotarde standes,

1060 had] h altered, perhaps from a.

1061 suitors] o perhaps e, or e altered to o.

1039 line of life] The lifeline foretells not only the length, but the condition of life. Branches may indicate good or ill fortune.

1040 sparkes] not a conventional term of palmistry. Perhaps they indicate suitors ("spark" meaning a gallant frequently had a pejorative connotation in the Renaissance); the metaphor, at any rate, is consistent with the following discussion of the stars.

1044 Vrsula] probably a diminutive of Ursa, the bear. No star or constellation is named Ursula, nor is there reference to a stellar transformation in the record of St. Ursula.

1047 lead apes in hell] a proverbial destiny for virgins and old maids.

1055 Eques] Professor Harry Robins suggests that in the latter days of Rome the knights (Equites) became businessmen, visiting or being visited by other influential citizens early in the morning. Cicero asserts that Cataline took advantage of the habit to plot his murder: "Reperti sunt duo equites Romani qui te ista cura liberarent, et sese illa ipsa nocte paulo ante lucem me in meo lectulo interfecturos esse pollicerentur. . . . exclusi eos quos tu ad me salutatum mane miseris, cum illi ipsi venissent quos ego iam multis ac summis viris ad me id temporis venturos esse praedixeram." Marcus Tullius Cicero, Oratio in Catilinam Prima, IV.

1056 Auratus] "gilt" or "golden," is a coinage by analogy with Eques to suggest a superlative rank.

1059 Sim=Panter] apparently a scribal misreading of sincanter, a term of abuse that the OED cites in contexts similar to this, usually preceded by "old." Citations earlier than Wilde's use are from Nashe (1596), G. Harvey (1597), Munday (1601).

LOVES HOSPITAL

This fowleneſs cannot ſo improper be
 Matcht to his blindenes (for []to it thou art faire)
 As my Facetias gloryes w^{ch} are lost
 If not injoyde in perfect complemente.

1070

Olympa: Should I conſent my Soule were blacker farr
 Then this my face; t'impoſe vpon my father
 And wrought to[o]'t by Iysander: this my ougly hue
 Would beſt become thee thou falſe treacherous man
 O that Comaſtes knew this.

Iysand: Twill be y^e whole Talke of Naples

{ Iysander privately 1075
 wth Lepidus

Every ſcean will ringe wth y^e ſtorye of y^e
 Blinde knight & y^e blacke Lady: y^e pennyleſs
 Poets will have ſubject for A whole vacation
 And need not pumpe their witt drawne heads
 For plotts, from twenty meetings stolne.

1080

Lepid: I liket tis true Iysander: Beauty ſpeake
 you had beſt be rulde; I ſhal ſend you into
 y^r owne countrie againe elſe into Cimerian
 Darkeneſs, or if you ſtay here haſte you vp
 wth y^r fellow complexion y^e gammons in y^e
 chimnye. m^{rs} weſtfalia I ſhall.

{ this to
 Olympa

1085

Olimpa What ſhal I do my Lord, for ſake my Lady?
 Marriage affordes not that ſweet liberty
 As doth Facetias ſervice.

1090

Lysander: Look how y^e Coxcombe groapes, now we may give

her trimly, but Ile be her father come:

Lends one of y^r pothooke fingers.

Olym: Oft hast y^u kist y^t hande thou now diſ[g]racest

Asid

I will do any thinge rather then quit my ſervice

1095

Lyfander: Here s^r you courte a vacuū a mere emptines

Here here's the sweet ayre y^ts worth a takeinge..

1071 Should] l blotted.

1077 Every] r altered.

1081 s.d. this] i altered from e.

1094 diſ[g]racest] g blotted and a second interlined with caret above it.

1097 here's] apostrophe above first e; possibly a comma after s^r in the line above.

1086-87 y^e gammons . . . m^{rs} weſtfalia] i.e. the hams . . .

Mistress [Westphalian] Ham. Westphalia was famous for ham as early as 1577, according to the OED.

LOVES HOSPITAL.

Lepid: I have conjurde her to't; she shall not say you nay

	Facetia you see y ^r husbāde	Olympa kneeles	{Cæcilius kneeles	1100
Olymp:	Since you comāde I must and will obey.			

Lepid: The bleſſinge of A foole light on thee Aside

Caecilius: Y^r humble sonne in law, doe see.

Lysand: A fine game at Barlye-breake; & y^e first couple in hell

Cascilius. Come, come, Ile to y^e temple instantly
And this night begett A cupid; dee see 1105

Lepid: yea, that may come by kinde

Olympa: I goe wth you in dutye not in Love
To the Temple we both will goe He to A weddinge
I to A funerall. Exeunt: manet Facetia.

Actus 3^{us} Scen: 7^a. 1110

Enter to Facet: Surdato & macilento.

Facetia: This is to much to put vpon y^e father of my beloved
Comastes: what tricke shall I devise to hinder theyr
Proceedinges—— and opportunely loe Surdato, it
was his p^rsent, and he fittest to reduce it: I must put
on A passion and speake through his mans years 1116
Ah Macilento

Macilen: Why weep you madam.

Facet: The Negro y^t thy master gave me is stolne away
by Caecilius and his accomplices, & in her all my

1120

Delight is lost.

Macilento—Makes signe to his master o his fingers

Surdatt: The Negro stolne? he had better he had stolne y^e
 Divell w^{ch} way? wher is he? Ile dispo/ses y^e knaue
 Legions of Divells enter him for't

1125

Facet: They are gone to y^e Temple S^t Clara ther to be married

Surdatt: O Inabus Ile spoyle y^e banes. {Ex[it] Surdato &
 Come Macilento take harte Macilento

1101 light] t altered.

1113 Comastes] s blotted.

1114 Proceedinges] i altered from e.

1118 madam] second m altered from n.

1122 his] i altered. A loop as of the beginning of a tall letter
 is deleted above the i.

1103 Barlye-breake] a game played by three couples, in which the
 first couple assumes a central station (hell), a place of
 imprisonment from which they must escape (breake) after a
 truce (Barley=parlez?). They must capture one of the other
 couples who then are imprisoned in "hell," and the process
 is repeated. Both the nature of the game and the "coupling"
 idea suggest a bawdy intent.

1106 by kinde] through inheritance; i.e. naturally.

1115 reduce] restore.

1116 years] see n., l. 457 above.

1126 S^t Clara] Santa Chiara.

1127 Inabus] I can find no association for this name. Possibly a
 scribal misreading of Incubus.

LOVES HOSPITAL.

Facet: This my Comastes love comandes; tis fowle
 To abuse y^e man y^t did begett my soule. —(Exit 1130

Actus 4^{us} Scen: j^a.

Cæcilius leadeinge Olympa, Iysander:

Cæcilius: S^{ta} Claras in sight now Facetia is't not?

Iysand: Yes yes we ken it well.

Cæcili: If I burye thee faire one Ile builde A 1135

chapple to thy memory it shall be caled

S^{ta} Facetia; in troth it shall for on my

conscience thy warme embrace will reinliven me

Olympa. Honored Iysander yet be mercifull

Though not vnto my face. yet to my yeares 1140

Joyne not my youth vnto his age, my fire to frost

Lay me not open to y^e feirce revenge

Of his offended Jonne

Ii/ander Y^r fire? thers no fire in thee thou charcole

Doe wth stande y^r owne p^rfermente and be 1145

Strangled fort[e], doe.—

Scena 2^a

Comastes in haste——

Comastes. How snaile pacde are we in A noble cause

A fathers safe garde? but stay I see'm 1150

Whether Lyfander doth thy treacherouſe tongue

ſeducer this pore blinde man? doth not

My ſiſter ſitt heavye enough on thy ſhakeinge

Conſcience? or is thy ſoule onely ſecure

When it comitts ſo greate A ſinn blotts out

1155

y^e former? Thou ſeeſt hee's olde, that deſerves

Reverence: his blindenes pittie

1137 on] n altered from m.

1139 Olympa] poſſibly OLympa. This ſpeech tag may be in another hand. The l (or L) is a compromise between the ordinary minuscule and the majuscule; the loop of the descender of the y crosses nearer the baſe line than is cuſtomeary; the m and p are ſlightly unuſual; and the tail of the a curves back to the left more than moſt. In addition, the ink is darker and of more even hue, and the thickness of line is as regular as a modern pen can produce. It almoſt appears that a later penman attempted to imitate the hand of the MS.

1143 Of] The bar of the f takes a downward turn, and a large dot appears above it. Poſſibly the ſcribe dotted the flourish which has the appearance of i.

his] i altered from e.

1144 Liſander] This is in a third hand. Not only is the i ſpelling unique in the MS, but the aſcending loops of the L and f are taller than uſual. Unlike the pen uſed to write Olympa (l. 1139), this one was ſharper than uſual, producing lines of varying thickness.

1157 Reverence] The c is quite ſtraight and dotted. As in Of (l. 1143), the ſcribe ſeems to have miſtaken his own letter; there are, however, ſeveral clearly extraneous dots on the page.

LOVES HOSPITAL.

Cæcili: Whoſe that prates thus?

Lysan: Eene y^r ſonne Comaſtes, who rayles becauſe I waite—

On you To Facetias nuptialls 1160

Coma: S^r be there faith in men tis falſe

Cæcil: I do beleeeve thee com alonge wth vs

Comas: Tis falſe

That ſhe you hande & leade in mufled zeale

Is any thinge but what (if you had eyes) 1165

You durſte not looke vpon Tis a Negro S^r

Cæcili: You are A Nigromancer & thincke to conjure me

Out of my love.

Lysan: Thats all y^e plott.

Comas: Wicked man it is A ſinn to pardon him—(Drawes 1170

Lysa: Thou wilt not fight vpon thy fathers weddinge day

And make A centawres marriage ont, wilt y^u?

Comas: And you then jeereinge villaine draw or elſe

Thou ſufferest like thy ſelfe.

Lysan: Olympa hanges like leade vpon my armes 1175

Beſides o^r law ſtrictly forbiddinge duells

And by o^r ſacred viceroy ſo obſerved

Tyes vp my handes: Comaſtes I will yeeld

But to y^e law not thee. Exit Lyſand:

Comas: He hath not ſoule enough to looſe 1180

Tis better, thus y^e law is kept & I

Have kept my handes in their vnspotted Hue

S^r be adviſde; Lyſander is gone hence—

Waſh y^r pure hande of that ſo ougly holds

To Cæcil:

Let looſe y^e Moore. .do not pfiſte

To Olymp: 1185

Leaſte that My ſworde make thee for ever

Vncapable to give thy hande to any.

Ile cutt it of I will, be ſuddaine.

1164 mufled] fl altered, perhaps from st.

1165 thinge] e altered from a.

1173 jeereinge] second e altered.

1183 adviſde] d blotted.

is] very blurred; i illegible.

s.d. is perhaps written and boxed in pencil (except o).

1172 centawres marriage] i.e. a wedding ceremony disrupted by violence (as Pirithous' marriage to Hippodamia was marred when the centaurs became drunk and attacked their hosts, the Lapiths).

LOVES HOSPITAL

- Caecil: Sirrah y^t sworde shall be ten fwordes to thee
 I will cutt of y^e Entayle of my landes 1190
 Thou makst fo fure of; expecte not A foote
 Of my grounde noe not so much wheron
 Thou mayst stande & begg.
- Comas: Hee is to High incensed I will finde out
 Some fafer course to hinder him. ——— Exit Com: 1195
- Olymp: What has he left vs thus? S^r now Comastes too
 Is gone will you beleeeve me speakeinge of my self?
- Caecili: Yes as an Oracle. I smell y^e knave
 Facetia muste be A blackamoore (If I marry her)
 But to himfelfe all heavenly beauty. 1200
- Olimp: Will you beleeeve me then? Indeed I am
 As blacke as they perswade you: pray S^r be
 Perswaded. All but y^r selfe do flye me rune away
 And so would you too did you but see what
 They see: S^r I am not Facetia. 1205
- Caecili: Ha?

Actus 4^{us} Scen 3^a

Caecil: Olymp: Surdato: Macilento:

- Surda: We shall overtake them p^rfently: for Macilento
 Though I cannot Tripp A nimble pace, yet 1210
 This large stride, fitteth my gravity and also

Implies great swiftness; for in this one maiesticke

Stepp I trace as much grownde as others do

Att twice

Macile: I thincke he has learned it of A stalkeing horfe 1215

I would we coulde gett some fowle wth him

Olymp: Thanckes be to heavens providence

Yonder is A certaine re/cue.

1194 incen(ed) d altered from an illegible small letter.
out | u interlined with caret.

1210 Though h altered.

1213 grownde w altered to u, perhaps.

1217 Olymp: The crossbar of the following T partly obscures the lower period of the colon.

1215 stalkeing horfe Seventeenth century usage requires either "any old Iade trayned vp for that vse" or a painted screen or device behind which the hunter might approach his prey without arousing suspicion (OED). In either event the gait is slow, uneven, awkward.

LOVES HOSPITAL.

Surdatt: Jtande Macilento, yon's o^r prey: y^e worde is Villago
 March vp y^t we may fright them wth o^r onfett 1220
 Chi=va=la-g[ua]uartha my Spartha you are A Villago

Macilen: you are A villago

Cæcil: you had best looke what you doe, dee Jee,
 What boysteroufe fellow is this?

Surdatt. Its well thou sayst thou arte content to vnbande her 1225
 Coulede All Naples keep her thinckst y^u [] against my powre?

Mac: The blinde man will ki/s y^e poste, if I help him not

Surda: We have learnde to be more mercifull
 Macilento conducte him to his house and y^t { Macilento
 shall be our Triumph weel stay for thee } takes him by y^e
 In y^e nexte streete. Exit surd: cū Olymp: } hande 1230

Cæcili: I beginn to smell some knavery thefe are y^e Flyes we
 Blinde men eate but in this case I must make vse
 Of any helpe, Come freinde do me y^e Courtesy y^r
 Master enjoynde you 1235

Macil: I shall most readily. Exeunt.

Actus 4^{us} scen: 4^a

Comastes 2 seirgeants.

Comast: you are tryde varletts you Jay, well Jkilde att Mace &
 Writt and y^e yeoman is for o^r turne too. 1240

j Seirg: O The best shoulder blade in Naples, he hath
 shaken of y^t frailtye of nature, the weaknefs which
 tender-harted people call remorfe: and if ther was
 any sheepi/h blood in him, either y^e Majors wine
 hath actuated it or y^e first sea-captaine he
 ventured on hath longe since lett it out.

1245

2 Seirg: But who ist S^r vpon whome we must execute?

Comas: A seigniour.

-
- 1221 g[ua]uartha] ua blotted and ua interlined with caret.
 1226 powro] The word ends at the edge of the page, forcing interlining
 of the query above and placement of the caret beneath the r. A
 pen-slip extends the dot of the query into a line.
 1228 have] v altered.
 1230 Triumph] m altered from n.
 1231 In] n altered from m.
 1233 Blinde] upper portion of B blotted.
 1235 enjoynde] n altered from i.
 1219 Villago] villiaco (villain).
 1221 Chi=va=la] It. "Who goes there?"
g[ua]uartha my Spartha] The th spellings indicate the intended
 pronunciation. The my spelling for It. mi is supported in
Eumorphus where Chi=va=la is written Chy-vah-lah, showing that
 the scribe freely exchanged i with y. Spartha may be either
Sparta or a misspelling Spartae, "sown men." The meaning is
 "Look at me, warriors!"
 1227 ki/s y^e poste] proverbial for being shut out or disappointed.
 1239 Mace] symbol of authority carried by the sergeant-at-arms when
 serving a summons in behalf of the House of Commons.
 1241-46 The sergeant first puns on "blade" (swordsmen), satirically
 transmuting his companion into a cut of meat (mutton?) without
 meekness or humility (sheepi/h blood), or remorfe. Effectively,
 then, he has lost his conscience, either through drunkenness (on
 wine filched from his superior officer, the Major) or through
 blood-letting by a stranger whom he harassed (the sea-captaine
 is a frequent visitor in Naples as well as in the New Comedy
 tradition).

LOVES HOSPITAL

- 2 Seirg: Wer he y^e grand feignour I hope my bearde
Is as dreadfull as his 1250
- Comast: For y^r instructions Gentⁿ: strike downe s^t vincent's
Lane towardes S^t Clara's wayte at y^e broade
street ende, and you shall meet one Leadeinge
A negro-Mayde, Zeife him: if need be p^rtende
An action of Detinew att Signeour Figaretos 1255
- He gives them
both monye suite, and thers y^r warrante-----
We intende noe reall imprisonmente when you
Are possesst of him free y^e Negro, and charge her
home, and after halfe an howers fright fette him
att large too Ile fsecure you hee'le ne're inquire 1260
After you
- j Seirge: We must have A fee for that extraordinarye
For thers A certaine disposition in vs of
Dominereinge over Gent: w^{ch} we count halfe our pay
if you will have y^t done you must draw againe 1265
- Comast: Most willingly—He gives them more monye
Be expeditious, doubt not y^r rewardes
But harke you be you sure you do it most gently:
And vfe him not vnworthyly be fure. Exit Comast: 1269
- 2 Seirg: For y^r fake s^r, brother do you know y^e meaninge of this?

LOVES HOSPITAL.

- Olympa yet if we could get Cæcilius to vs once more
We might salve all againe
- Surdatt: I knew that before onely I askte y^e Quest: & y^u didst
Praise me to her, this face these armes this feature 1285
We thancke thee much, nor shalt repente thy paynes
Macilento y^u shalt fetch A jewell for her
Not that I gave away last weeke----
- j Seirge: I, this is he sett on him.
- 2 Seirg: I have A villanous minde to displace his ruffe 1290
But we must [y] use him gently
- Surdatt— But that w^{ch} lately y^e Vice Roy promised me. Stay
take y^e key it lyes in my christall Cabinnet
- Macilen: The Cabbinnett w^{ch} y^e Vice Roy promised you? 1294
- Surdatt: But I have not y^e key here, I left it as I take it in y^e
Pocketts of my Tissue sleeves.
- Macil: What meane these man-takers I wonder
- Ambo. S^r we arrest you----They lay hold on Surdato.
- Surda: How doe Gent: 1299
- j Seirg Huswife hi'gh you home to y^r old mistris-----Exit Olymp.
- 2 Seirg: S^r we must have y^r company
- Surdatt: Not so importunate Gent: you'le make me over bolde
And troublesome: Macilen: know you these Gent:?
Me thinckes they are somewhat over earnest wth me.
- Macilen:-----Makes Signes they are Seirgeants 1305

Macilento

discovers y^e seirgan[]

Surdat: You are Seirgeants as I apprehende you
 Macilen. As they app^rhend you.
 Surdat: Thou knowst me (macilento) free from debt.
 Macilento I am sure you were nere in y^r Butchers debt
 Surdat: I pray learne y^e action and y^e plaintiffe and give 1310
 them to vnderstande
 Macilen: My masters you may perceiue y^e Gentelmans deafe
 yet his demande is rea/sonable he desyres to se y^r
 warrant
 j seirgea: Do you come in for a Refcure? 1315
 Brother lay hands on him.

1286 nuch] most of the first minim has been erased, possibly by moisture, leaving the appearance of a colon followed by nuch.

1297-1298 (s.d.) seirgan]] n interlined above g and followed by an illegible blotted or deleted letter at the edge of the page.

1304 me] m altered.

1308 debt] b altered both here and in 1309.

1313 rea/sonable] a interlined with caret.

1315 seirgea: Do] Flourish of D obscures upper period of colon.
in] written ni.

LOVES HOSPITAL

- Macilen: I am ſatified, Ile ſignifye to him y^t he must obey
 —makes ſignes to him
- 2 Seirg: Come S^r will you alonge
- Surdat: Doe not hale me ſoe youle teare my dublett 1320
 Ile goe alonge and know y^e action but not ſoe
 Rudely; Ile not diſcompoſe my gate for all y^e
 priſons in Naples, I much diſdaine thus to be
 Drawne to priſon, ingenuous natures goe wth out
 Compulſion 1325
- Macilen: I p^rthee honeſt Seirgeant w^t feedeings there
 In y^e priſon
- 2 Seirg: To good for Varletts S^r, all y^e ſcraps y^t y^e charity
 of y^e Magnificoſes ſervants caſt in to y^e baſkett
- Macilent: I thincke my m^r ſmells y^t, he goes ſo willingelye 1330
 I pray S^r arreſt me too S^r, will you?
- j Seirgeant: Our fee S^r and we are ready
- macilen: I haue noe monye my m^r is [A] Kaſh keeper
- 1 Seirg: Be hangde then and take thy liberty
- 2 Seirge: But ſirrah aſke y^r maſter if heele be content 1335
 To wheele vs in A Taverne, whiſt we expect
 Some bayle
- Macilen Ile ſave y^t labour, A Taverne's death to him, he
 Was never in any in his life
- 2 Sergean: Then bid him goe faſter wth A pox to him 1340

macilent That's to as little purpouſe, this is his vnalterable
 [pace] humor, shoulde it rayne doggs & catt's he
 woulde not alter his pace, he hath nothinge
 speedy about him if his nose ruine, he woulde
 I thincke cut it of.

1345

j Serg: The Negroes gon & y^e coast's cleare we may
 diſmiſs him.

2 Serg: Content: S^r we haue other buſines if you will not
 mende y^r pace, weell leave you, farewell Signiour
 Don Fogo. ——— Exeunt amb: Seirgeants

1350

1317 ſatified] f possibly l.

1319 2] altered.

1322 A mark, possibly m, appears to the left of the line in such
 a position as to suggest that a speech heading was begun.

1324 wthout] u altered from t.

1326 feedeings] s altered.

1328 Seirg] e blurred.

1341 little] first l altered.

1348 haue] e altered.

1336 wheeles] None of the usual senses seems entirely appropriate
 here. Closest are "turn suddenly," "move quickly and smoothly,"
 "reel giddily." The context, however, suggests more a treat in
 the tavern than motion into it.
expect] await.

1350 Don Fogo] obviously depreciatory, but obscure in meaning. In the
 19th century "fogo" was used to mean "a disagreeable stench"
 (per foh or fog [OED]). Perhaps Wilde anticipates this usage.
 Association with fuoco, "fire," seems inappropriate.

LOVES HOSPITAL.

Macilen Are they gone we are most learnedly foolde here

Surdato: Macilento thou art an a/s A slave, A dullarde, y^u

Faillest in thy principles: Thou Rogue, I vnderstoode

Them at firste my self; but by thy apish non significant

interp^rtation I was brought over to beleev they wer 1355

Seirgeants and had arrested me, but now I finde

by their courteouse departure (eene as I first con=

=jectured) these were the Venice-Embassadors servants

came to invite me to dinner, and through thy

basenes and false Brachygraphy I most vmannerly 1360

denyde them.

Macilen Worfe and worfe we are like to feed all this day on

These im̄aginations

Surdato: Yea and y^e moore gone too, vnluckye dogg Rogue follow

me Divells birde & see you regaine my favor by her 1365

recovery

Macilen: I would twere death to follow him, as I am sure

Tis little les.-----

Exeunt

Actus 4^{us} Scen: 6^a.

Lysander & Facetia.

1370

Facetia: What meanes Lysander?

Lysand: Give me leave to confes

By what high power Lysander is transformde
 And yet what neede I to exprefs it, when
 It is suppoſde, nothinge on earth like you 1375
 Workes miracles: when I was lightest vainest
 To pleaſe y^e good old man; y^r fathers minde
 Was y^e revealed cauſe; but y^e first motor
 The very swada of't was thy ſelfe Facetia:
 Whom (while I perſonated mirth) my thought 1380
 I pleaſd as much as Lepidus or elſe
 All ſporte had bin vnpleaſante to Lysander,:

1355 beleev] An irregularity on the final leg of the v might be an e.
 1373 tranſformde] o altered.
 1379 of't] upper portion of t blotted; apostrophe clearly misplaced.
 1381 el/e] l altered; possibly s.

1360 Brachygraphy] shorthand.
 1378 first motor] equivalent to "prime mover"; i.e. the main
 cause (of the plot).
 1379 swada] L. suada, "persuasion."

LOVES HOSPITAL

What do you thincke I coulde be such A brute
 To put of all humanity, to mock my vncles
 True though somewhat perverſe love 1385
 Laugh att his imperfections or Piſcinus
 Or y^e rest, but that my soule thought it conducent
 To make thee merry, not content my ſelfe.

Facetia: But in good ſooth to Cæcilius thou wert too cruell
 whom for his ſonnes ſake (A ſweet Gent:) thou 1390
 mightst have a little pittied (and if reporte be
 True) (but that I me ſure will lye, I hope it does
 here) cheifely for A daughter, once y^e old man had
 They say you lovde.

Lysand: True my Facetia, & I ſtill do love 1395
 Of ſweet Olympa (for ſo was her name)
 As much as doth ſurvive her memory:
 But ſhe her ſelfe is deade, and after her——
 Nay had I knowne thee then and but knowne her
 My judgemente coulde not ſo have erde as not 1400
 To haue p^rferd thy beauty, & thy vertues
 Though hers were rare ones too——

Facet: He is armde wth crafte: I muſte diſſemble Aside
 now though wth my freinde——

Lysander know my father hath comended 1405
 Y^r ſuite longe time before you vttered it

And hee's A powerfull spokesman——

But yet Iy/ander you know y^e game of Love

So well so /killfullye——

That tis noe rude or boysterous sporte

1410

What delight is th[]r in rufheinge on A mate

Though Lovely: I am y^{rs} Though not vpon instante

Pufh/ of marriage,: letts take of (as we have

hitherto

1385 somewhat] m altered.

1387 conducent] t altered from an illegible small letter.

1389 thow] w altered from u, or possibly u altered from w.

1400 as] s altered.

1411 th[]r] e blotted and illegible.

1414 hitherto] catchword separately lined.

LOVES HOSPITALL.

Hitherto well proceeded) hanſomelye 1415

Theſe lovers: and expecte A pleaſeinge Crowne

(If y^t Facetia can beſtow it on thee.)

Of all thy quainte endeavors.

Lysan: Would I heaven or any pleaſure,

Sweet Ile ſiſt thy witt 1420

Facet: You ſtill engage me

Lyſan Wee'l ſtill binde one another

Exeunt Lys: Fac.

Actus 5^{us} Scen: 1^a

Lysander, Cæcilius, Boy.

1424

Lysand: Hee's comeinge, he has founde his way out of y^e intangled
 Maze I put him in; How will he addreſs himſelfe now
 for a freſh encounter? If I could thincke of any to
 P^rfer he coulde not chooſe but make A Daynty proptie
 for A playne wel deſerveinge wench to be faſtened vpon 1429
 And faith tis pittie he ſhoulde be other, Birth & beauty
 are niceties by him vndiſcerneable: Whats my Lady
 in y^e darke? If this laſte trick have not ſo jaded him
 y^t he will come on noe more.— but I ſhall heare y^t.

Cæcilius: What? raviſht from my hande y^t I've bin ſo longe 1434
 in compaſſinge? juſt when y^e certaintye of my injoyinge
 made me ſecure, and leave of this jealouſy of watching

Are we nere y^e houfe (Sirrah)?

Boy— Yes S^r

Cæcili: It cannot be y^t Facetia so truely affected me as

I beleevd, if she coulde be willinge to be ferverd from 1440

Him whome her father had comended to her.

But children are wilfull I have warrante for it by

one of myne owne. Knocke Sirrah and fee if Lady

Facetia be retourned.

Boy I will S^r

1445

1415 Hitherto] i altered from e.

1424 To the right of Boy there appears lightly and in a modern
hand sic (i is undotted).

1425 has] s altered.

1429 wel de/erveinge] possibly intended to be one word.

1432 darke?] query retraced.

1443 ee] second e altered.

1420 sist] i.e. assist.

LOVES HOSPITALL.

Cæcilius: Hee's afraid belike y^t if I matched wth A lady of her
Complexion and composition I shoulde have others
To provide for, and so I will he may be sure
A strainger would not haue done so by me

Boy Here's Lady Facetia S^r 1450

Cæcili: Wher, wher?

Facet: I am glad to see you here againe S^r

Cæcili: Good Soule Thou wert afraide then; I cannot
Blame thee

Facet: When S^r? I know of noe such danger 1455

Cæcili: yes, yes, but what he getts by it, he may put
in his eye and see nere y^e worfe, he shall
Enjoy nothinge of mine: what? leave me noe
Comforte? cease himself to be so, and take y^t from
me y^t shoulde be y^e greater? 1460

Facet: O S^r, I finde how you vpon mistake, haue
bulte A plott to ruine y^e innocency of poore
Comastes:

Cæcili: Poore? Ile make him poorer then his / hopes
or covetous desire: else Ile mis my aime. 1465

Facet: But pray S^r not wthout sufficient grounde

Cæcilius Do you pleade for him, whom he has (as much
as in him lay endeavored to divorce from me?
His cause shal speed y^e worfe for haveinge so

Good an advocate

1470

Facet: May I haue any credit wth you S^r?

Cæcili: Ile beleoue you better then my sen[f]ee doe/ce.

Facet: Then S^r tis this, Comastes neuer did di/joyne

this hande from y^rs, : he alwayes hath (what/oeuer

you coulde or do/yre or wi/sh) /so trustilye Qveyed

1475

into tho/le armes: He made no love you when I

/aw you not; & for this last w^{ch} you accuse him of

I must and will acquitt him, what he did was onely

Zeale to y^r abused honour, wast fitt

1446 if I] interlined with caret.

1454 Elme] B altered from b.

1460 shoulde] u interlined.

1466 grounde] second minim of u blotted.

1468 lay] A closing parenthesis should follow, but is omitted.

1472 sen[f]ee] e altered from c; thus original sen/c has been altered to sen/ee.

1473 Facet] t blotted.

1474 (what/oeuer] The parenthesis is used to delete a tall letter.

1477 /aw you] A dot over the y is apparently deleted.

1475 Qveyed] i.e. conveyed.

1479 wast fitt] catchword.

LOVES HOSPITALL.

Was't fitt you shoulde be knitt in holy tyes [^{wth} A Negro?]

Vnto A Negro? so fhe was whome you then handeled 1481

The moore who waytes vpon me here, was putt vpō you

By y^e cūneinge of Lyfander in my steade.

Cæcilius Then did not you goe wth me?

Facet: Further then my Fathers house I saw you not 1485

Cæcili: Must I then give ore y^e hopes you have oherished
in me all this while?

Facet: Alas wth noe p^rparation woulde you have vs
rush vpon y^e holy rite, w^{ch} you know requires its
solemne & due matureinge: After shorte time all will 1490
be fitt for fo grave A ceremonye

Cæcilius: Facetia all shall be att thy dispoſeinge: I will expecte
beinge you say I shall Farewell. Comastes! all is thine
again. ————— Exit Cæcilius

Actus 5^{us} Scen: 2^a. 1495

Lyfand: Lepid: Facetia —

Lyfand: If you leade him on thus madam hee'le beleeeve shortly
y^r affection to him is feriouſe

Facet: I do not love y^e sporte you make my father, fo well
As for it to affect Killinge in jest. Alas A harſh worde
woulde have broke his hearte 1501

Lepid: So; now tis as it shoulde be, I woulde have both you

joyne in y^e contrivance of some fine thinge, shoulde
 please me better then all Lyfander has plotted by himfelfe
 Two witts are better then one; you conceive [] mee. 1505
 Lysand: She wounde vp Cæcilius to his former pitch againe
 for all our tricke of y^e Negro
 Lepid: We must not practife to much vpon him, I beginn to
 Suffer in y^e xtremitye of mirth. twere time to thincke
 whome she might now pply make her owne, Thincke 1510
 thincke Facetia, thincke thincke Lyfander: Facetia you
 Exeunt need not looke farr; Lyfander hath don y^r father none of y^e
 diver/im. worst offices. Lyfander every man shoulde not haue my daughter

This meanes somethinge:—

-
- 1480 query interlined above deletion at edge of page.
 1483 my] all three minims of m are dotted.
steade] first e possibly deleted; a retraced.
 1488 vs] v altered.
 1492 Cæcilius:] upper period of colon obscured by flourish of
 following F; lower touches preceding s.
 1493 is] s altered.
 1502 So:] comma altered.
 1505 conceive [] mee] either one or two letters deleted. A dot at
 the right suggests that one was i or j.
 1509 time] i altered from e.
 1513 diver/im] Professor R. Hosley suggests that this Lat. equivalent
 of "severally" is extremely unusual if not unique among stage
 directions.

LOVES HOSPITALI.

Actus 5^{us} Scen: 3^a

1515

Comastes Facet: Olympa

- Comast: Had Fortune no way el^se to worke me out of
 My fathers good opinion, but by my pisty and
 dutye to him,? must she have bin A wor^se
 stepdame to me then y^e Negro coulde have binn? 1520
 I will acquainte Facetia wth what hath hapenned
 Least she poore Gentelwoman buildeing on my
 Fortunes, be in this more miferable then she
 thinckes, in y^t she thinckes me happier then
 I am: yet y^e sight of my Facetia somewhat 1525
 restores me Aside To Facetia
 Haile thou y^t art y^e wealth of pore Comastes
 But ne're to be injoyde, O that moore standes
 by y^t wealth like y^e con^sciencie of ill gotten riches?
- Olympa: I'me confident my carriage nere de^servd this 1530
 Language from you
- Comast: O trickes! trickes! and thers Lysander too; Alas
 he never did me wronge neither; he nere abu^sd my
 Father to my puni^shment To Facetia.
 Whilst for thy love I varied thus my shape, & 1535
 seemde not what I was, I am not what I was
 I'me disinherited, I heare for hindringe y^t foule

staine to her sex, nay her owne coutrye complexions
 For prankeinge it in my Facetias roome; though
 That had bin far worfe too.

1540

Facetia: Y^r anger in this [place] cause is quite misplaced
 But if thy noble blood will Justly boyle
 Let me give weight to'te. y^e prize of thy longe
 Suite is given to one who never strove
 for it: my father intends me
 for Lyfander.

1545

1522 on] n altered from m.

1526 Aside] perhaps deleted, but a double line connecting Aside
 with To Facetia seems intended as a link; extension through
Aside is probably accidental. The lower line boxing To
Facetia runs through pore Comastes below.
To] T altered from F.

1529 query used conventionally to mark exclamation. Here it is
 faint and poorly formed; perhaps an exclamation mark is
 intended.

1541 cause] interlined with caret above deletion.

1518 pisty] faith, trust (Gk. pistis).

LOVES HOSPITALL.

- Comast: yea, this I lookt for,: why shoulde he marry thee
 To beggery. I must be poore still: Comastes cannot
 call so much his owne, Removde but this one single
 pace from thee, as was before steps to Facetia 1550
 Farewell ther's no happynes in birth or love.
- Facet: But stay you are not dis[]inherited.
- Comast: No more; Ile not be fl[]attered into A hope againe
- Facet: A hope? Tis certainty: I have acquainted y^r father
 wth all y^e circumstance, and y^r fortune standes there 1555
 as faire as ever, if you'le but contrive a way to
 Rescue me from Lysander——. thers all I feare
- Comast: My better life! what should I doe?
- Facetia: The moore loves thee, by her thou shalt vnderstande
 all passages: as occasion shall p^rsent it selfe be ready 1560
 Farewell, I have jealous eyes over me Exeunt Facetia
Olympa.
- Comas: I did not truely live untill this minute
 My birthright is by her restorde agayne
 And somewhat more then life: he y^t gave me life, hath
 not y^e guideinge of her love: but I must arme my 1565
 selfe, & if all fayle me not——. but what can
 Fayle me y^t my Facetia[s] has asfurde me of
 Facetia's mine. Exit Comas

Actus 5^{us}: Scen: 4^a

Lepidus Lyfand. To them y^e rest in order.

1570

Lepid: O myne owne Physitian, thou hast given me y^e best
 Cordiall I ere tooke. A dozen of loue fooles next ones
 harte.— oh tis y^e very Antidote of age, I shall
 out live nectar, if I escape y^e surfeit of this
 one weekes laughter

1575

Lyfand: And what is y^e crowne of my joy, they have all wooed
 for me: doubt it not S^r Ile finde you as much sporte
 after y^e weddinge as any I have yet p^rsentent: Facetia
 and I will take counsaile of our pillowes to enlarge
 y^r pleasure————

1580

1547 Comast] st blotted.

1576 joy] i altered.

1560 all passages] i.e. everything that happens.

1574 nectar] an apparent scribal misreading of Nestor,
 traditionally very old.

LOVES HOSPITAL

Lepid: O it joyes my harte to thincke what A frye of
 Witty youngsters you two will bringe me
 I longe for variety, I'me almost cloyde wth
 This sporte, letts now send them & their follyes
 to rest at home: but hast taught her to put them
 of handesomelye. 1585

Lysand Taught her? her nimble witt rune away wth it
 before I coulde discover halfe y^e contrivance
 she has it perfect twill outdoe all y^e reste.
 To see w^t seemeinge easy taske she gives them 1590
 But when they once come to projection——
 Besydes she has founde out y^e most trimmest
 way of abuseinge them.—but Ile not forestall
 her witt.——

Lepid: Nay if her witt had not kept me alive I had 1595
 binn deade before her mother. but see ye flyes
 beginn to swarme; heres the signe
 Of Hercules wth a pillar at his backe. he discryes
Piscin: entring

Actus: 5^{us} Scen 5^a

Piscin: Collumella behinde him. 1600

Pisci——Au. au. Au Au. Au.

Lysand. Pray s^r speake not A worde to her father of y^e bagg

Colum:—How does it take?

Lyfan Well, well, you haue brought y^e olde miſer out
 of his hopes, hee'le not parte wth his kinges face 1605
 in golde, for A miſtris in ſilver.

Collumel: What I haue given is not the halfe
 Of thy rewarde

Lyfan. I thancke y^r bounty s^r

Enter Surdato. Macilento

1610

Columel: But what make theſe here?

1582 two] perhaps altered from too.

1585 home:] A mark, perhaps a period or a comma, follows the lower period of the colon.

1586 hande[omelye] An extra loop crosses the ascender of [; perhaps an l was begun.

1597 swarme;] point of semicolon smeared to a vertical line.

The headlines from 33^v to the end become vague, thickened in line, but attenuated, perhaps because written in pencil.

1581 Lepid:] has the same appearance.

1587 rune] ran.

1591 come to projection] i.e. attempt the task. In alchemy projection is the casting of an ingredient into the crucible in order to effect transmutation.

1596 ye] y^e is obviously intended.

1597-1598 [igne Of Hercules . . . backe] a pun on Columella's name and the Pillars of Hercules which support the world. Perhaps also a play upon the identifying sign of an inn.

LOVES HOSPITAL

Lyfand O S^r, this is y^e deafe Seigniour hee'le make men like
Himfelfe if you talke to him longe, but he will be
fent away wth A Flea in his eare.

Surdat: Is my brave prize and fsecond guifte retournde 1615
I've bin arrested in her refcue, but I shooke of y^e Rogues
And marcht from them.

Lepid: I thincke you ran away indeed, you cannot indure
to heare of danger thou you startle not at y^e noife
Of A cañon. 1620

Surdat: Where is y^e paradise y^t holdes my Lady by o^r s^t clare
I longe to fee her. is she yet hasteinge to enoble [y^r]
her felfe by beinge knitt to vs?

Lepid: Good ghost informe y^r raifer, Facetia will be here
prfently and give him his anfwere 1625

Macilen: My Rayfer? indeed he hath raifd me, I'me sublima-
ted from flefh and blood to mere spiritt.

Lepid: You may enter his eares y^e better about it then.

Macilen I will informe him out of hande—makes signes

Surda: I will expect. 1630

Enter Cæcilius and Comastes.

ni his Clownes habitt

Comast: Their Lonlord, theirs lord Lepidus:

Cæcili: O S^r Ile noe more such Tricks put vpon me
I've brought one shall see I am not cozened.

Lepid: Nay Cæcilius what Lyfander did, in sporte, blame not me
 for: Twas A just admonition you shoulde looke before 1636
 you leape: you were to hastye.

Cæcil: There was A spectacle indeede

Lyfan: Twoulde fitt y^r eye y^e better.

Lepid: Well S^r you see here be other suitors whome I 1640
~~fancy not, He onely dismijs them and then you shall~~
 perceive my daughters affection to you.

Surdar: How my inflamed blood swells att y^e Satyre, but tis my
 Ladyes Fathers house I must not strike yet He outstare

+ him

1645

1614 Flea] F altered from f.

1631 ni] read in.

1632 Comast] a altered.

1633 vpon] n altered from m.

1614 wth A Flea in his eare] proverbial for "discomfited,"
 "embarrassed"

1624 rai(er)] one who causes a ghost to appear, usually by incantation.

1626-1627 sublimated] refined.

1630 expect] await, anticipate.

LOVES HOSPITALL

Enter Ægidius

Ægidius O nephew y^e staffe & prop of my age my
supporter[?] hath she Swallowed my angles greedily
wth desyre to partake of y^e rest? Ime past
hopes of issue all will be thine. 1650

Lyfand: Vncle I p^resented y^r mawmmon to her, [I]
And she replied I woulde maynd her an/weare
But you should not halt longe betweene two
Opinions: her selfe would satisfye you: I trust
you stande vpright in her affection 1655

Ægidius. Is it come to this? I told you at fir/t I coulde
not make many journeyes. Lepidus, Ile have my
An/weare now: Sfoote a man may creeplo
himselfe in seekeinge A new paire of leggs.

Colum: Good s^r bringe forth y^r daughter let her come 1660
for till she enter I continue dumbe.

Piscin:—Au—Au. Au. Au. —

Surdat: What are these I thincke they dare not be
competitors

Macilento:—makes signes 1665

Surdat. These fellow rivalls? An injury to my
Reputation

Cæcilius What tumulte is this? I see there be more suitors

then I, : Good S^r I desyre to see y^e I/sue of my suite

Lepid: O my best freinde patience, patience, my 1670

daughter is att yeares of discretion and able

to make her owne choice, and Ile not force her.

Lyfander call her forth, heres varietye enough

Lett her picke out y^e man she has a minde to.

Exit Lyfan: 1675

Cæcilius. I will say I was never so ore seene in my

life if she choofe not me.

1648 Swallowed] S altered.

1650 thine] n altered.

1651 maimon] second m altered, perhaps from na.

1652 maynd] d perhaps e, but maynd (mind?) makes better sense than mayne (mean or mine).

1661 dumbe] b altered.

1648 angles] fishhooks.

1658 creenle] This spelling of cripple is recorded in the King James Bible.

LOVES HOSPITALL

[Pi/cin]

Macilento: maketh signes of hope.

Surda: O then thou art[e] nere thy hope, how theſe leaves
will drop of when I am choſen.

1680

Ægid: Tis ſome Felicity y^t I am ſo nere att an ende
Now is my Nephew ſtrikeinge it vp for me.

Ent: Iyfan: Facetia. Olympa.

Lepid: Come come Girle, be not ſo proude y^t you have ſo
many ſuitors, here they all attende you

1685

Ægid: Morrow to my venus.

Surdat: A good day ſhine vpon ſurdatoes joy

Cæcilius: Is ſhe come? health to Cæcilius guide

Colum: Thus low I bow to Kiſs y^e grownd Facetia treads on

1689

Lepid: Diſpatch 'm wench, I longe to heare y^t
excellent peeice of witt mad vp by Iyſander
& thee

{ Piſcinus boweth
very low

Facetia. I will S^r.

Kind ſuitors you haue ſpent much time loſt more

In compaſſinge my love: you all deſyre

1695

What but one can injoy, then take my Anſweare

I well remember in my greener yeares

A holy Priſt and father to y^e order

Of y^e devoute Fryers of mounte Olivett

Told me y^t in A vault low vnder grounde.

1700

In saint Domingoes temple wer p^rfervde

The Vrnes and fared A/hes of Fernandus

And That most matchlefs prince y^e faire Alphonfus

Whofe hollowed statues shaped in virgins waxe

Were drawne fo fkilfull y^t y^e cuñingst eye

1705

Woulde deeme them liveinge reall perfect bodyes

I had y^e follifh longeing of A mayde

1679 the[e] e blotted.

1687 Surdat] d blotted.

1692-1693 Facetia. is between the lines, but the rule dividing the speeches is carried to the left-hand margin and slanted above the a, making it clear that the speech heading is to precede l. 1693.

1700 in] written ni, but all three minims are attached.

1704 in] written ni.

virgins] second i blotted; final s is clearly scribal misreading of e.

1701 saint Domingoes] San Domenico.

1702-1703 Fernandus . . . Alphonfus] two of the early Aragonese kings of Naples, whose coffins still lie in the sacristy of San Domenico.

1704 hollowed] i.e. hallowed. No such statues are known today.

LOVES HOSPITAL

To veiw y^e cave and see thofe Portraytures

He told me holy customs did forbid

Females accesse, : wheron by o^r S^t. Clare

1710

I vowde never to yoke my selfe wth man

But such who in his owne pson wthout help

should goe and see thofe statues, then enquire

And heare y^e storyes of thofe famouse Kinges

And wth his owne mouth tell it vnto me.

1715

He y^t shall first pforme this Taske

Takes me to wife

Ægid: Is this all If I can be ther first Ime sure

I can do it.

Cæcili: This is nothinge

1720

Pi/cinus—rejoyceth

Lepid: True, true, a very easy taske go and consult of it

In y^e next roome—Exeu: Pi/ci: Coll: Ægid: Cæcili.

Macilen: My master hears none of this & Ile not tell him

Surdar. I knew I was y^e man, see how she has

1725

dispatchd y^e rest y^t I alone might have her

Lepid: Thancke y^{ee} wench, thancke you both, we shall

have them in another tune by & by. come ifaith

Tis pittty to keepe you two Asunder any longer

Daughter thy faire hand Ile joyne you.

1730

Olympa: Hold s^r y^t must not be if you do tender

The faire Facetias bli/s; Hees married:

Comast: O Truth come once from hell

Olymp: Att least betrothed

Lepid: Lyfander, is this true?

1735

Lyfand: Falfe as y^e Divell her fire.

Surdatt: I wonder she doth not call me to her yet: she

doth expect y^t I should courte her firste

Ile give her hint to speake, by stalkeinge by her

1708 Portraytures] P altered.

1711 my] third minim of m or first of y is dotted.

1712 in] written ni with minims joined.

1721 Pi/cinus] the connecting line overlies the us.

1724 hears] a interlined above r.

1728 have] y altered, blotted so that reading is uncertain.

in] written ni with minims joined.

1729 two] w blotted.

LOVES HOSPITALL.

Olympa: Lysander looke you here. Know you not one Olympa? 1740

This is y^e hande ——— she shews him A letter

Lyfand: Ha, ha, ha, is this all dame ougly,? she shewes me
here passages betwixt me & one Olympa long since deade

Olymp: Ile finde you clearer evidence

Lepid: Come Lyfander wee'le fende her before while we 1745

Dispatch y^e fuitors wth in, & see heres A fitt instrument

You in the Folio breeches, harke you, y^r landlorde

shall have her for all this. come take y^r new m^{rs}

And conduct her to S^t Clares I've appointed one

shall meet them ther, & joyne them fast enough. 1750

Comast: Come LondLady y^r Tennant will be glodd of you.

Ile mon you

Lepid: Goe daughter wee'le be wth you p^rsently.

Faceti: Comastes now or never

Surdat: Sure she is gon in to shift her selfe she will be 1755
married in her best clothes

Enter Cæcilius

Cæcili. I do not see how I can have her then

In A darke vault to veiw 2 Portraiturs

Why wer they in y^e light I could not see them 1760

Enter Piscinus & Collumella behind him.

Collum: I cannot tell y^e y^e storyes of those Kinges { poynts to
vnles he will admitt him for to speake { Columella
behinde him.

Enter Ægid:

Ægidius. Shoulde I goe so far vnder grounde I should 1765
never retourne back againe wth out helpe, I might
be buried there and make vp y^e third statue

Actus 5^{us} Scen: 6^a

1754 Faceti] t blotted.

1755 Surdatt] t blotted.

1760 they] e altered.

1747 Folio] loose, baggy. The OED records frequent uses of this figurative sense, including a citation ("folio stomach") from John Taylor, the Water-Poet.

1752 mon] man (i.e. escort; used in this sense until 1688).

1762 tell y^e] i.e. tell ye.

1762-1763 Columella, as the speech heading indicates, must be the speaker since Piscinus is mute; admitt him for to speake must therefore mean "permit me to speak for him." The strange syntax is typical of Columella's mishandling of language.

LOVES HOSPITALL

Enter Hymen p^rſenteinge y^e Antique.

Hymen: Nay storme not mortalls y^r rewarde is just 1770

They y^t aſpire and fondlye ſtrive to purchaſe

Objects beyond theyr meritt, fayle wth ſcorne

Thincke you Queen nature faſhionde ſo much beautye

For one y^t cañot veiwe it? ſuch A judgeinge eare

To be condemnde to A dumbe yoke fellow? 1775

Or ſo much ſprightfull activity of feet

Fitt to be joynde wth Lameneſs? No vile beaſts

(For men I cañot call you) ſince y^r heartes

Lead on by ſenſuall luſt covett A feature

As farr above y^r worth, as Junoes bed 1780

Above Ixions Levell: Reſt awhile

And Ile p^rſent y^r true portraictures

W^{ch} you muſt owne till you forgive y^r ſuite

Theſe y^t I now bringe in are but y^e glaſs

And mirror of y^r ſhapes, y^r character 1785

Enter you charmed monſters & diſplay

What formes they beare wher love keepes—

holly day

Enter 4 Beaſts

A Hare, A wolfe, An Aſs, & A Lyon. 1790

and dance in theyr ſeverall orders

Afterwards Hymen pceeds.

Nay this is not enough to shew w^t vice

Hath thus transfõrde you: next I will p^r/ent

The ſatyres horned crue y^e Types of lust

1795

Enter 4 Satyres to y^e 4 Beasts

and dance wth them afterwards

Hymen pceedes.

1769 Antique] q written g; such formation is not uncommon in other penmen.

1772 theyr] y dotted; period or colon follows
meritt.] perhaps meritt..

1773 beautye] u interlined with caret.

1778 you] parenthesis retraced.

heartes] s perhaps deleted.

1781 awhile] h interlined with caret.

1798 Hymen] x dotted.

1769 Antique] i.e. antimasque. The Elliptical form probably indicates the fairly common interpretation of the word as "antic masque."

1779 feature] form (of body), hence "appearance"; so also in 1806, 1817 below.

1780-81 Juno's bed/ Above Ixions Levell] When Ixion coveted Juno, Jupiter created a cloud in her image. The centaurs were the offspring of the union.

LOVES HOSPITALL

Satyres wthout theyr woodnymphs? com bright Girles.

Y^e Dryades make vp y^e jolly rounde 1800

Clad like y^e active spiritts of lustye wind

Enter 4 little boyes in yellow colowred

Suits and dance wth y^e other eight

after warde they wth Hymen Exeunt:

Sc: 7^a. 1805

Enter Olympa in her true feature.

Olym: Why do you stare? I am no ghost Iysander

What thincke you of this witnefs?

Lepid What's here? A moore wafht white?

Olim: Yes S^r: such power hath love: se se Iysander 1810

I have bin dead indeed: how could she live

Whofe soule was gon in you? y^r gentle p^rfsence

Hath given[] me A new forme, o give me life too!

Thincke on thy former vows my constancy

For thee my bleedinge hearte hath made [th]mee quitt 1815

What I thought dearest, Duty to my father

My libertye & feature.

Iysan: It is indeed y^e faire Olympas Voyce

Her tongue too; O my soule! enter againe

Into thy selfe: How hath thy wandringe thoughts 1820

Abusde thy selfe & her thy lovde Olympa

Now lovde indeed? doe thou but pardon me

And be thou as y^u werte againe, A Negro

I still shoulde love thee.

Lepid How's this? will you not have my daughter then?

1825

Lyf: And leave Olympa? heaven will curfe y^t match:

Lepid: Hay day what will ye clowne do wth Facetia trowe?

1804 Hymen] y dotted.

1806 in] first and third minims dotted.

1815 th mee] m interlined with caret above deletion.

1821 elfe] altered.

1825 daughter] g altered.

1827 clowne] l altered from c.

trowe?] query interlined above w; o perhaps e (either spelling is possible for trow, "do you believe?"

LOVES HOSPITAL

This is not like to prove her weddinge day

I must sende somebodye to fetch them backe

Exiturus

1830

Enter Comast: in his owne shape

wth Facetia

How now my daughter & Comastes joynde

Hande in hande? & kneele too: They Kneele

Comast: Yes S^r y^e very faine; This y^r faire daughter

1835

And I longe since have tyed y^e holy knott

Of love by mutuall vowes: but you opposenige

We durst not entertayne an open way

At length I marked How natures meaner broode

Wer here admitted; I did curse my selfe

1840

For beinge pfect nay I maymd these limbes

To finde access, but for Facetias sake

Att length I maskde my selfe in y^t rude guise

And by y^r truste have wonne y^r daughter.

Lepd: Wonn her? ifaith and weare her

1845

Caecili: Comastes are you ther marryed to Facetia?

Sirrah you came alonge hether villanus, and

shal retourne noe richer yⁿ y^e clowne you

personated, ene such A lease you shall finde

And Ile kno[w it] for A good one when you

1850

come to renwe it.

Facet: Wont you make good y^r promiſe to Facetia S^r?
 you tolde me you woulde renistate him, when he
 Divorcde you from y^e moore,: o what A fowle
 conjunction, what an abuſe had you then
 ſuffered had not his duty appeared?

1855

Cæcilius Tis true nideed, I had forgott y^t curteſy

1837 love] y blotted.

oppo/eniſe] To the left of the [is a small circle, either a hole or a flaw in the paper. Note metathesis of in.

1840 my ſelfe] y and [spaced widely, but connected.

1841 maynd] second m altered from n.

1845 Lend:] i omitted, probably by accident, but there is a space between p and d, so that contraction is not impossible.

1851 renwe] w altered from u, or possibly u altered from w.

1853 renistate] note in metathesis.

1854 moore] second o interlined with caret.

1855 conjunction] first c blotted, or perhaps altered from a.

1857 nideed] note in metathesis.

1830 Exiturus] being about to go.

1847 villanus] i.e. posing as Villanus.

LOVES HOSPITAL

- Twis A sonnes parte, Come Kneel, where are you?
 Ioe—blefsinge vpon you, may you see w^t I cannot
 good Italycon dayes. bringe me pretty grandchildren 1860
 Ile tende'm for you & teach'm childrens gibberish
 I'me contented, & can triumph ore y^e rest, in this y^t
 Though I have her not A wife, I have her A daughter
 Though we cannot bedd weeke boarde together, &
 Live wth in voyces Harmony. 1865
- Olym: O S^r y^r lofs is payde wth double gaine
 mis/singe A wife you have two daughters fownde
- Cæcil: Facetia's now my childe; but whers the other?
- Olymp: Is y^r Olympa slipt out of y^r memory
- Cæcil: Alas poore Girle she's gone[e] Iy/anders false love 1870
 Kild her.
- Olym: O say not so deare father; I am she
 Who live to call truest Iy/ander hus/bande.
- Cæcil: Sure tis her voyce; welcome, where hast y^u bin?
 Now I coulde wish to see but for an hower 1875
- Comas: Olympa! is she alive?
- Olym: Brother you woulde have Kilde y^e Moore
- Comas: Y^r hande Iy/ander,! y^r Wright done to Olympa
 Hath wiped of all former nijuryes.
- Iyfan: Y^r pardon S^r. 1880
- Olym: Nay Ile vndertake y^r reconcilment,

Brother you shall forgive him.

Comast: I am y^rs.

Lyfan: And I shall ever love Olympas brother

Surda: Sirrah what meanes all this?

1885

Macil:—————makes signes

Surd: Hows this? Surdato cheated of his love? Facetia was

I A man thus to be playd wth all,? macilento had not

you A finger ni this Knavery?

fol. 38 Foliation is illegible; the area is so smudged that it is impossible to tell whether a number is present.

1860 Italycon] perhaps I taly con, apparently a scribal misreading of Halcyon; however Italican for Italian is used to describe a group of related languages.

1867 fownde] f altered, or perhaps read F or ff.

1878 Wright] W altered from w.

1879 ni juryes] note metathesis here and l. 1889 (ni for in).

LOVES HOSPITAL

Face: Pray tell y^r m^r he hath not pforme my taske 1890

Mac: ———makes signes.

Surd: W^t taske? not Hercules more ready att it then I;
Say must we slay beasts yet?

Macil: Would we were to ruine over all y^e labors of
Hercules in such sorte. then we should haue Joe flesh 1895

Facet: I was vpon A vow Ime sure you coulde not
anfweare it, It was to heare A storye of 2
Kinges: I thinke you coulde not have done it.

Lepid. Will you be plea/de to feast y^r eyes on o^r
Facetia, y^r eares did not suite you: but they 1900
may make you satisfaction.

Macil: ———makes signes.

Surd: We will injoy thee wth what parte we can
dearest of objects.

Facet. You shal partake of Facetia as much as 1905
hertofore you have.

Mac: ———makes signes.

Surd: I am contented and somewhat more because
These monsters (whom otherwise I must have
slayne) have not nijoyde thee. 1910

Lepid: You Macilento for y^r good service shall
live in comons here

Maci: My stomacke is allayde, Ile whet my knife

And gaine A di $\bar{n}$ er though he loofe A wife

If I gayne not enough by this meale for halfe

1915

A yeare I shall never be able to bringe y^e yeare about

Lepid: Aegid: & Piscinus you shall have y^r baggs

agayne; nay frindes looke cherefull

Pisc——Directs Lyfander to give his bagg

To Columella.

1920

1895 should] u interlined without caret.

1896 vow] v altered.

1899 plea]de] The middle and end of the word are badly blotted; ea illegible.

1905 You] Y blotted.

1908 contented] t blotted; perhaps altered from d.

1910 ni]joyde] note metathesis of in.

1911 Lepid] i undotted; perhaps e.

1917 Pi]c]inus] c altered from e.

1912 in comons] sharing equally as a member of the household
(ordinarily descriptive of a community of scholars).

LOVES HOSPITALL

Colum: I render thanckes thus doth my ſilence breake
Such inſtruments will make y^e dumbe to ſpeake.

Lyſan: Bleſt day in w^{ch} amonge ſo manye turneinges
All have their full contents to crowne it more.

I've p^rpared one Sceane of Pompe intended
(Facetia) for o^r nuptialls: w^{ch} though croſde

1925

Is more Succeſfull vnto both o^r wiſhes
Then had y^e fates conſented: [thus v h s]

We have injoyde what we did moſt deſyre

Marriages like to o^r ſelves.

1930

Growne to A happy paire.

Stay then till Hymen who hath joynde o^r hande
ſhall wth his p^rſence bleſs o^r nuptiall bande.

 Scen 8^a:

Hymen & maſquers.

1935

Hym: See matches equall to Facetias glorye
Such as is y^r Comaſtes y^e brave youth
And gallant Gentrye of rich Naples maſqued
In princely guiſe to grace her nuptiall.
Theſe are y^e fitteſt ſervants of greate Cupid
Though blind himſelf he loves not maymed voteryes
Enter Heroicke ſp^{-vs} ſwift as thought

1940

And lett y^r feet in Active measure move

These are y^e Triumphs of y^e god of love.

The masque ent:
and dances. po[]
exeunt.

Lepid: come frindes this happy clofe more joyes my harte

1945

Then all o^r fore/pent mirth: wee'le still hold vp.

If wine & cheare can do'te our former Sceane

of jollyty: & thes our new joynd lovers

shall be attendants to wnite y^r joyes

As are theyre hearts: & I y^r hoast will be

1950

Exeunt y^e chorus mirth true Genius to you all.

Finis. And stile my howfe y^e LOVERS HOSPITALL

1921 [silence] c blotted.

1929 we [w altered.

1931 happy [second p altered.

1935 ma/quers [g written g.

1944 po[] An illegible mark most resembling another [is partly visible at the edge of the page. Possibly pot, an abbreviation for postea (afterwards).

1925 Sceane of Pompe] ceremonial scene, i.e. the masquers' dance that follows.

1942 sp^{-vs} spirit (L. spiritus) is intended by the abbreviation.
See Intro., p. lxxii.

APPENDIX A

A Transcript of Folger Shakespeare Library MS. 1487.2 (Lambarde Volume).

Since the lines of the Folger MS do not correspond exactly to those of the BM copy, the inclusive line numbers of the latter are given within square brackets at the upper left of these pages.

Lovers . Hospitall

Actus Primus.

Scena Prima.

Comastes: Olympia.

Oly. Faire Sir the visit will prove dangerous; 5

The watchfull dragon kept not Æsons Fleece,

Nor Juno's Argus the Inachian Cow,

More carefull then my Lord her jealous Sire

Shutts vp the faire Facetia.

Com. My Nigella, 10

Hyperions rayes scatter not thinnest cloudes

More easy then a Lovers eye dispells

All dangerous oppositions; Let my Cynthia

Meet her lov'd Phoebus in a full conjunction,

And when wee graspe o^r wishes (w^{ch} fate grañt) 15

The Easterne shoares shall yeeld the richest gems

To deck thy well shap't limbes, wth whose bright lustre

Thy face (in black though clouded) shall out-shine

The sacred Queene of night wth a[] her starres.

Oly. Comastes, Lovers promise as they sweare 20

Beguyling credulous virgins; But my duty

To

17 lu/tre] interlined with caret at the edge of the page.
19 a an accident to the MS has deleted ll.

[2]

To my best Mistres prompts my diligence
 To joine you; though I feare her fathers check
 Ile bring your Jewell from her Cabinet:

(Exit.)

Com Be speedy Girle,—Why should Lord Lepidus

25

Barre mee his howse? is not o^r bloud, our birth
 As high and great as his? I the sole sonne
 And Child too (since I lost my pretty Sister)

Here of as great a family in Naples? Enter Facetia
with Olym.

—But see the Moore with my Facetia,

30

So night with her black mantle vschers in
 The glorious day.

Fac. Was hee not spyed, Nigella?

Oly. No, Madame, yo^r fathers Groomes are safe in
 the Buttery, and there's a Mercury's pipe will
 charme their eyes at his returne.

35

Fac. There's noe great feare of them, but you know
 'tis neare the hower of my fathers morning
 visit, if hee discover vs wee shall both smart
 for it.

40

Oly. Madame, I'll watch his coming from his
 chamber and give you notice. Exit Olympa.

Fac. Be carefull my Nigella—Comastes, wellcome;

Com. Lady our new sowne Love (like to o^r youth)
 Is now i'th spring & blofsome, o^r pure souldes

45

Not

3

Act.i Sc.i.

Not long have lodged in each others bosomes,
 Our Love's but newly budded; What dire blast
 Vnwholſome influence, or infecting wind
 Nips the expected growth?

Fac. My trueſt Servant;

50

Malignant Saturne rules my fathers mind,
 His aged limbes feele not o^r youthfull fires,
 Hee preaches ſingle life, the cares of wedlock
 Danger of Issue, thralldome to an huſband,
 And (to divert my thoughts from fancying Man)
 Hee brings mee home ſuch Suito^rs as my Night-Crow
 Would loath to bed with, A Lame Vsurer;
 A ſecond lowd of tongue but deafe in eares;
 Another dumb, that gapes and ſhewes his teeth
 As if hee tooke mee for a Tooth-drawer:
 Onely Comaſtes is forbid the howſe,
 Whoſe abſence makes it ſeeme a Loathſome Priſon.

55

Com. Count him not abſent whoſe beſt part (his Soule.)

Is preſent with you; could I give it tongue
 Twould tell you pretty ſtories, fill yo^r eares
 With the ſad fate of one the trueſt Lover
 That numbers out his diſcontented minutes
 In dark retires, that knowes nor ſun nor day
 Save onely where the faire Facetia ſhines.

60

65

Fac. And I could match that Story with another,

70

A Love-sick Mayd whom a hard fathers frowne

Keeps from her hopes, while she (poore injurd Girle)

ffeeds onely on the memory and thought

Of her deare Love, yet acts another part

Oly. Madame my Lord's at hand. (Enter Olym.

75

Fac. Comastes, now my tongue but, not my heart

Muft childe you, seeme you desperate. Enter
Lepidus
to him/elfe.

Lep. Why Lepidus, thou haft but one daughter, and

She not bless'd this morning yet?—How now?

a jolly

4

Act.1. Sc.1.

a jolly springall with you wench? lift, lift, 80

[]c. Tis hee the fceane muft change--No fond Comafters Facetia
Yo^r youth, renews; Courtship, all yo^r hopes discovers
her father.

Are nothing ballanc'd with obedience,

Perhaps were my deare father wrought, my love

Might anfwere yo^rs; but fince his reverend care 85

Forbids you all acceffe; know that my duty

To my good father teacheth mee to hate

All fuitors by his wifdome not approv'd,

[]. Bleffing on my Girle. (afide.)

[]c. Take then yo^r doome in short, forbear the howfe, 90
Spare your vayne Letters, feek another Love.

Com. Am I my selfe, or is she not her felfe?

Comastes what an height of hopd for bliffe

Art thou now fallen from? Lady call to mynd

What nuptiall joyes husband and Issue bring. 95

Fac. My honour'd Sire to mee is husband, issue,
And hee forbidding it his daughter vows
Never to love Comastes, fo Farewell, (offers to goe.)

Com. Comastes vows ne're to outlive yo^r Love, 100
Come fword best cure of forrow; here hee dyes
Facetia's Martyr & Loves sacrifice offers to kill
himselfe.

Oly. Wee'll ha' noe bloud shed here Sir, do't at home.

Lep. I; doe rash yongling, there yo^r good old father will

ne're see it.—Hee'll not kill himselfe I'll warrant
 thee, wee men learne to diſsemble from thy sex,
 suck it from o^r mothers breasts—As for you Sir,
 my daughter hath told you what you may trust
 to; get you out of my doores and ſee you returne
 not, Facetia is not for yo^r tooth.

105

Com. Yo^r pardon honourd Sir, I doe obey. Exit Com.

110

Scē. 2.^a Lepidus. Facetia.

Fac. Sir,

I'me glad my duty yeelds you such content,

I know

81 [c.] The page is mutilated deleting part of this and the next two speech headings.

APPENDIX B

Index of Glossarial Notes

This index lists words, phrases, and names that have been explained in the commentary. Forms are uninflected unless the inflected ending is relevant. An asterisk precedes terms used in senses not fully discussed in the OED. The word is followed first by the number of the line on which it occurs, then by the number of the page on which the commentary may be found.

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