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A CRITICAL EDITION OF WIT'S TRIUMVIRATE,
OR THE PHILOSOPHER

by

Cathryn Anne Nelson

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GRADUATE COLLEGE

I hereby recommend that this dissertation prepared under my
direction by Cathryn Anne Nelson
entitled A Critical Edition of Wit's Triumvirate, or The Philosopher

be accepted as fulfilling the dissertation requirement of the
degree of Doctor of Philosophy

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ABSTRACT

Wit's Triumvirate, or The Philosopher, an anonymous comedy written in close imitation of Jonson's Alchemist, is extant in a unique British Museum manuscript, which is inscribed 1635. The introduction to the present edition describes the manuscript and its treatment, discusses date, authorship, and the question of performance, gives an account of the tradition of classical and Jonsonian comedy behind Wit's Triumvirate, discusses and criticizes literary features of the play (structure and plot, theme, characters, language, style, and staging), and analyzes the relation of the play to The Alchemist. Three conclusions are drawn. The manuscript is apparently a scribal fair copy revised by the author, a reviser (who may have acted as collaborator), and a corrector. None of these men has been identified. The early and late limit for composition are 23 October 1634 and 24 March 1636. In addition it is suggested that the play was originally written for presentation at a University College.

Wit's Triumvirate has never been printed. The present edition provides a modern-spelling text, with textual notes recording all variations in and editorial

departures from the manuscript, explanatory notes, an appendix of catchwords, an index of words glossed, and a list of works cited.

INTRODUCTION

1. Tradition

Wit's Triumvirate, preserved in a British Museum manuscript dated 1635 (B. M. Add. MS. 45865), is one of the many English plays deriving from the tradition of Roman and Renaissance Italian comedy. Even though its subject matter is not typical of such comedy, which conventionally treats questions of love and marriage, the structure of intrigue in the play relates it to this tradition. Wit's Triumvirate is also anchored in the tradition of Jonsonian humor comedy, for the author has closely followed Jonson's example. As in Jonson's plays, the manners and setting are taken from contemporary life, making the play thoroughly English. In addition, the appeal of the play is fundamentally intellectual, and its purpose, to show the power of reason to overcome illusion, is consciously didactic. The neoclassical unities are observed, all action taking place in or in front of Bond's house in Leather Lane, London. The time scheme is sequential and continuous and does not exceed twenty-four hours. And the action is single: the gulling and disillusionment of a series of fools. The theme of the play--the use of reason to conquer illusion--is less typically Jonsonian. Yet to embody his theme the author

follows Jonson's example in using dramatic satire, comic "humor" characterization, and a "norm" character.

Besides being influenced by classical and Jonsonian traditions of comedy, the author of Wit's Triumvirate was influenced also in a general way by Shakespeare's language. There are four clear echoes of Shakespearian lines in the play. At 1.2.75-6 Fright says, "Giants, armed men methought I saw--half horse, half man--just centaur-like." Clyster replies, "Why, so are all. The upper part is man; the other half is beast, divided by the girdle" (ll. 77-8). These lines echo King Lear, 4.6.126-9: "Down from the waist they are Centaurs, / Though women all above: / But to the girdle do the Gods inherit, / Beneath is all the fiend's."¹ The lines at 3.2.129-31, "It lies more in a divine than a physician to cure you," recall Macbeth, 5.1.71: "More needs she the divine than the physician."² Those at 4.2.331-3: "it is the devil that doth haunt thy brain in the likeness of wit . . ." echo 1 Henry IV, 2.4.441-2, "There is a devil haunts thee in the likeness of an old fat man."³

¹Ed. Kenneth Muir, *The Arden Shakespeare* (London, 1955).

²Ed. Kenneth Muir, *The Arden Shakespeare* (London, 1953).

³Ed. A. R. Humphreys, *The Arden Shakespeare* (London, 1960).

Finally, Clyster's phrase, "Nothing but doubts and resolve nothing" (2.4.67), recalls Othello's affirmation that "to be once in doubt, / Is once to be resolved" (3.3.183-4).⁴ Other Shakespearian echoes are too faint to receive general acceptance.

Although apparently fully aware of dramatic traditions, the author avoids conventional comic subject matter, stressing in his prologue just what sort of play he is not writing. He will have no "bawd or whore," or "womankind," or "marriage," no "lovesick ladies," no "humors."⁵ Nor will he employ "lofty or blank verse"; rather, he will make the actors "speak like those they act, like men." He also says, "Plots [he] might have had." By this statement the author apparently means he will not dramatize material from romances, like other playwrights (e.g., Glapthorne in adapting part of Sidney's Arcadia in Argalus and Parthenia [c. 1633 ?]), for he does borrow heavily from Jonson's Alchemist. In short, he is writing a realistic prose "comedy" (as it is referred to in the heading of the *dramatis personae* and in the eleventh line of the "Prologue"),

⁴Ed. M. R. Ridley, *The Arden Shakespeare* (London, 1958).

⁵See below, pp. 28-9, for discussion of the author's use of humors in the play.

but a comedy of a peculiar sort, from which the traditional subject matter of comedy, love and marriage, is excluded.

2. Synopsis

At this point a brief synopsis of the play may be useful as background for further comment. The play opens with a scene among Silence, a one-time schoolteacher, Clyster, his former college classmate and a soldier, and Bond, a convicted forger and "pettifogger." Silence attempts to persuade Clyster to join with him and Bond in a scheme to grow rich by setting themselves up as a "divine" (a Puritan minister), a doctor, and a lawyer⁶ in order to mulct the unwary by dispensing advice. Clyster agrees, and the three rogues don costumes befitting their "professions." Clients soon arrive, for Bond has spread the word that talented men reside at his house. Each client thinks he is diseased in some way and seeks advice about his problem. Fright, a fearful man, Phantsy, a lovesick man, Sickly, an old hypochondriac, Jealousia, a jealous man, and Conquest, a man brave in imagination yet cowardly in company, want Clyster, the doctor, to cure them. Caution, a usurer who oversteps the bounds of the law, wants legal advice from Bond. Ominous, a superstitious

⁶Bond is a "pettifogger," a lawyer of an inferior sort; his disguise is that of a fully qualified lawyer.

man, Bead, a Catholic, and Narrowit, a Puritan, seek out Silence, the divine, to have their fears and scruples assuaged. Algebra, a philosopher, learning of the rogues' activities, poses as a client desiring advice from all three so that he may confirm his suspicion that they are ignorant imposters. Each visit follows the same pattern: the gull knocks and enters, discusses his symptoms and problems at length, receives advice, gives money, and departs. For his money the client either is given a course of treatment to follow, or is requested to return, or is turned over to another of the rogues for further or more pertinent advice. The resultant second series of visits follows the pattern of the first.

During the last visit, by Sickly and Damme, the rogues convince Damme, himself a trickster, that he is dying. Accordingly, he requests spiritual, medical, and legal aid from the rogues. After discovering the deception, Damme makes two attempts at revenge by exposing the stratagems of Clyster, Silence, and Bond. The first attempt, a personal confrontation of the rogues by the gulls, fails, since each of the nine gulls is in turn cowed by the rogues' glib wit or threats. The second attempt, a physical assault by Damme and the gulls on the rogues' house, ends in a reconciliation between the tricksters and the tricked as

Algebra resolves the gulls' problems, unites the gulls and rogues, and reforms the rogues.

3. Relation to The Alchemist

The author has obviously taken the central situation in Wit's Triumvirate from Jonson's Alchemist (perf. 1610; pr. 1612). That he would use a twenty-five-year-old play as a model is not remarkable, even though Jonson's popularity was on the decline in the 1630's, for The Alchemist had been often laid under contribution, most recently by William Cartwright in The Ordinary (1634-5).⁷ In both The Alchemist and Wit's Triumvirate three rogues (Face, Subtle, Doll; Bond, Silence, Clyster) form a partnership to gain riches and set themselves up in a house which becomes the center of the action. In each play the get-rich scheme is instigated by the possessor of the house (Face, Bond). Each play consists of a series of visits by clients. Jonson's play, however, beginning in medias res, depicts the final day of activities in Lovewit's house. Wit's Triumvirate, beginning ab ovo with the formation of the contract between the three rogues, deals with the first and only day of their gulling activities. All actions stemming from the agreement in Wit's Triumvirate,

⁷The Ordinary and Wit's Triumvirate are related only in having a common source.

consequently, begin after the play opens, with the exception of the off-stage summoning of clients by Bond, which may be thought of as occurring simultaneously with the first scene.

The strands of the action are tightly interwoven in The Alchemist, where the various dupes meet and interact with one another. Dramatic tension is generated by the threat that each gulling action will interfere with the successful outcome of the other gulling actions. In Wit's Triumvirate, by contrast, the actions are for the most part separate until the last act. Even there, until the final scene, interaction occurs only between Damme and each gull. And with one exception (Damme's gulling) the solution of one complication has no effect on the solution of other complications.

Partly responsible for this compartmentalization of the action in Wit's Triumvirate is the nature of the relationship among Silence, Clyster, and Bond. Whereas Face, Subtle, and Doll work together, ensnaring their clients within the single net of alchemy, Silence, Clyster, and Bond are partners only in the sharing of profits. The three alchemical rogues each participate in the gulling of each fool through role changes. In Wit's Triumvirate, except for Bond's initial gathering-in of clients, each

rogue works his own speciality without support from his colleagues.

Beyond the general situation, certain specific incidents and relationships in Wit's Triumvirate seem to derive from The Alchemist. The pact made in 1.1 by Clyster and Silence to work for the benefit of each other, "though in our outward show equal all three in this our policy" (1.85-6), faintly reflects the agreement between Subtle and Doll to cheat Face out of his share of the profits. In The Alchemist, of course, Face outmaneuvers Subtle and Doll. In Wit's Triumvirate nothing comes of the secret agreement--unless Clyster's revelation of Algebra's true identity only to Silence is an outcome of their pact. His revelation seems rather to be motivated by the fact that only he and Silence formerly knew Algebra and must fear recognition. In short, the agreement serves no function in the play beyond giving more emphasis to the basic rascality of Clyster and Silence.

Another incident indebted to The Alchemist is the quarrel between the rogues in 5.2. As in The Alchemist (1.1), this quarrel, which threatens to come to blows between two of the partners (Silence and Bond), is quieted by the third (Clyster), who fears all their endeavors will come to naught. In The Alchemist both Face and Subtle claim to be doing more than their share of the work; a

similar claim is made by Bond and Silence. The quarrel in both plays is put aside "for the benefit of us all" (Wit's Triumvirate, 5.2.45-6), though in The Alchemist, where it occurs at the beginning of the action, it threatens to break out again and again.

A third incident indebted to The Alchemist is Clyster's relieving Phantsy of his rings, baubles, trinkets, and money in order to "degrade love" and cure him (4.4.544-5), and, of course, to get the valuables into his own hands. This action may have been suggested by Face and Subtle's similar treatment of Dapper, who must "throw away all worldly pelf about him" (3.5.17)⁸ to prepare to meet the Queen of Fairy.

Besides these incidents, certain relationships in Wit's Triumvirate appear to be indebted to The Alchemist. The Surly-Mammon relationship is reflected in the Damme-Sickly relationship. In each play the gull brings his incredulous friend to the rogues, pointing out that he is a disbeliever: "an heretic" in The Alchemist, "this heretic gentleman" in Wit's Triumvirate. In addition, in each play the "heretic" sets a plan afoot to disclose the skullduggery of the rogues. Their plans differ in that Surly first

⁸All quotation of The Alchemist is from the edition by F. H. Mares, The Revels Plays (London, 1967).

attempts alone "to find / The subtleties of this dark labyrinth" (2.3.307-8). His Spanish disguise and his going to the rogues for assistance is paralleled in Wit's Triumvirate not by Damme's actions but by those of Algebra who, in order to confirm his suspicions about the "cheaters," goes to them in the guise of a scholar seeking help for "book troubles" (4.2.42). Both Algebra and Surly attempt to prove the true nature of the rogues' activities by posing as clients and participating in the deception. Surly achieves his goal, but his attempt to make the truth known to Kastril, Drugger, and Ananias ends in defeat when he is outmaneuvered by the glib tongues of Subtle and Face (4.6-4.7). Only after this plan fails does Surly, out of the presence of the rogues, reveal the cheating to others of the gulls. Algebra, however, takes no such action. Damme, on the other hand, in seeking to revenge himself, immediately reveals the trickery to the other clients and urges a confrontation. The first assault by the gulls ends in defeat as each gull in turn is cowed by the rogues' glib tongues and threats. After this failure, Damme, out of the presence of the rogues, rallies the gulls to a second assault. The information Surly and Damme give the gulls creates the final confrontation in which all knots of the action are untied. Surly, however, suffers in the general

discomfiture, whereas Damme participates in the general reconciliation.

One of the greatest of the differences between The Alchemist and Wit's Triumvirate is in the ending. In Jonson's play Face, forgiven by Lovewit, prospers; Doll and Subtle escape unpunished and unreformed; the fools lose their property and their illusions; and Lovewit, in a somewhat perfunctory denouement, gains a wife in Dame Pliant. By contrast, in Wit's Triumvirate the rogues, who are not, like Doll and Subtle, steeped in wickedness beyond recovery, are reformed and the gulls satisfied. There is no marriage (or even the possibility of marriage since there is no female character in the play).

Another difference lies in the characterization of the rogues. In The Alchemist Subtle, while retaining a single identity, presents a different personality to each of his customers. He greets each "In a new tune, new gesture, but old language" (2.4.27). Face and Doll each employ other identities: Face is the Captain, Lungs, and Jeremy; Doll is a lord's mad sister and the Queen of Fairy. In Wit's Triumvirate, on the other hand, each rogue has but a single assumed identity and each treats his various customers alike.

In Wit's Triumvirate there is no one character whose role parallels Face's. Face introduces each gull to Subtle

and, in the subsequent interview, acts as intermediary for and friend to the gull, continually urging him to give money. Bond's role remotely resembles Face's in that he provides the house and does initially summon clients to the house by making known the presence of the doctor and the divine. In Wit's Triumvirate the function of money-gathering (performed by Face in The Alchemist) is unnecessary, for each gull freely gives money without urging. The gulls in Wit's Triumvirate, consequently, appear even more credulous and foolish than those in The Alchemist since their belief does not have to be courted. Finally, Face and Algebra are alike in that each effects the resolution of the plot and each addresses the audience at the end of the play.

A more general influence of Jonson can be seen in Wit's Triumvirate. Algebra functions as the "norm" character often found in Jonson's comedies. The play ends with a typical Jonsonian denouement: all characters appear before a judge. In addition, the author uses prose as Jonson often does. Lastly, the characters in Wit's Triumvirate, who have names that embody their prominent traits, are conceived of as humor characters. Indeed, certain personages in Wit's Triumvirate are reminiscent of Jonsonian characters: Jealousia of Kitley, Conquest of Bobadill, Algebra of Clement, Phantsy of Lovel.

The author of Wit's Triumvirate, then, is greatly indebted to Jonson for his dramatic technique and for many of the incidents and relationships in his play. It is possible that he is indebted also to Henry Glapthorne, whose Lady Mother (lic. 15 October 1635 but not printed until 1883) contains an analogue to the trick the rogues play on Damme (an incident totally unrelated to The Alchemist). In each play the device is the same. A drunken man (Damme, Lovell) falls asleep on stage. While asleep, his physical appearance is changed. In the case of Damme, he is dressed in other clothes. In the case of Lovell, he is bandaged. In both plays the trick is motivated by a desire to deceive an overweening and overconfident man. And in each play the purpose of the trick is to convince the subject that he is in an irremediable position. It cannot be determined, however, in which direction any possible indebtedness between these two manuscript plays lies. Wit's Triumvirate cannot be dated more closely than the period between 23 October 1634 and 24 March 1636, and it cannot be demonstrated that Wit's Triumvirate was ever available through performance to Glapthorne. The probability, therefore, is that Wit's Triumvirate is indebted to The Lady Mother, since the author of Wit's Triumvirate might conceivably have seen The Lady Mother in production.

4. Structure and Plot

The structural basis of Wit's Triumvirate is an intrigue consisting of the fleecing of a series of gulls by rogues operating a trap. The intrigue is motivated by the common human impulse of greed and is furthered by human credulity and folly. The trap--an advice-racket--is delineated in 1.1. Here Silence and Clyster discuss their goal--to acquire "sweet riches"--and Bond outlines the actual working scheme at the time that the three rogues affirm their contractual obligations. In this scene Clyster and Silence also secretly agree to pretend to work for the common good although each will really be working only for his own benefit. The bargain creates a potential counter-intrigue. Since this potential is not realized, however, the plot remains without complication.

The rogues' activities at the close of 1.1 are open-ended. Two terminations are possible: discovery of the plot and its exposure to the world or dissolution from within. (These possibilities come immediately to the reader's mind, but the author does not introduce them until later in the play.) Unlike The Alchemist, in which the possibility of exposure is immediately actualized in 1.1 by mention of Lovewit and his future return, the possibility that discovery and exposure will occur in Wit's Triumvirate is hinted at only at the end of 2.1, in the discussion

between Algebra and Caution. The enterprise may also collapse through dissolution from within. In The Alchemist this potential is again immediately actualized in 1.1 in the quarrel between Subtle and Face. By contrast, the threat of such a breakup in Wit's Triumvirate is suggested only at the end of 1.3 by Bond's verbal assault on Silence.

Following the first scene are seven scenes (1.2-3.1) depicting the initial visits by the gulls. (2.1 falls outside this pattern.) Each scene begins a subaction, and, with the exception of 3.1, each scene is a visit by an individual. Motivation for the visits lies in each character's conviction that his ailments can be alleviated by advice from a learned man. Each gull's private business with the rogues is contrived to exhibit his "humor." And since no one has business in common with anyone else, any meeting between the gulls would be accidental. These seven scenes have no coherent structure of cause and effect. Nor do the scenes have any necessary order, being related to the preceding action only by the fact that, inevitably, customers will come. Nevertheless, some thematic relationships between the scenes can be seen. Certain themes--fear, love, covetousness--are repeated, and all scenes relate to the overarching theme of the power of reason, because the rogues' and gulls' behavior is a result of the

abuse of reason. The thematic relationships between the scenes are as follows.

1.2 and 1.3 present two examples of fear in the persons of Fright and Ominous. 1.4 and 2.4 depict two aspects of love in the persons of Phantsy and Jealousia. (The relationship is made clearer by the juxtaposition in 4.3 and 4.4 of visits by Jealousia and Phantsy.) 2.1 and 2.3 present, in the person of Caution, covetousness, miserliness, and the consequent practice of usury. In these two scenes Caution's usuriousness is shown relating to philosophy as represented by Algebra (2.1) and to law as represented by Bond (2.3). Between 2.1 and 2.3 occurs Sickly's visit (2.2), which presents old age without the besetting sin of covetousness. This scene is linked to the preceding one by Algebra's statement at the end of 2.1 that covetousness "increases still with age like drunkenness." 3.1, in which the religious scruples of Bead and Narrowit are represented, reveals another aspect of fear. (The theme is emphasized by the return of the two fearful men, Fright and Ominous, in 3.2-3.4.) 3.1 is the only scene before the final act where more than one gull is on-stage at the same time. Bead and Narrowit are introduced together, of course, to heighten the satiric implications of their opposed positions; however, their appearance together is purely accidental insofar as motivation of the plot is concerned.

The first nine scenes of the play (1.1-3.1) are clearly part of what, in the analysis of five-act structure, is usually called the protasis: the introduction of the personages and the commencement of the action. However, another new character, Conquest, who has nothing to do with effecting the denouement, is introduced in 4.1, apparently gratuitously. Perhaps, then, the protasis extends through 4.1. Yet to say so is to ignore the fact that what there is of the "business of the play," the epitasis, is going forward in 3.2 through 3.4. The vague distinction between protasis and epitasis draws attention to a basic flaw in the play: there is no complication of the plot.

Following the initial visits of the gulls, in which they establish their humors, are five scenes (3.2-4.4) depicting return visits. (4.1 and 4.2 fall outside this pattern.) The return of each gull is a result of his first visit, since either he has stated that he will return or he has been requested to return. Again, however, there is no necessary order to the scenes. Each scene merely functions further to exhibit each gull's humor. Thus the fearful men return in 3.2-3.4, the love-sick men in 4.3 and 4.4. In 4.1 a new character, Conquest, is introduced. His humor is yet another manifestation of fear. 4.2 is discussed below.

To contrast with the parade of fools, the norm character, Algebra, is introduced in 2.1 to expound his beliefs. His dictum, "the greatest riches in this world is knowledge" (2.1.20-1), establishes the theme of the play. Algebra's statement points back to the rogues' greed (1.1) and forward to 5.4 where reason and knowledge resolve all difficulties. The first appearance of Algebra only suggests the possibility of an end to the rogues' activities. Algebra reappears in 4.2, posing as a client. His confrontation of the rogues reduces their imposture to absurdity. The threat of discovery which Algebra poses, however, is glossed over by Clyster and Silence:

CLYSTER. We are utterly undone. Though our shapes have disguised our persons, his searching pate could not but discover our ignorance if not our knavery.

SILENCE. The worst is but to shift our lodging, like the German motion, and so we must, howsoever, to get new customers and avoid the old.
(4.2.405-11)

The threat is unknown to Bond.

The epitasis continues through 5.2, but 5.1 and 5.2 are not, like the preceding scenes, return visits. In 5.1 Sickly returns, bringing Damme, a worldly-wise man who openly derides the rogues' abilities, calling them cheaters. The rogues, obsessed with their successes, allow the sense of their own cleverness to override their judgment. (Earlier, in 4.2, they had declined to cheat Algebra.) They

trick Damme, the one other man in the play with the savoir-faire to penetrate their deceit. In 5.2 one of the threats to the rogues' activities--dissolution from within--materializes when the rogues' malicious satisfaction in their victory over Damme turns into a quarrel. Up to this point the play has consisted of a string of unconnected or but slightly connected episodes held together only by the continuing presence of the rogues and by the unchanging locale of Bond's house. However, by deceiving Damme the rogues have set going machinery which will destroy their enterprise. Damme is not a man to be lightly tricked, and he exposes the plot (off-stage), thus turning the gulls against the rogues. In 5.3, the catastasis, each of the gulls individually makes a verbal assault on one or another of the rogues. The rogues extricate themselves by threats to and verbal abuse of the gulls. In 5.4, the catastrophe, the deflation of the rogues occurs. The gulls, under the leadership of Damme, make an assault on the rogues' house. Their conflict is resolved by Algebra. Although Algebra takes no part in the exposure of the rogues, his presence in the last scene as the final arbiter of fate is necessitated by the theme. Here is another flaw in the play, for by making Algebra a deus ex machina the author weakens the thrust of the principal theme.

5. Theme

The principal theme of Wit's Triumvirate is the power of reason, especially as exercised in philosophy and science, to liberate man from illusions about himself and his world. Algebra, the "norm" character, says, "The greatest riches in this world is knowledge, and the sweetest thing to me is to contemplate wise Nature in her ways" (2.1.20-2). Algebra's function in the play is to represent, champion, and use "knowledge of things, not words" (2.1.24-5) to benefit others, since he has reached an understanding of the world and of himself. Later, talking to the rogues, Algebra describes the role of reason in human life more fully:

I see no reason in reasoning of profane things why men that have brains should not exercise them and not always follow weak authority, for so, it were not possible to be wiser than they that went before us. And if they had done so, we had been just like beasts now.

(4.2.304-9)

Here Algebra is precise about the realm where human reason should function: the area of profane things. The area of spiritual things is another matter: ". . . we have almost nothing but faith here in this world; our knowledge is so little. Therefore, 'twere hard, nay, madness, to deny ourselves faith for the next world" (4.2.287-90). Hence,

in matters of religion reason assents to belief.⁹ Nevertheless, human reason in its inquiry into nature is not all-powerful. Algebra delineates the limits of human knowledge in 4.2 by developing a parallel between reason and camels that learn to dance by being trained to associate hot bricks under their feet with music. He then continues:

So, in troth, sir, for the most part I think we take the fiddle for the hot bricks in most things, especially in natural philosophy and here where our senses daily work upon everything, or they upon them.

(11.282-6)

Algebra's point is that human reason, functioning at its best, is a limited tool for exploring nature. It is, however, the best tool man has for reaching an understanding of himself and his world, and it is adequate for solving many problems.

This definition of reason, considered in conjunction with Algebra's use of reason to discriminate between true and false human behavior, coincides with the Renaissance understanding of right reason, which can be defined as "reason presiding with equal validity and certainty over the realms of intellect and morality."¹⁰

⁹See Robert Hoopes, Right Reason in the English Renaissance (Cambridge, Mass., 1962), pp. 165-7.

¹⁰Hoopes, p. 4.

The author's concern with reason and its role goes beyond the portrayal of Algebra. The entire question of reasoned knowledge and illusion is broached in the first scene of the play. Silence, having observed his image as a divine in the mirror, comments, "I did not know myself" (1.142). This casual remark about his physical appearance elicits the pointed reply from Bond: "No, that's a hard matter" (1.143). The greater part of the play, in which the antithesis to the theme of the power of reason to conquer illusion is presented, demonstrates how hard in fact it is to know one's self.

The antithesis to the theme, abuse of reason, is exemplified by the rogues and gulls either through design or ignorance. Various follies result from the wrong use of reason: misplacement of priorities (as in the case of Caution, "Riches' slave"), misuse of knowledge for personal gain (the rogues in general), misunderstanding of one's own nature and the nature of other human beings (Sickly, Jealousia, Conquest), misconception of the nature of the world exterior to oneself (Ominous, Fright), misunderstanding of the demands made by the spiritual world (Narrowit, Bead), pursuit of false ideals (Phantsy), confidence in one's own wisdom (Damme). These misunderstandings and misconceptions lead to extravagant and unbalanced behavior. And none of the gulls is able to recognize the human

condition in his own supposedly unique personal problems. The author's basic technique is to balance muddleheaded characters against both the cynical rogues and the wise norm character, Algebra, to show the characters' credulity and ignorance. The credulity of the fools is highlighted by their earnest solicitation of advice from persons known to the reader as rogues and by their liberal gifts of money to the same persons. The ignorance of the fools is emphasized by Algebra's presence and his resolution of the problems.

Other themes, concerning particular abuses of reason, are woven into the play: cheating of the rich and innocent by city sharpers and cunning lawyers; the superficial piety of both Puritans and Catholics; acquisitiveness; platonic love; and self love. As might be expected, the author uses satire to underscore his themes. One technique he employs to ridicule the fools is exaggeration of their faults. The treatment of Jealousia is typical. Jealousia is so continuously concerned with cuckoldry and horns that "there is never anything named that hath a horn or like a horn in noise, but [he is] worse a month after for it" (2.4.81-3). His preoccupation leads him to absurd behavior. For instance, he allows no stag's heads or inkhorns in his house, nor will he sleep at a tavern with the name of Bull. The more he talks about his problem, the more he excites ridicule.

Another of the author's techniques for achieving a satiric effect is the introduction in the same scene of two characters holding extreme and opposing ideas. (He uses this technique only once.) Narrowit the Puritan and Bead the Catholic appear together in 3.1. They each take diametrically opposed positions on various petty religious matters. Whereas Narrowit fears he has committed a sin by putting off his hat as he passed by the cross in Cheapside (ll. 69-70), Bead believes he has committed a sin by doing just the opposite: "passing by Cheapside Cross, I did not put off my hat . . ." (ll. 76-7). Whereas Narrowit believes he has sinned by fasting on Good Friday, Bead fears he has sinned by eating bread and butter on that day. Silence shuffles between the two, readily shifting his role from minister to priest and back again. The author repeats the formula over and over in this scene. The contrast reveals the superficial piety and hypocrisy of both characters, and from the contrast an implicit recommendation emerges for a moderate position between the two represented extremes of Puritanism and Catholicism.

A third technique the author uses is parody. Objects of this type of ridicule are Petrarchan and metaphysical poetic conceits. One example of parody is in 4.4. Phantsy, asked to write verse about "the whiteness of my

mistress's skin and the redness of her lips" (ll. 262-3), after some labor produces the following lines:

White is my mistress' skin as a blanch'd almon.
Red are her lips as the best jowl of salmon.
(ll. 272-3)

His subject is a typical Petrarchan one, and he uses a technique typical of sonneteers imitating Petrarch--that is, he employs an elaborate and exaggerated comparison to express in extravagant terms the beauty of his mistress. His choice of vehicle is grossly unapt for his purposes, yet highly suitable for the author's.

6. Characters

The basis of the comic characterization of the gulls is the device of humors. The characters are "humor" characters in that the essence of each of their personalities is a vice or passion, or an eccentricity of behavior, or a personal excess. And even though as individuals each mistakes the nature of his problems, eccentricity is the characterizing device. The term humor in Renaissance psychological theory was applied to actual physiological and psychological imbalance as well as to eccentricities and social affectations. Jonson illustrates the contemporary use of the term in the Induction to Every Man Out of His

Humour (1599; ll. 98-122).¹¹ Asper says:

. . . So in euery humane body
The choller, melancholy, flegme, and bloud,
By reason that they flow continually
In some one part, and are not continent,
Receiue the name of Humours. Now thus farre
It may, by Metaphore, apply it selfe
Vnto the generall disposition:
As when some one peculiar quality
Doth so possesse a man, that it doth draw
All his affects, his spirits, and his powers,
In their confluitions, all to runne one way,
This may be truly said to be a Humour.

Asper continues, rejecting application of the term humor to eccentricities and social affectations:

But that a rooke, in wearing a pyed feather,
The cable hat-band, or the three-pild ruffe
A yard of shooetye, or the Switzers knot
On his French garters, should affect a Humour!
O, 'tis more then most ridiculous.

Cordatus responds in agreement:

He speakes pure truth now, if an Idiot
Haue but an apish, or phantasticke straine,
It is his Humour.

After making a distinction between physiological and psychological humors and pointing out vulgar misuse of the term humor to describe affectations (apish strains) and eccentricities (fantastic strains), Asper goes on to say that he will

. . . scourge those apes;
And to these courteous eyes oppose a mirrour,
As large as is the stage, whereon we act:

¹¹Ed. C. H. Herford and Percy Simpson, Ben Jonson, vol. 3 (Oxford, 1954).

Where they shall see the times deformitie
 Anatomiz'd in euery nerue, and sinnew,
 With constant courage, and contempt of feare.

His point is that affectations and eccentricities, humors as popularly conceived, are fit subjects for his satire. Jonson's plays are populated by affected and eccentric men,¹² and the author of Wit's Triumvirate follows Jonson's example.

In Wit's Triumvirate each of the ten gulls has some quirk, which he believes to be a "humor," that can be cured through recourse to physical or spiritual remedies. The name of each character makes it immediately clear what his predominant trait is. Three characters have what may be described as physiological or psychological humors. Jealousia is tortured by jealousy, which is a form of choler. Conquest is plagued with two humors that appear at different times: he is phlegmatic in company and choleric alone. Caution also is in the grip of a passion. He differs from the other gulls in that he seeks to escape not his humor of covetousness but only the penalties consequent on the activities he engages in. He is the only vicious character in the play, his true nature revealing itself in the attempt to bribe Clyster to kill Bond (5.3). Two other persons in

¹²I have drawn on the discussion of humors by Henry L. Snuggs, "The Comic Humours: A New Interpretation," PMLA, 62 (1947): 114-19.

the play think they have a physiological humor; however, these characters may be more accurately described as governed by eccentricities. Fright the fearful man, believes he is afflicted with melancholy, a diagnosis that Clyster, encouragingly, confirms; and Ominous, the superstitious man, eagerly assents to Clyster's diagnosis of melancholy. And indeed the symptoms which Fright and Ominous exhibit could be indicative of melancholy. Other characters more clearly fall into the category of people governed by eccentricities. Sickly believes he is a walking encyclopedia of disease. Bead and Narrowit are over-conscious of religious scruples. Damme believes he is the world's best trickster and able to ferret out schemes and designs. Finally, Phantsy is the one character in the play enslaved by a social affectation: he is a platonic lover.

The playwright has, however, made unique use of the humors in characterizing his personages, for the characters are not humor-ridden but rather are normal men. In the last scene of the play the gulls learn they are no different from other men. Algebra says, "And now, gentlemen, let me close up all in this, that you see your diseases were nothing but opinion, and such opinions are common to all men. Mankind hath them, though all do not confess it" (5.4.112-15). The gulls have not been diseased at all; rather, they are normal human beings who through ignorance

have distorted their human weaknesses and failings into diseases. Thus Jealousia is told that other men are jealous and that he really loves himself rather than his wife; Conquest learns that "imaginary valor's common to all, more or less, and so is [his] fear too in some proportion"; Caution by contrast is told that his covetousness is not natural and that he was not cheated, since he came for advice which he received; Fright learns that "fear is a general thing" which often stems from childhood treatment; Ominous learns that his superstition is also common to mankind and is a result of his training; Sickly learns that "none in this world hath perfect health" and that he "had a little too much care of [his] body, but most, sir, have a touch that way"; Bead and Narrowit discover that each man has scruples; Damme is counseled not to be gullible in the future; and Phantsy learns love is not a disease and is advised to "get [his] mistress as soon as [he] can."

In addition, the author utilizes the vocabulary of humoral psychology for his own particular purposes. In the context of the final scene all previous talk in the play about humors, disease, and cures is part of the jargon used by the rogues to deceive their clients. It is also part of the credulity of the gulls, for most of them have talked themselves into believing what the vocabulary of humoral

psychology suggests, namely, that they are diseased. The author, then, depicts humoral jargon as being as enthralling as any alchemist's talk. The rogues' misuse of language gives us insight into their conception.

The rogues themselves are not humor characters. They are, rather, "wits" who turn their intelligence to intrigue and deception. Each of these characters is given a name which defines his role in the deceit. Clyster is, of course, the doctor (his real name is Hodge Hurebrave); Silence, the divine (Nick No-grane). Bond's name is of special interest, for it is his real name and he apparently is a lawyer, "a pettifogger." His disguise for the advice racket is that of a fully qualified lawyer.

The one character not so far discussed is Algebra. He is the "norm" character who is introduced to point up the errors of the other characters. His central position is clearly indicated by the subtitle of the play, The Philosopher. Algebra is also listed at the head of the *dramatis personae*, the elements of which are arranged in order of importance to the action rather than in order of appearance.¹³ The norm character is given a name implying

¹³In the *dramatis personae* Bond, Clyster, and Silence are listed after Algebra and then Damme de Bois appears. The gulls follow in no apparent order. Three servants conclude the list.

a rational search for knowledge. Algebra is characterized by his firm conviction about the worth and value of knowledge. Whereas all other characters in the play are self-centered, having no knowledge of the world beyond their own bodies and delusions, Algebra investigates an extra-personal and abstract world. Despite his name, Algebra does not represent esoteric knowledge. In 2.1 he is criticized, along with all scholars, for being too otherworldly to function in this world. Caution says:

O, you scholars will be wise men in time! You dream of an utopia, a philosophical world that never was, is, or shall be. And so long as you rule yourselves by that mystical world, you cannot be wise in this wicked one.

(11.226-30)

This criticism, the only criticism of Algebra in the play, is invalidated by the final scene, where it is Algebra's practical knowledge of man and his world that solves all difficulties.

7. Language and Style

The author writes a competent prose that has little variation in style or tone. Most characters speak in the same monochromatic way. Even the supposed Puritan, Silence, and the actual Puritan, Narrowit, have little that is distinctively puritanical in their language other than a few words and phrases such as "spirit of error," "verily," "By yea and nay," "with a sincere heart," "exercise," "sincere

brother." Only Conquest speaks with a truly distinctive accent. His speech has a breathless excitement which results from the author's piling up of complex run-on clauses. A good short example is Conquest's description of his sea fights:

I have thought how many galleons and galliasses and Spanish ships of the greatest burdens I have encountered at sea, fought with so many days and nights only with one poor English ship, sunk so many, spoiled some of the rest, and, coming to board me, I blew up deck after deck, giving them many a broadside before, and discharged, the noses of our pieces grating against their ordnance, till at last I was taken (wanting powder to blow us up), sore hurt, wounded, and maimed.

(4.1.230-41)

The ordinariness of the language is enhanced by the folk wisdom--proverbs and wise saws--that is an essential part of several scenes.

Figurative language is not frequent in Wit's Triumvirate. Certain images do recur: acting and play production, feasting and cooking, gaming, statesmanship, and the medical metaphor of curing disease. An example of an image drawn from the area of statesmanship is Clyster's statement, "as we love one another and the general good of our commonwealth called Cheat, let us think how to fetch over this snorting gentleman, this witty gentleman" (5.1.143-6). Clyster uses the word "commonwealth" in the sense of an organized state, quibbling on the secondary meaning, community riches. His image derives, of course, from the

policy-making of a head of state. Algebra's and Phantsy's speeches contain more images than do those of other characters. For instance, in his discussion of the universe (4.2), Algebra draws similes from the areas of ferrying, bodily infestation by pests and diseases, and from the action of windmills and dancing camels, and he creates an elaborately developed metaphor likening the earth to the human body in order to describe the nature of the earth. The ferrying simile is developed in the following manner. In 4.2, Algebra has been defending the Copernican view of the universe. Clyster, a supporter of the Ptolemaic system, objects, arguing that the way we perceive things to be is the way they are. He says, "But, sir, these opinions are mere madness. We do see the sun rise and set" (11.109-10). Algebra replies, "Why, so when you ferry over a river, you think the banks go when 'tis the boat" (11.111-12). Here Algebra retorts that the way we perceive things to be is not necessarily the way they are, an argument that he supports by comparing the verifiably false impression of relative movement perceived by the rider of a ferry in looking at the river banks with the equally false but less easily verifiable impression of relative movement perceived by the observer of sunrise and set.

Another simile Algebra uses in his earlier conversation with Caution is that of gold and wealth which are "but

just like a dunghill heap" (2.1.317-18). His image contrasts revealingly with Caution's metaphor of gold as "this tawny emperor which, beyond those of Fez and Morocco, commands both body and soul" (2.1.130-1).

Phantsy uses metaphysical conceits in his poetry. One example is the following, in which he likens the relationship between his mistress and himself to that between two parts of a mariner's compass.

Thou art a loadstone. Touch my needle, you.
 'Twill on the circle of your card stand true.
 And then you'll take me up. I'll tell you why
 I'll leap to kiss and hang by geometry.
 (1.4.205-8)

His image has a bawdy implication which is a result of wish-fulfillment rather than an actual fact of his relationship with his mistress. Phantsy also often speaks in images, drawing upon falconry, religion, tailoring, and science to illustrate his points. An example of an image drawn from the area of tailoring is the following. Speaking of hack playwrights' techniques in refurbishing old plays, Phantsy says:

they can turn an old play and face it too, put
 a new cape to't--the cape of good hope that it
 will take--and many devices more . . .
 (4.4.174-7)

Here he draws his metaphor from the work of "botchers," tailors who make repairs by turning and resewing a garment with the inside out in order to get more use out of it.

He also quibbles on the two meanings of "cape of good hope": an improved article of dress and the southernmost tip of the African continent.

Clyster is the one other character who sometimes uses figurative language. One metaphysical conceit is extensively developed. In 2.2 Sickly asks, "What is life?" (1.32). Clyster replies:

A purer flame, bred in the heart which warms
the whole chamber of the body. I mean the
sensitive and growing soul. . . . stop [man's]
mouth and nostrils, soon he's dead.
SICKLY. O then, that's like an extinguisher to
a flaming candle.
CLYSTER. You are in the right, sir, which shows
it to be a fire, for wanting air it's out. The
greatest fire, stop but the chimney's bottom and
the top, how easily and suddenly goes it out.
SICKLY. That holds indeed.
CLYSTER. So the strongest man and healthiest,
made of driest wood, though a brave, glorious
bonfire, burns himself quickly out and falls
to ashes.

(11. 33-50)

Sickly then plies Clyster with questions about what, in the analogy, would be the yeomen of the guard, sick men, burning fever, and its cure. Clyster, with some agility of mind, replies that yeomen are court logs or Christmas blocks which burn a long time, that sick men are greenwood which smolders a long time, that a fever is "the chimney, sir, set on fire and wants a vent." To cure a fever one must

presently give vent to clear the top (that's letting blood) for air, or else throw water on it (that's cooling juleps), or else scour it from above (that's a potion), or else lay on more fuel

and straw, a little water to make it flame the more (like posset-drink); the rest are weight of clothes to evaporate by sweat. . . . Or else you may discharge a pistol in the breech of it to bring away that soot that's near at hand, and that's a clyster.

(11. 69-81)

Clyster continues the metaphor for forty-five additional lines, developing numerous further implications of the analogy.

At three points in the play the author satirizes contemporary forms of language. In 2.1 Algebra condemns the use of pretentious language to mask basic ignorance. After having called Caution's use of such words as "val-etudinarious" and "conflagration" a disease, Algebra goes on to say that by learning he "mean[s] knowledge of things not words, for then a trunk to convey sounds might be a wise thing. Languages alone are no more; he that hath never so many, if he have but the words is but a living dictionary" (11. 24-8). In 4.2 the stilted language of compliment used by courtiers is rejected as having little meaning. Algebra asks to be pardoned from intruding upon the rogues and greeting them with a courtier's salutation. If he ever uses such language again he is to be condemned to "the miserable prison of these witless words: 'honor,' 'kiss your hands,' 'oblige,' or the receipt of compliment 'with inclinations to be your humble servant,' or to this no purpose!" (11. 19-22). And in 4.4 the extravagant

metaphysical conceits of contemporary love poetry are ridiculed, as Phantsy, the ridiculous lover, pours out verses praising his mistress.

Verse in the play usually occurs as sententious couplets at the end of scenes. There are, in addition, a few such couplets scattered throughout the play. Verse also occurs in Clyster's replies to his rhyming patient, Phantsy, and, of course, in Phantsy's poetic creations. The latter are a device for satire and their quality must be judged accordingly. In contrast, the prologues and epilogues are representative of the author's serious verse. An example, smoothly colloquial in tone and, though in rhyming couplets, evenly flowing on from line to line, is afforded by the following lines from the "Prologue":

The house is full in hope to see this day
 Something that's new. Why yes, 'tis a new play.
 But is that worth your money? You think no,
 Except our scenes unto you plainly show
 Some strains of mirth, fresh humors heretofore
 Not touched or else new dressed. Would you have more?
 I will not promise these. If the play hit
 Then 'tis your judgment makes the poet's wit.
(11. 1-8)

8. Staging

For production Wit's Triumvirate requires a stage, a tiring-house with at least two entranceways to the stage, and an upper station of some sort for the performance of action above.

Evidence for the stage (a general acting-area) is found in the direction at 5.1.171.1: three actors exit, leaving a fourth "asleep on the stage." This is the only evidence in the play for the stage.

Evidence for the tiring-house (a place hidden from view of the audience from which actors come upon the stage and into which they go from the stage) is also found in the direction at 5.1.171.1-2: "They go in, leaving him asleep on the stage, but come presently out again." Many other stage directions in the play give evidence for the tiring-house.

Evidence for a tiring-house door is supplied by several stage directions. "CLYSTER brings SICKLY to the very door" (2.2.375.1); "The roarer [DAMME] encourages the sick man [SICKLY] against the physician [CLYSTER] at the door" (5.3.59.3-4); "The roarer [DAMME] at the door with the jealous man [JEALOUSIA]" (5.3.92.3-4). In each case the door is apparently only an entranceway from tiring-house to stage, for none of the action of the play requires a practicable door. It is clear, furthermore, that there are at least two doorways in the tiring-house facade. Good evidence for these occurs in 3.1.372-4:

SILENCE. That door, good sir.
And you at that if it please you.
BEAD. Adieu, sir.

Exit NARROWIT.

Exit BEAD.

Silence then exits almost immediately.

SILENCE. You make a conscience this, you
 that, to hold,
 And in my conscience I have both your
 gold.

Exit SILENCE.
 (11. 375-6)

Probably Silence uses the first door, that used by Narrowit. If, to be sure, a third door had been available, Silence could effectively have used it for his exit. But because of its ambiguity this would be negligible evidence for a third door, and there is no other evidence for such a door: with appropriate pauses, the entire play, including the multi-entranced 5.3, can be staged with only two doors.

Evidence for an upper station occurs in the direction at 5.4.11.1-2: "After that the cheaters [SILENCE, CLYSTER, BOND] speak from above, from their house." The three rogues address the gulls on the stage below as if they were speaking down from a window of their house. After some dialogue with the actors below, those above descend out of sight of the audience to the stage level and re-enter "to" the actors on the stage below.

Three staging effects frequently called for in Renaissance production are absent from Wit's Triumvirate. The first is entrance from below the stage by means of a trap. The second is descent from a "Heavens" by use of suspension gear. The third is discovery, whether by opening a door or curtains. (No use of curtains or hangings for

purposes other than discovery is called for.) In failing to make use of such effects, the play is not unusual; in fact, it is typical of a great majority of Renaissance English plays.

Wit's Triumvirate, like numerous other plays of its period, could have been produced on a stage of the kind illustrated in our major source of information about the Elizabethan stage, Johannes de Witt's well-known sketch of the Swan Playhouse made around 1596 and later copied by Arend Van Buchell.¹⁴ Features of the De Witt drawing that concern us here are the large, rectangular "stage" (pro-scaenium), at the back of which is the "players' house" (mimorum aedes) or tiring-house. In the tiring-house wall are two round-headed entranceways in which outward-opening doors are hung, allowing access to the stage from the tiring-house. The second storey of the tiring-house is an enclosed gallery, the facade of which is divided into six windows from which spectators are observing action on the stage below. These features--stage, tiring-house with two doors, and gallery over the stage--are all that are necessary for the staging of Wit's Triumvirate.

¹⁴Reproduced by C. Walter Hodges, The Globe Restored, 2d ed. (New York, 1968), pl. 3.

Equally satisfactory for production of Wit's Triumvirate would have been an indoor playhouse such as the Cockpit-in-Court or the apsidal-ended playhouse known to us from drawings by John Webb surviving at Worcester College, Oxford. Like the Swan drawing, these sources record only tiring-house doors to the stage and a gallery over the stage.¹⁵

The stage directions of Wit's Triumvirate show clearly that the extant manuscript could not have been used to regulate a performance. The entrance directions are inappropriate, since a massed entry heads each scene, listing the characters who speak in it. In most scenes stage directions for separate and subsequent entrances are not given. Other directions are inadequate for performance. Several directions for exits and off-stage noises are omitted. Nevertheless, the text contains some very explicit directions for actions inferable from the dialogue. These probably derive from the author but, being inferable, could conceivably derive from the scribe. Examples include the following: "CLYSTER brings SICKLY to the very door"; "BOND peeps"; "Whilst he's taking a pipe of tobacco, the

¹⁵See Hodges, p. 134 for a reconstruction of the Cockpit-in-Court. The Webb drawings are reproduced by D. F. Rowan, "A Neglected Jones/Webb Theatre Project," New Theatre Magazine (1969).

Puritan [SILENCE] arises in a snuff, being offended at the tobacco." Other stage directions, calling for actions not inferable from the dialogue, apparently derive from the author. Examples of these are the following: "he stumbles at his entrance"; "The Puritan [SILENCE], whilst he walks, puts the tobacco away with his hand, coughs, and sneezes sometimes"; "All this time he's very attentive and holds up his hands often and down again"; "All they that were cheated whisper, and one, in all their names, speaks to the philosopher [ALGEBRA] thus." These directions, especially the last narrative one, are authorial rather than theatrical or playhouse stage directions.¹⁶

Required stage properties are tables, a trunk, and five seats (chairs or stools). Necessary hand properties and clothing used as properties (and sometimes also as costumes) are as follows (those given in italic being indicated in stage directions): shapes, which include two beards; a looking-glass; pen and ink, books, papers, urinals, vial glasses, gold weights; mortar and pestle, sugar candy; glass of sugar candy beaten to a powder; a paper with a charm written on it; a urinal; a relic upon a ribbon; a relic in a purse which can be hung about the neck; pen, ink,

¹⁶See the discussion of this difference by W. W. Greg, The Shakespeare First Folio (Oxford, 1955), pp. 122-42.

and paper; two rings; a pair of bracelets; ribbons; a glove; feathers; a woman's purse; pipe of tobacco; hot water; old clothes which appear to be a coat and hat; pen, ink, and paper; a cudgel; the purses and money the gulls give the rogues; and perhaps jewels, bodkins, and fans.

The stage direction at 1.2.0.1-2, "A little table with pen and ink, books, papers, urinals, vial glasses, gold weights [set forth]," needs comment. None of these properties is required for the scene the direction heads nor is any of them apparently used until perhaps 1.4 or, more certainly, 2.2. The direction cannot be interpreted as a warning to have properties ready at the door (for the actors to carry on with them) or ready to be set forth when needed, for two of the properties (books, gold weights), not being used in the action, seem to serve a scenic function only. (It is possible, however, that Clyster points to the books as he enumerates the reading required for his patients.) I suggest that the author may have wished the table with the properties set forth at the beginning of 1.2 in order to serve as a stage property which would represent the type of room the fiction of the plot leads the rogues' clients to expect. This use of the table and properties as stage properties would explain both their early introduction and the presence of the scenic properties.

Evidence for the author's conception of the use of this "property table" is ambiguous. If the table were on stage during the entire play, it would be an incongruous property only in 2.1, which occurs outside Bond's house, since the locale of all other scenes in the play is within the house. The presence of the table during 2.1 could be ignored by an audience accustomed to the neutrality of acting space characteristic of Renaissance open-stage technique. The most convenient position for the table would be at the rear of the stage, against the tiring-house wall and between the two entranceways. The table may very well remain on stage throughout the play, since properties which are listed as being on the table are used by actors at various points: e.g., the glass used in 2.2 may well be one of the vial glasses; the charm on paper that Clyster gives Sickly in the same scene may be one of the papers. On the other hand the more usual method in staging Renaissance plays was to set forth such properties as a table when needed. Indeed, there is evidence to suggest that the table may not be on stage throughout the play, for in 4.4 Phantsy apparently calls off-stage for pen and ink, items which presumably would be at hand if the "property table" were on stage. Curiously, he does not call for paper, which the subsequent stage direction lists: "They sit at the table with pen, ink, and paper." Perhaps

Phantsy's cry, "a chair, a chair, and a pen and ink presently," is directed to Clyster rather than to someone off-stage. Possibly the table at this point is to be brought "downstage."

The phrase "BOND'S house" in several stage directions is apparently a fictional designation of the tiring-house facade and not a reference to a practicable structure on stage or to a door consistently identified with the house. The clearest evidence supporting this interpretation is found in 2.3. The locale of 2.2 is within the house. At the end of the scene Clyster exits as he hears Bond and Caution approach from "within," that is, in the fictional mode, from another part of Bond's house and, in the theatrical mode, from the interior of the tiring-house. Bond and Caution enter at the beginning of 2.3, the direction being "Enter CAUTION and BOND together from out of BOND'S house." The locale during 2.3 is nevertheless the same as in the preceding scene, i.e., within Bond's house. At the end of the scene Bond "peeps" when he hears a knock by "one at the door." (The person knocking, Jealousia, enters a few lines later at the beginning of 2.4.) In the fictional mode Bond looks out of his house to see who is at the door. In the theatrical mode Bond apparently moves to a doorway and looks into the tiring-house, from which Jealousia later enters. If the term "BOND'S house" were

a theatrical term designating a practicable structure on stage, entrance "out of" the house would mean that in the theater the actors came to the outside of the structure (i.e., upon the stage in view of the audience). In the fiction the characters presumably would then be outside of the house. Under these circumstances the directions for "peeping" and the later entrance of Jealousia would make no sense either in the theatrical or fictional mode since the characters would be outside of the house where Jealousia, the person they hear knocking, of course, is. Or, again, if the term "BOND'S house" were to designate one of the tiring-house doors consistently identified with the house, entrance "out of" this door would mean in the theater that the actors came upon the stage in view of the audience. In the fiction the characters presumably would then be outside the house in the street. Under such circumstances the directions for "peeping" and for the later entrance of Jealousia would make no sense in the fictional mode since the characters are outside the house where Jealousia, the person they hear knocking, of course, is. It seems clear that "BOND'S house" is a fictional designation of the tiring-house facade.

There is some evidence in the play for the costuming of the actors. Silence, the false divine, is dressed in recognizably puritan attire (1.3.1-2) and he wears a beard

(5.4.128.1). Clyster, the false doctor, apparently dons the gown and cap conventionally worn by the learned professions. He too wears a beard (5.4.128.1). Algebra wears clothes recognizably those of a philosopher (4.2.14-15), presumably some modification of the cap and gown. Phantsy, the fantastical lover, wears rings and carries about him a pair of bracelets, ribbons, a little glove, feathers, and his mistress's purse (4.4.555-7, 612). Damme wears doublet, breeches, boots (5.4.43), a cloak and hat (5.3.239), and, for a time, a "lousy" coat and cap (5.3.240.1).

The staging of the play does not require music, and sound effects are confined to off-stage knocks.

Wit's Triumvirate has unity of place, all action occurring either in or immediately outside of Bond's house in Leather Lane (1.1.62). In 5.4 there is a possible example of fluid scene--that is, the changing of locale while actors remain on stage. The gulls are outside Bond's house, preparing to attack, when the rogues speak to them from the upper station as if they were inside the house at an upper-storey window. After some discussion the rogues exit above, descend out of sight of the audience, and re-enter to the gulls below. At this point the locale apparently changes from the exterior to the interior of the house. In this example the theatrical entrance of the rogues

to the gulls symbolizes the fictional entrance of the gulls into the rogues' house.

9. Evaluation

Wit's Triumvirate is not a satisfactory play. It has several weaknesses which can profitably be discussed together. A basic difficulty lies in the author's handling of the central situation. The three professions which Clyster, Silence, and Bond assume are not allied in any real way. The only unifying force in their relationship is the common desire of three men for riches. Consequently, attention of the audience is diffused over the three figures and their individual activities instead of being focused on a unified complex of activity involving three men. Moreover, exposition of the central situation is inadequate. It never becomes clear whether Bond is embarking upon a new project or whether, having formerly managed an advice racket, he is only now enlisting the aid of two confederates in order to expand the range of his activities. The author also fails to take advantage of the potentialities in the central situation for interplay between rogues and rogues, rogues and clients, and clients and clients. In fact he early introduces an agreement by which Clyster and Silence plan to further their own interests at Bond's expense only to ignore its possibilities throughout the

remainder of the play. By excluding interplay among his characters or by keeping it at a minimal level, the author fails to complicate his plot. It seems curious that he did not develop the play more, since he had before him the model of The Alchemist, in which Jonson skillfully manages his plot and characters. Apparently the author of Wit's Triumvirate was unable to make his action more effective or he was not interested in doing so.

The sketchy portrayal of characters additionally impairs the effectiveness of the play. Fright and Ominous, for instance, are so slightly individualized that the two characters blend into one. The other characters, though more individualized, all lack vitality. Related to the inadequate characterization is the lack of variety in the scenes, which is made especially insistent by the monotony of the language. Also, the scenes are often inordinately long. Lack of variety and length of scenes make Wit's Triumvirate at best a tedious play.

In addition, the author destroys the cogency of the theme by his management of the denouement. Algebra is able to solve the problems of the gulls and reconcile them to the rogues because he has "particular intelligence" of their conversations (5.4.27). But the author has not provided any means by which Algebra could have acquired such information. Consequently, Algebra's solution of the rogues

and gulls' difficulties is not the result of reason functioning at its best but rather the result of inspiration or intuition. The ending seems arbitrarily contrived in the manner commonly referred to as deus ex machina.

Nonetheless, there are some scenes in Wit's Triumvirate which, considered in themselves, are (or would be if produced) good theater. These are the consultation between Narrowit, Bead, and Silence (3.1), the tricking of Damme (5.1), and the first assault of the gulls on the rogues (5.3). But most of the interest of the play for us today lies in non-dramatic elements. Our attention is held by the many contemporary allusions, the mention of Donne, Jonson, Alleyn, Burbage, and Field, echoes of Shakespeare, the discussion of the playwright's craft, talk of the relationship of players, playwrights, and the nobility, and allusions to contemporary scientific theory.

Wit's Triumvirate is important chiefly for the evidence it provides of Jonson's continuing influence upon young playwrights. In the anonymous author of Wit's Triumvirate we have another of the "Sons of Ben" who must be given a place, albeit a minor one, alongside Richard Brome, William Cartwright, Henry Glapthorne, and others.¹⁷ He is

¹⁷For discussion of these and other "Sons of Ben," see Joe Lee Davis, The Sons of Ben: Jonsonian Comedy in Caroline England (Detroit, 1967).

unlike his brothers, however, in that his play may never have been performed.

10. Authorship

No name appears in the manuscript of Wit's Triumvirate, and there are no known contemporary references to the play or to its author. Consequently, what little information can be gleaned about the author comes from the play itself and is necessarily of a speculative nature.

Examination of the play reveals that the author was fully acquainted with classical literature, current events, and contemporary scientific theory. He refers to devotional treatises, travel books, theological and popular religious writings, English and Italian historians, scientists, a contemporary poet and some contemporary playwrights, and books of heraldry and law. He quotes from or alludes to the Bible, the Statutes of the Realm, and the works of Cicero, Chaucer, Shakespeare, and Jonson. His quotation of the Statutes suggests a more than casual acquaintance with the law.

Another aspect of the play providing information about the author is its topicality. References to London and its daily life are frequent. Bond, "a petty trampler in the law," lives in Leather Lane (5.2.14-15). He has made his "double" (or run) from Westminster to Furnival's

Inn (5.2.16). Clyster, as the false doctor, brags of curing "Turnbull martyrs" (2.4.273). The third rogue, Silence, advises Ominous to avoid "Sir Robert Cotton's library" (1.3.177) and to remove his lodging from "the liberties of Westminster" (1.3.179-80). All three rogues fear confinement in Bridewell (1.1.54). In addition, Bradborne, the great "silkman" in the New Exchange, is mentioned twice, and Phantsy, discussing the expenses of maintaining himself as a lover, comments: "But for that thing called love and the appendix to it, most tradesmen in the City would break (1.4.189-90). The author apparently is well acquainted with London and its activities.

Nor do activities of the Court escape the author's notice. At one point he gently derides the current fad of platonic love--Phantsy, the fantastical lover, says that women "will make you believe love a kind of divinity, convert you to that pure religion, a mystery beyond the rosy cross or the platonic lover" (4.4.435-7); at another point he pokes fun at the recently formed ambitions of gentlemen to be playwrights--they will "cry down your play and most because those male pretenders cannot make one" (4.4.224-6). These London references contrast markedly with references to life in a University College. Clyster and Silence "have both served as freshmen under [their] rigid seniors in the University" (1.1.5-6). Both "have endured expulsion from

the College" (1.1.6-7). Clyster reminds Silence that their present life is better than "poring upon genus and species in the university and your minor feasts on Friday nights and the reputation to be the veriest rakehell in the college" (5.2.6-9). In addition to making such references to college life, the author of Wit's Triumvirate appeals to values that are usually associated with the university. Algebra, the norm character, is "a lover of letters and an admirer of knowledge" (4.2.9-10). Under his influence the gulls and rogues come to the conclusion that what they had lost by their folly "is now recovered by [his] wisdom" (5.4.140). Apparently the author was a University man who knew the London scene well.

Even the construction of the play yields some information about the author. The play is curiously inept, being apparently written by someone with little knowledge of dramatic construction and the production needs of the theater. The scenes are full of talk, and most of the dramatically interesting events occur off-stage. The author does seem to have a spectator's appreciation of the theater, for his characters use theatrical jargon in the opening scenes of the play to describe their plot and actions. For example, Bond says,

I ha' given them all their parts. They know
their cues; I hope so shall we. They are so

earnest! They are e'en ready to sound and enter for our comedy, but it will prove their tragedy I hope.

(1.1.96-101)

In sum, the internal evidence of the play tentatively suggests that the author was a young gentleman of university education recently come to London, perhaps to one of the Inns of Court. It is tempting to see him as a former Cambridge man because of his reference to a joke about Andrew Perne, Master of Peterhouse (appointed 1554), who "entailed [his wit] upon the University" (5.2.13). The playwright is fascinated by London's people, their gossip and eccentricities. Yet even though he is absorbed by town life, he retains his loyalty to academic values. The ineptitude of the play, the reference to the author's gentlemanly anonymity and hope of poetic success ("He's yet poet incognitus"), the prologue to the King and Queen--all mark the author as possibly one of the many "modish scholars" who appear as playwrights in the 1630's when it became fashionable to write plays because the Court took such a lively interest in the activity.¹⁸

11. Date

Two pieces of evidence fix limits for the date of composition of Wit's Triumvirate. The date 1635 written in

¹⁸See Alfred Harbage, Cavalier Drama (New York, 1936), pp. 72-88.

the manuscript after the court prologue is probably either the date of composition (copied by the scribe from the original manuscript) or the date of transcription. If it is the date of composition, it provides an earlier limit for the play: 1 January 1635. In this case it also provides a later limit for the play: 31 December 1635 or, if the Annunciation year was used, 24 March 1636. If, however, the manuscript date is the date of transcription, it provides the same later limit for composition but no earlier limit. In this case an earlier limit for composition of the play is established by the reference to John Booker at 4.2.354-6: "Did you hear how Booker was punished, though but an almanac-maker, for some of these tenets?" Booker was brought before the Court of High Commission early in October 1634. On the twenty-third of the month he was imprisoned and ordered to print no more almanacs without license.¹⁹ The play, in the form that we have it, was apparently composed after 23 October 1634.

Composition of the play falls, then, in the period between 23 October 1634 and 24 March 1636.

Two additional pieces of admittedly ambiguous evidence harmonize with these limits. One other reference to

¹⁹C.S. P., Domestic Series of the Reign of Charles I, 1634-5 (London, 1864), 261: 262, 266, 270, 378.

a datable contemporary event occurs in the play as copied by Hand 1, the chief scribe of the manuscript. At 2.1.272-3, the great frost mentioned may allude to the unusually harsh winter of 1634-5, during which the Thames froze over twice: first in December, for a week; the second time, for nearly a month, from 5 January to 3 February.²⁰ However, if the play was completed by December 1634, the reference could be to one of the frosts of the 1620's. The second piece of evidence is Hand 2's addition to the manuscript of the phrase "news now in the time of war" (4.1.401-2), which may refer to war preparations going forward from April through August of 1635 to secure England in the face of great armaments on the Continent.²¹ The reference is ambiguous, however, since the phrase may also allude to military activities on the Continent, where the so-called Thirty Years War was continuing.

12. The Question of Performance

Was Wit's Triumvirate ever performed? And, if so, in what sort of theatrical situation--University, Court, or

²⁰Account of the winter is found in Laud's Diary, quoted by G. Blakemore Evans from Goffin in The Plays and Poems of William Cartwright (Madison, Wisconsin, 1951), pp. 686-7.

²¹See Samuel R. Gardiner, History of England from the Accession of James I to the Outbreak of the Civil War 1603-1642 (London, 1886), 7: 381-90.

professional playhouse? No known external evidence confirms the natural supposition that the play was performed, and the internal evidence is contradictory: the two prologues and epilogues suggest performance, but the form and subject matter of the play make production, at least before the audiences to which the prologues and epilogues are addressed, unlikely.

Both the "Prologue" and "Epilogue" and the "Prologue before the King and Queen" and "Epilogue to the King and Queen" were obviously written with performance in mind. The "Prologue" is addressed to an audience apparently composed of London playgoers at a professional playhouse (presumably a private playhouse). This audience pays admission to the "house" ("Y'ave paid your coin", 1.13), is seated ("Sit still awhile", 1.26), and includes "gallants." The same audience, "this worthy company" (5.4.182), is suggested by the phrase "Noble spectators" in the "Epilogue."

The royal prologue and epilogue of course suggest a different audience: the King, Queen, and spectators at Court. (The possibility of a college performance before royalty is discussed below.) The "Prologue before the King and Queen" addresses King Charles directly, saying, "Sir, we were bid to come this very night / To act a play for you and your delight / Called The Philosopher, otherwise that /

Known by the name of Wit's Triumvirate." The royal prologue and epilogue each mention the presence in the audience of both the King and the Queen.

If we accept the obvious implications about performance contained in these prologues and epilogues, we must suppose that Wit's Triumvirate was at one time in the repertory of a professional acting company which produced the play, perhaps at one of the private playhouses, and that the play was then submitted to the Revels Office, selected for performance, and at least prepared for production before the King and Queen at Court.²² However, the form and subject matter of the play make it unlikely that Wit's Triumvirate was produced in a professional playhouse or before the King and Queen at Court. Wit's Triumvirate, as we have it, is an extraordinarily long play--5,687 lines²³--, though this fact does not necessarily militate against the theory that it was performed. If we estimate an acting time of about an hour for 1,000 lines, performance of Wit's Triumvirate would require from five to six hours. (The average

²²S. Schoenbaum, the only scholar who has studied Wit's Triumvirate, says that the play "was produced for the professional London stage" and that it "received the accolade of selection for Court performance," "Wit's Triumvirate: A Caroline Comedy Recovered," SEL, 4 (1964): 227.

²³This number is the count of lines in this edition, excluding stage directions.

length of plays produced in the professional theater after 1616 was about 2,250 lines and the average acting time between two and three hours.²⁴) Cuts in the manuscript of Wit's Triumvirate total eighty-seven lines. In so long a play they could hardly have been introduced for the purpose of shortening production time. Another play the length of which might seem to prohibit performance--Hamlet, which is nearly 3,700 lines in the First Folio text--is known to have been performed, and also, during the Restoration, to have been cut drastically. Since Hamlet was performed, its text must have been cut. It certainly would have been possible to cut the text of Wit's Triumvirate so that it too could have been performed.

On the other hand, even in an adequately shortened version the subject matter of Wit's Triumvirate would scarcely have been attractive to London playgoers, for, beyond the general structure of intrigue, the play bears no resemblance to comedies of the 1630's, which invariably treat love, lovers' problems, and marriage.

In addition, the all-male dramatis personae of Wit's Triumvirate would have been most unusual in a play produced in the London theater. Of 220 plays performed at

²⁴Alfred Hart, "The Length of Elizabethan and Jacobean Plays," RES, 8 (1932): 147.

London playhouses during the thirty-year period from 1607 through 1636, all have male and female casts. By contrast, of 49 "shows" and Latin and English plays performed at the Universities during the same period, seven or 14% have all-male casts. Two examples of plays with all-male casts are Thomas Randolph's Aristippus (1625 or 1626), produced at Cambridge, and Jasper Fisher's Fuimus Troes, or The True Trojans (1611?-1633), produced at Magdalen College, Oxford.

Another aspect of Wit's Triumvirate linking it to early seventeenth-century University drama is the content of the "Prologue." Although the prologue appears to be addressed to a professional-theater audience, it is written in terms characteristic of prologues to University plays.

Here you will not see
A bawd or whore in all our comedy,
Nor womankind
Neither are our politic ends
With marriage to conclude, shake hands, be friends,
And so ask blessing.
(11. 10-15)

These statements are very similar to those in the prologue to Thomas Tomkis's Lingua (1607), performed at Trinity College, Cambridge, sometime between 1602 and 1607:

Ovr Muse describes no Louers passion,
No wretched Father, no vnthrifitie Sonne:
No crauing subtile Whore, or shamelesse Bawde,

Nor stubborne Clowne, or daring Parasite,
No lying Seruant, or bold Sycophant.
 (11. 1-5)²⁵

That we are here dealing with a tradition of prologue-writing in University plays is suggested by Barten Holyday's prologue to Technogamia, or The Marriages of the Arts (1618), performed at Christ Church, Oxford, 1618, and before James I at Woodstock in 1621:

Gracious Spectators, not to vexe your eares
With some old Negative Prologue, saying, Here's
No Souldier, no Parasite, no Whore,
No Baud (for many vnderstand no more
Then such cheape stage-ware) to vnfold our Scene,
And without vaile to Open what we meane
Behold.

(11. 1-7)²⁶

The tradition of a "negative prologue" is not to be found in professional plays of the period, apparently for the reason that such plays, if comic, invariably deal with love and marriage and employ the traditional character-types of New Comedy as modified during the Renaissance.

In sum, the subject matter of Wit's Triumvirate, its all-male cast, and its "negative prologue," considered along with the scatological jokes and the scattered college references, suggest that the author designed the play for

²⁵Lingua or The Combat of the Tongue, And the flue senses for Superiority (London, 1607), A2v.

²⁶Ed. Sr. M. Jean Cavanaugh (Washington, D. C., 1942), p. 4.

production before a University audience. If Wit's Triumvirate is a University play, then its length may not be unusual. In 1623 James I, "with good satisfaction," sat through a four- to five-hour performance at Trinity College, Cambridge, of John Hacket's Latin comedy, Loyola. For this performance the play had been shortened "from six or seven hours to four or five."²⁷ It is also possible that the royal prologue and epilogue were written for a college production before the visiting King and Queen. Under such conditions we might suppose that the "professional" prologue and epilogue were written in hope (presumably vain) of performance in a London private playhouse.

The conclusion of this argument on the question of performance must be put tentatively and in guarded terms. Wit's Triumvirate appears to be a University play, for it shares with University plays two characteristics not found in professional plays (an all-male cast and a negative prologue), and it shares no significant characteristics with professional plays. Presumably it was performed, perhaps in an abbreviated version, before a college audience. It may even have been performed before a college audience

²⁷John Chamberlain, "Letter to Sir Dudley Carleton," quoted by G. E. Bentley, The Jacobean and Caroline Stage (Oxford, 1956), 5: 529-30 from Thomas Birch, The Court and Times of James I, ed. R. F. Williams (London, 1849), 2: 375-6.

that included the visiting King and Queen. Or, the author may have written his "royal" prologue and epilogue merely in the hope of the play's being so performed. He seems also, from the "professional" prologue, to have entertained hopes of performance in a London private playhouse. However, because of the subject matter of Wit's Triumvirate, it seems unlikely that the play was ever performed in a private playhouse, and it is equally difficult to imagine the Court performance of such a play.

13. The Manuscript

Wit's Triumvirate survives in a unique manuscript, British Museum Additional Manuscript 45865, acquired by the British Museum in 1942 from Lord Howard de Walden.²⁸ Tightly bound in a "much-soiled contemporary vellum binding," the manuscript is in excellent condition, showing only slight wear on a few page corners. The paper has a "flag watermark, numbered 1380 in Heawood." The flag is exclusively an Italian watermark, such paper being common in England in the seventeenth century.²⁹ After the "Prologue

²⁸Schoenbaum, p. 227; all quotations in this and the following paragraph are from this article.

²⁹Edward Heawood, "Papers used in England after 1600: I. The Seventeenth Century to c. 1680," The Library, 4th ser., 11 (1930): 263-99.

before the King & Queene," fol. 2v, the manuscript bears the inscription 1635.

The leaves of the manuscript, which measure 7 1/2 by 11 1/4 inches, do not show the three vertical creases from folding which are characteristic of playhouse manuscripts. Rather, each page of text is ruled in "red ink," the rules forming a writing block measuring 5 3/4 by 10 3/4 inches. The one-and-a-quarter-inch outer margins are used for stage directions. 161 or 85% of the half-inch upper margins contain the running-title, "Witts Triumuirate: &c." The full running-title, "Witts Triumuirate or the Philosopher:," occurs on fols. 2 (Philopher), 3, 34-39v (38, 39 Philopher). A simple running-title, "Witts Triumuirate," heads fols. 12v, 13, 17, 25, 28v, 29, 69v, 70, 75v, 81v, 82, 88v, 90v, 92v, 93. The number of lines per completely-filled page ranges from twenty-two on fol. 74v to thirty-six on fol. 17, the median variation being thirty. There is no apparent significance in the variation.³⁰

The manuscript is a handsome fair copy of foul papers³¹ written on ninety-six folio leaves. The foliation

³⁰Since I have been unable to see the manuscript, my description of it is incomplete.

³¹Foul papers are "a copy representing the play more or less as the author intended it to stand, but not itself clear or tidy enough to serve as a prompt-book," W. W. Greg, The Shakespeare First Folio (Oxford, 1955), p. 106.

is in a modern hand. Preceding the text are three leaves, fols. i-iii, of which fols. ii through iii^v are blank. Fol. i is the pastedown. On fol. i^v are the words, "Lord God of / England q / all y^e world beside", in an italic script that cannot be attributed to any of the recognized hands in the manuscript. In addition to the words on fol. i^v, there are several flourishes, lines, pen strokes, and the letters "c c e c".

The preliminary matter of the play starts on fol. 1 with the title, the "Persons of the Comedy," and an indication of general locale ("Scene: London"). Fol. 1v is blank and ruled. Fol. 2 bears the "Prologue." The "Prologue before the King & Queene" and the date 1635 are on fol. 2v. Act 1 begins on fol. 3. The play is divided into acts and scenes throughout, each of the five acts heading a new page. The scene-divisions are determined by entrances and exits of major characters, although not all such entrances and exits mark new scenes. Act- and scene-divisions, and stage directions for entrances determining them, are centered. The play ends on fol. 96 with the "Epilogue." On fol. 96v is the "Epilogue to the King & Queene." Fols. 97 and 97v are blank and ruled, and an unnumbered blank leaf, the pastedown, follows fol. 97.

The manuscript is written in three contemporary hands designated 1, 2, and 3 in the present study. A fourth

category of writing, consisting of three words and a phrase is designated X. These words are not written by Hands 1, 2, or 3, and they are not demonstrably written by a single hand or two, three, or four other hands. Hand 1 writes the text of the play. Hands 2, 3, and X correct, revise, and make additions to the text as written by Hand 1, Hand 2 making changes at 264 places, Hand 3 making changes at ten places, and X making changes at four places. There are unassignable changes at seventy-six places. Thus Hand 2 makes 75% of the 354 changes, Hand 3 3%, and X 1%. Unassignable changes are 21%. The following discussion, in which the four hands are analyzed in detail, demonstrates that Hand 1 is a scribe, Hand 2 the author, Hand 3 a reviser, and X a corrector.

Hand 1, who is responsible for the text of the play, writes a legible, regular italic script with occasional use of a secretary "e". He does not link letters consistently. Certain letters--ou, oa, tte, er--are often linked; others are written separately. Hand 1 employs semi-gothic script for speech-headings, most stage directions, and, with some exceptions, proper names and foreign words. He uses a form of secretary hand for discursive stage directions in Act 5. (See facsimile of fols. 85v-86.)

The following traits are characteristic of Hand 1's transcription. In the first four acts Hand 1 places stage

make you a settled man again; but if it please you to settle your soul first, and then your Estate, we will then consult for your body.

Dam: I pray you ^{call} the Divine?

Ely: Hee is here Sir.

Dam: Sir I have matter enough, by way of Sinners to tell you, but what needs confession, when I have no secrets to tell. All the Towne knows myne, so I have no Remains in that; and the few Sermons that I have heard, I never repeated them, no Puritan in that; no flub of my tongue that way; not so much as for the

Text

Sil: Oh you Sir, lett mee whisper in your Ear, and it may be I shall tell you something that you have not heard of, and for your good.

Dam: I trouble Sir any thing in that kind, God forgive mee, with more words to mee, than the modestly Corant.

Sil: Well Sir, incline your Ear this way.

But this to me, hee's, very gentle
kind, and holds by his hands
often and downe againe.

Enter Sickly
Sic: How now hee; what's the matter?

Ely: O Sir! a so, Daine, First of the Falling Sicknesse, but hee is recovered, by my helpe, to some.

Sic: This is strange! a Lusty Man! Yet see how hee is taken away!

Dam: I thank you for your ghastly Counsel.

Sil: You may now Sir, with more freedom, order your Morally Estate.

Dam: If you please Sir, then I will Dispose of that little that I have, if please the Counsellor at Law to give me his Assistance; and to write downe as I shall direct.

Bon: With all my hart Sir, here's Pen & Ink & Paper, I leave you to begin.

Dam: First I bequeath my soule to heaven, my body to the Earth from whence it came, though weak in body, yet I thank God in perfect memory. I bequeath my Pistoll, and my Sword to Master, as I have

before, I leave to that Place, with my Silver belt to be

used against the same, provided in that behalf

the Bowles to Vardly's house. My Tobacco Pipe, and

Comet, with my munition of Pipes unto the Artillery

ward. My Teeth neerer, but one. Thats to that

Brother in Long-Lee, that hath three more of mine

Levanter. My black Stockings, and Brette to the

by that was in Comon to be all, My Linen and one,

Truncle, to be sold for a winding sheet, and to pay

the buriall duties; Now naked I goe, as I came; yet

myself give of this also; My haire I give for Perming

to the nakedness of Beards heads; My teeth to

lett a young beginning Barber, to be strong to the

time of his Eutene. My Beard to some happy

young Merchant, that might els loose the Counsell

ship of Aleppo, for want of haire on his chinne,

for pay
the

the

know

directions (other than entrances determining new scenes) in the outer margins, often marking the exact location of the direction by means of a bracket. In the fifth act short stage directions are also written in the outer margins; however, the long, discursive stage directions are placed flush right, the text extending into the center or left part of the writing block. Throughout the play Hand 1 places speech-headings flush left in line with the text. Hand 1 uses no speech-rules. Two techniques are consistently applied to the transcription of speeches. Hand 1 customarily marks the end of speeches with a virgule, and in cases where a line in the midst of a speech does not completely fill the writing block, he frequently adds the device "∞" in the blank space at the end of the line. His apparent motive is to produce a page agreeable to the eye. Finally, Hand 1 often provides a catchword (89 times in 187 pages).

Hand 1 transcribed Wit's Triumvirate on paper which apparently was already folded in folio format. Evidence supporting this statement is found on fols. 68v-69, 70v-71, 71v-72, 73v-74, 76v-77, 77v-78, 78v-79, 81v-82. In these places some of the heavily inked letters of speech-headings on the recto pages have offset on the facing verso pages, forming recognizable mirror images of some letters of the speech-headings. The extraordinary length of the play

(101 folio leaves) makes use of a whitebook, that is, a notebook, for the transcription unlikely.

Hand 1 apparently was a scribe, for there are four instances where he was evidently unable to read the manuscript he was copying and therefore left blank space in the present manuscript. On fol. 48 (3.4.24-5), "But I am curlequinge / of those", "curlequinge" is supplied by Hand 2 in such a space. On fol. 59v (4.2.163), "Stiffer--Bristles", Hand 2 adds "Stiffer--" in such a space. On fol. 90v (5.3.140), "at your Threshould but", there is a blank half-line between "Threshould" and "but". Here no word or words are supplied. And on fol. 88v (5.3.13), "2 .", Hand 1 leaves a blank space after "2", which is apparently the speech-heading "BOTH." Since Hand 1 is a scribe, errors in the text caused by eyeskip, by writing letters wrong or in the wrong order, by word-doubling, and by addition of credible but incorrect words, which might be attributed to an author acting as his own scribe, are here seen to be scribal practices.

Hand 2, who makes changes in Hand 1's text, also writes an italic hand; however, his style is angular and much less refined than that of Hand 1. Hand 2 is also more regularly cursive than Hand 1. (See facsimile, f.86, second marginal addition.) Hand 2 is easily distinguishable from Hand 1 except where the sample is very small. His writing

style for text, speech-headings, and stage directions does not vary. On occasion, however, he does underline speech-headings and stage directions (see facsimile, f.85v, marginal addition). Finally, Hand 2 habitually ends phrases with a period and a dash.

Hand 2 went over the entire manuscript, introducing detailed corrections and revisions. For example, Hand 2 corrects omissions by Hand 1 as seen on fol. 27 (2.2.330), "I'l giue", where Hand 2 adds "you" interlineally with a caret after "giue". Hand 2 also corrects Hand 1 errors, as on fol. 92 (5.3.227-9), "I will either / haue a share of my Clothes againe or els I sweare / I'le bring more trouble to you", where Hand 2 deletes "of" and adds "&" (ande) interlineally with a caret.

Other changes are of a kind usually considered authorial. Hand 2 revises the style, making changes for the sake of variation, as on fol. 1 ("The Persons of the Comedy", ll. 10-12):

Mr: ffright:-A man fearefull of Hobgoblins.
Mr: Ominous:-A man fearefull of Superstitious Accidents.
Mr: Caution:-A man fearefull of Paenall Statutes.

Here in the first line quoted (l. 10) Hand 2 changes "fearefull of" to "troubled wth", and in the third line (l. 12), "fearefull" to "wary". And he makes stylistic changes which show his preference for the do form of the verb, as on fol. 4 (1.1.64), "begins", where he deletes the original "s" of

"begins" and adds "doth" interlineally with a caret, and as on fol. 9 (1.3.40), "first / began", where he changes the original "began" to "begin̄" and adds "did" interlineally with a caret before "first". Hand 2 also prefers a double subject, as can be seen from his change on fol. 3v (1.1.56-7), "This Plott cannot faile", where he adds "itt" interlineally with a caret after "Plott".

Hand 2 revises the substance of other lines, as is illustrated by 1. 17 on fol. 2 ("Prologue"), "Bid you good Night, but first < >",³² which Hand 2 changes to "As other Poets / &e haue beeñ as / gladd". Two false starts at revising the line have been added and subsequently deleted by Hand 2: "Ande haue been hapye" and "Hapy IN / < > / < >". Another interesting example of revision by Hand 2 occurs on fol. 32v (2.4.123-4). Hand 1 had written: "Then you would haue thought how much your / Hornes-had beene about; and here you ment to your / discourse not Hornes". Hand 2 revises the lines so that they read: "Excuse me S^r for here your went to your / discourse not Hornes". (The first "your", governing the verb "went", refers to the word "your" in the preceding speech.)

³²Pointed brackets enclose illegible readings.

Hand 2 inserts twenty-five lines in the text, as for example on fol. 56 (4.1.413): "I Care nott / So I maye be In the fation to rayle behinde their backes, itt / questionde Ile denie Itt a gayne" (ll. 414-16). Some introduced lines involve topical allusions. An example of such inserted allusions is on fol. 74 (4.4.166-8): "ph: nott off our kingdoumes Imortall honor &e his / one our Lerved &e moste famous Jonson our best Poett". Another such addition is on fol. 56 (4.1.401-2): "of newse nowe In the time off warr".

Hand 2 also adds stage directions to the play, as for example on fol. 70v (4.3.422), "In an amasem- / ente followes / Him", and on fol. 93v (5.4.45.1-2), "They bringe / a Trunke / doune."

Hand 2's addition of the numeral "2" in several places is puzzling. One example occurs on fol. 13v (1.4.77-8) where Hand 1 had written:

Ph: Her face louely, though shee hath had y^e Pocks,
Feet sweet, Cly: conuinced Noses though in Socks.

Hand 2 adds "hum 2" interlineally after "sweet". Another example occurs on fol. 51 (4.1.65), "Con: Why Doctor, I did but imagine this . . .", where Hand 2 adds "2" interlineally after "Doctor". And a third example is on fol. 93 (5.4.7), "Omnes: Breake it open", where Hand 2 adds "2" interlineally over "breake". In none of these examples is

the intention of Hand 2 clear. He may have introduced the numeral to indicate (to himself or to his reader) a duplication of text, that is, he may have used "2" in the sense of "ditto." Or he may have introduced the numeral to indicate a stage direction, that is, he may have used "2" in the sense of "twice" (the command "say" being understood). Insofar as the words spoken on stage are concerned, there is no difference between these two interpretations. Where the difference lies is in the form the lines take in a modern edition of the play. To illustrate by one example: if "2" is interpreted as meaning "ditto," then the text of 5.4.7 in a modern edition would read, "OMNES. Break it open, break it open" (if we assume that the numeral applies to the entire speech). If "2" is interpreted as meaning the command "twice," then the text of 5.4.7 in a modern edition would read, "OMNES (twice). Break it open." There is no evidence in the text to suggest which of these interpretations of the numeral is more probable. As a consequence I have chosen to interpret "2" as a stage direction meaning "twice" (the verb "say" being understood), although this interpretation is not any more likely than the interpretation of "2" as meaning a duplication of text.

An example of error resulting from a Hand 2 change occurs on fol. 33v (2.4.180). Hand 1 wrote, "my Family may no / be cozen'd", the "t" of "not" presumably being

hidden in the tight binding. Hand 2 adds "nott" in the left margin but does not delete "no". The consequent redundancy suggests that Hand 2 may possibly have added "nott" after the manuscript was bound, at which time the binding may have been tighter than it is now and "no" therefore also hidden in the binding. (Examination of the opening [fols. 33v-34] shows that other words on fol. 33v would not have been hidden if the binding was originally tighter than it is now, for the leaf is bound in crookedly.) That Hand 2 in other places corrected the manuscript after it was bound is suggested also by a study of blots occurring in conjunction with Hand 2's corrections. The blot over "N< >lty" (fol. 2, "Prologue" l. 3), made by Hand 2's deletion of the word, is matched by a mirror image of the blot on the facing page (fol. 1v). Other examples of blot-transfer are to be found on fol. 40 ("g< >ssipping", 3.1.198), and fol. 66 ("< >ly gho< >t", 4.3.131).

Since Hand 2 makes changes of a kind generally considered to be authorial, I infer that Hand 2 was the author of the play. I do not intend to suggest by this designation that Hand 2 is necessarily the writer whose foul papers Hand 1 copied, for Hand 2 could conceivably be a corrector who took it upon himself to rework the manuscript. However, there is some stylistic evidence to strengthen the supposition that Hand 2 was also the writer

of the foul papers from which the extant manuscript was presumably copied. The do form of the verb and the double subject are characteristic both of the text as copied by Hand 1 and of the corrections made in that text by Hand 2. Since Wit's Triumvirate has no very distinctive style, this sort of stylistic parallel is just about the only evidence available. Another type of evidence, however, furnishes additional support for the theory that Hand 2 was the author of the foul papers. On fol. 48 (3.4.25), where Hand 1 left a blank, Hand 2 supplied the verb, "curlequinge". In English the spelling qu usually represents either [kw], as in antiquarian, or [k], as in liquor. The alternatives [kʊrlɪkwɪŋ] and [kʊrlɪkɪŋ] are not very likely English words. At times, however, qu was used to represent [kju]. Examples of this usage are available in the First Folio text of The Merry Wives of Windsor where qu twice represents the word cue: "The clocke giues me my Qu" and "remember you your Qu" (Norton Facsimile, ll. 1306, 1382).³³ The third alternative, [kʊrlɪkjʊŋ], is more likely: "curlequinge" is a phonetic spelling of the word

³³Another example is "Speake Count, 'tis your Qu" (Much Ado about Nothing, Norton Facsimile, l. 704). Two other examples suggest the origin of this spelling convention: "Now we speake vpon our Q" (Henry V, Norton Facsimile, l. 1573); "Had you not come vpon your Q my Lord" (Richard III, Norton Facsimile, l. 1994).

curlicuing. In 1635 curlicuing was an unfamiliar and apparently unknown word. The earliest OED citation for the verb is 1844, when, together with the noun, it is found in the United States. The scribe was apparently puzzled by the word, either because he could not read it or, if he could read it, because he could make no sense out of it. One suspects that the author coined the term from curly and the letter Q or French queue to supply the peculiar meaning, "making fantastic shapes", which is necessary to the context. Since Hand 2 adds the word, it is possible that he originally coined it. Hand 1 had left a blank space for the word he could not read or understand, and, from the context, it seems apparent that "curlicuing" and no other word stood in the foul papers.

Both because of the general parallel between the stylistic preferences shown in Hand 2's changes and the style of the play copied by the scribe and because of the addition by Hand 2 of "curlequinge," a contextually necessary yet thoroughly unique word, it seems likely that Hand 2 and the author of the foul papers were the same person.

The second hand making changes in Hand 1's text is Hand 3. Hand 3 writes a secretary script with many italic forms intermixed (see facsimile, f.86, first marginal addition). This hand is rounded and flowing, contrasting sharply with the formality of Hand 1 and the angularity of Hand 2.

Hand 3 is therefore clearly distinguishable from Hands 1 and 2.

Hand 3 reworked sections of the manuscript, particularly Scenes 1, 3, and 4 of Act 5. Changes introduced by Hand 3 are similar to those made by Hand 2. Hand 3 adds six lines. In the margin on fol. 28 (2.2.383-4), for example, we find "And is it not good / reason I should straine / A little hungry / for so much gaine." Another example is in the margin on fol. 94v (5.4.93-5) "Bond to Doubtall / Come S^r wee are / now almost on / euen termes, / I was y^r D^r, S^r / remember how / you us'd mee & / complaine not. / Mum." This addition is in error since nowhere in the play does Bond deal with Doubtall, that is, Jealousia. On the basis of the statement, "I was y^r D^r", I emend the speech-heading "Bond" to Clyster in this edition. Secondly, Hand 3 revises a line on fol. 16v (1.4.267), where he changes the Hand 1 line, "And borders I confess vpon Itaile", to read "It borders vpon the coast of Itaile". Hand 3 also rewrites two sections of the play, changing a total of twenty lines. One example of rewriting occurs on fol. 86 (5.1.271-5). Hand 1 had written:

Dam: First I bequeath my soule to heauen, my body
to the Earth from whence it came, though weake in
Body, Yet I thanke god in perfect memory. Then I

Hand 3 deletes these lines and adds marginally: "youle
leauē / a space S^r / for the formality / of bequeathing /

my soule & body. / Bo: / yes. yes S^r. / Dam: Then / I
 proceed to / my wordly / estate & / Inprimis I / giue &
 bequeath." After 5.3.96 on fol. 90 Hand 3 adds the note
 "he muste be / written Doubtall.", "he" being of course
 Jealousia. At one place, fol. 94v (5.4.87), Hand 3 alters
 the character name. Hand 3, then, also acts as an author.
 I infer, however, that he was a reviser for two reasons.
 Although he does suggest altering a character name and does
 alter sections of the play, his work is piecemeal, centering
 on only one act of the play. Secondly, he apparently lacks
 an author's knowledge of the interrelationships of certain
 characters.

In all cases except one, Hand 3 introduced his
 changes after Hand 2 had worked on the manuscript. Such a
 work relationship is to be looked for when an author and
 a reviser are altering a play. The revisions by the two
 hands in Act 5 clearly indicate this normal relationship,
 for Hand 2 has reworked lines deleted by Hand 3. An
 example is found on fol. 90 (5.3.99-113), where Hand 3
 deletes, among other lines, "for your / being Cozen'd 'tis
 true; but by those base Informers". Hand 2 has here added
 "whome" interlineally with a caret after "by". Hand 3's
 deletion is made so that his marginal revision will stand
 as the text of the speech.

The exception to this work relationship between author and reviser occurs on fol. 16v (1.4.226-7). Hand 1 had written:

No faith Doctor, I haue an other thing in my
mind alwaies,/
 That pleaseing troubles mee, doth neuer faile:
And borders I confess vpon Itaile.
(11. 264-7)³⁴

Hands 2 and 3 introduced changes so that the lines then read:

No faith Doctor, I haue an other thing in my
mind alwaies,/
 That pleaseing troubles mee, I'le tell you whye
It borders on the coast of Itailye.--

From the revisions it can be inferred that Hand 3 first changed l. 267 from "And borders I confess vpon Itaile" to "It borders vpon the coast of Itaile." The lines then read:

No faith Doctor, I haue an other thing in my
mind alwaies,/
 That pleaseing troubles mee, doth neuer faile:
It borders vpon the coast of Itaile.

Hand 2 then altered the couplet so that the lines read:

No faith Doctor, I haue an other thing in my
mind alwaies,/
 That pleaseing troubles mee, I'le tell you whye
It borders on the coast of Itailye.--

The original "Itaile" was a rhyme word, its rhyme-mate being "faile." By changing the rhyme-mate of "Itaile" to "whye",

³⁴Virgules in block quotations are in the manuscript.

Hand 2 necessarily had to change "Itaile" in order to retain a rhymed couplet to close the scene. He therefore introduced "Itailye." The extra syllable thus introduced changes the meter of l. 267. Hand 2 consequently deleted "vpon" and added "on" interlineally. Hand 2's change of l. 266 to "That pleaseing troubles mee, I'le tell you whye" had also altered the grammatical structure of the couplet so that l. 267 needed a subject in order to be a sentence. Since this condition is supplied by the reading "It" of Hand 3, "It" had to have been in the manuscript before Hand 2 made his changes; otherwise, Hand 2 would himself have introduced a subject in l. 267.

This exception to the normal work relationship between author and reviser suggests that Hand 3 is perhaps more than a simple reviser. His work at one point at least has been accepted by the author. Hand 2's acceptance of Hand 3's change here suggests that at other places in the play Hand 3 was working with the author's approval. If it could be shown through study of the inks that a good number of the seventy-six unassignable changes in the manuscript (and perhaps some of the more important cuts) were introduced by Hand 3, then he might have to be considered a collaborator. Without study of the inks, however, I can only infer that Hand 3 was a reviser.

Several changes in the manuscript are in an italic handwriting which cannot be identified as Hand 1, 2, or 3. The sample is too small to determine certainly whether or not a single, fourth hand is involved or whether a fourth and fifth, or a fourth, fifth, and sixth hand are involved. In view of this doubt, and for the sake of convenience, I treat the four examples together as though they had been written by a single person here designated X.

X read through the manuscript, making an occasional note. He added information about action and properties to the stage direction on fol. 4 (1.1.89.1-2): "wth shapes, w^{ch} he/ throwes to them." X carries out Hand 3's ordered change of "Jealousia" to "Doubtall" on fol. 88v (5.3.0.2) and on fol. 93 (5.4.0.1). X adds "Algebra" to the massed entry of 5.4 on fol. 93. It seems appropriate to call X a corrector of the text.

From the foregoing analysis I conclude that the manuscript of Wit's Triumvirate is a scribal fair copy of the author's foul papers, revised by the author, a reviser, and a corrector. This conclusion is necessarily tentative since I have had to work from microfilm and photocopy rather than from the manuscript itself. My conclusion differs from that of S. Schoenbaum, who provisionally suggested that the primary manuscript hand (Hand 1) "is the author's, for a number of revisions, involving such important matters

as the substitution or addition of passages, are apparently in a rougher form [Hand 3] of the same hand. There are also, however, revisions in another hand [Hand 2], concerned with the small points of style" (pp. 228-9).

Other aspects of the manuscript fall outside discussion of the hands, for on the basis of present knowledge I cannot attribute some changes to the known hands or to other hands.³⁵ There are numerous unassignable deletions. One example of these is on fol. 38v (3.1.117-18), "Sometymes I vse a sett forme of Prayer, and say / Our Father", where "Our Fathe" of "Our Father" is deleted. In addition, there are six cuts marked in the manuscript, all evidently made from a literary or dramatic point of view rather than from a censorial point of view. The cut marked on fol. 24v eliminates the following passage:

Sic: I, thou says't true yfaith, for I am all for
the custome of breeding,

And so lett me passe

Cly: For man, though an Asse. /

(2.2.137-40)

The cuts on fols. 25v (2.2.211-20), 26 (2.2.236-56), and 26v-27 (2.2.272-98) were made, it would appear, for the purpose of shortening a long, tedious scene and for the purpose of excising some small repetitions. One of the three cuts is on fol. 25v:

³⁵Study of inks may result in assignment of these changes to the various hands.

Sic: Yes Doctor; besides I find the Palmes of my hands subiect to be very dry, especially in Winter; W^{ch} pimple and this Dryness sure are ill signes, are they not Doctor?

Cly: Faith S^r, 'tis true, they are; for certainly they shew great and manifest obstructions of the Liuer, and heate thereof; but I'll haue a Steele key to open that, and sett you straight, by the grace of God. proceed S^r. /

(2.2.211-20)

The cuts on fols. 90v-91 and 94v of 5.3.149-79 and 5.4.82-86, which eliminate the parts of Narrowit and Bead, were perhaps made to free actors doubling the parts so that they could present their other characters in the final scenes of the play. All the cuts could have been made either by the author or by someone contemplating production.

The dramatis personae list is partly reworked by someone in an attempt to make it congruent with the revisions in the manuscript. A cross stands before "Seignior Jealousia", presumably in recognition of the intended change of that character's name to Doubtall. The names "Narrowitt" and "Bead", which have asterisks before them, are deleted, a change consonant with their elimination from the fifth act. However, Narrowit and Bead do remain in the play in 3.1. This fact, together with the deletion in the dramatis personae and Act 5, suggest either that the play had not received final revision or that someone unacquainted with the play (and thus ignorant of the appearance of Narrowit and Bead in 3.1) noticed the cuts in Act 5 and marked the

dramatis personae list accordingly. A blotted or deleted mark of some kind occurs before "Mr: ffright".

Marginal crosses without apparent meaning are scattered through the text (fols. 22v, 44, 44v, 72, 77v). All mark seemingly innocuous lines, and some stand before or after lines necessary to the sense of the play. If the hand or hands making the marginal crosses in the dramatis personae list wrote these crosses, then perhaps the crosses indicate passages marked for possible revision. On the other hand, a reader may have marked the lines for personal reference.

Finally, it is necessary to consider the nature of the manuscript. The manuscript of Wit's Triumvirate does not carry any of the stigmata characteristic of promptbooks. It is, rather, an extraordinarily fine fair copy. The pages, ruled in red, are adorned with cork-screw scrolls and flourishes. A complete set of running-titles is written in decorative semi-gothic script. The text, with the exception of some few stage directions, is carefully restricted to the writing block. The speech-headings are flush with the left margin, having been written at the same time as the text. These characteristics all suggest that the manuscript is a private transcript of a fine quality.

The most defensible theory about the purpose for which the extant manuscript was designed is that the author

commissioned it for his own personal satisfaction. This theory both accounts for the accretion of second thoughts and new ideas found in the manuscript and avoids the speculation necessitated by any theory based on arguments about performance.

14. The Text of this Edition

There is no printed edition of Wit's Triumvirate (B. M. Add. MS. 45865). Since an "exact transcript" of the play according to the format of the Malone Society Reprints has been completed recently as a dissertation at University College, London, and will, in all likelihood, be published by the Malone Society, I have chosen to produce a modernized critical edition that provides a text for readers at the graduate level.

My general editorial principles have been formulated with reference to the work of such modern editors as R. B. McKerrow (Prolegomena for the Oxford Shakespeare, 1939), W. W. Greg (The Editorial Problem in Shakespeare, 1942), and Fredson Bowers ("The Text of this Edition," in The Dramatic Works of Thomas Dekker, 1953, and On Editing Shakespeare and the Elizabethan Dramatists, 1955), insofar as their procedures are applicable to a modern-spelling edition of a manuscript play. In modernizing the text of Wit's Triumvirate, I have taken as models three contemporary

series of editions in modern-spelling of Elizabethan dramatic texts: The Pelican Shakespeare (gen. ed. Alfred Harbage), the Regents Renaissance Drama Series (gen. ed. Cyrus Hoy), and The Revels Plays (gen. ed. Clifford Leech). I have referred frequently to these editions and am indebted to them in numerous ways. One specific debt is my use of the efficient system of reference to stage directions initiated by the general editor of the Revels Plays, according to which each stage direction occurring on a line separate from the text proper is keyed decimally to the preceding line of dialogue. Thus, 92.3 refers to the third line of the stage direction following line 92 of a given scene, and 0.1 refers to the first line of the stage direction at the beginning of a scene.

The basic assumption upon which this edition is founded is that the manuscript of Wit's Triumvirate is a scribal fair copy (by Hand 1) of the author's foul papers, incompletely revised by the author (Hand 2), a reviser (Hand 3), and a corrector (X). The editor of a text on which an author, a reviser, and a corrector have worked will, of course, accept all changes introduced by the author. However, he must decide whether or not to accept changes made by the reviser and the corrector. In view of evidence suggesting that the reviser worked closely with the author, I have chosen to accept the work of the reviser

(Hand 3). I also accept the work of the corrector (X), for he makes changes which would have to be introduced by an editor, and it is possible, though unlikely, that he had knowledge of the author's intentions. The editor must also decide how to treat the incomplete revisions introduced in the text. Here two courses of action are possible. The editor can accept all changes in the revised text, carrying out incompletely realized changes on the assumption that indicated revisions reflect the author's (or reviser's) intentions insofar as it is possible to determine them. Or he can accept only complete changes and relegate incomplete changes to textual notes. I have chosen the latter course of action since it seems more useful to produce a text as close as possible to the original. I have, therefore, accepted all complete changes introduced by Hand 2, whom I believe to be the author, and by Hand 3, whom I believe to be a reviser, but I have not accepted Hand 3's incompletely carried-out alteration of the name Jealousia to Doubtall. In addition, I have accepted the changes introduced by the person or persons designated X, except where X continues the Hand 3 change of the name Jealousia to Doubtall. I have not accepted the elimination by an unknown agent of two characters, Narrowit and Bead, indicated in the *dramatis personae*. The following paragraphs detail the specific practices of this edition.

Textual notes are given at the foot of each page. Here I record all changes made in the manuscript by the various hands and any emendations made by me. Substantive emendations are distinguished by an asterisk. The textual notes also record all letters which are written over other letters, for in some instances overwritings involve substantive changes. All altered or blotted letters open to interpretation or part of a larger change in the manuscript are also noted, as are catchwords which supply readings. (All catchwords are recorded in an appendix.) The reading within the lemma is that of this edition. It is followed by the manuscript form in parentheses in all cases where the modernized form differs in any way from the manuscript form. Following the lemma is a description of the manuscript situation or of the emendation made. A parenthetical query indicates uncertainty. When a word is simply added to a line, only the hand making the addition is recorded. Underscored words or letters within parentheses or in the note represent either the Hand 1 Gothic or secretary writing style or the words underscored by Hand 2. Illegible readings are enclosed by pointed brackets.

Brackets are used in two ways in the text of this edition. Half brackets enclose all dramatic cuts made in the manuscript. No other notice is taken of cuts, for without study of the inks of the manuscript it is impossible

to determine whether the cuts represent authorial excision or preparation for production. Square brackets enclose all editorial additions except the obvious ones of the folio numeration in the right margin and the line numbers. .

Unrecorded changes in this edition are of four kinds. I expand silently all abbreviated speech headings, all abbreviations in the stage directions, and all abbreviations in the text proper. I silently center all marginal entrances. All other marginal stage directions I silently set flush right. Moreover, at the beginning of each manuscript page I add the folio page designation in the right margin, using a solidus within the line to mark the beginning of a manuscript page where that beginning does not coincide with the beginning of a line in my edition.

Wherever possible, spellings of the text follow American spelling as found in Webster's Collegiate Dictionary. For other words I use the entry-spelling in the OED. Archaic forms are retained only in cases where rhyme (almon-salmon) or the apparent dialectal pronunciation (mought) by a character requires them.

This edition is punctuated in accordance with modern taste. In no place does the punctuation violate what I consider to be the sense of the play as the pointing of the manuscript shows it. The frequent dashes of the manuscript are retained in all instances where modern punctuation

practices allow them; other dashes are recorded in the textual notes. A syllabic preterite ending is indicated by a grave accent (èd).

At the foot of each page are explanatory notes. In these notes all words are glossed which might be unfamiliar to a reader acquainted with the vocabulary of Shakespeare and the more prominent Elizabethan dramatists. The primary source for glosses of words is the OED, and I make no other acknowledgment of the fact beyond this statement. The primary source for glosses of place names is Edward Sugden, A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists, 1925, and again I do not repeat the acknowledgment. Secondary sources are acknowledged in the notes by the following abbreviations: Barrough (Philip Barrough, The Methode of Phisicke, London, 6th ed., 1624), B. E. (B. E., Dictionary of the Terms . . . of the Canting Crew, London, 1699), Blount (Thomas Blount, Glossographia, or, a Dictionary, London, 1656), Cooper (Thomas Cooper, Thesaurus Linguae Romanae & Britannicae, London, 1587), Cotgrave (Randle Cotgrave, A Dictionarie of the French and English Tongues, London, 1611), Florio (John Florio, A Worlde of Words, London, 1598), Fuller (Thomas Fuller, Pharmacopoeia extemporanea, London, 1710), Gerard (John Gerard, The Herball, London, 1597), H&S (Ben Jonson, ed. C. H. Herford, P. and E. Simpson, vol. 10, Oxford, 1950),

Howell (James Howell, Epistolae-Ho-elianae: The Familiar Letters of James Howell, ed. Joseph Jacobs, vol. 1, London, 1892), Swan (John Swan, Speculum Mundi or A Glasse representing the Face of the World, Cambridge, 1635), Tilley, (Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, Ann Arbor, 1950).

An index to words glossed and a list of works cited follow the appendix of catchwords.

[WIT'S TRIUMVIRATE, OR THE PHILOSOPHER]

Wit's Triumvirate, or The Philosopher

f. 1

The Persons of the Comedy.

MASTER ALGEBRA, a philosopher.

BILL BOND, an attorney.

MASTER SILENCE, a Puritan divine.

DOCTOR CLYSTER, a physician.

5

DAMME DE BOIS, a roarer.

SIGNOR JEALOUSIA, a jealous man

SIR CONQUEST SHADOW, imaginary valor.

SIR CUPID PHANTSY, a lover.

MASTER FRIGHT, a man troubled with goblins.

10

MASTER OMINOUS, a man fearful of superstitious accidents.

MASTER CAUTION, a man wary of penal statutes.

MASTER SICKLY, one over-careful of his health.

NARROWIT, a precise Puritan.

The Persons 7 SIGNOR (Seignior)] preceded in MS by
 marginal cross 10 MASTER (Master)] preceded in MS by
 blot (? cross) 10 troubled with (troubled wth)] added
 interlineally by Hand 2 after deleting "fearefull of Ho";
 "b" remains in MS after "Ho" 12 wary] added inter-
 lineally by Hand 2 after deleting "fearefull" 14 NARRO-
 WIT (Narrowitt)] preceded in MS by marginal asterisk

The Persons 5 CLYSTER: enema, contemptuous name for a
 physician. 6 DAMME: a mad, roaring, blustering fellow
 (B. E.). 9 PHANTSY: fantasy, a fantastical lover.

MASTER BEAD, a scrupulous Papist,⁷

Three SERVANTS.

Scene: London.

15 MASTER . . . Papist (Mr. Bead:-/A Scrupulous Papist)]
deleted except for "t"; "Mr." preceded in MS by marginal
asterisk

Wit's Triumvirate, or The Philosopher

f. 2

Prologue

The house is full in hope to see this day
 Something that's new. Why yes, 'tis a new play.
 But is that worth your money? You think no,
 Except our scenes unto you plainly show 5
 Some strains of mirth, fresh humors heretofore
 Not touched or else new dressed. Would you have more?
 I will not promise these. If the play hit,
 Then 'tis your judgment makes the poet's wit--
 Which we do wish you. Here you will not see 10
 A bawd or whore in all our comedy,
 Nor womankind. Will not the gallants rise?
 Y've paid your coin. Pray, stay; a Prologue lies
 Sometimes. Neither are our politic ends
 With marriage to conclude, shake hands, be friends, 15
 And so ask blessing. Plots we might have had,
 As other poets and have been as glad,

Prologue 3 Something that's new (Some thinge thats new)]
 "thinge thats new" added interlineally by Hand 2 after de-
 leting "N< >lty" (? Novelty) 17 As . . . glad (+As
 other Poets / &e haue been as / gladd)] Hand 2 added this
 line marginally after deleting "Bid you good Night, but
 first < >", marking point of insertion with a
 cross; two other versions of the line, "Ande haue been
 hapye" and "Hapy Iñ /< >/< >", added and sub-
 sequently deleted by Hand 2

Plays are forbid in fasting times. Is't meant

Because all marriages go out in Lent?

This is too common. Nor do we rehearse

20

Our feignèd plot in lofty or blank verse

Like love-sick ladies in a play. What then?

Why, make them speak like those they act, like men.

And now I ask, "Will humors please you when

The poet left his books to study men

25

Or had no other book?" Sit still awhile,

I think you'll laugh; if not, I know you'll smile.

Prologue 18 Plays . . . times: performance was officially forbidden during Lent, but the prohibition was not strictly enforced. 19 marriages . . . Lent: marriages were prohibited from Septuagesima Sunday, the third Sunday before Lent, to Low Sunday, the first Sunday after Easter.

Prologue before the King and Queen

f. 2v

Sir, we were bid to come this very night

To act a play for you and your delight

Called The Philosopher, otherwise that

Known by the name of Wit's Triumvirate,

5

And we are ready to obey your will

With our best action and the poet's skill.

And he did bid me boldly tell you thus:

Although he's yet poet incognitus,

The height of his ambition is a grace

10

From Charles the great, a smile from Mary's face.

For of all the princes, you're th'admired pair,

You, sir, for wise, and, madam, you for fair.

1635

Prologue before the King 7 action: acting. 11 Mary:
i.e., Queen Henrietta Maria.

Act 1. Scene 1.

f. 3

[Enter] CLYSTER, SILENCE; [later] BOND.

[CLYSTER.] Do not persuade me. Faith, I will not do't!

SILENCE. Come, prithee, do. In troth thou shalt,
soldier.

CLYSTER. What, would you ha' me suffer still so much?

We have both served as freshmen under our rigid sen- 5
iors in the University. We have endured expulsion
from the College. I, since, in the Low Countries
have felt the miseries of a siege and the dangers
of an assault, besides my sufferings there under
our brave officers and the state's policies. All 10
these were a heaven to what I have borne since in
this base pettifogger's, this knave attorney's house.

SILENCE. Why, your time of Mars, mine of Mercury;
your time of sword was mine of scepter.

CLYSTER. Preceptor--for you taught a petty school. 15

SILENCE. 'Tis true, and that was a great happiness
to what I've suffered since. Two months before
you came over I was with this imperious rascal--

1.1.7 Low Countries: alluding to service in the United Provinces during their war with Spain. 12 pettifogger: legal practitioner of inferior status who gets up or conducts petty cases. 13 Mercury: inventor of the alphabet, numbers, astronomy, music; scepter = caduceus. 15 petty school: pre-grammar school for small boys.

CLYSTER. And writ false passes for apocryphal
 begging soldiers, forged briefs to cozen the
 well-disposed people.

20

SILENCE. Yet that was far better than carrying of
 his buckram-bag from hence to Westminster and so
 back again, and to be his packhorse.

CLYSTER. I cannot tell.

25

You are his hackney scribe, so much a sheet;

You travel with your hands, I with my feet.

But he hath the advantage of us both. He hath

no ears to lose--a crop-eared attorney for his

forgery. His neighbor barber suffered then for

30

rasure.

SILENCE. But nothing venture, nothing have.

f. 3v

CLYSTER. Indeed, no ears.

SILENCE. Come, come, that's the worst. There

are many shifts before it come to that. And

35

for our ears, the worst is but to lose them.

The matter is not much--pieces of superfluous

1.1.22 of] added interlineally by Hand 2 37 is] added
 interlineally by Hand 2 after deleting "s"; the apostrophe
 of "'s" remains in MS

19 apocryphal: false. 20 briefs: summonses. 23 buckram-
bag: lawyer's bag made of coarse, stiffened linen. West-
minster: site of the Royal Palace, in the Great Hall of
 which the courts of Common Law and of Chancery were held.
 26 hackney: hireling.

flesh. We shall hear ne'er the worse, And for
that which they call by the name of honor, we
have none and cannot lose it. The pillory can- 40
not rob us of that, more than him of his ears,
having none now to pay.

CLYSTER. Faith, I dare not for my ears, though
I ha' known the day when I would ha' ventured my
whole body for less hopes. Yet being but a 45
musketeer and cashiered for stealing, I think I
may venture with you in respect of my honor. My
reputation is not much indeed, but yet, i'faith,
I ha' no mind to this way.

SILENCE. Zounds, you're a strange man. When 50
all the worst is past, the basest offices of
prentice taken away, and now upon a plot which
cannot fail to make us all--

CLYSTER. Beat hemp in the almshouse of Bridewell!

SILENCE. Pish. Prithee, leave thy fears. They ill 55
become a swordman. I say again, this plot, it
cannot fail. If you love begg'ry better than
56 it (itt)] added interlineally by Hand 2

54 Beat hemp: beating hemp was one method by which pris-
oners earned money to pay for their sustenance. Bridewell:
prison in Bride Lane for felons and prostitutes.

sweet riches, why, take it--but this is a sure
way to be rich. Besides, we are all sharers in
the work, and equal sharers too.

60

CLYSTER. Nay, he'll have a share for his old
rotten house here in Leather Lane.

f. 4

SILENCE. What, are you covetous before our traffic
doth begin? Grudge him not that; we shall have
enough besides. But, prithee, dash not our hopes.
Nip not our fortunes in the bud. 'Tis yours as
well as mine. Think on't, but quickly. I've
been in the tiring-house and put on some part
of my clothes of action. I would now be loath to
put 'em off until the play be ended; therefore,
I prithee, think and resolve quickly, nay, quickly,
for all our goods--that is, indeed, for other
men's!

65

70

CLYSTER. Faith, I know not. I ha' no mind to't
yet.

75

SILENCE. God-so man, Crop-Ear will be here presently

64 doth begin] "doth" added interlineally by Hand 2 after
deleting "s" of "begins" 64 not] added interlineally
by Hand 1 71 nay] Hand 2

62 Leather Lane: runs between Clerkenwell and Holborn, to
the east of Gray's Inn Road. 69 of action: for acting
plays. 76 God-so: variant, by way of "gadso," from
"catzo," the Elizabethan spelling of cazzo, an Italian
obscenity (= phallus); here an intensive.

with your apparel and instructions for the work,
and hath invited guests to make our feast;
therefore, you must resolve, and presently. He's
coming, man. Is he not there?

80

CLYSTER. Well, sir, your rhetoric with my easy
nature, my present miseries, and the magnanimity
of a no conscience have overcome me. But then
by all our friendship we two will be but one,
though in our outward show equal all three in
this our policy.

85

SILENCE. Content. And as I love myself, I'll
ne'er fail thee. But look, here's our major-domo.
Our maitre d'hotel now is here.

Enter BOND with [a looking-glass and]
shapes, which he throws to them.

BOND. Zounds, quickly apparel. There, I ha'
brought you what's necessary. I ha' prepared
the meat if you can cook it now.

90

84 but (butt)] added interlineally by Hand 2 88 fail
(faile)] "thee" added after "faile" by Hand 2 and subse-
quently deleted 89 now is here (nowe Is heer)] Hand 2
89.1 with . . . them (wth shapes, w^{ch} he throwes to them)]
X

82 magnanimity: fortitude. 85 equal: i.e., will be equal.
89.2 shapes: disguises consisting of gowns, caps, and
beards.

1.1 103
 SILENCE. We will not fail to lick our fingers! God f. 4v
 send but meat; you shall see the devil will send
 cooks, 95
 BOND. Make haste, make haste; there's no staying.
 I ha' given them all their parts. They know
 their cues; I hope so shall we. They are so
 earnest! They are e'en ready to sound and enter
 for our comedy, but it will prove their tragedy 100
 I hope.
 SILENCE. We'll kill nobody. But for their sound-
 ing, we'll make somebody sound before we ha'
 done with 'em.
 CLYSTER. But do you think, Master Counselor, the 105
 plot will take?
 BOND. I warrant you, for these three false persons
 that we now take upon us--
 CLYSTER. We need not take new upon us, for we
 were three false enough before. 110
 BOND. Well, sir, turn your wit to abuse others
 now, or else we shall not thrive. But these
 94 will] added interlineally by Hand 1

93-5 God . . . cooks: proverbial; Tilley, G222. 96 stay-
ing: delaying. 99 sound: play the three trumpet blasts
 before the beginning of a play. 102-3 sounding: announcing
 their arrival. 103 sound: swoon, cry for help.

three false persons we take upon us--as I the
lawyer, you the silenced divine, and you the
grave physician--I say these three, if they be 115
well handled, will cozen all the world.

CLYSTER. Ay, if we can but do it well enough--
but we want learning and skill.

BOND. Tut, 'tis no matter. 'Tis gravity, ceremony,
noise, and distance that cozen all the world, for 120
if you talk, though with the wisest, and come
but near him, you'll find he is but man and
speaks no miracles. But / keep you off--so f. 5
many door-keepers, such suits to speak with him,
tossed off by his proud servants--there you're on 125
the hip and tremble when you speak. "Room for
my lord" (flies back to see the mace), "Peace in
the court," cries the crier, though all be
silent--then your heart's no bigger than a pin's
head. 'Tis drums and trumpets, noise and outward 130
gravity that still doth do it. Give me authority
and I am wise though simpler than I am. Great
officers fly with other men's feathers of wit;
131 doth] added interlineally by Hand 2

114 silenced divine: minister forbidden to preach for non-compliance with canons adopted by the Hampton Court Conference of 1604. 125-6 on the hip: at a disadvantage.

'tis daily offered to them. And the wisest man
that is, when necessity drives him, he must come 135
and must be used as pleaseth those that ha' the
advantage-ground. This is the policy, they say,
in Italy. But, prithee, behold thyself in the
glass--the finest silenced minister that e'er I
saw. Just like a needle, authority can hardly 140
thread him!

SILENCE. 'Sbodikin! I did not know myself.

BOND. No, that's a hard matter. But remember you
must not swear, now you're a silenced minister.

SILENCE. Well, if I can but put zeal into my 145
nose and snivel the precise tone, I'll warrant
you.

BOND. Well said. And, my grave doctor, thou dost
look as if thou wouldst purge others though
thyself most costive. Give him the glass. 150

CLYSTER. Let's see. Zounds, I want nothing but
my foot-cloth nag. But, man-of-law, I prithee do
thou look.

136 pleaseth] "th" added interlineally by Hand 2
144 you're . . . minister (your a silenste minister.--)]
Hand 2

146 precise: puritanical. 152 foot-cloth: richly orna-
mented cloth draped over the back of a horse, used by men
of distinction,

1.1 106

BOND. Giye me. Ay, marry, sir, here's gravity f. 5v
indeed! 155

CLYSTER. Sir, methinks you fall about the ears
there.

BOND. Sir, I shall fall together by the ears (at
least with yours) if you be not quiet.

CLYSTER. Nay, I'll ha' no action of battery. 160
We've made a league, a covenant that must stand,
To cozen all and thereto set each hand.

BOND. Come. Before God, I thought they would have
been here ere this, so settle yourselves. I
know they're coming. (One knocks.) Hark! Did 165
not I tell you? "Happy man be his dole," say I,
And send us now good fortune which ne'er cools
But follows knaves as well as it doth fools.

Exeunt BOND and SILENCE. Manet CLYSTER.

161-2 We've . . . hand (X weave made / a Lege a Coue-/
nante thatt / muste stande / ----- / To Coosen all /
&e ther to sett / eatch hande. / -----)] Hand 2 added
these lines marginally, marking point of insertion with
a cross 165 SD] in MS in left margin before l. 165

158 fall . . . ears: be at variance. 166 Happy . . . dole:
good luck.

Act 1. Scene 2.

A little table with pen and ink, books, papers,
urinals, vial glasses, gold weights [set forth].

Enter FRIGHT to CLYSTER.

FRIGHT. By your leave, sir, my business is with
one Doctor Clyster that lodges here. Could you
help me to speak with him?

CLYSTER. Sir, my name is Clyster. What's your
will with me?

5

FRIGHT. Good Master Doctor, the report of your
rare skill and my infirmities have brought me to
you to have your opinion concerning myself whether
it be my mind or body, or both, whether it be
melancholy, or what it is that troubles me.

10

CLYSTER. Please you, sir, to describe the manner
how you are affected, and I shall guess at your
disease and prescribe the remedy.

f. 6

FRIGHT. I shall. Have you but patience.

CLYSTER. I'll be your patient, sir. Hereafter you
shall be mine; therefore, open yourself fully
and leave no tittle of your griefs untold, for we
are the great confessors o'the body.

15

FRIGHT, I would ye were as secret as those for the
soul. But to the point. Doctor, I quake and 20
tremble, much afraid in the dark. And when I
go there, though but for urine, I leave half
undone, in danger to wrong my breeches. And
thinking of spirits, I see strange visions and run
against some wall and fall and hurt myself. 25

CLYSTER. It seems you see not everything then.

FRIGHT. 'Tis true I am not cat-eyed. I told
you 'twas in the dark when every little noise
affrights me.

Though but a mouse do run or ceilings nibble, 30
I even then feel something warm and dribble.
But that's not all. Though the next room have
fire and candles and be full of company at play,
'tis all one. I mend my pace and leap in amongst
them, thinking how near Lucifer was scratching 35
my hinder parts. Yet to dissemble this my fear,
I speak aloud, "What now, my masters? No sports in

1.2.19 ye were (yee were)] "ee" altered; "er" written over
"as" by Hand 1; illegible letters or word deleted after
"were" 19 for] added interlineally by Hand 2 after de-
leting "of"

1.2.22 urine; urination.

hand?"--ask, "Who hath won?" though something out
of breath and more impertinent. Fear can be as
ill dissembled, sir, as love.

40

The most obstructed nostril in the rout,
If it should collar me, might smell me out.

Then, Doctor, walking in my park, methought I saw-- f. 6v
CLYSTER. What, sir?

FRIGHT. The red dragon looking--

45

CLYSTER. How looking?

FRIGHT. Whom he might devour. And as I near it
came, what do you think it was?

CLYSTER. A tree, some odd tree.

FRIGHT. Ay, by my troth, deceptio visus. A sleight, 50
I fear, of the old Juggler, the Great Deceiver.

Lions and bears I see sometimes to jump.

When I come near--naught but a rotten stump.

And once I thought I saw a handsome wench.

CLYSTER. Were you afraid of that? 55

FRIGHT. No, faith, it drew my iron heart just like

38 out] illegible letters or word (? more) deleted before
"out" 40 sir (S^r)] added interlineally by Hand 2
51 fear (feare)] followed in MS by "u"

45-7 The . . . devour: see I Pet. 5:8. 50 deceptio visus:
hallucination.

a loadstone. But as I near it came, methought it
was a witch.

CLYSTER. So are all handsome wenches.

FRIGHT. No, sir, a witch of Lancashire. And 60
drawing nearer--guess but what it was.

CLYSTER. Faith, some such thing as I spoke of before.

FRIGHT. Faith, an old decayed and rotten stand for
deer.

CLYSTER. A rotten stand, sure, for a witch was best, 65
but not for your first apparition.

FRIGHT. 'Tis true. There was a better, but that
old woman soon did witch it down.

CLYSTER. Marry, so would the young one have done too.

FRIGHT. Ay, a more pleasant way. 70

CLYSTER. Indeed, I must confess I like not these
codpiece witches, but after forty I think one
may defy the devil for and the flesh.

FRIGHT. It is too true. But I will on with my f. 7
discourse. Giants, armed men methought I 75

60 witch of Lancashire: in 1633, after a witch scare in Lancashire, several suspected witches were brought up to London where they were exhibited during the summer of 1634 and where they were sentenced (see Heywood and Brome, The Late Lancashire Witches, perf. 1634); as late as spring 1635, four old Lancashire women were condemned to death as witches. 65 rotten stand: diseased penis erectus, with bawdy quibbles in following lines. 73 for and: and more-over.

saw--half horse, half man--just centaur-like.

CLYSTER. Why, so are all. The upper part is man;
the other half is beast, divided by the girdle.

FRIGHT. You say well, sir, but I say when I came
to view them better, then I saw no such thing.

80

But these things trouble me.

If I thought it a devil, I would try

A silenced doctor in divinity.

CLYSTER. O, by no means, sir. That hath made you
thus. We must begin your cure at the body. That
must be first well disposed, that your mind may
after take right impressions. I doubt you have
been unseasonably catechized and frightened with
our common adversary.

85

Unlearned confessors may move worse fits,

90

For such put out those that are in their wits.

FRIGHT. Then can he hurt me?

CLYSTER. Faith, not much. I would not have you
try yet.

Let me alone. This devil is no gout.

95

I'll give you that shall make you squirt him out,

96 squirt (Squirte)] added interlineally by Hand 2 after
deleting "shite"

77-8 The . . . girdle; cf. King Lear, 4.6.128-9. 95 Let
me alone: leave it to me.

A defiled devil, I'll make him take his balneum,
his stool melancholy quite away with yours. He
shall no more molest you.

FRIGHT. Then for certain I am possessed?

100

CLYSTER. No, no, take courage. No such matter, I'll
warrant you.

FRIGHT. No! You comfort me, good Doctor. But
tell me one thing plainly.

104

My horse is troubled with a starting evil.

f. 7v

Sure they, as we, have for them a horse devil.

At all things that I wonder, he doth the like,
nay, more. What can he see to fright him so, but
just such things as we?

CLYSTER. O sir, there's much difference. He's
not animal rationale--and our learned choke all
with that!

110

FRIGHT. It is learnedly said of them indeed, and
beyond my capacity.

97 defiled (defilte)] added interlineally by Hand 2 after
deleting "<>h<>tt<>" (? shitten) 98 melancholy
(melancholly)] added interlineally by Hand 1

97 balneum: hot bath. 105 starting evil: disease causing
the horse to shy. 107 wonder: am struck with astonishment.
111 choke all: silence all argument. 112 that: i.e.,
that statement.

1.2 . 113

CLYSTER, He hath nothing about him but mortality, 115
 apprehensions of mortality.

FRIGHT. Indeed, Doctor, I apprehend mortality as
 much as he doth, or else I should ne'er have come
 to you. And for all my immortal rational soul,
 I have as much fear in me, and that's strange now. 120
 Certainly nothing but the devil this can be,
 want of Christian resolution. Therefore, I'll
 e'en send for a divine, for Chaucer said long
 ago (and these poets are shrewd fellows), des-
 cribing a physician, 125
 "His food was nourishing and digestible.
 His study was but little on the Bible."
 CLYSTER. Then you think physicians are of no
 religion?

FRIGHT. Yes. One of your own profession told me 130
 there were three religions in his college.

119 all] added interlineally by Hand 1

123 Chaucer: in the Canterbury Tales, General Prologue,
 ll. 435-8; what follows is a condensed version of Chaucer's

Of his diete mesurable was he,
 For it was of no superfluitee,
 But of greet norissyng and digestible.
 His studie was but litel on the Bible.
 (ed. Robinson)

CLYSTER. What were those I pray you? And a
physician none of them?

FRIGHT. Yes, that he was.

CLYSTER. Name them, sir. 135

FRIGHT. Marry, sir, he said there was namely f. 8
Protestants.

CLYSTER. Well, what next?

FRIGHT. And lean Puritans.

CLYSTER. Well, and thirdly and lastly? 140

FRIGHT. Lastly in religion there were physi-
cians.

CLYSTER. Ay, but of what religion?

FRIGHT. Why, physicians! the philosophical
religion, the great studiers of nature, for 145
supernatural is none of their calling. But,
in troth, I think many of them very religious
and have known them so, and very worthy men
every way and the most worthy of my acquaintance.

CLYSTER. Well said. Because you are sick, break 150
my head and give me a plaster! Come, I forgive
you. Would I could give you a plaster for your

146 calling] illegible letter (? s) partially rubbed out
after "g"

disease as soon, but that requires time. I'll
study your case, sir.

FRIGHT. Thank you, good Doctor. In the meantime 155
take this in earnest of a better reward and
know Master Fright shall be your servant. I'll
call upon you again as I return this way, and then
I'll acquaint you with more particulars. Exit FRIGHT.

CLYSTER. You shall be very welcome.--Ha! Ten 160
glorious angels. This, I am sure, is a lucky
apparition. I think this Silence hath a spirit
of divination in him.

Enter SILENCE.

O sir, are you there?

SILENCE. Come, how speed we, boy, how speed we? 165

CLYSTER. Faith, I see we shall be rich in spite of f. 8v
fortune. Look here. Bright angels, you rogue!

SILENCE. Why, look you now! And you, forsooth,
must be nice and squeamish! One knocks.

CLYSTER. No more of that, sir, a fresh gamester. 170
Stay you there while I lay up these in our
common treasury. Exit CLYSTER. Manet SILENCE.

153 disease] illegible mark after "disease" (? 7)
163.1] in MS in right margin after "Diuination" (l. 163)
172 SD] in MS in left margin before "there" (l. 171)

161 angels: gold coins worth 11s each.

Act 1. Scene 3.Enter OMINOUS to SILENCE.

OMINOUS (he stumbles at his entrance). Good sir, by
 your habit you should be the man I was directed to,
 Master Silence.

SILENCE. Surely, sir, it was not the spirit of error
 that sent you hither; I am the man. What is your
 errand? 5

OMINOUS. Sir, I much desire your conversation to
 be resolved about some things that trouble me
 exceedingly.

SILENCE. Sir, I shall not fail wherein I am 10
 trusted to my utmost power; therefore, begin
 and unfold your griefs.

OMINOUS. Then, sir, I must tell you I once began
 a building on Childermas Day, but O, that fatal
 day! My house fell down soon after. 15

SILENCE. Sir, these are like heathen traditions,
 traditions like the heathens'. Those being your

1.3.1 SD] in MS in left margin before 1. 1 2 the] added
 interlineally by Hand 1 after deleting "a" 15 soon
 after (Soone after.--)] Hand 2

1.3.14 Childermas Day: Holy Innocents Day, December 28.
 14-15 fatal day: Childermas Day was one of the dismal
 days (dies mali).

foundation, your house it could not prosper, but
be laid level with the ground.

19

OMINOUS. Then, sir, a hare did cross me on the way. f. 9

SILENCE. And what did follow?

OMINOUS. A kennel of hounds.

SILENCE. Ay, but what success befell you, sir?

OMINOUS. What? Why, even that night I had almost
died with a surfeit of a cony. I shall hardly be
mine own man again whilst I live.

25

SILENCE. Sure, Satan transformed into the sin of
gluttony--some sin it was, that's certain, and
he the party.

OMINOUS. The next I heard thunder in winter.

30

SILENCE. And what followed that?

OMINOUS. A very dry summer.

SILENCE. And you ne'er dreamed on't?

OMINOUS. No, faith, but I remember all was burned
up. There was no grass nor hay. We saw we
were all mortal. I saw a flaming sword in the
air too.

35

18 it (itt)] added interlineally by Hand 2

22 kennel: pack. 23 success: result. 36 flaming sword:
i.e., the comet of 1618; the effects of this comet were
described by James Howell in a letter of March 1619: "Q.
Anne is lately dead of a Dropsy in Denmark-House; which is
held to be one of the fatal Events that follow'd the last

SILENCE. Did that portend anything?

OMINOUS. It seems so, for then I'm sure the war
did first begin in Germany.

40

SILENCE. Verily, then it was Satan his two-hand
sword of the air, for he can take a body upon him
or assume a two-handed sword of air if it please him.

OMINOUS. Then, sir, most unfortunately I had the
salt turned upon me at my own board.

45

SILENCE. And what of that?

OMINOUS. I thank God, not much, but to see the
luck on't: seven years after, that silver salt
was stolen.

SILENCE. But 'twas a great while after, thanks be
to God.

50

OMINOUS. After the loss of that silver I dreamed
of gold.

f. 9v

40 did first begin (did first begin) "did", tilde, and
"i" of "begin" added interlineally by Hand 2 after deleting
"a" of "began" 43 if . . . him (if Itt please him)]
Hand 2

fearful Comet that rose in the Tail of the Constellation
of Virgo; . . . but this is nothing in comparison of those
hideous Fires that are kindled in Germany, blown first by
the Bohemians, which is like to be a War without end . . . "
(Howell, p. 105). 39-40 war . . . Germany: the so-called
Thirty Years War which began in 1618; "if a Comet be in
fashion Like unto a sword it then signifieth warres and
destruction of cities" (Swan, p. 105). 45 salt: salt-
cellar.

SILENCE. I never had any, but I dream often on't.

But what then, sir?

55

OMINOUS. Why, even this, sir. The next morning
was my pocket picked of twenty pound in good
old gold.

SILENCE. That was a thief did it, I can tell you
that, but set on by Satanas.

60

OMINOUS. Then, sir, I dreamed how that my teeth
fell out and death did follow.

SILENCE. Of whom, I pray you?

OMINOUS. Troth, of my wife's little dog, Tray. She
did so grieve for't. Lord, how it would play
sometimes and lick her.

65

Some foul-mouthed men said it abused my bed.

Soft Silence then kept a good tongue in's head.

Lord bless me, I did once dream too of dead folks.

SILENCE. What followed upon that?

70

OMINOUS. Ill luck, very ill luck, for I did find
the next morning both the parties alive--my
grandmother and mother-in-law that kept two
great jointures from me.

*54 dream] dream'd 57 my] added interlineally by Hand 1
57 pocket (pockett)] "o" written over "i" by Hand 1
64 Tray (Trea)] "a" written over partially rubbed-out "y"

68 Soft: quiet. kept . . . head: held his tongue.

74 jointures: estates held in joint tenancy.

1.3 120

SILENCE. Nay, I confess this was ill luck indeed, 75
 and here, sure, the Devil owed you a spite and
 paid you.

OMINOUS. Then did I dream of flowers strewed round
 about.

SILENCE. Could that be anything? 80

OMINOUS. Ay, that it could, for awaking in a fright,
 groping all o'er the bed, at last I felt my wife
 and found she was not well.

SILENCE. Truly, that was a great displeasure. But f. 10
 old men dream dreams--th'are young men that 85
 see visions.

OMINOUS. Eclipses of the sun and moon are fatal
 to me. After one of the sun, sleeping without my
 cap, I took a cold had almost eclipsed me from
 the sight of the sun when he shines best. But 90
 that of the moon, I well remember, made but my
 corn to ache. A comet, too, is most unlucky. I
 saw one once with a long tail, and soon after a
 great prince died, and a poor cobbler in
 Philpot Lane. 95

94 a] added interlineally by Hand 2 after deleting "my"

83 not well: i.e., menstruating. 84-6 But . . . visions:
 see Joel 2:28. 95 Philpot Lane: runs from Fenchurch Street
 to Eastcheap.

SILENCE. By yea and nay, a comet is but the tail,
one of the tails, of the red dragon. The cobbler
might die of raw pork, onions, and garlic, and
the great man of a musk melon or fungi nobili or
nobilissimi, most emperor-like.

100

OMINOUS. Then I did meet a dead corpse traveling
by the way, and instantly the coach and six
Flanders mares came over.

SILENCE. Out of Holland?

OMINOUS. No, over and over, sir, did fall. But,
I thank God, no hurt.

105

SILENCE. Why then, the coach did fall in vain.

OMINOUS. To put on the left stocking, shoe, sleeve,
or glove first, I like not neither. For the
stocking, I remember the seam was awry all that
day after; for my shoe, the straps broke and it
pricked me (worse than ever was horse) with a
sharp / peg out of the leather Polonia heel; the

110

f. 10v

96 By yea and nay: formula substituted for an oath (see Matt. 5:37). 99-100 Fungi . . . nobilissimi: noble or noblest mushrooms; in the Middle Ages the better fungi, the so-called "noble fungi," were collected periodically and presented to the reigning prince or to the nobles. 103 Flanders mares: heavy, powerful animals valued in England as carriage-horses. 108 sleeve: separate article of dress. 113 peg: of wood, used to fasten the uppers to the soles. Polonia: Polish.

1.3 122

left sleeve broke out at the elbow; and I lost
my left glove that very day. 115

SILENCE. The devil then paid you on the left side;
'tis his own side.

OMINOUS. Then, God forgive me, once I pared my nails
upon a Friday, but I am ashamed to tell what
happened after. 120

SILENCE. Tell it, I say, and shame the devil.

OMINOUS. In troth, sir, then, though I eased my
body, my mind was very much troubled, for the
next Sunday I let a scape in the very face of
the whole parish. 125

SILENCE. First, that was their ill luck. But
fough, Lucifer's gun and gunpowder! I
know it by the brimstone smell. The devil
first taught the friar the art of shooting by
that way. 130

OMINOUS. And once, on Friday too, I did sing, fasting,
but I remember well I cried next Sunday after.

SILENCE. That was not manly.

126 First . . . But (firste-----that was their ill Luck.
butt#-)] Hand 2 added this line interlineally, marking point
of insertion with an asterisk 127 and gunpowder (&e
gun powder.--)] added interlineally by Hand 2 133 manly
(manlye.--)] added by Hand 2 after deleting "well"

121 Tell . . . devil: proverbial; Tilley T566. 124 scape:
fart.

1.3 123

OMINOUS. Sir, it was for my sins, hearing a
moving brother preach. 135

SILENCE. Then it was well if not out of your
heathenish superstition.

OMINOUS. I had yellow spots in my hands called
death moles, and the next day my pad-nag died
of the staggers. 140

SILENCE. Be not you staggered with these heathen-
ish superstitions. It will spoil you and over-
throw your soul.

OMINOUS. Stumbling at the threshold is ill luck. f. 11

SILENCE. How do you know? 145

OMINOUS. Very well, for I broke my face. To hear
the mandrake groan I have feared all my life.
The yew and the cypress are very deadly trees.

SILENCE. 'Cause the wicked heathens used them
at obsequies? Then should our rosemary now, 150
good cakes, and sack by thought as dangerous at
our burials.

OMINOUS. If many fleas, a great plague will follow;
if bread be broken between two, they shall fall
out; or wash their hands together, they shall 155

139 pad-nag: ambling nag. 140 staggers: disease char-
acterized by a staggering gait. 148 yew . . . cypress:
both trees are symbolic of mourning.

be clean removed from their first friendship.
 For lovers to give knives cuts their loves in
 sunder. And a wife to lose her wedding ring
 foreshows loosing the tie of marriage.

SILENCE. Adultery, wicked adultery! I have heard 160

some have done so when they did lose their ring.

OMINOUS. And when the candle is blown out or
 else burns blue, ill spirits walk. So if a
 dog do clap his tail between his legs, some-
 thing of Satan is then working. These and many 165

more are opinions that much torment my brain
 and perplex the actions of my life; therefore,
 good sir, since you have heard some part of my
 troubles, think of some way how to relieve me,
 and I shall not be unthankful. 170

SILENCE. Truly, sweet sir, I will do my best
 to counsel you and set you straight. First
 then, I charge / you, shun all antiquaries and f. 11v
 heathenish superstitions and traditions, the
 devices only of wicked men. For heraldry, so 175

*161 lose] use 162 OMINOUS (Om:)] added interlineally
 by Hand 2 after deleting "Om" before "I" (l. 160); colon
 remains in MS 163 else (els)] added interlineally by
 Hand 2 163 burns (burnes)] "e" written over "t" by
 Hand 1

far as Vincent against York, there is no hurt
 in that. But for Sir Robert Cotton's library,
 I charge you by and in the name of all our
 brethren come not near it. Now, lodging within
 the liberties of Westminster it will undo you 180
 quite and clean. Then throw away Tully, De
divinatione, that heathen lawyer, ay, and De
Dis Syris too. These are the salt meats I
 would have you now refrain. And for your better
 diet, take me a wholesome brother for your 185
 companion; haunt famous lecturers, which you
 may know by the mark of persecution and by the
 people's following of them, and, as I take it,
 the first is the cause of the latter. And this

182 ay (I)] added interlineally by Hand 2 182 and]
 "Selden" deleted after "and" 183 too (to)] added inter-
 lineally by Hand 2 184 now] added interlineally by
 Hand 2

176 Vincent: Augustine Vincent, Rouge Croix, Pursuivant of
 Arms, A Discovery of Errors in the First Edition of the
Catalogue of Nobility . . . by Ralph Brooke, 1622. York;
 Ralph Brooke, York Herald, A Catalogue of Nobility, 1619.
 177 Sir . . . library: this vast collection of manuscripts
 was made available to scholars by Cotton's son, Sir Thomas
 Cotton, at Cotton House. 181-2 Tully, De divinatione:
 Marcus Tullius Cicero attacked divination in On Divination,
 44 B.C. 182-3 De Dis Syris: Concerning Wealthy Syria by
 John Selden (1584-1654). 184 refrain: give up.

1.3 126
 forbidden fruit will ne'er bring you to fig 190
 leaves for breeches. But this is not all, for,
 in good sooth, I must deal like a brother. I
 take this your disease to be partly in the blood
 and so as proper for a physician. And here in
 this very house is one of the rarest men in 195
 Europe. He has purged a Roman Catholic from
 all his corruptions and made him a pure brother.
Probatum est. Sir, the cure is extant now at
 Amsterdam as clear as any crystal glass.

OMINOUS. This friendship, sir, both of your 200
 patience and divine counsel for the soul, and
 this / last freedom, to set my body right and so f. 12
 my mind, hath made me fully, sir, all yours, and,
 therefore, for my sake accept of this.

SILENCE. Sir, I am not mercenary, but to relieve 205
 the exiled saints, and in their name, I take
 it and will prepare the doctor against your
 next coming.

203 fully, sir (fully S^r)] added interlineally by Hand 2

190-1 forbidden . . . breeches: Genesis 3:7 in the Geneva Bible says that Adam and Eve "sewed figge tree leaves together, and made themselves breeches." 198 Probatum est: it is proven. 199 Amsterdam: where extreme Puritan sects flourished. 206 exiled saints: congregation of English Puritans who had migrated to Holland.

1.4 127

OMINOUS. I thank you with my soul.

SILENCE. Peace, then, be with you. [Exit OMINOUS.] 210

Enter BOND to SILENCE.

BOND. Thou a Puritan? Thou an ass! Thou that
hadst such a limber gull to deal with and
couldst work him no better!

SILENCE. Excuse me, sir, excuse me; 'tis but my
first essay. I may mend with practice. 215

BOND. What, has he come off roundly?

SILENCE. Two pieces.

BOND. Fore God, th'ast lost a piece for want of
twanging it deep enough in the nose. Well, in and
put it up to the rest. Exit SILENCE. Manet BOND. 220

Act 1. Scene 4. f. 12v

Enter PHANTSY, and CLYSTER [later], to BOND.

PHANTSY. Who's within here?

BOND. O, God save you, good Sir Cupid Phantsy. You
are welcome to my poor cottage.

PHANTSY. Gramercy, Bill Bond. Is the doctor you
told me of within? 5

210.1] in MS in right margin after "hadst" (l. 212)
214 excuse me (Excuse me)] added interlineally by Hand 2
220 Exit SILENCE] in MS in right margin after l. 219

216 come off: paid. 217 pieces: sovereigns, coins worth
20s each. 219 twanging . . . nose: uttering it with a
ringing nasal quality characteristic of Puritan speech.

BOND. Sir, here hath been two coaches for him this morning, but I have put them off till afternoon to keep him here for you. See where he comes.

[Enter CLYSTER.]

PHANTSY. I must use thy wit, Bill Bond, one of these days about a conveyance--but now I would have a little private discourse with the doctor. 10

BOND. Well, sir, I'll leave you together. Exit BOND.

PHANTSY. By your leave, Doctor, I'm come to have a cast of your office.

CLYSTER. Well, gallant, it may be I can cast your water without a urinal. Lend me your hand. 15

PHANTSY. So you'll gi't me again, for I have vowed it to another.

CLYSTER. I shall not keep it, sir, to make mummy of it. 20

PHANTSY. Here, sir, use it kindly.

CLYSTER. Your pulse tells me your disease is love. Come, sir, tell me truly. Do you not sigh off your buttons sometimes?

1.4.12 SD] in MS in left margin before 1. 12 23 Come]
letter after "m" not visible in MS

1.4.10 conveyance: transfer of property. 14 cast: "taste."
15 cast: diagnose disease by inspection of. 19 mummy:
medicine made from substance of mummies.

1.4 129

PHANTSY. Yes, faith, Doctor, though a new suit, from 25
the codpiece to the collar.

CLYSTER. Long for her company, and when you have f. 13
it, do nothing but tremble and sweat? Those evap-
orations may do you good.

PHANTSY. Now you talk of sweating, Doctor. I'll 30
tell you at the first encounter of my mistress,
being cool before, I did so tremble and so sweat
that I was fain to shift my shirt--band, cuffs,
and all. One asked me whether I had not rid a
bounding horse. Love is a greater exercise! 35
Are we like busy unthrifths (woeful fates!),
Who miss their daily projects, spend their states
And pray and beg and want their daily bread?
Hope's wants are worse than wanting to be fed.
Happy starved wretches! If many a meal 40
You miss, you may (alas we cannot) steal.
Yet apprehended for our thoughts, some see
And break the proverb how that thoughts are free.

CLYSTER. So are mine, and I apprehend you, sir. By 45
my faith, this was a long fit, and the very

43 proverb how that (prouerb howe that)] added interline-
ally by Hand 2 after deleting "ancient prouerbe"

43 proverb: Tilley, T244.

height of the disease rhyme is. And do you not
long to be with her, and then long to be gone,
and think to hide your love when every fool sees
it?

PHANTSY. Yes, by my troth, Doctor, just so. Lord, 50
that you're a cunning man.

CLYSTER. Make witty speeches when you are away,
And when you meet her, know not what to say?

PHANTSY. Just so, and no other: am lost from all
things but what is she. If my business lie east, 55
though she be west, yet methinks that's just in
the way, / nay, the next way too. Though she be f. 13v
by some thought not so handsome, that's but their
want of judgment. Beautiful like Venus, chaste as
Diana, witty as-- 60

CLYSTER. Stay, good sir, you'll run over all the
goddesses by and by.

PHANTSY. Doctor, I'll tell you I should have en-
dangered them shrewdly had you not stopped me.
Her breath the sweet of sweets--perfume. 65

CLYSTER [aside]. Though polecat-like.

PHANTSY. Spittle-ambrosia.

64 shrewdly: severely, immensely.

CLYSTER [aside]. Though it be corruption of her
lungs.

PHANTSY. Her urine--nectar.

70

CLYSTER [aside]. Though full of gravel.

PHANTSY. The purging of her nose, that hangs down
far,

Surpasses slough--hum, hum--

CLYSTER. Of glorious falling star?

PHANTSY. You're right, Doctor. Her sweat--dewy
pearl drops, roses and violets for smell.

75

CLYSTER. Though ranker than a goat.

PHANTSY. Her face--lovely, though she hath had the
pox.

Feet sweet.

Hum twice.

CLYSTER. Convincing noses though in socks.

PHANTSY. Her nails--mother-of-pearl. Sure this will
please her!

CLYSTER. Their length make her wife to Nebuchadnezzar. 80

PHANTSY. Her snorts are heavenly music, do not wake--

73 hum, hum] added interlineally by Hand 2 74 dewy
(dewey)] "ey" added interlineally by Hand 2 78 Hum twice
(hum 2)] added interlineally by Hand 2

71 gravel: aggregations of visible urinary crystals.
73 slough: discarded sheath. 78 Convincing: overpowering.
81 snorts: snores.

CLYSTER. Though some do doubt which end that noise
did make.

PHANTSY. Waits of Love's corporation.

CLYSTER. That is rare .

She should be both minstrel and mistress mayor! 84

PHANTSY. That line hobbled, Doctor, by your leave, f. 14
for all your poetry.

CLYSTER. Examine, examine, it stands upon his right
feet I'm sure.

PHANTSY. That may be, but it hobbled and was rough.

CLYSTER. Sir, that's the fashion now. 90

PHANTSY. Ay, sir, for those that can make no better.

CLYSTER. Nay, sir, he that made the best that ever
was did so.

PHANTSY. Done are those days, those happy, happy
days,

Wherein were made the curious, dainty plays. 95

But prithee, Doctor, let me proceed and leave
thy scoffing lest I be angry.

84 and] illegible word added interlineally after "and" and
subsequently deleted 87 examine (Examine)] added inter-
lineally by Hand 2 96 leave (leaue)] "t" deleted after
"leaue" 97 angry] "for I Can Jeer to if I will / tis the
fation in steade of witt, but I am angerie" added after
"angry" by Hand 2 and subsequently deleted

83 Waits: company of minstrels. corporation: body of
municipal authorities. 91 make: compose. 92 he: probably
Shakespeare.

CLYSTER. A lover cannot, sir; he hath no gall--
 just like a pigeon, billing always. No choler
 can be purged in that disease. Besides, this 100
 way is part of my cure.

PHANTSY. Why then, hold on your way. I will not
 mind you.

Her eastern wind below--sweet gale it is. Hum twice.

CLYSTER. Where you may sail to regions full of
 bliss. 105

PHANTSY. Thus from her, by me, nothing shall escape.

Hum twice.

CLYSTER. That wind will waft you by good Hope
 the Cape.

PHANTSY. If nature's worst of offices she do-- Hum twice.

CLYSTER. Then swear 'tis amber, musk, and civet too.

PHANTSY. Pox, Doctor, this is scurvy, and I like it 110
 not.

CLYSTER. I protest, sir, by way of cure still I do
 all this.

PHANTSY. Zounds, then cure me in prose.

CLYSTER. Sir, that would be too strong a med'cine. 115

PHANTSY. If you meant it for wit, Doctor, you held
 your conceit out too long and so spoiled it. And

104 below (belowe)] added interlineally by Hand 2 after de-
 leting "beyond" 104 Hum twice (hum 2)] Hand 2 106.1
Hum twice (hum 2)] Hand 2 108 Hum twice (hum 2.)] Hand 2
 109 civet (Ciuitt)] 2nd "i" written over "e" 115 med'cine
 (Med'cin)] "at y^e first" deleted after "Med'cin"

1.4 134

if you be that way given, I'll go to another. I'll
not be abused! 119

CLYSTER. You may, sir, use your liberty. f. 14v

PHANTSY. Faith, I am loath to leave you. But pray
you, Doctor, spare your rhyme as much as you can.

'Tis enough for one to be in love-rhyme.

CLYSTER. Well, I'll spare you what I can.

PHANTSY. Good Doctor, let me ruminate awhile. 125

In whining poetry to weep, sigh, groan,

And say thy heart's hard flint or marble stone,

A frozen statue of cold ice or snow,

I hate these equally. I'll not say so.

Prithee, as I then scorn these witless things, 130

We'll fly a higher pitch with unimped wings

And see what stuff doth make the bright, hot sun,

And in our similes damn Doctor Donne.

But O, profane not--

CLYSTER. God forgive me, sir, this was a stronger 135

fit than the other.

PHANTSY. A higher rapture, Doctor. I do confess

this flew high indeed. I would fain see any of

118 you] blotted 123 love-rhyme (Loue-rhyme)] followed
in MS by "--" 133 Donne (Dunne)] deleted 137 Doctor
(Docter)] added interlineally by Hand 2

131 unimped: without feathers engrafted to improve flight.

133 damn: be the ruin of.

your poets put down a lover now. They are right
poets indeed! They do but feign. A lover is
always in earnest.

140

CLYSTER. Troth, it is strange how that passion
works still in verse.

PHANTSY. Why, I'll tell you, Doctor, 'tis such a
flame--before I was in love, I could hardly
speak reason in prose, and now I can do that, and
rhyme too. At first I could not meet her, which
showed I had some grace in prose like the eyes of all
things.

145

CLYSTER. Indeed, love begins at the eyes first. But
when you did meet her, what then?

150

PHANTSY. Why, nothing, but grew more and more in
love every day, and so in poetry, for the Muses
did increase with my love. I could not water my
horse, but I thought of Helicon and flying with
Pegasus; could not dance, but my heels were as

f. 15

155

140 is] "all" deleted after "is" by Hand 1 141 always
(alwayses)] "es" added interlineally by Hand 2 147 could
not (Could nott)] added interlineally by Hand 2 after de-
leting "did but" 148 in prose] added interlineally by
Hand 2

155 Helicon: mountain residence of Apollo and the Muses.
156 Pegasus: with a blow of his hoof, this winged horse
caused Hippocrene, the fountain of the Muses, to spring
from Helicon.

nimble as if Mercury had put his wings there; and
my head so witty in composing as if I had had
Mercury's cap on.

CLYSTER. By my faith, sir, one way they might 160
think your wit lay in your heels, and for the
other, it looks like a coxcomb (Mercury's
cap) and betokeneth a flying brain.

PHANTSY. Sir, and if it do, it will not hinder a
lover or his verses one jot. 165

CLYSTER. But you look very pale methinks.

PHANTSY. In good faith, Doctor, it is nothing but
thinking, for a lover is as chaste as a gelding,
his body not proud of a string except it be
his mistress's ribbon. But his mind's beyond a 170
Tutbury stallion or bull, and yet but to the
party you wot of neither. But rather than to
wrong her, never offer any such thing whilst
he lives. These are strange cross-capers, Doctor.

CLYSTER. One thing I'm sure of: 'tis chargeable 175
in clothes. Methinks you are very fine.

166 But (Butt)] added interlineally by Hand 2 after de-
leting "And"

157 Mercury: god of eloquence. 169 string: leash.
171 Tutbury . . . bull: vigorous, excited animals; from the
tradition of the annual running of a bull in Tutbury,
Staffordshire. 174 cross-capers: fantastic proceedings.
175 chargeable: expensive.

PHANTSY. Fine clothes! Why, a lover is nothing
 else but fine clothes: so many several rich
 suits, cut-work bands, cuffs, boot-hose, at fifty
 or threescore pounds; finest linen, sweet bags, 180
 brushes, powders; his brace of barbers at least,
 and his hundred-pound looking glasses, that he may
 see himself in love cap-à-pie.

CLYSTER. This is a strange passion, I assure you, f. 15v
 yet I hope to cure it. But, sir, I doubt the 185
 citizens' books much. Are you not deep in
 those?

PHANTSY. God's mercy, Doctor, know you not that?
 But for that thing called love and the appendix
 to it, most tradesmen in the City would break. 190
 I pray you, did it not set up Bradborne in the
 New Exchange? But for vanity and sin the City
 would be poor enough. Had they but virtue to

179 boot-hose: loose embroidered and lace-edged hose worn hanging down over the boot top. 180 sweet bags: aromatic bags used to perfume air, clothing, etc. 183 cap-à-pie: from head to foot. 186 books: i.e., account books. 190 City: i.e., London. 191 Bradborne: the great silk-man to the King, who resided in Cheapside on the north side; he still dwelt here in 1638. 192 New Exchange: on the south side of the Strand.

1.4 138
drive their trades, they would be very beggars all.

CLYSTER. Come, come, sir, now I see you're ill 195
indeed. There's no such dangerous sign as for a
sick man to have no feeling of his disease but
to think he is as others, or others just like him.

PHANTSY. O God, 'tis true! A sign I am far gone?
Good Doctor, think of some way then to do me 200
good.

CLYSTER. Be sure I will, sir. Why look you,
already by way of diversion I have kept you a
pretty while from rhyme and verse--

PHANTSY. Thou art a loadstone. Touch my needle,
you. 205
'Twill on the circle of your card stand true.
And then you'll take me up. I'll tell you why
I'll leap to kiss and hang by geometry:
You are magnetic; the best object draws.
All willingly submit to nature's laws. 210

CLYSTER. God forgive me, sir.--What a fool was I
to name verse!

194 all] Hand 2 200 then] added interlineally by Hand 2

194 drive: supply motive power for. 204 Thou: i.e., Phantsey's mistress. 206 card: circular piece of stiff paper on which the 32 points are marked in the mariner's compass.

PHANTSY. What though we live here in a brave,
bright star?

Those are but poor and borrowed lights. We'll
far

Transcend their glimmerings. Then, when we have
done,

215

We'll equal, nay, outshine, the glorious sun.

Let us take courage, banish all despair.

f. 16

I know we shall meet sure as thou art fair.

Thy sight's my heaven, love's hopes, life, and
breath.

Extinguish those, thy martyr I'm by death.

220

All wise and knowing men this truth can tell:

Death's called privation and privation's hell.

Goddess, stay here then; this's thy orb and throne,

Since both a heaven and a hell of thy own

Thou hast. As thou art goodness, do not wave me.

225

Have mercy on me, and as a sinner save me.

CLYSTER. O Lord, what a fit was here! I protest

you are gone back again as ill as ever you were--

but I confess it was my fault.

222 Death's] "'s" added by Hand 2 after deleting "is"
222 called (callde)] added interlineally by Hand 2
223 throne] Thorne

225 wave me: turn me aside.

1.4 140

PHANTSY. Why, Doctor? 230

CLYSTER. Nay, if I tell you any more whys or
wherefores, I would I might ne'er take fee again.
But how do you, sir?

PHANTSY. Well, I thank you, for now I am rid o'
this, my head is much better, not half so light 235
as it was.

CLYSTER. I'm glad of't. Then this fit has
eased you?

PHANTSY. Yes, indeed, sir, much better than I
was. But, Doctor, I do look now for some pre- 240
scriptions to do me good.

CLYSTER. Sir, first I must better consider your
case, and then I hope to begin, proceed, and
finish up a perfect cure. The thing I aim at
is to bring you to dull prose again, and then 245
you are right.

PHANTSY. That was my natural way indeed. If you
can do it, I shall be myself again. And, Doctor,
to encourage you and to preserve me in your
memory, here's to buy you a pair of Doctor 250
Lecture's gloves.

243 proceed: carry on.

CLYSTER. It were ill manners to refuse. Your f. 16v
 humble servant. But, sir, in the meantime,
 by way of a preparative, I would advise you to
 forbear all pastorals and quit the church 255
 whilst the psalms are singing--and when you read,
 read Guicciardini or our Speed's chronicle.

PHANTSY. Instantly, sir.

CLYSTER. Not quite over, sir.

PHANTSY. No, but I'll make haste with it. 260

CLYSTER. Take heed; the more haste, the worse
 speed. And keep male company. I know you are
 no Italian.

PHANTSY. No, faith, Doctor, I have another thing
 in my mind always 265

That, pleasing, troubles me. I'll tell you why:

256 the] followed in MS by "~~~" 257 chronicle (Chron-
 icle)] "s" blotted or deleted after "e" 266 I'll . . .
 why (I'll tell you whye)] added interlineally by Hand 2
 after deleting "doth neuer faile"

257 Guicciardini: Florentine historian, author of Storia
 d'Italia, 1561, translated by G. Fenton as The Historie
 of Guicciardini, 1579. Speed's chronicle: John Speed's
History of Great Britain, 1611. 263 Italian: homosexual.

It borders on the coast of Italy.

God be with you, Doctor.

CLYSTER. Ill prose be with you, sir. Your humble

creature.

[Exeunt severally.] 270

267 It] added interlineally by Hand 3 after deleting "And";
 "Yett" added before "It" by Hand 2 and subsequently deleted
 267 borders] "I confess" deleted by Hand 3 after "borders"
 267 on (oñ)] added interlineally by Hand 2 after deleting
 "vpon" 267 the coast of] added interlineally by Hand 3
 267 Italy (Itailye)] "y" written over "e" by Hand 2 and
 "e" added by Hand 2 269 you] added interlineally by
 Hand 1

267 It . . . Italy: apparently an allusion to the female
 pudendum; Italy = anus, from supposed Italian custom of
 anal copulation.

Act 2. Scene 2.

f. 17

Enter ALGEBRA and CAUTION.

CAUTION. Come, my philosopher, what's the end of
thy great labor?

ALGEBRA. Faith, Master Caution, we end both alike,
the wise man and the fool, you and I. For all your
wisdom, sir, and riches too, we must both end here 5
in the earth.

CAUTION. Ay, that's true, sir, and I am very sensible
of it too, for I myself have but a valetudinarious
body, and, I assure you, I had suffered conflagration
had I not been refrigerated with cooling juleps. 10

ALGEBRA. Methinks this language is a disease.

CAUTION. O, sir, according to the degree, quality,
and calling, one should always speak. Indeed,
these are not fit words for a freeholder, but for
a great man they are. I have borrowed these 15
words from the philosophers, and I think 'tis

2.1.5 and riches too (&e ritches to)] added interlineally
by Hand 2 5 both] added interlineally by Hand 1

2.1.8 valetudinarious: infirm. 9 conflagration: severe
inflammation, high fever. 10 juleps: sweet medicated
drinks used to mollify irritation; a refrigerating julep
consisted typically of "waters of Purslame, Borage, Wood
Sorrel, each 4 ounces; Damask Rose water, Juice of Lemons
(fresh, drawn, clear, and not musty), 1 ounce; Syrup of
Raspberries 2 ounces" (Fuller). 14 freeholder: possessor
of an estate for term of life.

all they are able to lend, for after all
your study and labor, what benefit or pleasure
have you?

ALGEBRA. Sir, the greatest riches in this world is 20
knowledge, and the sweetest thing to me is to con-
template wise Nature in her ways. Any one
truth found out there I would not change for all
your wealth. By learning I mean knowledge of
things, not words, for then a trunk to convey sounds 25
might be a wise thing. Languages alone are no more;
he that hath never so many, if he have but the
words, is but a living dictionary. And this
knowledge, there's nothing projected can take
from me. And this is to be not only a scholar, 30
but discreet.

CAUTION. You talk well, my masters, but doth this
buy meat, drink, lodging, or clothes? Does it
buy land or, being bought, preserve it and get
more? Doth it make advantageous bargains? 35
Doth it drive trades? The merchant makes the
country pig dearer or cheaper, but, I confess,
my way is more certain, for I live like a pro-
vident swine all the year, grunting and groveling

27 have] "ve" added interlineally by Hand 2 after deleting
"th" 39 and groveling (& grovelinge)] added inter-
lineally by Hand 2

on my own dunghill, and spare the belly and the
back--no humor in the universal world of spend-
ing, but saving all, and in all things it is my
work, my daily prayer, my thoughts. Indeed, I
am nothing else but saving, and saving is your
soaking thrift!

40

45

ALGEBRA. Yes, you get besides.

f. 17v

CAUTION. Ay, but saving is my ground, and, having
money, I make my best advantage of it. Then come
the unthrifths. I protest I have but little
moneys, having laid out lately so much that I am
fain to borrow, and if I had never so much, I
vow I would buy no more land. Alas, why should
one labor for those that will give him no thanks
for it or else will vainly spend it? Alas, why
should I set my heart upon this transitory world?
No, no. I thank my God I am able to bear
crosses, for lately I have lost a thousand
pound a year, and yet I bear it with all
patience i'the world and give God thanks too.

50

55

56 my] added interlineally by Hand 2 *59 the] the the

45 soaking: thoroughgoing.

ALGEBRA. In troth, sir, it shows you truly re- 60

ligious. But how? Did you lose so much land?

CAUTION. No, but men paid in their money so fast

that, before I could get new rents to make up a

complete sum for a purchase, my moneys lay dead.

ALGEBRA. O, then you think yourself religious since 65

you do not repine at other men's thriving or

doing well, or that you grudge not when they are

not overthrown?

CAUTION. Sir, charity begins at home, and it shows

a good Christian that can lose and not be grieved 70

at it.

ALGEBRA. 'Tis true, sir, but you speak so much of

it that I doubt it troubles you. The prosperity

of others, indeed, hinders your trade, that's

true. You look with an envious epicure's eye. 75

methinks.

CAUTION. Sir, you speak like a bold and brave f. 18

philosopher, and assure yourself no man rails on

me to my face or behind my back that I take

64 dead] "which migh / haue kilde mee to" added after
"dead" by Hand 2 and subsequently deleted

63 rents: revenues. 64 lay dead: were commercially un-
employed. 69 charity . . . home: Tilley, C251. 75 epicure:
one who recognizes no religious motives for conduct.

notice of it. But when I see him next, I use
him the better for it to assure him I heard no
such thing; but if he come in my way--

80

ALGEBRA. You'll pay him.

CAUTION. I say nothing. I like the Jews' red-
noddled policy well for that.

85

ALGEBRA. But, sir, these unthrifts that come to
you, do you lend them money?

CAUTION. Sir, if I like their estates and see
plainly they will hardly recover, then I am
always kind and lend them more and more till
I think 'em near the price I mean to give--and
all that while so kind! But if I find them
pinched with necessity, I pinch 'em more, then
keep 'em at distance, nay, fall out with 'em, call
in my moneys, sue 'em, and so bring in the land
so cheap and easy! And this, philosopher,
is as great a truth as any you can find in your
philosophy.

90

95

ALGEBRA. Then you do put your money out to interest?

CAUTION. O, I do hate it! 'Tis abominable. Turpe
lucrum, turpe lucrum, a base and filthy gain.

100

84-5 red-noddled: red-headed, shifty, deceitful (like red-
haired Judas). 100-1 Turpe lucrum: filthy gain.

'Tis true I have annuities, rent-charges, leases,
and mortgages as interest.

ALGEBRA. O, then you trade with these men by way of
as-interest as the Spaniard did treat with the 105
Low Countries as free states. But is not turpe
lucrum and these ways all one?

CAUTION. No, the word interest is hateful to me. f. 18v

ALGEBRA. But doth the borrower find any ease in
this difference? 110

CAUTION. No, I do think 'tis all one to him as
interest.

ALGEBRA. But methinks the poorer your tenants are,
still the better you are paid.

CAUTION. Ay, that's the mystery. 115

ALGEBRA. Of iniquity.

103 as] "it were" deleted after "as" 111 as] "if it
were" deleted after "as" 112 interest] preceded in
MS by "--"

102 annuities: grants of an annual sum of money chargeable
to the grantor or his heirs. rent-charges: rents forming
a charge upon lands granted or reserved by deed to one who
is not the owner. 105 as-interest: i.e., charges tech-
nically not interest; a semantic quibble with which Caution
masks his hypocrisy. 105-6 Spaniard . . . states: after
the United Provinces of the Netherlands broke with Spain in
1568, Spain harassed the "free states" with war for 80
years.

CAUTION. Ay, call it what you will; this is the
 world's unum. This is the true elixir that
 doth all. This makes the civil magistrate my
 friend. This gets access unto the proudest lady, 120
 makes the doors of greatest lords fly open,
 qualifies anger, and damns a jury, twelve in the
 covey. And if some be scattered by being challeng-
 ed, this gold will retrieve me more upon a decem
 tales, spring them so as all the company may cry, 125
 "a mark, a mark" unto hell gates. This gets me
 a witness, a witness with a witness; and then the
 judge, you know, must take it, a thousand and a
 thousand more. Indeed, all this world is governed
 but by this tawny emperor which, beyond those of 130
 Fez and Morocco, commands both body and soul.

What would you more? And since it doth everything,

126-7 gets me a (gettes me a)] added interlineally by Hand
 2 after deleting "is" 127 witness, a (wittnesse, a)]
 "a" added interlineally by Hand 2 129 this] "is" written
 over "e" by Hand 2 130 but (butt)] added interlineally
 by Hand 2 131 Fez and (Fess &e)] "&e" added inter-
 lineally by Hand 2 after deleting "or"

118 unum: everything (Cooper). elixir: philosopher's
 stone, sovereign remedy. 124 decem: tenth. 125 tales:
 call for persons from among those present in court to
 serve on a jury in a case where the original panel has
 become deficient in numbers by challenge or other cause.
spring: cause to rise (as a bird from cover). 126 a mark:
 cry to call attention to birds driven from cover.

I think 'tis fit it should be the best beloved
of this earth.

ALGEBRA. 'Tis a poor thing that can neither buy 135
knowledge nor make one honest.

CAUTION. It makes people that they dare not say
but I am honest, for whipping.

ALGEBRA. Ay, that's for fear of punishment. 139

CAUTION. Good philosopher, hope of reward and f. 19
fear of punishment govern all the world. Then
this doth all.

ALGEBRA. It doth nothing to me. I care not for it
but despise it.

CAUTION. O, omnia mea mecum porto! Take that 145
sentence with all my heart for me. Give me still
my precious gold. My good philosopher, what
good is't to me to study whether the flame goes
upwards or no, or why a dog turns thrice before
he doth lie down, or the reason in natural philo- 150
sophy how churning can make butter? Your logic is

133 it] added interlineally by Hand 1 149 no, (noe?)]
added interlineally by Hand 1 after deleting "downwards"
150 doth lie (doth lye)] "doth" added interlineally by
Hand 2 after deleting "s" of "lyes"

145 omnia . . . porto: I carry all my worldly goods with
me (Cicero, Paradoxa Stoicorum I.8).

but wrangling; your geometry an iron chain; your
 arithmetic like a nicked stick; astronomy an
 almanac; the astrologer a conjuror for pewter
 spoons; the lawyer a pettifogger; the physician 155
 a druggist; the grammarian a wordy and dry fellow;
 the poet a beggarly ballad-monger; the musician a
 fiddler; the fencer a cudgel-player; the horseman
 a jockey, a breaker of colts, or Davy Ambler;
 the architect a freemason or bricklayer; the 160
 best pencil but a painter; the best language but
 a parrot; and for your philosophy, 'tis vain,
 vanity of vanities. And so I could reckon all
 things in this world but sweet riches.

ALGEBRA.. I confess this is the common opinion of the 165
 world, indeed; and this most do call wit: to vilify
 brave things with an impudent scoff or a facetious
 smile, and, with this detracting, are held wise too,
 when, God knows, 'tis their ignorance and a little
 craft, knowing no worth in themselves, to make 170
 themselves appear worthy, of necessity they must pull

*171 worthy] not in MS; influenced by "worth" in the pre-
 ceding and following lines, the scribe dropped "worthy"

153 nicked stick: elementary accounting device. 160 free-
mason: mason. 161 pencil: brush, i.e., artist. 168 are:
 i.e., most are.

others and their worth down; else what poor
 and shrunken / things would they be even in f. 19v
 their own conceits? Cannot one call a tailor
 a botcher, a shoemaker a cobbler, a physician 175
 a mountebank, and so in all things in the world?
 And yet these are most false; besides, to find
 fault is far easier than to mend anything. On
 what shall we conclude then? Should a gentle-
 man speak Latin for a gentleman? That is to be 180
 laughed at. Use his weapon for a gentleman and
 be killed like an ignorant gentleman? Ride for
 a gentleman and be thrown and die of a bruise
 without the help of spermaceti or overthrown
 in duel on horseback like a gentleman? Under- 185
 stand like a gentleman? What's that? To be
 an ignorant gentleman and to have no quality or
 virtue that's fit for a gentleman (but, as the
 dutchman says, "An idle man's good for nothing but
 the seven deadly sins"), and let poor men's 190

183 bruise] letter after "s" not visible in MS 184 of]
 "some" deleted after "of"

175 botcher: tailor who makes repairs and alterations.
 180 for: i.e., because he is. 184 spermaceti: fatty
 substance from the sperm whale used to coagulate and settle
 blood after a hurt from a fall (Fuller).

sons rule and still command these gentleman by
their own virtue and worth that hath raised them.
And now methinks the gentleman, when he thinks of
this, should be much ashamed to be a gentleman.
I could say more to you if I were rich, but
being poor I'm wiser and will hold my tongue.

195

CAUTION. You see, then, the privilege of being
rich. But I can laugh to see the vanities of
this world. One keeps great hospitality, makes
his house an inn, himself an honorable host. What
is his thanks? If he want but a mess of mustard
or a drop of vinegar, or if his groom be not
made drunk enough, his own meat and drink are
spewed upon him in most nasty railing; besides,
the servants' boots are all whipped clean upon his
best hangings, all his stuff spoiled, his house
more nasty than a dog kennel or a prison, he never
quiet almost to say his prayers for continual
company, and this his just reward--railed on!

200

204

f. 20

ALGEBRA. And you are safe?

210

CAUTION. Faith, the worst is I save my purse,
and railing is divided equally between us.

201 mess: dish, portion. 207-8 never quiet almost:
scarcely ever quiet.

Then I have the better of him. The worst of me
they say is, "Hang him, miserable rascal," and
what care I for that? I lose nothing by them.

215

ALGEBRA. Sir, they cannot be so inhuman where they
are well used.

CAUTION. Come, come, 'tis but to whore the wife or
daughters, abuse the husband, corrupt the servants,
which commonly are spies or upon some villainous
design or other. Let them pretend the greatest
civility and compliment in the world, there's
ever a sting in the tail sharper than in most
epigrams.

220

ALGEBRA. It cannot be, sir, men cannot be so bad.

225

CAUTION. O, you scholars will be wise men in time!
You dream of an utopia, a philosophical world that
never was, is, or shall be. And so long as you
rule yourselves by that mystical world, you cannot
be wise in this wicked one. If I do not wonder
to see how people's humors are! Some to spend
five hundred pounds a year in music for a little
tinkling in the ear awhile, and that gone, nothing
remains. Another spends a thousand pounds a

230

214 is] added interlineally by Hand 1 227 an] "n"
added, probably by Hand 2

year in pampered jades like Bankes his horse 235
 for to do tricks. After / his exercise, what f. 20v
 remains? Those snorting jades, indeed, that
 eat when he doth sleep, I hate them. Let
 any man give me a horse, I'll knock him i'the
 head rather than keep him. 240

ALGEBRA. Sure, sir, horses are both of use and
 pleasure too, and riding the noblest exercise
 that is.

CAUTION. Sir, I have exercises as wholesome and
 less chargeable: sawing of billets and not burn 245
 them neither, or pulling at a rope with a clog
 of wood at the end of it, which is far better
 than a bell since it makes no noise, or whip a
 parish-top. Then to see them run away their

236 for] added interlineally by Hand 2 237 indeed
 (Indede)] Hand 2 238 he (He)] "H" written over "I"
 by Hand 2 and "e" added by Hand 2 238 doth] "th"
 written over "e" by Hand 2 246 them] letter after "e"
 not visible in MS 247 wood] letter after second "o"
 not visible in MS 248-9 or . . . parish-top (or whip a
 parishe topp)] added interlineally by Hand 2

235 Bankes his horse: this horse, Morocco, danced and cal-
 culated on command; he is the subject of a pamphlet,
Maroccus Extaticus. Or, Bankes Bay Horse in a Trance,
 1595. 238 he: i.e., the owner. 245 billets: firewood.
 249 parish-top: large top kept in every parish for use of
 out-of-work parishioners.

2.1 156

land with matching horses, cocks, cards, dice, 250
or spend it upon fencers, dancers, and paltry
poets to flatter them in rhyme, and upon women,
wine, and banquets and costly feasts.

ALGEBRA. Why, sir, you have a good stomach, have
you not? 255

CAUTION. Yes, sir, I can eat heartily at their
feasts and with the better stomach in hope to
have some of their land for it.

ALGEBRA. But what diet at home, sir?

CAUTION. Marry, sir, as good as man can eat. 260

Commonly I am sick, sir, which excuses me from
company both at home and abroad, and that saves
me much in the year. But when I am thus sick,
I can eat my pheasant alone in my chamber with
my brace of partridge. 265

ALGEBRA. What do you eat when you are well, sir?

CAUTION. Why, more. And then for hunting, to
keep a kennel of great-mouthed hounds (for so
your bills of mange will testify), so many horses, 269

250 cards (Cards)] "&" deleted after "Cards" 253 wine,
and (Wine, &e)] "&e" added interlineally by Hand 2

250 matching: racing to determine superiority. 269 of
mange: for feed.

and so many / men, a seminary of drunkards, f. 21
 to cost a thousand pounds a year, and kill
 but one hare, as they did the last great snow
 and frost, but one lone hare all that winter.
 Dear meat! dear meat! I would have consulted
 with Allestree about prognostication for hunting 275
 days, that's sure, before I would have kept
 them. And then to see stately buildings, rich
 furniture, choice pictures. These are great
 and huge vanities.

ALGEBRA. Why, do you not build, sir? 280

CAUTION. No, sir, I thank God the curse of
 building never yet light on me. My maiden
 finger was ne'er polluted in the mortar-tub.
 I'll say you a verse for that, of my own making.

Prop and sit, build and flit. 285

ALGEBRA. But thus you may pull an old house on
 your head.

273 lone] added interlineally by Hand 2 278 choice]
 followed in MS by "u"

272-3 last . . . frost: possibly alluding to the harsh
 winter of 1634. 275 Allestree: Richard Allestree of Derby,
 an almanac maker from 1624 to 1643. 282 light: lit.
 maiden: untried. 285 Prop . . . flit: Tilley B547; said
 of a tenant who does not make proper repairs to his house
 for fear of having it taken in reversion. flit: remove
 (a person) from his house. 286-7 pull . . . head: quibble
 on proverbial phrase for get yourself into trouble.

CAUTION. I warrant you, sir, better that than
 pull a new one on my head. O the vanities not
 to be reckoned of foolish man! There's nothing 290
 in this world wise but gain. The rest is foolish
 all, and nothing remains of it still.

ALGEBRA. Indeed, sir, upon the foot of your
 account I think there always so much remains.
 But doth it all remain to you? Methinks that 295
 conceit is as ridiculous as any you have taxed.
 The greatest man can have no more for use but
 for one man. All the rest is but opinion, mere
 imagination, and as much without you as you
 without it, for you have it not. 'Tis your bag, 300
 your chest, or other hands, and still the
 multiplying gain you have no use of though use
 mount upon use till it beget the tenth generation.
 'Tis all without you. And where you think you
 are master of everything, you are much deceived, 305
 for gold here on earth doth much, but that is
 where one is master of it and dare send it like
 footboys / on his errands. But you are riches' f. 21v

292 still (still.--)] Hand 2 296 conceit (conseite)]
 added interlineally by Hand 2 after deleting "receipt"

296 taxed: put a strain on.

slave and run on errands still for it. And sure

you have no more than you just spend. 310

CAUTION. Nay, I have not that.

ALGEBRA. I say, without your quilllets, really you

possess no more benefit by it for your life but

that. And that you do but e'en so little as to

live, and so truly you do want the best benefit 315

of it. Covetousness is a sluttish, sordid, and

a base sin. The miser's wealth is but just like

a dunghill heap, good for nothing but that, when

you are dead, it may be scattered to better the

land. Gold and brass are all one if states 320

command it so (still but for commerce, and

that's the right use of it), beyond eight in

the hundred.

CAUTION. You have made a fine speech now, and these

fine contemplations make you scholars and wits 325

such beggars. Your Muses, your Liberal Sciences,

your Fates, and especially your gods and your

311 CAUTION (Cau:)] written over "Alg:" by Hand 1
 320 are] "r" written over "s" by Hand 1 324 now (nowe)]
 added interlineally by Hand 2 325 and wits (&e wittes)]
 added interlineally by Hand 2

312 quilllets: verbal subtleties. 321 still: always.
 but for: except for. 322-3 eight . . . hundred: eight
 pounds per hundred per annum was the legal rate of interest.

goddesses are all beggars. I care not threepence
for them all. Give me my gold, and take you your
contemplations. And so God be with you, good 330
Master Algebra.

ALGEBRA. Sir, you promised to bring me to rare
and learned men here.

CAUTION. Ay, but I have business with them now, that
I desire to be pardoned. But I'll name you to 335
them, that you may be welcome, come when you will.

ALGEBRA. It is sufficient, sir, I thank you.

CAUTION. God be with you, sir.

Exit CAUTION and goes into BOND'S house.

ALGEBRA. This man hath parts and strong ones if f. 22
he were not so drowned in covetousness. But 340
there's no hope of him, for it increases still
with age like drunkenness. But for his learned
men, I think they are cheaters. I will know. I
do e'en long to see them,
And I am confident (I make no doubt), 345
When I discourse with them, to find them out.

Exit ALGEBRA.

338.1] in MS in left margin before 1. 338

Act 2. Scene 2.

Enter CLYSTER and to him SICKLY [later].
CLYSTER enters with mortar and pestle, beating sugar
candy in it.

CLYSTER. Well, since it must be so, I'll be physician
 and apothecary both. This is a sign of one I'm
 sure. And though now as physician I might kill
 as legally as I did when I was soldier, yet I
 must now thrive by the living, not as before by 5
 the dead; therefore, if I do no good, I'll be sure
 to do no hurt. Here's good innocent sugar candy
 for the next patient that comes, be his disease
 what it will. And for aught I know, this with
 a strong faith may work as great miracles as the 10
 best. (One knocks.) Ha! are you there? If
 you be one of my clients, I am ready for you.

Enter SICKLY.

SICKLY. With your favor, sir, is this Doctor
 Clyster's house? 14

CLYSTER. It calls me master, sir, for want of a f. 22v
 better, and the people call me Clyster.

2.2.0.2-3 CLYSTER . . . it] in MS in right margin opposite
 entrance SD 2-3 This . . . sure (this is a signe of one
 I'm sure)] added interlineally by Hand 2 11 SD] in MS
 in right margin after "there" (1. 11) 12.1] in MS in
 right margin after "Clyster's" (1. 14)

2.2.0.2-3 sugar candy: used medicinally to loosen phlegm.
 2 This: i.e., the mortar and pestle.

SICKLY. Worthy Doctor, for so fame speaks you,

I am arrived hither, though with some difficulty,
for my body's very weak, and I account myself
happy that, before I die, I may enjoy the
conference of so learned a person as yourself.

20

CLYSTER. Good sir, I am no complimenter, a plain
scholar, but one, it may be, may chance to do you
good.

SICKLY. Sir, if I were not too much spent already,
I would put myself into your hands. But to what
purpose should I disgrace you, and do myself no
good? Are you of opinion that a waning life may
be recovered?

25

CLYSTER. To what purpose else, sir, should we study?

30

SICKLY. Why then, give me leave to ask you one
question. What is life?

CLYSTER. A purer flame bred in the heart which
warms the whole chamber of the body. I mean the
sensitive and growing soul.

35

SICKLY. I thought it had been in the blood.

CLYSTER. Why, so it is--dispersed, the heat of it.

17 SICKLY (Sic:)] preceded in MS by marginal cross 28
waning (waneing)] "way" deleted before "waneing" by Hand 1

35 sensitive soul: that one of the three constituent
parts of the soul which is concerned with sensation; it is
characteristic of animals and man.

But man may lose much blood and yet may live.

But stop his mouth and nostrils, soon he's dead.

SICKLY. O then, that's like an extinguisher to
a flaming candle. 40

CLYSTER. You are in the right, sir, which shows it
to be a fire, for wanting air it's out. The
greatest fire, stop but the chimney's bottom
and the top, how easily and suddenly goes it out. 45

SICKLY. That holds indeed. f. 23

CLYSTER. So the strongest man and healthiest,
made of driest wood, though a brave, glorious
bonfire, burns himself quickly out and falls to
ashes. 50

SICKLY. Nay, what think you of the tall Yeomen
of the Guard? They last well yet are very dry.

CLYSTER. They are the court logs or Christmas
blocks and like great roots are long ere they
burn out. 55

SICKLY. Ay, but how holds a weak and sickly man
then?--he lives a longer time by much. How do
you reconcile that?

CLYSTER. Easily, sir. He is green wood that

38 yet may (yet maye)] added interlineally by Hand 2
45 the] added interlineally by Hand 2

51-2 Yeomen of the Guard: members of the body-guard of
the English sovereign.

lies hissing and smothering but hardly warms, 60
 never called a good fire yet still doth burn, and
 that's all. So he must last, and much the longer,
 since he wastes not fast.

SICKLY. What's a burning fever then?

CLYSTER. The chimney, sir, set on fire and wants 65
 a vent, the pores being stopped and the body foul
 with humors, which is soot.

SICKLY. How do you help it?

CLYSTER. Why, sir, presently give vent to clear
 the top (that's letting blood) for air, or 70
 else throw water on it (that's cooling juleps),
 or else scour it from above (that's a potion), or
 else lay on more fuel and straw, a little water
 to make it flame the more (like posset- 74
 drink); the rest are weight of clothes to f. 23v
 evaporate by sweat.

SICKLY. This is very fine indeed. Have you
 any more?

CLYSTER. Yes, sir. Or else you may discharge a
 pistol in the breech of it to bring away that 80
 79 may (maye)] added interlineally by Hand 2

60 smothering: smoldering. 74-5 posset-drink: hot milk,
 curdled by liquor, with sugar and spices.

soot that's near at hand, and that's a clyster.

SICKLY. God-so, this is brave indeed! And how
do you prevent it then?

CLYSTER. With chimney sweepers, sir, which are
physicians.

85

SICKLY. Ay, but I cannot think this for all that.
We see the fire goes out if it be not daily
renewed.

CLYSTER. Why, so is man without more wood and
coal, which is his meat and drink, excrement
ashes, and diseases soot.

90

SICKLY. Fore God, thou'rt a notable fellow as ever
I heard. But lay on what wood and coal you
can, an old man cannot live long.

CLYSTER. 'Tis true; he wants fire to burn it.
That's your old man. And many times you may
clog it out with fuel--too much meat and drink.

95

SICKLY. What's your child, I pray, that dies
untimely?

CLYSTER. Marry, sir, a fire ill-kindled and so
goes out. And your roaring boy, a fire of
charcoal--crackles for a while and then is gone.

100

SICKLY. Thou'rt a notable fellow, i'faith! And f. 24

*100 ill] I'll 102 then is gone (then is gone.--)]
added interlineally by Hand 2 after deleting "so that goes
out"

when he is dead, what then? Continue your
allegory.

105

CLYSTER. Why, then he is dead.

SICKLY. Ay, that's true, but on, sir.

CLYSTER. Why, sir, there is heat still in the
ashes. If you find a spark or two, then he's
not dead but senseless, languishing. And take
all out, the chimney will be warm for a time, and
so will he.

110

SICKLY. What are bellows then?

CLYSTER. Cordials, sir, that blow him in.

SICKLY. Ay, but sometimes they kill him.

115

CLYSTER. Why, so do bellows blow a fire out if
either the matter fail or an indiscreet blower
use them.

SICKLY. Fore God, I'll call thee now a spark and
a brave one too. Indeed, I have heard them
say in poesy that man had a brave flame.

120

CLYSTER. If it were love, that flame was in the
heart.

SICKLY. And have women such flames too?

105 allegory: sustained metaphor. 119 spark: (1) flame
(2) elegant man.

2.2 167

CLYSTER. O, very hot, great fires--burn up all 125
before them if lust be the bellows.

SICKLY. Well, go thy way for a mad lad. Of my f. 24v
word, thou hast such a master wit as it will
make me believe anything. I would give a
thousand pound I had the power of persuasion 130
as thou hast.

CLYSTER. Faith, sir, mine's nothing but
reason, a thing you are not acquainted
withal.

SICKLY. No, what's that? 135

CLYSTER. Sense, sir.

SICKLY. Ay, thou sayst true i'faith, for I am
all for the custom of breeding,
And so let me pass.

CLYSTER [aside]. For man though an ass.⁷ 140
--And now, sir, let me ask you one question. Have
you taken much physic?

SICKLY. Yes, sir, made my body just an apothecary's
shop, tried all the doctors, English and outlandish,
139 let (lett)] illegible letters or word deleted after
"lett"

127-8 Of my word: indeed. 144 outlandish: foreign.

2.2 168

mountebanks, Dutch empirics too, and in troth found 145

nothing but more sickness and expense daily

all the time I meddled with them.

CLYSTER. Well, sir, if you will put yourself into

my hands, I'll do my best. I'll promise nothing,

but I am confident to do you good if you please 150

but to acquaint me with your diseases, without

which I cannot work.

SICKLY. You have all the reason in the world, sir.

I shall relate my several imperfections, and

since you are pleased to venture your skill on 155

me, I'll venture my poor carcass with you.

CLYSTER. Sir, I hope to restore that carcass to a

body again; therefore, begin cheerfully and

tell me your maladies.

SICKLY. In troth, sir, I am much troubled with an 160

itching.

CLYSTER. Where, sir? For that it makes more danger- f. 25

ous or less, the place.

SICKLY. The place of this itching is in the very

pitch and end of my left elbow. 165

145 empirics: (1) those who in medicine rely solely on observation and experiment (2) quacks. 165 pitch: extreme point.

CLYSTER. God-so, that's an ill place. Where, just here?

SICKLY. Ay, there, Doctor, just upon the very bone.

CLYSTER. The musculo. 'Tis very shrewd if you have an itching. And these kind of things do show an impurity of the blood. 170

SICKLY. Which is grown I doubt--

CLYSTER. No, faith, I hope no leprosy, but I confess 'tis that way.

SICKLY. O, Doctor, I always doubted it, but I hope-- 175

CLYSTER. My life for yours. For this, I will prevent it. Well, sir, proceed.

SICKLY. Sir, I have a strange twinkling of my left eye. Some call it but life's blood, but I doubt 'tis more. 180

CLYSTER. As one, a stander-by, would think you did connive?

SICKLY. Not with that disease I do assure you. But what can it be, Doctor? 185

CLYSTER. Faith, sir, a palpitation of the eye which may, without timely help, come to a

169 musculo: muscle, shrewd: serious. 175 doubted: feared. 179 twinkling: blinking. 180 life's blood: popular name for an involuntary twitching of the eyelid.

convulsion, which I should be loath, for that were
shrewd indeed,

SICKLY. Lord, sir, these things must needs destroy
me in the end. 190

CLYSTER. Sir, being not looked to, that indeed
must follow. But now I make no doubt not only
to stop the progress of that disease but also
to cure you. 195

SICKLY. Sir, I was happy in coming to you.

CLYSTER. Have you no more diseases, sir?

SICKLY. Lord, sir, more than any horse! My very
name is Sickly. f. 25v

CLYSTER. Good Master Sickly, let's hear them, I
beseech you. There's no disease but our art
affords a remedy for it. 200

SICKLY. Then, Doctor, I have a pimple, a red
pimple, just on the top of my nose, which makes
me look so strangely on't with both my eyes that
the company hath observed me. 205

CLYSTER. O, I conceive you. Just as if some boyish
man was threading a capon's merrythought on his
nose with a straw for twelvepence, which makes
you look asquint? 210

198 more . . . horse; to be as sick as a horse is prover-
bial; cf. Taming of the Shrew, 2.2.198. 208 merrythought:
wishbone.

SICKLY. Yes, Doctor. Besides, I find the palms of my hands subject to be very dry, especially in the winter. Which pimple and this dryness sure are ill signs, are they not, Doctor?

CLYSTER. Faith, sir, 'tis true they are, for 215
certainly they show great and manifest obstructions of the liver, and heat thereof. But I'll have a steel key to open that and set you straight by the grace of God. Proceed, sir. 220

SICKLY. Then, Doctor, I have sometimes a very strange numbness.

CLYSTER. Numbness! That's dangerous indeed.
But where, sir?

SICKLY. Just, Doctor, in the very end--conceive 225
me, sir--the very end of my little finger on my left hand. I have doubted this long.

CLYSTER. Doth it always possess that place?

SICKLY. No, sir, but I have had it twice in 230
my life.

CLYSTER. Beware the third time, for this absolutely betokeneth a dead palsy.

SICKLY. O, Doctor, then I am gone! f. 26

232 dead palsy: palsy producing complete insensibility or immobility of the part affected.

CLYSTER. No, sir, I will prevent it, believe me,
before the third fit. What more?

235

SICKLY. Then, sir, sometimes I have a tingling.

CLYSTER. Where, sir?

SICKLY. In the very tip of my ear, which I
thought most dangerous.

CLYSTER. You have reason, sir, for certainly that
betokeneth an apoplexy, which is most sudden
death.

240

SICKLY. Alas, sir, what shall I do?

CLYSTER. Fear not, sir, I'll put you in a way to
shun it.

245

SICKLY. I am happy in you, sir. Then, Doctor, I
shall have appear sometimes a strange blue spot.

CLYSTER. A blue spot?

SICKLY. Ay, a blue spot on my thumb nail--just
like a spotted fever.

250

CLYSTER. Byrlady, that's cousin-german to the
plague, I can tell you that.

SICKLY. O, miserable man that I am!

234 will] "absolutely" deleted after "will"

247 blue: color associated with the devil, the plague, and
all hurtful things. 251 Byrlady: by our lady (pron.
"berlady").

CLYSTER. 'Tis true we are born but for calamities.

But fear you not since now you're in my hands. 255

But on with your maladies.⁷

SICKLY. Then, Doctor, saving your presence, I have
an unsavory sweating between the toes.

CLYSTER. God's me, what if that should prove
like the dangerous sweating in the chronicle! 260

SICKLY. 'Tis true, then, 'twould be death.

CLYSTER. Ay, if you should sweat upwards.

SICKLY. Indeed, some die downwards and some up-
wards, as I have heard London nurse-keepers say. 264

CLYSTER. But fear you not; I hope we shall do f. 26v
well. What more, what more?

SICKLY. In peace time I find my body somewhat
laxative and windy.

CLYSTER. Hum, the bloody flux, with corrosion of
the guts, a most dangerous disease. But this 270
may do well if taken in time. What next?

254 but (butt)] added interlineally by Hand 2

259 God's me: God save me. 260 dangerous . . . chronicle: sweating-sickness, a febrile disease characterized by profuse sweating, of which highly and rapidly fatal epidemics occurred in England during the 15th and 16th centuries; see John Stow, Annals or a General Chronicle of England, Augmented . . . 1631, p. 540, and John Swan, Speculum Mundi, 1635, p. 101. 264 nurse-keepers: sick nurses. 269 bloody flux: dysentery.

SICKLY. Then, sir, when my belly is full, I am
 very subject to sleep, which I have doubted a
 symptom of a lethargy.

CLYSTER. Nay, that's too evident.

275

SICKLY. Then, Doctor, being but threescore years
 old and making but three meals a day, I find my
 stomach fail, and so other appetites cool, especially
 in summer.

CLYSTER. This is a perilous business indeed: a
 mere coldness of your stomach, want of di-
 gestion. I have a mineral shall correct that.

280

SICKLY. Thank you, sweet Doctor. Then, after
 some five or six cups of sack, I find a great
 dizziness in my head and strange vapors arising
 and withal a weakness in my limbs. The spleen
 my old doctor told me and called it flatus
hypochondriacus.

285

281 want] "wha" deleted before "want" by Hand 1

274 lethargy: disorder characterized by morbid drowsiness
 or unnatural sleep. 277 making: eating. 287-8 flatus
hypochondriacus: "Flatus . . . is produced by an Acrid
 Glandulous Juice, viciously fermenting with a crude viscous
 Matter, and that not in the Cavity of the Intestines so
 much as in their Membranes, the Mesentery, yea and uttermost
 Loculi of the Body, where the Arteries have thrown out, and
 deposited it. This troubleth mostly when the Party is
 empty, and is what I mean by Hypochondriac, and Hysteric
 Affections, such as unaccountable Uneasiness, Vermicula-
 tions, Flushings, acid Ructus, Tension of the Hypochondria,

CLYSTER. He told you truly. That disease is
shrewd too; flatus hypochondrunkicus, and
then vapors must needs arise. You have done,
sir, now, have you not?

290

SICKLY. No, sir. Then at the sight of any
dainty dish I am much troubled with the watering
of my mouth. What's that, good Doctor?

295

CLYSTER. That's no great matter, nothing but
distillations of rheums which merely proceed
from your stomach.⁷

f. 27

SICKLY. Then, Doctor, I will tell you a very
strange one. Ever since I kissed my tailor's
wife, I have been troubled with a stitch in
my side.

300

CLYSTER. I'll go to the bottom of that, sir.
The worst of that can be but a yard of pleurisy,
London measure, at the most, of which I will
cure you with a prick in the arm.

305

SICKLY. That's strange.

CLYSTER. What, to let you blood?

SICKLY. Besides, in a looking-glass I see ex-
crescences sometimes, and very strange things

310

croaking of the Guts, Gripes, and what useth to be called
Vapours, and Spleen Pains" (Fuller, p. 192). 305 London
measure: London drapers allowed something above the
standard yard in their measurements.

appear.

CLYSTER. It seems 'tis a multiplying-glass to
you and discovers new diseases as Galileo's did
new stars--new worlds of diseases.

SICKLY. Nay, sir, these are too true. Then I 315
am troubled with neezing and gaping.

CLYSTER. Indeed, neezing is a kind of apoplexy
and gaping toward a lethargy. But now I hope
you have done?

SICKLY. Yes, for this time, but every night, Doc- 320
tor, produces some new disease or other in me.

CLYSTER. Sir, this is a laborious work to set
you perfect. If I had had you at first, it had
not been so. Besides, I have many patients to
attend, and if I should neglect them all for 325
you, they would all leave me, and justly. And
when my practice and my credit's gone, I should
be a beggar for your sake.

315 true. Then (true; / Then)] virgule between "true" and
"Then"; elsewhere in MS this marks the beginning of a verse
320-1 Doctor (Docter)] added interlineally by Hand 2
321 other in me (other in mee.)] "in mee" added by Hand 1

312 multiplying-glass: magnifying glass. 316 neezing:
sneezing. 327 credit: reputation.

SICKLY. You speak nothing but reason, Doctor. If
 you will but undertake the work, I'll give you 330
 twenty pound in hand here in gold, and forty pound
 more when you have finished the cure.

CLYSTER. Sir, you say well, but in troth I dare f. 27v
 not take you in hand for this, having foiled so
 many doctors--and what are my rents but my credit, 335
 sir?

SICKLY. I'll make it up an hundred pound when I am
 recovered. What say you to that?

CLYSTER. Troth, sir, I have at this time some
 little use of money. If you would make it up 340
 fifty now (so you'll get a lodging near my house),
 I'll undertake you, for I cannot run up and
 down. I'll stand to your courtesy for the rest
 though I doubt not but you will enlarge the sum
 when you shall feel youself grown young again. 345

SICKLY. Content, Doctor, with all my heart, and
 I'll get my lodging as near you as I can too.

329 Doctor (Docter)] added interlineally by Hand 2
 330 give you (giue you)] "you" added interlineally by Hand 2
 341 near] "ar" written over "re" by Hand 1; circumflex over
 "r" of "re" deleted by Hand 1 347 near (neare)] "ar"
 written over "re" by Hand 1

335 rents: sources of income. 343 stand . . . courtesy:
 depend on your kindness.

But shall I have nothing away with me to take
in the meantime?

CLYSTER shows him a little glass of sugar candy, beaten
to powder.

CLYSTER. By all means, sir. I have here a cordial 350
of my own preparing, for I trust no illiterate
apothecary. Look you, sir, 'tis a pure
crystalline salt, yet sweet. Of this cordial
you must take every morning, fasting, half a dram.
Here are in all six doses. 'Tis all spirit and 355
hath more virtue in one corn of it than a whole
pound of your Galenist's drugs. But you must
remember to walk an hour after it ad ruborem only.
This I know, sir, will keep you from all sudden
danger until you have got your lodging, and then 360
we'll enter upon a course. In the meantime
take that, and this paper which contains a charm
for sweaty toes. But you must cut it in little
pieces and lay it between each toe. And then
I'll warrant you, sir, you have all that's 365

349.1 little] illegible letters or word deleted after
"little" by Hand 1

355 spirit: essence. 356 corn: grain. 357 Galenist:
one who follows Galen's practice of using animal and
vegetable drugs. 358 ad ruborem: to a flush, to redness.

necessary until we begin with our great work f. 28
of physic, for this is but to preserve you, that
you grow not worse.

SICKLY. And here's my gold, sir.

CLYSTER. You are too just, sir. I'll wait upon 370
you to your coach.

SICKLY. By no means, good sir. I'll leave you
where I found you.

CLYSTER. I must obey you, sir, since I have vowed
my service to you, 375

CLYSTER brings SICKLY to the very door.

SICKLY. Not a foot further. [Exit.]

CLYSTER. Good health attend you.--Ay, marry, sir,
this was a prize worth the taking! How strongly
the fear of death works on men. I see now the
reason why physicians grow so rich. Their gain 380
is grounded on an infallible principle in nature:
a man will part with anything to save his life.
And is it not good reason I should strain
A little hungry for so much gain?

I wonder how the Law thrives within with the old 385

375.1] in MS in right margin after l. 376 383-4 And
. . . gain (X And is it not good / reason I should straine
/ A little hungry / for so much gaine)] Hand 3 added these
lines marginally, marking point of insertion with a cross

usurer. I believe he finds him but a tough piece.

'Twill be long ere he'll coin so many pieces out of
that hard metal. But mum. Ay, here they're coming.

I'll step in to laugh with Silence. Exit CLYSTER.

Act 2. Scene 3.

Enter CAUTION and BOND together from out of f. 28v
BOND'S house.

CAUTION. Then, sir, there is the law against usury--

BOND. O, the statute of vicesimo primo of King James.

Sir, I will repeat it. The words are these as I
take it: whosoever "shall take directly or indirectly
for loan of any sum of money or by way of any 5
corrupt bargain, exchange, or interest accept
or take above eight pounds for the hundred for
one whole year (and so after that rate for a greater
or lesser sum or for a longer or shorter time)
shall forfeit the treble value of the moneys, 10
wares, merchandise, or other things so lent, bar-
gained, or exchanged." And doth this trouble you,
sir?

387 out] added interlineally by Hand 1 388 hard] be-
tween line ending "hard" and line ending "I'll" (l. 389)
the SD "Exit Clyster" in right margin deleted by Hand 1
388 here] "t" deleted or blotted before "h" 2.3.12 you]
added interlineally by Hand 1

386 piece: fellow. 2.3.2 vicesimo primo: the twenty-first
year. 4-12 whosoever . . . exchanged: the statute of 21st
James I c. 17 (1623-24) actually reads "no person or persons

CAUTION. Yes, sir, because I may be informed against
by some promoting knave. Otherwise, in good
faith, I am most clear.

15

BOND. I warrant you, sir, there's no law so strict,
by the wisest in the world made, but we lawyers
have some trick, some creeping-hole, how to save
men from the punishments of it, or else how
should we live, sir? 'Tis our trade, our calling,
our profession, our vocation. The common law is
not that of the Medes and Persians; it may be
altered--at least it may be avoided.

20

CAUTION. 'Tis true, sir; if entails and perpetuities
could not be cut off, how should some buy land
and make their sons lords?

25

26 could] "no" deleted after "could" by Hand 1 26 some
(sum)] added interlineally by Hand 2 after deleting
"Lawyers"

. . . shall take directly or indirectly, for the loane of
any Moneys Wares Merchandize or other Cōmodities whatsoever,
above the value of Eight pounds for the forbearance of One
hundred pounds for a yere, and so after that rate for a
greater or lesser sōme or for a longer or shorter time;
[whoever does] . . . shall forfeit and loose for every such
Offence the treble value of the Monies Wares Marchandise and
other Things so lent bargained sold exchaunged or shifted."
15 promoting: informing. 19 creeping-hole: loophole.
21-2 'Tis . . . vocation: cf. Falstaff, 1HIV, 1.2.98-9.
23 that . . . Persians: type of something unalterable (see
Daniel 6:12). 25 entails: rules of devolution for estates.
perpetuities: conditions whereby estates are inalienable
perpetually or for a period.

BOND. You are i'the right, sir.

CAUTION. I thank God I am a just man still, and f. 29
charitable. 30

BOND. How just, sir? As long as the laws are in
force that make you so?

CAUTION. The continuation of my honesty would last
as long as doth your laws if life would permit.

BOND. How long's that? Till the next session of 35
parliament? Then your honesty may be repealed with
the laws!

CAUTION. Sir, but for laws and so for punishment
I think you would have but a very few strict
honest men. 40

BOND. Well, and what's your charity you spoke of?

CAUTION. Marry, sir, I cause more money to be given
to the poor than any the wisest he within forty
shillings of my head.

BOND. What, do you reckon wisdom and honesty 45

32 that (Thatt)] "att" written over "ey" by Hand 2
33 would (woulde)] added interlineally by Hand 2
*33 last] lasts 34 doth] added interlineally by Hand 2
34 your] illegible letters or word added interlineally
over "your" by Hand 2 and subsequently deleted by Hand 2
34 laws (Lawes)] "es" added by Hand 2; "will" deleted
after "Lawes" by Hand 2 34 if . . . permit (if life
woulde permitt.--)] Hand 2 37 laws! (Lawes!)] top of
"! " written over top of "?"

by the subsidy book? But I doubt of your bounty even to the poor.

CAUTION. I say, sir, I am better to them, for as I am a Justice of Peace, I gain many a shilling to the poor man's box, exacting strictly and without mercy for every oath and curse according to the statute of vicesimo primo of King James. 50

BOND. But what's your charity if they do not swear?

CAUTION. They cannot choose, sir, but swear; there are so many occasions of anger. Besides, I do provoke them for the good of the poor. But to return to that which concerns my present business with you. The statute for the taking of pheasants or partridges, as for hawking and hunting, I am 60

59 The statute (the statute)] added interlineally by Hand 2

46 subsidy book: book recording names of those liable to pay subsidy, that is, monetary aid granted by parliament to the sovereign to meet special needs. 52 statute: that of 21st James I c. 20 which decreed that whoever should "prophanely sweare or curse" must for each offense pay twelve pence to the poor. 59-60 taking . . . partridges: beginning with the statute of 32nd Henry VIII c. 8 (1540), several statutes prohibited capture, sale, and purchase of pheasants and partridges by anyone except members of the sovereign's household. 60 hawking and hunting: the statute of 21st James I c. 28 regulated hawking and hunting.

clear of that, or of keeping greyhounds, for I
 never meant to be at the charge, not of so much as
 a dog. Then for selling of deer, I am clear of
 that too, for I should be loath to have so much
 waste ground in my estate as a park. And for
 buying any deer, I need not, for besides my
 rent-charges they send me in venison plenty
 for the continuation of my money.

65

f. 29v

BOND. You mean brokage, sir.

CAUTION. But I assure you it costs me more the

70

baking than the venison is worth; therefore, I
 dispose of it, most to jurymen, good freeholders,
 that may present me, for my flesh, with a dainty
 dish of souls at a Lent assizes, damned souls

I mean, fit for my own tooth. I confess I

75

64 for (ffor)] added interlineally by Hand 1 after deleting
 "and" 74 assizes (Assizes)] 3rd "s" added by Hand 2
 74-5 damned . . . tooth (damnde soles I meane fitt for my
 one tothe)] added interlineally by Hand 2 75 tooth
 (tothe)] 2nd "t" written over "o" by Hand 2

61 keeping greyhounds: the statute of 13th Richard II
 Stat. 1 c. 13 (1389-90) allowed only those men possessing
 land or tenements to the value of 21 shillings per year to
 keep greyhounds. 63 selling of deer: by the statute of
 1st James I c. 27 (1603-4) unauthorized selling (or buying)
 of deer was punishable by a 40s fine. 65 park: enclosed
 tract of land for keeping of deer. 66 buying any deer:
 see note to l. 63. 69 brokage: profit. 74 damned:
 judicially sentenced.

have many proclamations in my head besides these
penal laws.

BOND. Sir, these penals that so fright you are
the ground of the proclamations in your head.

But for salving all your doubts, let me alone, I 80
warrant you.

CAUTION. I thank you, sir. I know you are one of
the sages of the law, but will you save me from
the penalty of the statute for keeping so many
trotting great horses according to my degree, 85
quality, and calling?

BOND. O, that of tricesimo tertio of Henry the
Eighth? Why, your coach horses will serve.

CAUTION. Ay, sir, I thought of that, but they
are geldings. Yet they are good ones, for they 90

78 you] added interlineally by Hand 1 79 ground]
"g" written over "t" by Hand 1 85 great (Greate)]
Hand 2 *90 for they] for the

80 salving: overcoming. let me alone: I may be trusted
to do so. 84-5 keeping . . . horses: the statute of 33rd
Henry VIII c. 5 (1541) outlined the number of stoned
trotting horses trained to the saddle that members of
various classes were obliged to maintain; this statute
was repealed in 1623-4 by 21st James I c. 28. 85 great
horses: English war horses.

serve for draft, for plow, to horse my men (ay,
and myself sometimes plays the postilion) when I
use not my coach, and to go to market too, and
yet at grass, ay, in winter, too.

BOND. But do you keep neither horses nor mares?

95

CAUTION. I have law-French for that, videlicet,
kid'll-eat-ivy; mare'll-eat-oats. A kid will eat
ivy, but a mare will oats! No, faith, when
I have occasion, I borrow my tenants' horses,
bridles and saddles and all. I reserve it
in their leases as boons are, and if they do
not send them, they forfeit their leases, and
so will I the inheritance when I keep horses.

100

As for the statute of shooting or quarreling,

104

91-2 ay . . . postilion (I &e my selfe sumtimes playes the
postilion)] added interlineally by Hand 2 94 ay (I)]
Hand 2 94 too (to.--)] Hand 2 96 CAUTION (Cau:)]
added by Hand 2 after deleting "Cau" before "Noe" (l. 98);
colon after "Cau" remains in MS; illegible letters or word
deleted after "Cau:" 97-8 A . . . oats (A kidd will
eate Iue, butt a / mare will otes.--)] Hand 2 98 No
(Noe)] added interlineally by Hand 1 after deleting "But"

96 law-French: corrupt variety of Norman French used in
English law courts until the 17th century. 101 boons:
unpaid services due by a tenant to his lord. 104 shooting:
apparently the statute of 2nd and 3rd Edward VI c. 14 (1548)
which forbade anyone under the degree of a lord of the par-
liament to shoot within a town.

I am / clear of those; for eating flesh on f. 30
 fish days, my perpetual sickness gets me a
 license of my own vicar for a groat; for taking
 either of hawks or hawks' eggs, I defy any
 promoter; for perjury, if it cannot be proved,
 it is no perjury, no legal perjury, and then 110
 I care not, for I would still rather put myself
 on God's mercy than man's; for buying pretended
 titles, if they be made good by the law, there's
 no hurt in that.

BOND. O, 'tis a dangerous one, tricesimo secundo 115
 of Henry the Eighth, but we'll do well enough with
 it. But, sir, what if the penal statutes were
 now in force concerning apparel? How would you
 go?

109 it] "' deleted over "t"

105 eating flesh: the statute of 2nd and 3rd Edward VI
 c. 19 (1548) ordered abstinence from flesh on all fish days
 unless one had a license from the King to eat flesh.
 108 hawks . . . eggs: the statute of 32nd Henry VIII c. 11
 made taking of hawks or hawks' eggs a felony punishable by
 death. 109 perjury: apparently the statute of 32nd Henry
 VIII c. 9 which levied a £10 fine for "the procurement
 or occasion of any maner of perjury." 112-13 buying pre-
tended titles: the statute of 32nd Henry VIII c. 9 made
 acquisition of questionable land titles a crime. 115 tri-
cesimo secundo: the thirty-second year. 118 apparel: the
 statute of 1st James I c. 25 s. 7 (1603-4) repealed all
 former sumptuary acts regarding apparel.

CAUTION. I'my conscience à la mode de statute,

120

even to the very lace if I wore any. My whole
life is but carefully spent to avoid these law
traps and the promoters, the rat-catchers, with
their toasted cheese, the penal statutes. But
here's twenty crowns in good fair, pure, old
gold, and full and down weight, if you will
preserve me with your counsel. And I will
repeat it still unto you.

125

BOND. Master Caution, your twenty crowns English

are but five pounds sterling. Do you think to
amuse me with noise and sound? What, cannot I
reckon, think you? And for this I'll repeat my
counsel as oft as you the sum. I should give
you now but five pound counsel for your twenty
crowns but that you are my old and constant
client.

130

135

CAUTION. Yes, sir, I shall visit you often.

[Aside.] If he be not encouraged and spurred

123 catchers (Catchers)] "cøh" deleted before "Catchers"
by Hand 1; "t" altered 124 the penal statutes (the
penall statutes)] added interlineally by Hand 2; "p"
blotted 125 twenty] added interlineally by Hand 1
after deleting "forty"

125 crowns: gold coins worth 5s. 126 down: positive.
128 still: on every occasion.

with more gold, he'll tire between Holborn and

Westminster. How one may hackney this lawyer

140

for money!--I take my leave, sir, with thanks.

I pray you remember my business.

BOND. I shall not forget you, sir, nor your case. f. 30v

CAUTION. You oblige me much by it.

Exit CAUTION.

Enter SILENCE and CLYSTER.

BOND. Silence, Clyster, where are you? You're a

145

couple of dull lazy villains. Ha' you no

compassion on me, but suffer me to be tired to

death with this impertinent rascal? If you had

had any grace or wit in you, you would have found

some excuse to ha' relieve me and taken me off

150

from this hidebound usurer. I am always thus

plagued with him; he's more tedious to me than

the long vacation. And then he parts with his

140 this] "these" added after "this" by Hand 2 and subsequently deleted 140 lawyer (Lawyer)] "s" added interlineally after "Lawyer" by Hand 2 and subsequently deleted 141 take] added interlineally by Hand 1 after deleting "thanke" 144 SD] in MS in left margin before l. 144 145 You're (you're)] added interlineally by Hand 2 after deleting "there"

139 Holborn: runs from New Oxford Street to Holborn Viaduct; many lawyers resided there. 140 hackney: make a hackney or drudge of. 151 hidebound: close-fisted, niggardly. 153 long vacation: summer vacation at the law courts, from the middle of June to the beginning of November.

money with as much difficulty as a young wife is
 delivered of her first birth. Yet I ha' got
 five pound out of his tanned leather purse, and
 that's more than either of you could yet get
 for a fee. You see the law carries it clear.

155

CLYSTER. Nay, by your leave, sir, yours is but
 the tithe of mine; I purged the old rich gentle-
 man of fifty pieces in half the space that you
 ha' been pleading for five.

160

BOND. How, fifty pieces?

CLYSTER. Ay, sir, and have the promise of as many
 more.

165

BOND. Why, then, the divine's in hobbler's hole!
 What say you to this, Silence?

SILENCE. Faith, all I can say is men care more
 for their lives and goods than they do for their
 souls. I can but wait my turn. One knocks.

170

BOND. Peace, I think I hear one at the door. (BOND
peeps.) 'Tis Signor Jealousia! Doctor, here's more

171-2 SD] in MS in left margin before "Seignior" (l. 172)
 172 Signor (Seignior)] 1st "i" added by Hand 1

166 hobbler's hole: hole towards which a hobbler, a
 child's top which wobbles, is thrown as a mark to be
 avoided (?).

work for you. Thou hast the fortune o'the day.

If thou dost not play thy part well with this

beast, I'll ha' thee condemned forever to St.

175

Barthol'mew's Hospital or the pest-house.

Exeunt BOND and SILENCE. Manet CLYSTER.

Act 2. Scene 4.

f. 31

He knocks again.

Enter JEALOUSIA to CLYSTER.

CLYSTER. Who's there? Come near.

CLYSTER is perusing water in a urinal.

JEALOUSIA. God save you, sir.

CLYSTER. And you, sir.

JEALOUSIA. Are you the doctor that lives in this
house?

5

CLYSTER. My residence is here, sir, and it has
pleased the University of Padua to honor me
with that title.

JEALOUSIA. Your learning and experience have
deserved it, sir. I am come to you about a

10

175 beast] "best" deleted before "beast" by Hand 1
175 St. (St^t)] "t" written over "r" by Hand 1
176.1 Exeunt . . . SILENCE] in MS in left margin before
"the" (l. 176)

175-6 St. Barthol'mew's Hospital: located between Long
Lane and Aldersgate Street. 2.4.7 University of Padua:
famous as a medical school.

little business that concerns me.

CLYSTER. What might that be, sir, I pray?

JEALOUSIA. Marry, sir, it is-- If it please you,
I'll tell you when I come again.

CLYSTER. That's strange, sir. Why will you lose
this journey? 15

JEALOUSIA. Faith, sir, because of a thing that
comes in my mind.

CLYSTER. Come, sir, I know your disease by these
doubts. 'Tis jealousy --on my life it can be
nothing else. 20

JEALOUSIA. I wonder, sir, who was so foolish to
tell you.

CLYSTER. My observation, sir, besides, by art--I
found doubtfulness by nature in your brow, which
sign doth never fail in the forepart of the head. 25
And therefore unfold your grief's particulars
since in general I know your disease.

JEALOUSIA. 'Tis true; I do confess it. Then,
Doctor, thus I am troubled infinitely about the-- 30
But if you speak of it, you undo me. I protest
I would not for all the world have anybody know
but you and I. But will you promise me to keep
it secret?

2.4 193

CLYSTER. Sir, you have told me nothing yet, but 35
when you do, my profession binds me not to
reveal it.

JEALOUSIA. Why, Doctor, sometimes I have strange f. 31v
conceits of my-- But will you keep your promise,
Doctor? 40

CLYSTER. Of my faith, sir, I will.

JEALOUSIA. But will you not fail indeed?

CLYSTER. What needs all this ado? Is not my
profession, my credit, my reputation sufficient
security for my secrecy? 45

JEALOUSIA. Lord, that I had never come!

CLYSTER. Do you repent? That repentance shall not
save you, for I will out with it.

JEALOUSIA. Good sir, excuse me for what is past, and
you shall know all. 50

CLYSTER. Sir, 'tis for your own good, or else what
matter were it to me?

JEALOUSIA. 'Tis true! Why then, Doctor, I am jealous
of my--

CLYSTER. Out with't, sir. 55

JEALOUSIA. My wife. I think she doth sometimes

2.4.43 Is] added interlineally by Hand 2 after deleting
"Are"

commit with several persons, with this man and
that man and, indeed, with every man.

CLYSTER. But what reason have you to think so?

JEALOUSIA. O, reasons, tumble in the neck one of 60
another, millions, millions at that present time
to fortify my opinion, and when that's passed or
the occasion removed a little, then I am quiet.
But then there arise others as bad or worse, and
these are my perpetual tormentors. 65

CLYSTER. What are you, a skeptic husband?

Nothing but doubts and resolve nothing?

JEALOUSIA. Just so, good Doctor, and no other-
wise.

CLYSTER. And all your time, business, and labor 70
to find that out which you would be most loath
to know?

The envious dog in manger, fables say,

Eat none himself nor let the ox eat hay. 74

JEALOUSIA. Ay, but I do eat hay. But why do you f. 32
name an ox?

CLYSTER. To repeat the fable.

59 what] added interlineally by Hand 1

57 commit: commit adultery. 60 in the neck: on the top.
66 skeptic: skeptical. 67 Nothing . . . nothing: cf.
Othello, "To be once in doubt, Is to be resolved." (3.3.208-9).

JEALOUSIA. A pox o'your fable. You have done you
know not what.

CLYSTER. Why?

80

JEALOUSIA. Why, I protest there is never anything
named that hath a horn or like a horn in noise, but
I am worse a month after for it. I allow no stags'
heads in my hall for my men to hang their hats and
cloaks on. I hate that old abominable custom.
Then I forbid all ink-horns. They are all standishes
in my house.

85

CLYSTER. This is past belief.

JEALOUSIA. You may believe it; 'tis too true.

Having an ague once, after my fit to fortify my
spirits, the doctor named a cordial wherein was
hartshorn, and I vow I had almost gone away
in a swooning fit. Another time secretly he put
it in my China-broth, thought I could not find it,
and I protest 'twas like ratsbane in my pottage;
my stomach did so abhor it by an antipathy in
nature.

90

95

89 too] added interlineally by Hand 1 91 was] "as"
written over "er" by Hand 1; "e" after "er" deleted or
possibly "a" written over "e"

86 standishes: inkpots. 92 hartshorn: substance obtained
by scraping or burning antlers. 94 China-broth: broth
made from China root which supposedly possessed medicinal
virtues.

CLYSTER. These are miracles to me.

JEALOUSIA. You were never married, Doctor, were you?

CLYSTER. No, faith.

100

JEALOUSIA. It seems so. Then they may be strange
indeed, but I dare say there's no married man
but has a feeling, at least some grudging, of
this my disease.

CLYSTER. You much mistake, sir; there are some as
confident as you are doubtful.

105

JEALOUSIA. Then, sure, they are come of the Saxons,
right Dutch. If they had descended of the ancient
Romans or late French, they would have been
otherwise.

110

CLYSTER. You are a perfect Roman then, of that wash, f. 32v
sir, absolutely. But you must not think, sir,
your disease is epidemical. No such thing. If
you think so, I'll never take you in hand.

JEALOUSIA. O, I beseech you, good Doctor. I
will not think so.

115

CLYSTER. Well then, I am content to do my best.

102 say] added interlineally by Hand 1 116 not (nott)]
added interlineally by Hand 2 after deleting "neuer";
illegible letter (? half-formed t) deleted after "neuer"

103 grudging: trace. 111 wash: dye.

But further to enlighten me in your disease,
 proceed with your discourse about your horns.

JEALOUSIA. Zounds, Doctor, could not you have said, 120
 "about horns"? Was not that enough, without
 saying, "your horns"?

CLYSTER. Excuse me, sir, for here "your" went
 to your discourse, not "horns."

JEALOUSIA. I like your construing of it well. Then 125
 I will satisfy you, Doctor. I once heard
 that chapter read with the unicorn in it, which
 made me refuse going to church almost for
 half a year, but that the commission for
 papists came out then, and they informed 130
 against me as a convicted recusant and, I
 protest, would hardly believe me when I am the
 greatest enemy to the Romans in the world since

123 CLYSTER (Cly:)] "Then you would haue thought how much
 your / Hornes-had beene about" deleted after "Cly:"; semi-
 colon remains in MS 123 Excuse . . . for (Excuse me Sr
 for)] added interlineally by Hand 2 after deleting "and"
 123 your] "r" added by Hand 2 123 went] "w" added inter-
 lineally by Hand 2 after deleting "m" 126 Doctor (Doc-
 ter)] added interlineally by Hand 2 130 then] added
 interlineally by Hand 2 133 Romans] "nist" deleted
 after "Romans" by Hand 1

127 chapter: several biblical chapters refer to unicorns;
 among them are Job 39, Deuteronomy 33, Psalms 22, Numbers
 23, Isaiah 34. 131 convicted: proven.

I read Brightman's book of proving the pope

Antichrist with so many horns. But by the way

135

I cannot think the Pope the Whore of Babylon; he

hath too long a beard for that.

CLYSTER. I swear I wonder at this distaste to

horns.

JEALOUSIA. Why, do not some rise from capers,

140

apples, a capon or pig, sweat at a tansy, sick

at a shoulder of mutton when they'll eat all

the rest of the sheep? Some fly from cats, rats,

and mice, toads and frogs, hares and owls. Some

swoon at tearing of cloth or scraping of trenchers

145

and thousand thousands more. And shall I only

f. 33

be the laughingstock for this, that have more

reason, for this may be and is the highest wrong

and spoil of families. And wonder so at me?

CLYSTER. Troth, sir, you plead your case well, yet

150

'tis your disease. Have you done then with

all the horns?

143 from (frome)] added interlineally by Hand 2 after deleting "for" 145 cloth (Cloathe)] illegible, partially rubbed-out letter (? s) after "e"

134 Brightman's book: A Revelation of the Apocalypse (1611) by Thomas Brightman. 141 tansy: pudding or omelet flavored with tansy, a bitter herb.

JEALOUSIA. O no! I would I had, Doctor. Though
 never so much business in the term-time call me
 to Westminster Hall, I shun the horn-makers by
 Fleet Bridge and go by Fetter Lane.

155

CLYSTER. How can you shun the horn-makers, sir,
 when you think they live everywhere?

JEALOUSIA. By your favor, Doctor, I mean literal-
 ly, not allegorically. And so I shun the comb-
 makers 'cause they work in that stuff sometimes.
 And I have a man always with me in the coach
 to give me warning of horns (as he did in the
 plague time of red crosses), or else Lord have
 mercy upon him. And then I have at end of
 my reed a knob of silver with a sponge and
 vinegar in't with other ingredients, which I
 used in the time of pestilence against the

160

165

*155 horn-makers] Horne-makers in 155-6 by Fleet Bridge
 (by fleet bridge)] added interlineally by Hand 2 after de-
 leting "Fleet-street" 165 upon (vpon)] "o" deleted
 before "vpon" by Hand 1

154 term-time: period when the law courts are in session.
 156 Fleet Bridge: crossed Fleet Ditch and connected Lud-
 gate Hill with Fleet Street. Fetter Lane: runs from
 Holborn to Fleet Street. 160 allegorically: figuratively.
 164 red crosses: marks made on the doors of plague-
 infected houses. 166 reed: cane.

contagion of it and now, Doctor, use it for
this rank smell--

170

CLYSTER. Why, ivory--where better and lighter, at
the end of your staff?

JEALOUSIA. Ay, but, good Doctor, who knows but
it might be horn? I never buy a knife in London,
but the cutler makes affidavit that 'tis ele-
phant's tooth. I have his own oath; none else
shall swear for fear of knights o'the post.

175

Besides, I have a particular commission, still
renewed, for the / cutlers of Sheffield, that I f. 33v
and my family may not be cozened with horn-hafts 180
when I live in the north.

CLYSTER. Ay, sir, but what if these cutlers
forswear themselves?

JEALOUSIA. Why, I can go no further than oaths.

And if that serve not, then they are damned, and 185

169 it and now (it, &e now)] ", " added by Hand 2; "&e
nowe" added interlineally by Hand 2 169 use it (Use
Itt)] Hand 2 170 this] added interlineally by Hand 2
after deleting "that" *180 may] may no 180 not
(nott)] Hand 2 181 when . . . north (when I live In
the north)] Hand 2 184 than (then)] added interlineally
by Hand 1 after deleting "wth"

177 knights o' the post: men who earned their living by
giving false evidence. 179 Sheffield: town in West
Riding, Yorkshire, long famed for the manufacture of
cutlery.

Lucifer with his horn major and his regiment of
 horned devils will revenge my quarrel. In troth,
 Doctor, I love not hunting because of winding
 of horns, nor fallow-deer for horns, but especial-
 ly not stag, in remembrance of Actaeon and his 190
 hounds, and Diana, for all her chastity, was the
 first woman that ever set horns upon any man's
 head. I dare not ride post neither for fear of
 the post-boy's horn 'cause 'tis still so ominously
 before one. And I never go or come up northward, 195
 but I still travel the upper way, the higher
 road, on purpose to shun the posters. I confess
 I do not love to meet them so full in the face.
 Then for a sow-gelder, I can best endure his horn
 'cause he makes so many geldings. Only I wish 200
 him not a pattern for man because he's more unruly
 than stoned cart-horses. For Tom o'Bedlam,

188 Doctor] letter after "o" not visible in MS 192 upon
 (vpon)] added interlineally by Hand 1 after deleting "of"
 200 'cause] letter after "s" not visible in MS *201 not]
 not in MS *201 pattern] Patent; these two emendations
 seem necessary for the sense of the line

193 post: on post-horses. 194 post-boy: letter-carrier,
 who rides ahead of travellers. 197 posters: those who
 ride post-horses; either letter-carriers or ordinary
 travellers who rented the post-horses. 199 sow-gelder:
 a sow-gelder announced his arrival by blowing a horn.

he's not so mad as to come in my walk. But I'll
 never set him in the stocks again, for with his
 continual tooting he had almost made me as horn- 205
 mad as himself. And thereupon I thought to sell
 my country house but for my wife's going to London,
 which I could hardly hinder with all my matrimonial
 policies, but that that most blessed proclamation
 for staying and going into the country came then 210
 just out, God save the King. I never lie at the f. 34
 Bull at Saint Albans.

CLYSTER. Why, 'tis the best inn.

JEALOUSIA. Ay, but 'tis an ill sign.

CLYSTER. Ay, a sign that you are jealous. 215

JEALOUSIA. 'Tis true! so jealous that I would
 not be an host with a handsome wife for all the
 world. If I do not wonder what clay those clay-
 brained fellows are made of, hang me!

205 horn (horne)] added interlineally by Hand 2 211 save
 (Saue)] added interlineally by Hand 2 after deleting "bless"
 212 at (att)] written over "in" by Hand 1 215 you]
 "r" partially rubbed out after "u"

205-6 horn-mad: extremely mad. 207 but for: because of.
 209 proclamation: probably that issued by Charles I on
 June 20, 1632, which ordered all gentry either to return
 to their country mansions or, if already there, to remain
 there. 211-12 the Bull: one of the chief hostelryes in
 Saint Albans, located on Holywell Hill, the main road.
 212 Saint Albans: town in Hertfordshire.

2,4 203

CLYSTER. Why, you would never thrive. And those 220
 are such men as are desirous to live by the
 industry of their wives.

JEALOUSIA. A pox on 'em!

CLYSTER. It may be so too. But I pray you, sir,
 if you light not at the Bull, sure then the 225
 best inn is the Saracen's Head.

JEALOUSIA. By your favor, Doctor, that's too near
 the Bull, and the head too is dangerous.

CLYSTER. Where did you lie then, sir?

JEALOUSIA. Faith, at the White Greyhound below 230
 in the town, hard by the bridge, a carriers' inn,
 and there I was so bitten with fleas, and now and
 then a louse, that I suffered, though not so
 much as I should have done with these horned signs.

CLYSTER. What do you, sir, when the sign is in 235
 Taurus and Aries?

JEALOUSIA. By my troth, Doctor, neither bleed,
 purge, nor bath, I warrant you, nor anything else

232 with fleas (with flease)] added interlineally by Hand 2
 237 Doctor (Dokter)] added interlineally by Hand 2
 238 nor bath (nor bath)] "n" added by Hand 2 238 nor
 anything (nor any Thing)] 1st "n" possibly added by Hand 2

226 Saracen's Head: on Holywell Hill in Saint Albans.
 238 bath: wash or immerse in a bath.

if I can help it. I swear 'tis often my con-
 templatation when I go to heaven how to miss those 240
 signs. I wonder / they were made heavenly f. 34v
 constellations. Sure 'twas before marriage or
 else it had been strange. But I wonder wise Nature
 could not be so wise as to make beasts without
 horns. 245

CLYSTER. Sir, Nature gawe them to beasts for their
 defense!

JEALOUSIA. Ay, Doctor, but I am sure they offend
 me. I confess I love not these cloven-footed
 beasts, for, that I vow, they always make me 250
 chew the cud when I see them or hear them
 named. And that makes me more the devil's
 adversary than other people, both for his cloven
 feet and horns.

CLYSTER. How do you like bawdy songs? Yea, bawdy 255
 songs.

JEALOUSIA, Bold bachelors may laugh at 'em, but
 they are abominable to me. "The Merry Cuckold,"

246-7 for their defense] Hand 2 255-6 Yea, bawdy songs
 (Iea: Baudi songes)] Hand 2

251 chew the cud: ruminare. 258 The Merry Cuckold:
 Child ballad #274.

"I Prithee, Neighbor, Lend me thy Wife," and "The
Bull's Feather" had once almost killed me.

260

I thought once whom to question about them or
break the fiddles upon the fiddlers' heads. A
married man may dissemble and smile and show
his teeth at those songs but never laugh heartily,
I warrant you.

265

CLYSTER. Sir, take heed; this is a mere madness.

JEALOUSIA. What!

CLYSTER. Not to be as other men are.

JEALOUSIA. What's that--a cuckold?

CLYSTER. O, sir, you're much deceived. If that
business were as common as the scandal of men's
tongues and weak suspicions make it, I should

270

262 fiddles (Fiddles)] "s" written over "r" by Hand 1;
"s" after "Fiddles" partially rubbed out 265 I warrant
you (I warente you.--)] Hand 2 271 were] 1st "e"
written over partially rubbed-out "h"

259-60 The Bull's Feather: a horn, the mark of cuckoldry;
a 17th-century song of this name is reprinted by Robert
Nares, A Glossary . . ., ed. James O. Halliwell and Thomas
Wright (London, 1876), I, 119. 261 question: call to
account. 263-4 show his teeth: i.e., in a wide smile.
266 mere: absolute.

not have so many Turnbull martyrs, gonorrheas,
 and crystallines to cure, which I confess have f. 35
 been my good masters. Nay, they are not porters 275
 and watermen but your gallants of the last edition,
 who would be thought to command whom they
 please. But those are their half-piece whores.

JEALOUSIA. But do such gallants come to you?

CLYSTER. I will not say courtiers or lords. One 280
 might get me whipped, and the other is scandalum
magnatum, and I well deserved to be punished if
 I should speak any such thing. But for the rest,
 I assure you 'tis no fable, and therefore cheer
 up yourself and be not carried away with these 285
 idle fant'sys.

JEALOUSIA. Sir, you say well, but you must make
 the cure.

CLYSTER. I hope I shall, that is, to make you as
 confident as a lawyer in pleading. 290

273 Turnbull (Turne-Bull)] illegible letter (? s) partially
 rubbed out after 2nd "l" 278 those] added interlineally
 by Hand 2 after deleting "these"

273 Turnbull: runs from Clerkenwell Green to Cowcross
 Street; notorious haunt of thieves and whores. 274 crys-
tallines: men afflicted with venereal disease characterized
 by an outbreak of clear pustules. 276 last: latest.
 281-2 scandalum magnatum: in English law, slander of nobles
 or men of position.

JEALOUSIA. God's mercy, Doctor, but they say
confidence makes cuckolds, and then I am worse
than ever I was.

CLYSTER. Ay, if you be of that number; otherwise,
you're better, that is, not so jealous and yet 295
safe. And if you believe every old proverb,
that's another cure and will stand you in as
much as the other.

JEALOUSIA. No, on my word, Doctor, I do not
believe them, and I pray do not you believe 300
that my disease is anything but e'en simple
jealousy.

CLYSTER. Well, at your request I will not believe
other of you. But do you not give your wife
freedom and strive that way to hide your jealousy 305
sometimes?

JEALOUSIA. Yes, and am worse for't, for then that
adds more fuel to my fire and makes a bonfire
of jealousy. 309

CLYSTER. And so gives light f. 35v
To see the fool. Dissembling shows him right.

300 pray] "you" deleted after "pray" 304 wife] added
interlineally by Hand 1

297 stand you in: cost you.

You are a cuckold if you think you're one

Though none. If one and think not so, you're none.

JEALOUSIA. I like not your oraculous verse. But

pray you, Doctor, an act which is matter of fact, 315

is that nothing if I think it nothing? This

is strange doctrine.

CLYSTER. Not a whit. The act's an act, but not

to you, except you do believe it or know it to

be, one. Crede quod habes et habes, and so 320

contrary merely belief. And know, sir, certainly

there is little knowledge in this world, for the

most part merely opinion, except in some parts

of the mathematics, arithmetic and geometry.

We have no demonstrations else, or very few. But 325

commonly men take probabilities for demonstrations.

And since the world is but opinion, I pray you

think the best, for jealousy is but doubts with

probabilities, so far from demonstrations as

demonstration quite destroys it. 330

JEALOUSIA. Good Doctor, then demonstrate it and

cure me.

328 with] "out" deleted after "with"

314 oraculous: oracular. 320 Crede . . . habes: "he that believes he has horns has them;" motto of Lodovico, an unknown cuckold, in Davenport's The City Night Cap (11c. 1624).

CLYSTER. How! Show you rem in re?

JEALOUSIA. What say you, Doctor?

CLYSTER. Paul's Latin. It may be translated into 335
the bawdy court and there prove wills consenting,
which yet doth clear a rape. It is to find your
wife in the act. Then can you be jealous
more? 339

JEALOUSIA. O, Doctor, that cure I abhor. I'd f. 36
rather be still in doubts than know that.

CLYSTER. Why do you then strive to know?

JEALOUSIA. 'Tis true; the main point that is of
my disease.

CLYSTER. The codpiece point. Now you say well 345
and understandingly. If it be so, and you shall
ne'er know it, what do doubts but trouble you?
If it be not so, what wrong is't to others? and
to yourself more? And then how ridiculous is this
humor in making yourself a cuckold with infinite 350
tortures, and she want the pleasure of it?

*346 understandingly] vnderstandly

333 rem in re: the thing in itself. 335 Paul's Latin:
a Latin remark apt to be overheard in Paul's walk, the
middle aisle of St. Paul's Cathedral, a common meeting-
place of lawyers.

JEALOUSIA. Good Doctor, nothing more true. But
though I am animal, yet I want rationale, for
you shall never see the peculiar property risibile
in me. And this humor captivates my understand- 355
ing; therefore, discourse will never do good
on me. It must be a purge and a strong one too.

CLYSTER. Well, you shall not want for that. You
say well. Since those parts offend your head,
those parts, in justice, I will make to cure you. 360
And I dare say you shall see such strange yellow
jealous stuff come from you as you will wonder.
And I always thought this course most fit.

JEALOUSIA. I thank you, sir, but I pray you, sweet
Doctor, call not that yellow stuff by the name of 365
jealousy.

CLYSTER. No, sir, we'll call it choler.

JEALOUSIA. I thank you, and here, good Doctor, is
to begin our acquaintance.

CLYSTER. Good sir, excuse me. 370

JEALOUSIA. I'faith, you shall. 'Tis but ten f. 36v
pieces.

364-5 sweet Doctor (Sweet Docter)] added interlineally by
Hand 2

354 risibile: capable of laughing.

CLYSTER. Good lord, sir, I know not how to deserve
it.

JEALOUSIA. I hope you do, sir.

375

CLYSTER. I'll do my best, sir. I beseech you,
let me thank you for your name, sir.

JEALOUSIA. Signor Jealousia, and your servant,
Doctor,

Exit JEALOUSIA.

CLYSTER. I'll live but to serve you, sir--as I
have done the rest, that is, to cozen you, and
you well deserve it. From fifty to ten! The
market falls. Yet this is more than I could get
in a whole year before.

380

Among such store of fools as are alive,
He's one that hath not wit enough to thrive.

385

Exit CLYSTER.

383 I] "gett" deleted after "I"

Act 3. Scene 1.

Enter BEAD and SILENCE, and [later] NARROWIT f. 37
to them.

BEAD. Sir, they told me you were a Roman priest,
but this your habit speaks clear otherwise.

SILENCE. 'Tis true, Master Bead, the outside doth,
but the inward man is priest. I confess to you,
my lay ghostly father, I took this habit upon me 5
merely to have freer passage here in this king-
dom and to see under that cloak what advantages
I might pick for our side, which I make no doubt of.

BEAD. But you have a dispensation, sir, or else
'tis dangerous. 10

SILENCE. In troth, sir, no. That, I know, would
not be granted me, and I always held pardon was
sooner obtained than leave and, therefore, go on
under this habit for our cause and benefit. And
if you have anything to impart, you may do it 15
freely and safely.

BEAD. Sir, I'll take your word and keep your counsel,
and so, I know, you will do mine; therefore, sir,
I must tell you I have many scruples of conscience
that trouble me very much. 20

3.1.1 you] "r" deleted after "u" 5 father] Fathes;
"r" possibly written over "s"

SILENCE. Sir, I make no doubt but to resolve you,
for I am a reasonable casuist. [One knocks.] But
hark, who knocks? Lord, now I remember. 'Tis a
pure brother, and this advantage I'll make of him,
either to discover their ways or else convert him. 25
Therefore, if it please you to come some other
time, I shall be ready to do you the best service
I can.

BEAD. Sir, you will not leave me for such a widgeon?

SILENCE. Sir, this is a general cause which must 30
prevail before any particular.

BEAD. The truth is, sir, I am to go out of town f. 37v
tomorrow and shall not see this place again for
many years; therefore I will stay him out, though
first come, methinks, should be first served. 35

SILENCE. Sir, I have told you the reason of it.
Pray, let me think a little with myself. [Aside.]
Now wit help or never, else I lose myself and our
republic. Let me see. It shall be so! [One knocks.]
--Sir, I can no longer stand discoursing. And you 40
hear how he knocks, and you know how vehement they
are; therefore, quickly let this be your place of

3.1.24 pure: sincere. 29 widgeon: wild duck, here a
simpleton. 39 republic: common good.

sentinel. That other shall be his, and I will
walk between you and dispatch both as suddenly as
I can.

45

BEAD. Content, sir, with all my heart.

[Enter NARROWIT.]

NARROWIT. Verily, you did fault to use a brother
thus. Did you not promise to hear and resolve
my scruples, Master Silence?

SILENCE. Truly, Master Narrowit, I did, and will
forthwith. But could I lose this gentleman whom
I am converting for our glorious cause, a Romanist
that is tacking about to us? Therefore, your
pardon I do ask and justly.

50

NARROWIT. With all my heart I give it you.

55

SILENCE. And will you give me leave to talk and
walk between you?

NARROWIT. With a sincere heart I wish it and do
desire it mought be so.

SILENCE. Then, sir, with you I do begin as with
the more worthy person of the twain and scorn
the Roman ministers.

60

47 did] "a" deleted after "did" 59 mought] "ou" added
interlineally by Hand 1 after deleting "i"

43 sentinel: keeping guard. 44 suddenly: promptly.
47 did fault: sinned. 59 mought: might.

3.1 215

NARROWIT. In our elders' names I charge you to f. 38
 call them priests. That title of minister should
 not be so much profaned. 65

SILENCE. I yield unto your motion; 'tis good and
 of the spirit. But will you begin and propound
 your scruples?

NARROWIT. Then, pastor, I once did put off my
 hat as I passed by the cross in Cheapside, to the 70
 scandal of the weak.

SILENCE. It was too public, truly, and proceeding
 from want of courage. I'll come to you again
 presently.--Now, sir, what do you say for your
 scruples? 75

BEAD. Marry, sir, once passing by Cheapside Cross,
 I did not put off my hat, which did much trouble me.

SILENCE. Sir, this argued coldness of devotion in
 you, especially to such a relic, but I must go to
 my spruce-milled sixpence again. 80

NARROWIT. Then, talking with a bishop, I called
 him "my lord" and made him a leg, which might be
 interpreted a kind of worship to his cap and an
 approbation of his calling and authority.

80 spruce-milled: neatly fluted; referring to Narrowit's
 ruff.

3.1 216

SILENCE. This was direct worshiping of the beast, 85
a foul fault, indeed, and next to flat idolatry.
Think of the rest till I come again.--And now,
sir, what say you?

BEAD. Troth, sir, talking with the Bishop of
Chalcedon, I forgot to give him the title of 90
lord and neglected that due respect and reverence
which I ought, but, in good faith, sir, I did not
know him.

SILENCE. O, then 'twas no great matter. But I
must back again.--What more, dear brother? 95

NARROWIT. Once hearing one sneeze, I cried f. 38v
unawares, "God help him."

SILENCE. Did you so? 'Twas well 'twas unawares.
I'll come again presently.--Now, sir.

BEAD. As I chanced once to sneeze, being in the 100
company of heretics, I did not cross myself.

SILENCE. That was a fault, indeed, a fault of
omission. I must to my dried piece of zeal
yonder.--Quickly, good sir, I have an exercise
tomorrow. 105

89-90 Bishop of Chalcedon: Richard Smith (1568-1655),
appointed vicar apostolic to England and Bishop of Chalcedon
in Greece in 1625, fled England in the autumn of 1631 but
remained the religious head of Catholics in England.
104 exercise: religious observance.

NARROWIT. So you have now, methinks, by walking.

To make haste: once making mention of my dead
father, I said, "God rest his soul."

SILENCE. And forgive yours for it! Pray for the

dead? Plain popery! You forgot yourself 110

strangely. Think of more till I come again.

--And what say you, sir?

BEAD. Faith, sir, speaking of some of my dead

friends, I did not pray for their souls.

SILENCE. Hum! That bordered near upon heresy. 115

Beware hereafter.

[SILENCE continues to walk between them.]

NARROWIT. Sometimes I use a set form of prayer and

say, "Our Father."

SILENCE. That's no great offense in private, but

it seems you have not so great a measure of 120

inspiration.

BEAD. Once, having lost my breviary, I uttered

a conceived prayer, which yet troubles me.

SILENCE. It was a bold and a presumptuous act

and the very character of Puritanism. 125

118 Our Father] "Our Fathe" deleted; "r" remains in MS
124 presumptuous] 2nd "u" possibly written over "i" by
Hand 1

123 conceived: personally created. 125 character: mark.

NARROWIT. Truly, once I passed through Paul's
when the organ was playing when I might as well
ha' gone about.

SILENCE. That unsanctified noise might have put f. 39
your ear out of tune for hearing of Geneva Psalms. 130

BEAD. I fear the world takes too much hold of
me because, having once some business, I did not
stay to hear Paul's organs since they were set
up and consecrated in the time of Catholic
religion. 135

SILENCE. An unpardonable neglect it was in you
indeed.--And what more, sir?

NARROWIT. Truly, sir, at my first setting up, my
wife bought a stolen surplice of a sexton (being
a cheap pennyworth) to make her aprons, but I, 140
hearing of it, made her cut it in pieces and
convert it to children's clouts.

SILENCE. That was godly done indeed. That and the
new soap may scour out all the superstition out
134 of] "Ch" deleted after "of" by Hand 1

133 since: seeing that. 140 pennyworth: bargain.
142 clouts: swaddling clothes. 144 new soap: in June
1633 Charles I granted the Soap Society of Westminster
letters patent to regulate the manufacture and sale of
soap; use of any soap but the "new soap" was illegal (see
the Proclamations of 8 Charles I, 28 June 1633; 9 Charles
I, 26 January 1634; 10 Charles I, 13 July 1634).

3.1 219

of those rags,--And what then, sir? 145

BEAD. My wife once bought old cushions of cope-
stitch of a common lawyer's heir, whose father
had rifled an old abbey, and I used them awhile
for my parlor window, but since, I have converted
them again to a religious use. 150

SILENCE. You have made amends for your profanation.

NARROWIT. And, sir, I once fasted on Good Friday.

SILENCE. How, could you single out no day but that?

Temporizing popery!

BEAD. And once, sir, on Good Friday I did eat 155
bread and butter.

SILENCE. Is it possible? What, on Good Friday?

Monstruous gluttony!

NARROWIT. And once, instead of Sabbath, I called f. 39v
it Sunday. 160

SILENCE. Why, you are not turning gentile, I hope.

BEAD. And once, instead of Sunday, I called it
the Sabbath.

147 whose] "o" written over "a"; "se" altered 148 them]
added interlineally by Hand 1 153 How, (How!)] top of
"! " blotted or written over top of "?"

146-7 cope-stitch: rich embroidery stitch characteristic
of the orphrey of copes. 158 monstruous: monstrous.

SILENCE. You do not mean to turn Jew, sir?

That's the worst of all apostasies.--On, good
zeal!

165

NARROWIT. Then, sir, I have suffered my son to
learn profane philosophy in the University.

SILENCE. Did not I tell you you were turning gentile?

'Tis a just punishment for calling it Sunday.

170

BEAD. And it grieves me not a little that I did
not send my son to Douay or St. Omers to be well
grounded in Catholic philosophy.

SILENCE. You have great reason for it. Would you
breed him up in the nurseries of heretics?

175

NARROWIT. At candlelight I said, "God send us the
light of heaven."

SILENCE. That was a relic of old superstition.
--Sir, I beseech you, quickly.

BEAD. Marry, sir, once candles being lighted, I
neglected that good old custom of saying, "God
send us the light of heaven."

180

166 zeal! (zeale!)] top of "!" written over top of "?"
168 philosophy (Philosophy,)] ", " written over "."

172 Douay: site of a famous college for priests, 149 miles
northwest of Paris. St. Omers: site of a famous seminary,
founded by English Jesuits in 1592, 26 miles southeast of
Calais. 176 candlelight: dusk, nightfall.

SILENCE. Ha! By all means take heed of that. We have nothing but custom to preserve our traditions.

NARROWIT. Sir, I have heard that I was signed with the sign of the cross in baptism and so doubt a little of my Christianity. 185

SILENCE. Now that was the minister's fault, not yours, so you have not consented to it since.

--Again, good sir. 190

BEAD. I have heard, sir, for certain that, where I was christened, the minister was a Puritan and left out the sign of the cross. Whether I have full baptism or no, there's the question. f. 40

SILENCE. Sir, that shall be resolved anon.--Dear brother, expedition. 195

NARROWIT. Truly, I once pledged an Arminian at a gossiping.

SILENCE. So it were not in the same cup, you might scape infection; otherwise you ran a hazard, I can assure you. 200

184 traditions] "s" added by Hand 2 197 Arminian (Armenian)] "e" written over "i" 198 gossiping] Goss-siping; "Goss-" added interlineally by Hand 2 after deleting "g<>s"; "g<>s" possibly blotted rather than deleted

197 Arminian: term used in the first half of the 17th century to describe those Anglicans who wanted to re-introduce Catholic ceremonies into the Church of England (after the Dutch theologian Jacob Arminius, who was hostile to Calvinism). 198 gossiping: christening.

BEAD. And once at a christening feast, I pledged
an erroneous Puritan.

SILENCE. In what liquor?

BEAD. Marry, sir, he drunk new ale, and I pledged 205
him in old sack.

SILENCE. O, there was no danger in it, for most of
your ale hath a smatch of the puritan.

NARROWIT. I was much offended with the sign of the
Pope's Head just over against my lodging, and 210
it grieves me too the sign of the Mitre should
be suffered in a reformed city, and I am persuaded
these signs did not only portend but also plot the
Gunpowder Treason.

SILENCE. You have a politic pate, sir, as well 215
as a tender eye, but these offenses are easily
avoided by shifting your lodging.

BEAD. Sir, that lodging where the pictures of
Luther and Calvin hang did so much trouble me
that I was once in mind to have broke them, for 220
I doubt that for the sin of us Romans, suffering

208 smatch: smack. 210 Pope's Head: sign of a tavern on
the corner of Pope's Head Alley and Cornhill. 211 Mitre:
sign of two famous taverns, one in Bread Street, the other
in Fleet Street. 214 Gunpowder Treason: the Gunpowder
Plot of 1605.

those heretic pictures, we were after punished by
the fall of Blackfriars House.

SILENCE. Sir, methinks it should be no offense to
you to see Luther and Calvin hang. Things are 225
as they are taken. Imagine them but executed in
pictures, and the scandal / ceases. And for f. 40v
Blackfriars, that was but an accident.

NARROWIT. Verily, I had a great temptation, that
was, I doubted whether the Pope was Antichrist, yea 230
or no.

SILENCE. God forgive you, sir. Do you call in
doubt the main article of your faith?

BEAD. I am sometimes troubled with a wavering in
my belief, so I began to fear my faith because 235
I doubted of some stories in the Legend. Though

232 you, sir (you Sir)] "you" added interlineally by Hand 1
233 your] added interlineally by Hand 2 after deleting "our"

223 fall . . . House: on October 26, 1623, during a Catholic
service at the French ambassador's house, at or close to
Hunsdon House, in the Blackfriars district of London, "a
great part of the floore brake, and fell downe, and all
that stood thereon, it fell with such violence, that it
brake downe the next floore ynder it . . . in which fall
was slaine, the preacher, and almost one hundred of his
Auditory, and well nigh as many hurt" (Stow, Annales, 1631,
p. 1035; see also The Fatal Vespers: A True and Full
Narrative etc. Nov. 5 [i.e., October 26], 1623, reprinted
1817). 236 Legend: The Golden Legend (Legenda Aurea),
a medieval collection of saints' lives.

for my country's sake, I firmly believe St. George
and his dragon.

SILENCE. I am glad you are settled in that point,
else it might draw you on at last to plain in- 240
fidelity.--Good brother, dispatch.

NARROWIT. Sincerely, then, I did begin to doubt
my faith, and then I had had nothing of religion
in me, for we stand not on good works, you know.

SILENCE. But wherein was your faith shaken? 245

NARROWIT. Truly, sir, in not believing all the
stories in our beloved Foxe his Book of Martyrs.

SILENCE. But now you do?

NARROWIT. Yes, a brother of the Low Countries did
establish my faith in that point. 250

SILENCE. In believing of them all?

NARROWIT. Yes, truly, all--even Collins his dog
and all.

SILENCE. Then fear not. If you be settled in the
belief of that catechism, you have passed the 255

252 Collins his dog: In 1538, Collins, despondent over the
loss of his wife, came into a church where a priest was
saying mass, and "beynge beside his wyttes seyng the
priest hold vp the host ouer his head, and shew it to the
people, he in like manner counterfaytinge the priest,
taking vp a little dogge by the legges, holdinge him ouer
his heade, shewed him vnto the people"; both Collins and
the dog were burned. (Foxe, Acts, p. 570).

hardest.--Now, sir, for you.

BEAD. I remember once, having eaten well and drunk
hard at a feast, I unawares said, "Amen" to a
Protestant grace.

259

SILENCE. Nay, on, sir. I'll hear you now till you f. 41
be quite run out.

BEAD. I thank you, sir. That for haste I once
fell to a chine of beef and a collar of brawn with-
out blessing myself, and I doubt the brawn lies
in my stomach yet. Then, having been newly
sprinkled with holy water, I went presently to
a barber's shop to be washed and trimmed. Besides,
sir, once in a journey I forgot my beads, and, God
forgive me, once I did eat an egg in Lent on
the wrong side Trent. And now I have done,
sir, for this time, and look to be settled by
your wisdom and goodness.

265

270

SILENCE. Sir, do not you doubt of that, but
first give me leave to hear out my starved
Puritan.

275

273 do (doe)] "I" deleted before "doe" by Hand 1
273 you] added interlineally by Hand 1

263 chine: ribs or sirloin. collar of brawn: meat from
a boar's neck. 270 wrong: opposite. Trent: river flowing
through center of England; northern England was predomi-
nantly Catholic.

BEAD. With all my heart, sir.

SILENCE. Now, sincere brother, proceed and make
an end.

NARROWIT. Then truly, sir, being invited to a
feast in Lent and being somewhat sharp-set, I 280
fell to the oysters without grace. Shall I
proceed?

SILENCE. By any means.

NARROWIT. Then, sleeping at a long exercise, I
lost my Geneva Bible. Places I called--I called 285
them by the name of saints. And, God forgive me,
I have given money towards the repair of Paul's,
and I fear it may help to the setting up of Dagon
or some antique saint. Also I had a bond for-
feited but doubted to take the forfeiture thereof 290

285 Places (plases)] added interlineally by Hand 2 after
deleting "and being at Repetitions citing the / Gospell";
after "the" "sum" added by Hand 2 and subsequently deleted
285-6 --I . . . saints (I Calde them by the name off St's)]
added interlineally by Hand 2 after deleting "it the Gospell
of Saint John" 290 thereof (theroff)] added inter-
lineally by Hand 2

280 sharp-set: eager for food. 285 Geneva Bible: the
English translation of the Bible, printed at Geneva in 1560,
which was especially favored by Puritans because of its
connections with Calvinism. 287 repair of Paul's: in 1631
Charles I ordered money to be collected for the reparation
of St. Paul's Church; work began in April, 1633, under the
supervision of Inigo Jones. 288 Dagon: national deity of
the Philistines; in general, any idol.

because the day of payment was set down in it by
 the name of Michaelmas. And I suspected my zeal
 was cooling because I had not hewed down the
 maypole / last year. And whether may I with f. 41v
 a safe conscience hear my pastor anymore 295
 because he hath read the King's orders for
 recreations on Sabbath days. And I would know
 whether an obligation be lawful that is made in
 Latin; and, I confess, once I was at a profane
 play; and I much repent me that I did not go 300
 out of Babylon into New England. Then, sir,
 I heard a profane man swear.

SILENCE. What did he swear?

NARROWIT. Nay, I dare not tell.

SILENCE. There's no hurt in telling another's 305
 fault. That's no sin; therefore, you may tell it.

NARROWIT. Truly, then, he did swear "foot" and
 put "God" to't.

292 Michaelmas: September 29. 296-7 King's . . . days:
 in 1633 Charles I reissued his father's declaration of 1617-
 18, known as the Book of Sports, which proclaimed that those
 who had already attended divine service on Sunday might en-
 gage in certain lawful recreations afterward. 301 New
England: in December 1634 the Privy Council placed re-
 strictions on emigration to New England; in July 1635
 Charles I proclaimed that no subject was to leave the realm
 without a license from a Secretary of State.

3.1	228
SILENCE. Verily, I have not heard a more sanctified relation.	310
NARROWIT. And now, truly, I have done and look for true comfort from you.	
SILENCE. Surely, brother, you shall not want it, but first let me dispatch yon gentleman.	
NARROWIT. I pray you do.	315
SILENCE. Noble sir, I have heard all your scruples, and it would be too long to answer every particular. Therefore, in short, I am glad they were no more, for these do show a tender conscience, which is a great sign of a good man.	320
BEAD. Fool, you do not think?	
SILENCE. No, truly, sir, God forbid. And I dare say your confessor will give you perfect absolution for all these. And in the meantime I will present you with a holy relic, which I know will preserve you from all these scruples hereafter, or anything else that you may call ill. 'Tis true! I have been offered much for it, but these things are sacred and not for sale.	f. 42 325
BEAD. What is it, I beseech you, sir?	330

SILENCE. Marry, sir, 'tis a Tyburn martyr's

blood upon a straw, where you shall see that
holy martyr's face more exactly done than had
Van Dyke with his rare pencil drawn it. Here,
I have put it to this ribbon, and give me leave
now to present it and put it about your neck.

335

BEAD. Sir, your favors do amaze me. And for my
sake, take these ten pieces.

SILENCE. Sir, 'tis put in bank for the general
good, for which the order shall give you thanks.

340

--Now, my dear brother, I was glad to hear how
tender a cobweb conscience you had, which is
the best sign the brethren can know it by, and
thus we know 'tis not a seared conscience,
which, indeed, is always taken in a reprobate
sense. But for your scruples, give me leave
to answer them in general. I do not think but
the brethren of Amsterdam will quit you from
them all. In the meantime to preserve you from

345

344 seared (searéd)] 2nd "e" added, probably by Hand 2

331 Tyburn martyr: the most recent execution of a Catholic at Tyburn was in 1633 when Arthur Gohagan was executed for calling Charles I a heretic (see Diary of John Rous . . . 1625-1642, 1856, p. 75). 334 Van Dyke: in 1632 Charles I appointed Sir Anthony Van Dyke (1599-1641) principal painter in ordinary to their Majesties; he held the office until mid 1640. pencil: brush.

3.1 230

all superstitious and abominable ways, look here. 350

Even in this purse there is a cordial beyond the
elixir for the Separation.

NARROWIT. But what is that elixir in that purse? f. 42v

SILENCE. Truly, a piece of Master Prynne's ear,
our blessed saint, which cost me much of the 355
executioner. But I'll give it you gratis. This,
if you have the squinsy, is beyond a dog's turd for
the cure; besides, if your uvula be down, 'tis
beyond a Jew's ear so that you boil it in the
sincere milk of an ass, hot from the cow. 'Tis 360
also good against the consumption of the brain.
Stay, let me hang it about your neck.

NARROWIT. Truly, sir, I know not how to recompense
this favor, but I will number unto you the just
sum of five pounds lawful money of Queen Elizabeth 365

352 Separation (seperation)] "but first, I would aduise you
to read Perkins his Cases of Conscience" deleted after
"seperation" *353 But] I, but; deletion of the statement
to which "I" is a response makes deletion of "I" necessary
*353 elixir] Elizir

352 elixir: fabled drug with the property of prolonging
life. Separation: body of non-conformists. 354 Prynne:
William Prynne (1600-1669), author of Histrion-Mastix (1633),
lost his ears in the pillory in May, 1634 for remarks made
in his book which were considered derogatory to the Queen.
357 squinsy: quinsy. 359 Jew's ear: fungus or excrescence
of the elder tree used to treat pains or swellings in the
throat. 360 sincere: unadulterated.

her shillings, King James', and our good King
Charles', and one sovereign of Edward the Sixth.

SILENCE. Sir, it shall be for the exiled saints if
you gave twice as much.

NARROWIT. Peace, then, be with you. My zeal is for 370
you, sir.

SILENCE. That door, good sir. Exit NARROWIT.

And you at that if it please you.

BEAD. Adieu, sir. Exit BEAD.

SILENCE. You make a conscience this, you that, to 375
hold,

And in my conscience I have both your gold.

Exit SILENCE.

Act 3. Scene 2.

[Enter] FRIGHT, CLYSTER. f. 43

CLYSTER. Sir, I have not yet so full relations as
I dare venture to prescribe; therefore, out with
all. Hide nothing from me, I beseech you 'tis for
your good.

FRIGHT. I will obey, sir, though those repetitions 5
are something troublesome. Then, sir, I'll make
you a most fearful relation. Once in the dead
of night, lying on my bed, I was awakened with

372 SD] in MS in left margin before l. 372 374 SD] in
MS in left margin before l. 374 375 you that] "you"
added interlineally by Hand 2 after deleting "or"

a hideous noise, a strange kind of blowing as ever
 I heard. A kind of sick man's groaning it did 10
 appear. I called my men, that were as afraid as
 I. Sometimes 'twas here, sometimes there, and
 everywhere--under my pillow, then at my bed's feet,
 and, indeed, where not?--as if some parted soul
 would trouble the living carcasses. We blessed 15
 ourselves, but still our fears were heightened.
 Could this be fant'sy when we all did hear it?
 Nay, one that lay just under me was in a far worse
 pickle than myself.

CLYSTER. How, I beseech you, sir? 20

FRIGHT. Saving your presence, sir, he was forced
 to compound with his laundress two shillings in
 the shirt more for that quarter.

CLYSTER. By my faith, a foul business--but what
 was it, I beseech you? Was it ever discovered? 25
 Could you not guess?

FRIGHT. Yes, Doctor, it was found transformed into
 a reverend aged owl troubled with asthma, / short f. 43v
 breathing, Doctor, in her sleep, which some, the

3.2.12 Sometimes (sometimes)] "me" added after "so" by Hand
 1 28 with] "an" deleted after "with".

3.2.23 shirt: nightshirt.

3.2 . 233

vulgar, call by the name of snorting. 30

CLYSTER. Ha, ha, ha! Did you not remove her?

FRIGHT. I did appoint her a new bedchamber. I
do confess I could reckon a thousand such things
as these, which would be too long, too tedious to
relate. 35

CLYSTER. Pray, sir, let us have more, but as short
as you can.

FRIGHT. Why, in a windy night I was awakened with
such a clapping and rushing as I thought Lucifer
had been in the act of procreation with his 40
succuba behind the hangings. I prayed, dived
down in the bed to hide me, and prayed, and
sweat, and called, and prayed, but nobody would
hear me. And what with spirits fainting and my
prayers, I fell asleep, and in the morning they 45
told me that it was pictures that clapped against
the wall and leather hangings shaken with the
wind.

CLYSTER. They told you so? Why, look you now,
nothing but melancholy, which must be purged. 50

45 they] "y" added probably by Hand 2

43 would: could. 50 melancholy: "they that be melanchol-
ious have strange imaginations . . . , little sleep, troublous
and naughty dreames . . ." (Barrough, pp. 45-6).

FRIGHT. Ay, they told me so. But when? In the morning, i'faith, Doctor, I am as valiant as anybody, by daylight-morning I mean, for these spirits. Anything that creaks with the wind puts me in mind of the spirits of the air and especially in the dark because the devil is the prince of darkness. 55

CLYSTER. Darkness! Darkness is nothing, nothing of itself, but the privation of light.

FRIGHT. Come, come, I am sure 'tis not the privation of fear. It brings that. 60

CLYSTER. Nothing but deep and sullen melancholy. But tell me some more, that I may guess at the height of your disease. f. 44

FRIGHT. Once, when I thought I was full broad awake, lying in bed contemplating, I saw a wonderful strange thing--a proper man standing on one leg with his arms aside, his cloak over his shoulder with his hat pulled down just like a malcontent. The more I looked and thought, the 65 70

53 I] "< > fighting" deleted before "I" 66 awake]
followed in MS by marginal cross 68-9 his . . . shoulder
(his cloke ouer his shoulder)] added interlineally by Hand 2

68 aside: to one side.

more confirmed in the apparition. So after a
few prayers I ris most valiantly to speak to it,
and when I came to't, Lord bless me! my man o'er-
night had put my hat and cloak upon the screen!

But this, indeed, did me much hurt.

75

CLYSTER. I promise you, and so it might.

FRIGHT. To rise out of my bed all in a sweat, it
gave me a monstrous cold.

CLYSTER. What if you had died now of that new
disease called hat, cloak, and screen?

80

FRIGHT. I protest, Doctor, I am yet conceited
there was some such thing. But I'll tell you
stranger things than that. Methought one night,
lying in bed, I saw John Baptist's head in a
platter. I ris and looked and found my ruff
about the ewer, my periwig upon it in the basin,
which my barber had laid there overnight. Then

85

74 and cloak upon (& cloke vpon)] "& cloke vp" added
interlineally by Hand 2 80 called (Calde)] Hand 2
80 cloak (cloke)] added interlineally by Hand 2 80 screen
(Screene)] "Worse then Sword & Buckler" deleted after
"Screene" 82 was] followed in MS by marginal cross
86 ewer (Eauer)] "Ewer" deleted before "Eauer" by Hand 1

71 in: in regard to. 86 ewer: bedroom water jug.

have I seen the bird of paradise, and ris and
 found it my white heath-brush for my best velvet
 cloak; and a thousand things in this kind. My 90
 doublet, breeches, stockings have done me much
 harm, or anything mislaid or rumped. My
 fant'sy makes them very strange monsters.

CLYSTER. What kind of monsters? f. 44v

FRIGHT. In a word beyond any in Purchas' Pilgri- 95
mages or Sir John Mandeville. And my spare night
 stuff, laid upon the cupboard, doth oft amaze me.
 And in the fire I often see the strangest shapes--

CLYSTER. But do the hangings never trouble you?

FRIGHT. O, very much. My hanging story of little 100
 David had almost killed me.

CLYSTER. Why, because he killed the giant?

FRIGHT. I confess that was some cause of it, for
 when Goliath's head was off, it looked so strangely,
 and the great trunk of his body in such a posture! 105

104 looked (lookt'e)] "te" written over illegible letter by
 Hand 2

95-6 Purchas' Pilgrimages: Samuel Purchas (1575?-1626),
 author of Pilgrimage (1613) and Hakluytus Posthumus, or
Purchas his Pilgrims (1625); the former work was often con-
 fused with the latter. 96 Sir John Mandeville: author of
The Travels (c. 1356), which was printed by Pynson in 1496
 as The Book of John Mandeville, Knight.

Very fearfully, I assure you, it lay. And then they had made little David no bigger than Tom Thumb.

CLYSTER. Why did they make him so?

FRIGHT. Surely to increase the miracle. But 110
to tell you truly, I pulled down those hangings, both for fear and fear of infidelity, and sold them far under the worth to a Puritan upholster, that would have bought Mahomet's history at an easy rate. And I hung my own chamber with Dornick 115 and covered my floor with mats and Turkey carpets. But the seams of the one and the knots of the other trouble me very sore sometimes, and so did a boarded floor once. In walking, to hit every nail on the head with my foot, and some- 120 times to walk only on the clefts, and sometimes only to touch the boards and not the slits, this, I'll assure, is a violent exercise. And now, Doctor, I e'en put myself into your hands. 124

CLYSTER. Sir, to deal plainly with you and rather f. 45
like a friend than a physician, what with
118 sometimes] preceded in MS by marginal cross

113 upholster: one who makes and sells beds and bedding.
115 Dornick: silk or woollen fabric manufactured at the Flemish town of Doornick and used for hangings.
116 Turkey: Turkish. 123 assure: affirm.

preparatives, purgings, bathings, sweatings, bleedings, and several courses, I could hold you in hand many years; but your body's not for physic. It lies more in a divine than a physician to cure you, and here's one of the rarest men in Europe for that purpose in the house. I'll enter you into his acquaintance and there leave you.

130

FRIGHT. Doctor, I am doubly bound to you for this freedom, and you shall know you have not obliged an ungrateful man.

135

CLYSTER. Nay, good sir, then you grieve me.

FRIGHT. If you love me, sir.

CLYSTER. By the truth I have told you I do, sir.

Exeunt FRIGHT and CLYSTER into BOND'S house.

Act 3. Scene 3.

f. 45v

Enter OMINOUS and CLYSTER out of BOND'S house.

CLYSTER. Sir, I have heard of your disease by that reverend divine, Master Silence, who commended you to me. But more to instruct me, I pray you relate particularly some symptoms that I may better know how to apply my art for cure.

5

134 to] added interlineally by Hand 1 139 By (by)]
"Doctor" deleted before "by"

128 hold . . . hand: keep you in suspense or expectation.
129-31 It . . . you: cf. Macbeth, 5.1.69.

OMINOUS. Sir, for white spots on my nails, they seldom fail but make me tell strange lies, and then follow blisters on my tongue, which grieves me not a little.

CLYSTER. 'Tis true they are ill signs indeed, but 10
they are better to be borne withal in these our days since 'tis the fashion now to lie. 'Tis à la mode. But you must then call your tales romances, and this way of discourse will hold out long and please the ladies though your wit be but small. 15

OMINOUS. Well, sir, I do not like it--but on to our business. If my ears grow hot, burn, and glow, I am sure then some do talk of me.

CLYSTER. Ay, the world is apt that way, and to the worst. The disease of the times, sir; they would 20
talk had you no ears. But for your ears, I must confess, in this case, 'tis a sign. But I wonder how the world dare talk for their ears. But on, sir, with your relation.

OMINOUS. If my right eye itch, I am sure after to 25
weep; if my elbow, to change my bedfellow; if my ham, to ride; or if my knee, to kneel in a new church, which something troubles me, doubting the change of my religion. 29

*3.3.13 romances] Romansies 17 our] "y" deleted before
"o" *22 'tis] is

CLYSTER. Doubt you not of that, sir. If you f. 46

change these opinions, you cannot lose by it
though you gave great boot. But I do take all
this to be but melancholy, which must be purged.

OMINOUS. If one's nose itch, then they say one
must kiss a fool. 35

CLYSTER. But did you so?

OMINOUS. No, by my troth, sir, none but e'en my
wife, and she kissed me.

CLYSTER. That was a double kiss. But if some
things do itch, scratching and rubbing do follow 40
thereupon.

OMINOUS. You are Doctor Merriman, sir, but that
will not cure me.

CLYSTER. I know your disease. We'll be merry and
yet cure you. It is the way for melancholy. But, 45
pray you, proceed.

OMINOUS. And if the raven croak, there shall be
death, and so the hideous noise of a screech-owl.
If she but clap her wings against the window, the
master of the house no doubt shall perish. And 50

40 do follow (doe follow)] "d" written over "t" by Hand 1

3.3.33 melancholy: fearfulness was a common symptom of
melancholy (see Barrough, Chap. 28).

when the porpoise once appears, there is a storm,
 or a dead corpse not stiff when it is cold, no doubt
 then but another will soon follow. These are
 most hideous and most ominous.

CLYSTER. These are fearful things indeed and made 55
 more fearful by this deep melancholy of yours,
 which we must take away.

OMINOUS. And then to bleed three drops at the
 nose and no more is very ominous and an ill
 sign. 60

CLYSTER. That he wants blood.

OMINOUS. And to get up on the wrong side of the
 horse, except he be a falconer, is an ill sign too.

CLYSTER. That he's drunk. f. 46v

OMINOUS. Or kill a swallow, then all the kine, 65
 instead of milk they will give blood.

CLYSTER. An unconscionable dairymaid that will
 work a pap so long.

OMINOUS. To dream of silver, sure one shall be
 chidden. 70

52 it (itt)] added interlineally by Hand 2 after deleting
 "t" 66 they (theye)] added interlineally by Hand 2

63 falconer: a falconer would mount his horse from either
 side, depending upon the wind direction, in order to protect
 his hawk by shielding it with his body (see Frederick II,
Art of Falconry, Book II, chap. 71).

CLYSTER. No matter if one go not to school.

OMINOUS. Or to take a pin with the point towards
one, ill fortune soon doth follow.

CLYSTER. How can that be?

OMINOUS. Faith, I know a maid did so, and not long 75
after she proved with child.

CLYSTER. By Aesculapius, that was dangerous indeed!

OMINOUS. If a female child be weaned and suck again,
that girl may prove a witch.

CLYSTER. That's true indeed; she may do so, but 80
never a wise woman.

OMINOUS. Why?

CLYSTER. They say there are none.

OMINOUS. Ay, but for that sort?

CLYSTER. Why, there is no such sort as some do say. 85
But some do think there are no witches, sir.

OMINOUS. Then I say pray God forgive them; they
forget the Witch of Endor then. But certainly

76 she] added interlineally by Hand 2 85 do (doe)]
added interlineally by Hand 2 86 But (Butt)] added
interlineally by Hand 2 after deleting "for" 86 sir
(S^r.-)] Hand 2

77 Aesculapius: god of medicine. 88 Witch of Endor: see
I Samuel 28: 7-14; Ominous's point is that Scripture sup-
ports belief in witches.

if a child be weaned on any day but on Good
Friday, it seldom prospers. And to hear
crickets sing anywhere out of hot ovens' mouths
is most ominous.

90

CLYSTER. Then bakers are the happiest men; they
may ha' that music without fear.

94

OMINOUS. In troth, Doctor, once I was at an assize
time to see them hanged (and then I well remember
it did not rain), and when I turned my horse to
go my journey, he stumbled and gave me a huge fall,
and the bridle got fast about my neck, and so
I was going to execution, e'en to the place from
whence I came--his stable--if that by chance the
bridle had not broke. And now you see the truth
of all these things.

f. 47

100

CLYSTER. You were hanged and drawn. You wanted
but quartering for a traitor. But you see
these opinions were able to make a horse break
his bridle.

105

OMINOUS. Sir, but you see the sequel; mark that

89 on any] "on" added interlineally by Hand 1 after deleting
"of" 96 time] "th" deleted before "time" by Hand 1

100-1 e'en . . . came: traditional legal formula used in
sentencing a prisoner to execution.

still. But, I beseech you, do your best to
cure me.

110

CLYSTER. In troth I will, sir, and say still this
is nothing but a deep melancholy. I have cured
many in this kind so perfect as they were fain to
send for a divine to make them to endure the
church's comely, laudable, and useful ceremonies.
Fear you not, sir. My life for yours I'll set
you straight. But I must desire you to forbear
the Roman history awhile to forget the entrails
of beasts, birds, flying or pecking of chickens.
The augurs and the soothsayers, they had their
several cures for all their superstitions im-
mediately, as sprinkling of wine for the falling
sickness, of the salt, and so of the rest.

115

120

OMINOUS. Sir, then I desire you will take this,
with many thanks, as a pledge of what I shall
do more.

125

CLYSTER. Not till the cure be finished, I beseech
you, sir.

OMINOUS. Then I protest I'll choose another doctor.

112 is] added interlineally by Hand 1 128 you] added
interlineally by Hand 2

CLYSTER. Your will shall be a law to me. Thus I 130

obey and instantly will study to set you in a

course.

OMINOUS. Thanks, sweet Doctor. So I take my leave. f. 47v

Exit OMINOUS.

CLYSTER. Health of body and mind always attend you,

sir.--I wonder how our grave divine handles Master 135

Fright within. I'll rouse 'em. Exit CLYSTER.

Act 3. Scene 4.

Enter FRIGHT and SILENCE out of BOND'S house.

FRIGHT. But I must tell you further. I love not

fearful tales, especially near bedtime, because of

fearful dreams, for in those dreams I see things

that never was nor will be. What can that be

but the devil? And they awaken me with such frights 5

and tremblings--no coward that's awake but's

bold to Caesar in those dreams--and I am hardly

settled of a great while. They are too many for

me now to name.

SILENCE. Have you no pleasant dreams sometimes? 10

FRIGHT. Yes, but still in those dreams, before I

enjoy the thing, my pleasure's past.

130 to] "then" deleted before "to" 133.1] in MS in
left margin before 1. 133 136 SD] in MS in left margin
before "Mr. ffright" (11.135-6) 3.4.1 further] added
interlineally by Hand 2 after deleting "ffather" 9 now
(nowe)] added interlineally by Hand 2

SILENCE. Ay, that's a common dream,

FRIGHT. But to leave fearful things. There's

one thing that troubles me very much, and I 15

cannot help it, do what I can, even for my life.

SILENCE. What's that? f. 48

FRIGHT. Marry, in bed or up when I am alone, I

never look upon a window, but I am reckoning the

panes of the glass. 20

SILENCE. And not your own pains?

FRIGHT. No, I value them not. Sometimes making

them squares, sometimes diamonds, and in a thousand

forms. Nay, the leads scape me not, but I am

curlicuing of those. Sometimes I make parallele- 25

pipedons and sometimes pentekaidekagonons. Nay,

which is the strangest thing, I cannot travel,

but I am reckoning how many sheep there are, or

how many geese, or how many of anything. Only I

24 scape] "p" written over "r" 25 curlicuing (curle-
quinge.--)] Hand 2 25-6 parallelepipedons (Parallel-
lepipedons)] "s" blotted 26 pentekaidekagonons (Pen-
tecaidekagonons)] "de" deleted after "te"; "s" blotted or
deleted 28 there] "re" written over "ir" 28-9 or
how] "how" added interlineally by Hand 1

3.4.25-6 parallelepipedons: solid figures each defined by six parallelograms of which every two opposite ones are parallel. 26 pentekaidekagonons: pentadecagons, polygons of 15 sides.

leave out one goose, which is myself.

30

SILENCE. What, do you make no reckoning of yourself?

FRIGHT. Yes, that I do too, but not that way. But

are not these things very strange?

SILENCE. Not for the old deceiver, especially of

late. I never knew the tempter more busy than

35

in these our times, which shows they are the last

and worst. But on, sir.

FRIGHT. One thing more, which is the strangest of

all. Sometimes I shall have a tune in my head,

and for my heart's blood I cannot put it out, no

40

not of a great while, and music, as it is light

or sad, always makes me so. What, is that the

devil? Why some chords should please us, others

not--is that the devil? I think that's a thing

not yet resolved. Sympathy and antipathy are

45

pretty words but yet not deep enough to satisfy

that question. But as I have a soul to save--

SILENCE. Nay, good sir, do not swear.

f. 48v

FRIGHT. Well, Master Silence. But as I said,

being once at my prayers, if a company of fiddlers

50

did not come to my door just then and made me

30 out] "o" written over partially rubbed-out "b" by
Hand 1 36 our] Hand 2

say them to the tune of "Bess a Bell," I am a
villain.

SILENCE. Why, now it plainly appeareth to be the
stratagem of Satan by the choice of that time, as 55
also of those lewd fiddles for his instruments.
For he it was that first blew the bellows of
profane organs in the church to disturb the prayers
of the congregation.

FRIGHT. Indeed, I thought to have brought them 60
into the High Commission for't but that they knew
not my devotions. Nay, more, when there are
fiddlers at meals (as I have for the most part),
my teeth champ to every tune and eat my meat to
nothing but French tunes, antimasques, and Scots 65
jigs, which have worn them extremely. And my chaps
so ache by grace time! I warrant nobody looks in
my mouth but thinks I am older by twenty years then
I am; my teeth are ground so smooth with dancing

66 them] added interlineally by Hand 1 67 nobody (no
boddy)] "boddy" added interlineally by Hand 1

52 say: recite, Bess a Bell: this tune appears in The Dancing Master, 1651, and is reprinted by William Chappell, The Ballad Literature and Popular Music of the Olden Times, New York, 1859, repr. 1965. 61 High Commission: court of ecclesiastical jurisdiction in which the crown commissioned persons to try various offenses against the ecclesiastical establishment. 65 antimasques: i.e., grotesque tunes.

to fiddles like virginal jacks--but not so loose--

70

and the mark so worn out of my mouth--

SILENCE. It may be your father he did so and got
you in keeping time.

FRIGHT. It may be the last, but for the first I

doubt it. And if he did, his teeth could not be

75

worn as mine.

SILENCE. Why?

FRIGHT. Why, alas man, do you think Queen Elizabeth f. 49

her measures of most famous memory or dull Lachrymae

would grind teeth like French corantoos and Scots

80

jigs? No, I warrant you, not by twenty years

difference. But, sir, now I have done and hope I

have fully informed you. Only one thing: when I

have a great desire to have a thing to come to

pass, whether it shall be or no, I try it by

85

touching such a thing and not another, or at

prayers to find out the chapter before the minister

70 virginal jacks: upright pieces of wood fixed to the back of the key levers and fitted with quills which plucked the strings. 71 mark: fold on a horse's incisor tooth, which disappears with age. 79 Lachrymae: first word of the title of a popular musical work by John Dowland (1563?-1626?), published in 1604, the full title of which is Lachrimae, or Seven Teares figured in seaven passionate Pavans.

80 corantoos: music in triple time to accompany the running and gliding dances of this name.

begin the contents, or else to have done before
him. Then I shall have it; if not, then I shall
lose it.

90

SILENCE. Just like boys' play: he-comes-or-he-comes-
not! But you never lose, do you?

FRIGHT. No, faith. Sometimes it goes very hard,
but I have always some salve or other to keep
my expectations alive. And now I have done indeed;
therefore, good sir, cure these things in me if it
be possible.

95

SILENCE. Sir, I would advise all for the best. If
your stomach be not over weak, I would first have
you purge yourself of all profane histories and
wicked poets, which surely are the devil's library.
Next, to take in the morning, fasting, an electuary
of some part of the Practice of Piety, a little
before dinner A Sovereign Salve for the Sores of
the Soul, then some long graces penned by the

100

105

100 you] added interlineally by Hand 1

94 salve: remedy. 102 electuary: medicinal conserve or
paste. 103 Practice of Piety: book of devotion by Lewis
Bayly, Bishop of Bangor, entered in the Stationers' Reg-
ister 1612. 104-5 A . . . Soul: probably A Sovereign
Salve to Cure a Sick Soul by J. A., 1624.

brethren in prose, and to digest all these,
 instead of quince, The Crumbs of Comfort, and
 after some little rest a Marvelous Med'cine for
the Maladies / of the Mind. But then to blow f. 49v
 him up (your subtle enemy, the devil) do but 110
 take Foxe's Martyrs and read him over once a
 quarter and believe him, and I will warrant you
 the cure will be perfect.

FRIGHT. Sir, 'tis somewhat a laborious task,
 especially the long graces and the Book of 115
Martyrs, but I will endeavor to follow your
 directions. But I hope you enjoin not fasting
 with this penance.

SILENCE. O no, sir, we of the sanctified care
 neither for penance nor fasting except it be a 120
 private fast against some exercise, and then we
 allow o'ernight a good large meal.

FRIGHT. Well, sir, then I'll set myself to
 follow your counsel. I know not how sufficiently
 to reward your desert, but I will study that too. 125
 This is but to enter our acquaintance.

107 quince (Quince)] i-dot placed over "c" giving apparent
 reading "Qumce"

107 The . . . Comfort: book of devotion by Michael Sparke,
 S.R. 1623. 126 enter: begin.

SILENCE. Sir, for myself I do abhor that vile
excrement of earth called money, but as it may
be a weapon against the day of battle to fight
against Antichrist, I take it.

130

FRIGHT. 'Tis all one to me, sir, if you take it,
in which you shall oblige me to be your servant.

Exit FRIGHT.

SILENCE. I am your poor minister.--Well, go thy ways,

Fright. Thou hast words enough for thy money.

If thou hast but faith to believe and patience to

135

endure what I have enjoined thee, thou mayst

make a shift to live under the Grand Signior.

[Exit.]

132.1] in MS in left margin before "you" (l. 132)

136 mayst] "y" blotted and written over illegible, partially
rubbed-out letter (? k)

137 Grand Signior: Sultan of Turkey.

Act 4. Scene 1.

f. 50

[Enter] CONQUEST, CLYSTER.

CONQUEST. Sir, my disease is such a one as I
 think seldom anybody hath heard of; none but
 myself, sure, troubled with it.

CLYSTER. What is't, sir?

CONQUEST. Strange imaginations--nothing else.

5

CLYSTER. How? Dreams?

CONQUEST. No, sir, awake.

CLYSTER. What can they be? Relate them.

CONQUEST. In troth, sir, when I lie in bed or am
 alone though up, I think with great contentment
 of quarrels with this brave swordman and the other
 brother of the blade.

10

CLYSTER. As how?

CONQUEST. Sir, I thought once how I had baffled
 him that killed the drawer, and that he durst
 not fight with me.

15

CLYSTER. Indeed, sir, this is very strange, but
 on with your relation.

4.1.1 a one] added interlineally by Hand 1 2 of (off)]
 "it" deleted after "off" probably by Hand 1 14 had]
 "baffled" deleted after "had" by Hand 1

4.1.14 baffled; subjected to public disgrace.

CONQUEST. Then, sir, methought in single combat
 at back-sword with basket-hilts, I did sore 20
 wound ob morte. Then in duel the famous fencer
 in the mathematics at single rapier--I disarmed
 him, made him acknowledge I gave him that thing
 called life.

CLYSTER. These are brave things. 25

CONQUEST. You shall hear more, sir. Then methought
 I fought with a brave boy indeed, that he
 hurt me and I him, and still we fought in
 blood, so did imbrue. At last I slipped a 29
 little on one / knee, and he strikes at me f. 50v
 mainly, besides thrust at me.

CLYSTER. 'Twas well they were besides.

CONQUEST. So I defended with my active arm and
 sometimes endangered him, at which he did make
 a retreat, in which interim, nay, very moment, 35
 I ris and plied him so with stramazons, the
 reverse, the punto reverso, the stock, following

20 back-sword: sword with a single cutting edge. 21 ob morte: to death. 29 so: i.e., so that, imbrue: stain. 31 mainly: violently. 36 stramazons: slicing or cutting blows. 37 reverse: back-handed stroke or cut. punto reverso: thrust delivered from the left side of the attacker's body. stock: thrust with the point of a weapon (Ital. stoccado).

still at porto de ferro, my ward, that at last I
 gave him an imbrocado, which thrust was so fierce
 I durst not see the cruelty of it but turned me 40
 thus. No sooner so, but he cried, "Mercy, hold,
 as you're a man!" I looked and saw him down,
 bid him deliver his sword, which he willingly
 did. So I forgave him his uncivil thrusting at me
 when I was down and upon promise of being more 45
 gentleman hereafter, for that bare promise,
 rewarded him with his life and rendered up his
 sword, which I was master of, immediately to
 him in that place, knowing he knew I feared it
 not in any hand--that sword or what steel soever 50
 of the best, the oldest fox or Spanish Toledo;
 so was fain to bind up his wounds with part of
 my own shirt, being less bloody, for mine were
 but scratches, and so went to my lodging. And
 for my honor he made this report which, to 55

39 an] illegible letters or word deleted before "an"
 47 him] "for" deleted after "him" by Hand 1

38 porto de ferro: (porta di ferro) the name of a ward
 or guard that fencers use (Florio). ward: guard. 39 im-
brocado: charging blow, thrust. 51 fox: sword stamped
 with the Passau swordsmith's stamp of a running wolf,
 interpreted in England as a fox. Toledo: a superior sword
 made in that city,

speak the truth, he did much right himself in--
 and thus it was, good Doctor.

CLYSTER. By my troth, sir, 'twas bravely done.

 But pray, sir, where was this duel performed?

CONQUEST. Here, sir, in Saint George's Fields. 60

CLYSTER. In good faith it was very brave and f. 51

 nobly performed and worthy the valor of Master
 Conquest Shadow. But when was it, sir? How
 long ago?

CONQUEST. Why, Doctor_ (twice), I did but imagine 65

 this--merely my imagination, man.

CLYSTER. God-so, nothing else? Hang me if I did
 not think it had been true.

CONQUEST. Lord, sir, no such thing! Did not I
 tell you at first what strange imaginations 70
 I had?

CLYSTER. 'Tis true, but the formality of you and
 your relation spoiled my memory and made me fully
 believe it for truth. And now I see 'tis a
 strong fit of your disease. 75

63 it] "perform'd" deleted after "it"; "sr" added inter-
lineally after "it" by Hand 2 and subsequently deleted
65 twice (2)] added interlineally probably by Hand 2

60 Saint George's Fields: resort of Londoners on the Surrey
side of the Thames between Southwark and Lambeth where duels
were often fought. 72 formality: outer form.

CONQUEST. You are in the right.

CLYSTER. I pray you proceed, sir, and then I
shall know the better how to cure you.

CONQUEST. I will obey your commands, sir. Then,
sir, unluckily on the backside of Lincoln's
Inn Fields, there I had a single duel with a
gentleman, pour point bas, in my shirt, and it
was my fortune to leave him there. 80

CLYSTER. How, dead?

CONQUEST. Yes, indeed, sir. 85

CLYSTER. How did you escape the law, sir?

CONQUEST. Faith, sir, a sudden quaere went out
presently, and so 'twas found but manslaughter,
and so I had my book.

CLYSTER. Could you read that old manuscript? 90

81 Inn (Inne)] "in the" added interlineally after "Inne"
by Hand 1 and subsequently deleted 84 How, (How;)]
illegible mark (? ?) deleted over "; " 87 quaere] 2nd
"e" written over "r"; "ell" deleted after 2nd "e"
87 out] "soddainely" deleted after "out" by Hand 1

80-1 Lincoln's Inn Fields: square immediately west of
Lincoln's Inn. 82 pour point bas: (pour pointe basse)
for the low hit, i.e., the last blow, the death blow (?).
87 quaere: query. 90 that old manuscript: the neck-
verse, usually the beginning of the 51st Psalm, was in
Latin and printed in black letter.

CONQUEST. No, but the Ordinary cried, "Legit ut clericus," and the judge was not willing to examine it after the jury had been so favorable--
I should say just.

94

CLYSTER. Just so, indeed, some are. But did you f. 51v
imagine this too?

CONQUEST. O, easily, and much more!

CLYSTER. In good faith 'tis the finest humor that
ever I knew in my life! Pray, proceed.

CONQUEST. Another time in Hyde Park I killed a 100
gentleman upon a challenge. It was his own
seeking. He had great friends, and so I held
up my hand and was condemned.

CLYSTER. You were not hanged?

CONQUEST. No, sir, got a reprieve and pardon. 105

CLYSTER. Surely, sir, in these days you would
hardly do that.

CONQUEST. I should have said a lease for my life.

94 after this line 2nd "so" of CW "so iust so" deleted
95 Just] "So" deleted before "Just" by Hand 1 95 so
(soe)] added interlineally by Hand 1 95 did] added
interlineally by Hand 1

91 Ordinary: diocesan officer appointed to give criminals
their neck-verses. 91-2 Legit ut clericus: he has read
as a cleric. 100 Hyde Park: fashionable resort of 600
acres covering present-day Hyde Park and Kensington Gardens.
102-3 held up my hand: i.e., was brought to the bar to
plead.

CLYSTER. Methinks, sir, after this you should

not have dared to fight any more.

110

CONQUEST. 'Tis true, most do so after the killing

of one man no matter how. 'Tis their stock of

valor ever after without so much as cuffs. And

with this you shall have one will fright the

younger world with saying, "This is he that

115

killed Dick What-shall-I-call-'em," and so

forth, and proud on't during his life, and

will live on't, and makes a young heir proud

that he dare keep him company. But he pays for't

in the end.

120

CLYSTER. A fine story, in good faith. But, sir,

you killed no more here in England, for then

you could not have escaped.

CONQUEST. Yes, truly, sir, one in the streets

that drew on me, so I went back to take

125

witness of the passengers and shopkeepers

according to the law and made a home-thrust at him

and killed him.

CLYSTER. But how could you escape for this?

f. 52

CONQUEST. Why, I told you, sir, the law first and

130

then the jury found it se defendendo.

131 se defendendo: in self-defense.

CLYSTER. How could that be when you made such a home-thrust at him?

CONQUEST. God help you, Doctor! Why, the jury found that I held but out my sword in my own defense, and he ran upon't. 135

CLYSTER. God-so, that was a good jury indeed! So it may be. I'm a villain if I did not think all this true again; you speak still with such a serious face. 140

CONQUEST. No, indeed, Doctor, nothing but imagination.

CLYSTER. In troth, 'tis strange, but very fine methinks. But on, sir. No duel beyond sea?

CONQUEST. O, yes. Methought I fought and killed Monsieur de Bouteville, got a hurt in my hand only, and presently was sent for to the court, graced by the King and Queen, admired by the great men, and feasted, presented with great presents, came over admired, here, and wondered at, indeed, and to make it more perspicuous, 145 150

138 be] "indeed" deleted after "be"

146 Monsieur de Bouteville: François de Montmorency, Comte de Bouteville (1600-27), famous French duelist.

148 King and Queen: Louis XIII and Anne d'Autriche, king and queen of France.

rid on my French curtoe with my six lackeys
and my two pages, and then the whole town did
point at me.

CLYSTER. They had reason i'faith! But is all this 155
but imagination?

CONQUEST. No, by my troth, Doctor.

CLYSTER. In troth, it is beyond belief! But proceed,
sir. 159

CONQUEST. Then methought I fought a-horseback f. 52v
with sword and pistol, both our pistols being
discharged and both hurt, he in the body, I in
the face, which made me happier by a great black
patch which I wore; so after we came to the
sword, I cut his bridle, did ganie le croupe, 165
overthrew him horse and foot, and there his soul
took leave and parted from his body.

CLYSTER. What, is your humor both afoot and a-
horseback?

CONQUEST. Yes, truly, Doctor, and at sea too, for 170
I never hear of any fight at sea, but my fant'sy
165 did] added by Hand 2 after deleting "pour"

152 curtoe: curtal, a horse with a docked tail or a breed
of horse with which a docked tail was common. 165 ganie
le croupe: (gagner la croupe du cheval de son ennemi)
approach him from the back.

still exceeds it, Methinks I'm sailing about
 this our globe and do discover more than ever
 Magellan, Drake, or Cavendish did, and make greater
 fights, and then come home with sails of silk 175
 like Cavendish, and chains of gold for each
 shipboy I have, and, in this pomp, lie just over
 against Greenwich when the Court is there. And
 then, sweet Doctor, "bounce" go the guns, and
 we vail then, and so our man-of-war goes up 180
 to London and there draws forth the gouty
 alderman with his spruce and simple daughter.
 And then they flock to see the ship. What wine,
 what banquets, what presents and magnificence I
 show will gain me some beauties, or else they 185
 are hard-hearted. Then in the street I am
 followed with my Negroes, my blackamoor footmen,
 which make me more wondered at.

CLYSTER. Before God, if I had these humors, I
 would not have them purged out of me. 190

187 my blackamoor footmen (my blakamoore foote men)] added
 interlineally by Hand 2

174 Cavendish: Thomas Cavendish (pron. "kandish") sailed
 around the world in 1586-88 and returned to England enor-
 mously rich; this voyage was known as the Golden Voyage.
 180 vail: sail with the tide. 184 magnificence: splendid
 ceremony.

CONQUEST. O, good Doctor, yes. They trouble me f. 53

very much and keep me from my business.

CLYSTER. Well, sir, then we will fall to work.

But first, I pray you, go on with your stories;

the better still it will be for the cure. 195

CONQUEST. Then, Doctor, I never hear of pirates

but I am sailing to them and bring them in so

easily and so oblige the Christian princes to me.

CLYSTER. And the Grand Signior, too, of my word.

CONQUEST. And now and then in my conceit I do 200

so thump the Hollander for all his nutmeg gun-

powder which he puts in his ale to make him more

valiant. And sometimes I pay a Dunkirk in

revenge of Newcastle coals.

CLYSTER. 'Tis true. All that time, I remember, 205

they would carry no coals.

CONQUEST. Right, or very few.

CLYSTER. But doth the Hollander drink gunpowder

to heighten his valor?

CONQUEST. Most certain, sir, that. And with this 210

kind of drink some have a gallon of valor

201 nutmeg: of nutmeg color. 203 Dunkirk: privateer vessel from that Flanders town. 204 Newcastle coals: the Dunkirkers continually harrassed the Newcastle coal fleets during the 17th century, often taking colliers from the fleet. 206 carry no coals: wordplay on "carry coals to Newcastle," i.e., do what is absurdly superfluous.

poured into them, some a pottle, none under a quart.

CLYSTER. Methinks now for a good Spanish pension

I could give them a vomit and make them so tame that Holland might be taken. 215

CONQUEST. By your favor, Doctor, if vomits would have done it, it would have been lost long ago.

But in the meantime Spain hath had a purge of so many provinces as they possess, thank good Queen Elizabeth their founder. But they are such Hogen-Mogens now I think that's forgot. 220

CLYSTER. Well, sir, let us meddle with the state of your body and leave the body politic. Have you any more relations to make? If you have, I beseech you, let me hear them. f. 53v 225

CONQUEST. Hundreds in this kind.

218 been (beene)] added interlineally by Hand 1

212 pottle: 2 quarts. 214 pension: payment made to obtain special assistance. 215 vomit: emetic. 220 provinces: i.e., the United Provinces. 221 founder: supporter (for the British viewpoint see the anonymous pamphlet, The Wicked Plots and Perfidious Practices of the Spaniards against the Seventeen Provinces of the Netherlands, c. 1642, repr. Harleian Miscellany, v. 2 [1744], pp. 393-400, and William de Britaine, The Dutch Usurpation, 1672, repr. Harleian Miscellany, v. 3 [1745], pp. 1-16). 222 Hogen-Mogens: High Mightinesses, perversion of Dutch Hoogmogendheiden, title of the States General of the United Provinces of the Netherlands.

CLYSTER, Let us hear them, sir, that I may know
the better how to prescribe.

CONQUEST. You shall, sir. I have thought how 230
many galleons and galliasses and Spanish ships
of the greatest burdens I have encountered at
sea, fought with so many days and nights only
with one poor English ship, sunk so many,
spoiled some of the rest, and, coming to board 235
me, I blew up deck after deck, giving them
many a broadside before, and discharged,
the noses of our pieces grating against their
ordnance, till at last I was taken (wanting
powder to blow us up), sore hurt, wounded, and 240
maimed. Nay, Grenville did never braver, and,
I confess, my thoughts did hardly exceed his
acts. But yet I think I went something near
him in this. Assure yourself, Doctor, a fight
at sea is a hell upon earth: such several kinds 245
of noise just at one time, such stink, such
240 up (vpp)] "quite" deleted after "vpp"

231 galliasses: warships impelled by sail and oars.
241 Grenville: Sir Richard Greenville or Greynville
(1541?-1591) (pron. "greenfield" as the MS spells it),
naval commander and renowned worrier of the Spaniards.

mingling living with dead carcasses as 'tis a
horrid thing to think of it.

CLYSTER. 'Tis true, sir, but have you never any
battle by land?

250

CONQUEST. O yes, I warrant you, I hope I do

not fail in that. I'll tell you, Doctor, all
the time of the / German war I have overthrown
the Emperor I cannot tell how many times,

f. 54

Tilly in many a battle, Bucquoy before, Wallen-
stein afterward, and made Pappenheim fly like
atoms in the air with my great ordnance. And
so methought Swede and I came to play for the
empire--had but one up for't, one battle--won

255

252 not (nott)] added interlineally by Hand 2

253 German war: i.e., the first part of the so-called
Thirty Years War (1618-1648), which centered in Germany.
254 Emperor: Ferdinand II, of the Holy Roman Empire 1619-
37. 255 Tilly: Johan Tserclaes, Count of Tilly (1559-
1632), general of the army of the Catholic League in the
Thirty Years War. Bucquoy: Charles Bonaventure de Longue-
val, Duke of Bucquoy (1571-1621), imperial general from
Lower Austria. 255-6 Wallenstein: Albrecht Eusebius
Wenzel von Wallenstein (1583-1634) (apparently pron.
"walestein"), controversial Austrian general who at various
times was commander of the imperial forces. 256 Pappenheim:
Count Gottfried Heinrich zu Pappenheim (1594-1632), im-
perial army cavalry general in the Thirty Years War.
258 Swede: common title for Gustavus Adolphus II (1594-
1632), Swedish king and general who was led by religious
interest to support the Protestant cause in the Thirty
Years War.

the game, and so established the Princes of
 the Empire, and ever after lived in great
 imperial dignity and quietness, looking to my
 frontiers, mending fortifications, making some
 new, putting such garrisons as I thought fit,
 then filled my coffers. Then, my exchequer
 swelling, I thought of the Holy Land, but that
 I left to Godfrey of Bouillon's ghost, and
 then made great preparations to overcome the
 Turk, but the success, Doctor, you shall hear
 of hereafter by the next gazette.

260

265

270

CLYSTER. I make no doubt but good, sir.

CONQUEST. You may be confident of that, sir.

But, Doctor, when I have been general of a huge
 army, I have challenged the other general and
 in single combat killed him in the face of both
 the armies. Was not that brave, Doctor?

275

CLYSTER. That was brave, indeed, sir. But what
 put you into these humors?

271 sir. (Sir--.)] "--." added

260-1 Princes . . . Empire: electors of the Holy Roman
 Empire. 267 Godfrey of Bouillon: principal character in
 Tasso's Gerusalemme Liberata 1581, translated by R. Carew
 as Godfrey of Bulloigne 1594 and by E. Fairfax 1600.

CONQUEST. In troth I cannot tell.

CLYSTER. By my faith, sir, they are very 280

dangerous! Do they not make you apt to quarrel,
and so offensive in company? For that's a horrid
and an unmannerly thing, and least becoming man.

CONQUEST. God-so, Doctor, that's it. Now you f. 54v

come to the point of it, for all my valor is but 285

alone. As soon as ever I come in company, I am

another man, so afraid, a dormouse is a lion to

me. There's no strange face but still I think

he'll quarrel with me, and I take anything rather

than be offensive, for that doth least become a 290

man, as you say.

CLYSTER. Ay, but this humor's worse.

CONQUEST. In troth, Doctor, I tell you my imperfections

both ways. I assure you if a man do but look

big, I am gone; a word is enough to the wise. 295

Nay, if he do but spit, hem, or cough aloud, I

start and tremble a great while after.

CLYSTER. The passion of the heart.

CONQUEST. Ay, sure, Doctor.

279 tell. (tell!)] top of "!" written over top of "?"

282 horrid] "Thing" deleted after "horrid"

295 big: haughty, boastful.

4.1 269

CLYSTER. Had you never any quarrel? 300

CONQUEST. No, faith, Doctor, not I. Others have
 had with me, given me very ill words, which you
 know was not gentlemanly done of them. And for
 words, you know they are but wind, so I did not
 care for them. 305

CLYSTER. But never struck?

CONQUEST. One gave me the bastinado with a
 wheat straw once.

CLYSTER. But you cared not a straw for him?

CONQUEST. No, faith, not I, but the disgrace 310
 of it. But I had a friend of mine, that dwelt
 in Milford Lane, a casuist of the sword, that
 patched and daubed my reputation up again.

CLYSTER. Then there's cunning in daubing.

CONQUEST. Yes, and very dear, too, it is. 315

CLYSTER. Then you never complain in the Marshall's f. 55
 Court?

CONQUEST. No, faith! I'd rather be laughed at in
 private than public. But indeed, Doctor, I cannot
 endure a Spanish needle with the point towards me. 320

307 bastinado: blow or stroke with a cudgel (Florio).
 312 Milford Lane: runs from the Strand to the Thames;
 hiding place for debtors and whores. 316-17 Marshall's
Court: the Marshalsea or Court of the King's Marshall
 which heard cases concerning breaking the King's peace.

I wonder they have no scabbards for them. But I
 have seen one with a prick, and a small one too,
 to swell after, and sometimes it gangrenes and
 kills the party. Sometimes but being pricked
 with a pin, lighting on some nerve or muscle,
 either lames or kills, for there is such a
 connection of all the parts one with another.
 And no blood can come but out of some vein, as
 I see not where a man can be hurt, but it may
 be death.

325

330

CLYSTER. 'Tis true, sir, and you being too good
 an anatomist that makes you a coward.

CONQUEST. Besides, Doctor, I can endure no noise
 like that of a gun nor any smell like gunpowder.

A schoolboy did so fright me with a pot-gun

335

I would it had been in his breech for me. I

thought to have told his master and so to have

got him whipped, but that I love not shedding

blood in no case, especially so cowardly behind

him--and that made me marry a widow. For when

340

*321 they] the 323 after] ";" deleted after "after"
 326 kills] "the party" deleted after "kills" 339-40 es-
 pecially . . . him (espetsially so Couardly behinde him)]
 added interlineally by Hand 2

335 pot-gun: popgun.

I was a very boy, I could never endure a tragedy
for shedding of blood, and now I shun the
butchers and poulterers as much as I can.

CLYSTER. Then you dare not fight?

CONQUEST. No, in my conscience. One might take 345
my sword from me with a foil or a faggot-stick.
But, good Doctor, reconcile these strange oppositions,
or take away one of them.

CLYSTER. I vow these are the strangest relations f. 55v
that ever I heard. To be so vainglorious one 350
way and so miserably afraid on the other side!
These are strange humors as ever met in one
man I think. Did not the corantos put you into
these humors at first?

CONQUEST. Yes, faith, Doctor, but after they were 355
called in, I was reasonably well again.

CLYSTER. And did not Hakluyt and Purchas' Pil-
grimages put you into the humor of sea voyages?

350 that] letter after "a" not visible in MS *350 vain-
glorious] vaine galorious; 2nd "a" added interlineally by
Hand 2

353 corantos: newspapers printing general news from various
parts of the world. 356 called in: on 17 October 1632 an
order from the Star Chamber Court forbade the printing of
all gazettes and pamphlets containing weekly news from
abroad; this ban was in effect until 20 December 1638.
357 Hakluyt: Richard Hakluyt (1552?-1616), author of
Principal Navigations 1589.

CONQUEST. Yes, in troth, and hearing some talk
that had set out some ships.

360

CLYSTER. Well. And then for your private duels,
I believe you are acquainted with some brother
of the sword?

CONQUEST. Yes, in troth, him that I told you of
that took up the difference of the straw. But
I would fain be rid of him; he's so chargeable.
But, God knows, I dare not. He'll so threaten
one--

365

CLYSTER. Come, sir, they fight as little as you
or as little as they can. They live more by
talking than acting of it.

370

CONQUEST. If I thought so, by this hand I would
maul him at cuffs. But I love not to see my
own blood nor any blood indeed, which makes me
never at the death of a deer. But, Doctor, how
shall a man do to know whether another man will
fight or no? Besides, one thrust or blow may
kill as well as ten thousand. For the most part
it is but one still that doth the deed, and a

375

379

376 another (an other)] "n" added by Hand 2; "other" added
interlineally by Hand 2

360 set . . . ships: outfitted some ships for a voyage.

tailor may kill one as well as a / Dangerfield f. 56
 with his terrible lodging and signs. But,
 Doctor, cure me of one of my imperfections, and
 I'll give you your asking, and here's ten pound
 aforehand.

CLYSTER. 'Tis a match, sir, give it me. First, I 385
 forbid you all foreign corantos, be they gazettes
 either in French or Dutch; then, no conversing
 with merchants, nor your habitation in a coast
 town or near it, for fear you should hear of
 setting out of ships. Neither shall you keep 390
 company with a swordman.

CONQUEST. I like that well. I'm as much afraid
 of that as you are.

CLYSTER. Then you must read no stories, true or
 false, nor see any strange historical pictures 395
 or cockfights, cudgel-play, or prizes.

CONQUEST. By the way, Doctor, they brought me a
 394 or] "n" deleted before "or"

380 Dangerfield: a kind of cowardly bully whose valor
 allows him to "quarrel in taverns with a man and not fight
 in the field with a mouse" (Glapthorne, The Hollander,
 1636, 3.1). 386 foreign corantos: after the prohibition
 of English corantos, news was still available in the foreign
 news sheets and in the Swedish Intelligencer, published in
 London at half-yearly intervals. 394 stories: histories.
 396 prizes: prize fights.

hen once to make me fight, ycleped a whore, yet
for all that, I cried and flew the pit.

CLYSTER. Well, sir, then you must receive no 400
letters in that kind from London of news now
in the time of war.

CONQUEST. What shall I do, sir? I am in pension
with a soldier, a friend of mine there, merely for
weekly occurrents. 405

CLYSTER. Faith, sir, you must either withdraw your
pension or let him have it and want your news.
That will be a good bargain to you, I assure you.
And then you must never say anything to contradict
anybody. Just say as they say, say what they 410
will.

CONQUEST. Though they rail on my own father or
mother? A chameleon gentleman just! And yet

401-2 of . . . war (of newse nowe In the time off warr.--)]
Hand 2 411 will] illegible letters or word deleted
before "will"

402 time of war: possible reference to the deployment
of the English fleet in 1635. 403-4 am . . . with: give
a subsidy to. 405 occurrents: news.

this will not serve--I care not, so I may be in
the fashion to rail behind their backs. It 415
questioned, I'll deny it again. Will this do't,
Doctor?

CLYSTER. Or else nothing. If we should work upon f. 56v
phlegm or choler, I know not how to do. They
are so mixed--so choleric alone and so phlegmatic 420
in company! Therefore, I say, take my prescription,
and if that take not away that humor, I'll try
a physical course with you.

CONQUEST. I thank you, good Master Doctor, and so
I'll take my leave, sir. Only I pray you put 425
one of the pieces into a ring, and wear it for my
sake.

CLYSTER. I shall remember you without it. Your
servant. Exit CONQUEST.

Of humors all, this humor yet doth pass. 430

This makes me wise and him a precious ass! Manet CLYSTER.

414-16 I . . . again (I Care nott / So I maye be IN the
fation to rayle behinde their backes, itt / questione I le
denie Itt a gayne,+-)] Hand 2 added these lines at the foot
of the page, marking the point of insertion with a cross
415 backes (backes)] "c" added interlineally by Hand 2
416 deny (denie)] "ie" written over CW "Or" 429 SD]
in MS in left margin before l. 428

423 physical: employing medicine.

Act 4. Scene 2.

f. 57

Enter SILENCE and BOND to CLYSTER, and
to them [later] ALGEBRA.

CLYSTER. Come, brothers of the cheat, thus far our
commonwealth hath prospered, thanks to our wits
or else the people's folly or both, and having
the advantage-ground, that helps to juggle best.

[One knocks.]

But hark, who knocks? Go to the door.

5

If this day happy prove, we'll cheat no more!

Enter ALGEBRA.

ALGEBRA. Gentlemen, hearing of your fame and worth
for knowing men, great masters in your arts, and
being myself a lover of letters and an admirer of
knowledge, I have adventured to press in thus
rudely among you, and though I durst stand to
your censures, yet, the more to qualify my intrusion,
I beg your pardons.

10

BOND. Noble sir, you appear by your habit a philo-
sopher though by your salutation a courtier,
which seldom, sir, meet in one man.

15

4.2.1 of the cheat: in deception. 4 juggle: cheat.
8 knowing: knowledgeable.

ALGEBRA. Sir, pardon this, and if you ever hear
more, condemn me to--

BOND. The miserable prison of these witless words:

"honor," "kiss your hands," "oblige," or the 20
receipt of compliment "with inclinations to be
your humble servant," or to this no purpose!

ALGEBRA. Ay, by my troth, sir, for I confess when
I read letters, I look still for one of these:
business, reality, or wit, which methinks should 25
be still the subject of a letter. And compliment
is none of these.

BOND. No, I'll be sworn. f. 57v

ALGEBRA. 'Tis true, for when you have read a whole
sheet of paper that is but that, "your servant" at 30
the end is so pithy that it comprehends all. I
grant a thread of civility should still run along
the letter with the rest, but no more. But, sir,
this is not my business. I desire, if you please
to give me leave, to discourse a little and to 35
tell you of some infirmities that I have.

4.2.18 me (mee)] added interlineally by Hand 1 21 with
inclinations (with Inclinations)] added interlineally by
Hand 2 22 no] Hand 2

31 comprehends: sums up.

BOND. With all my heart, sir. Then shall we sit,

except you would be private with any one of us?

ALGEBRA. No, sir, I desire it may be imparted to

you all, for I implore all your counsels, being

40

rare scholars, and these troubles that I have,

to speak truth, are but book troubles.

CLYSTER. Sir, I know we shall endeavor our best

to serve you.

SILENCE. In perfect and pure zeal we will. [They sit.] 45

ALGEBRA. I thank you, gentlemen. I do confess I

have studied natural philosophy and the mathe-

matics with some labor, and the more I study, the

more I am puzzled and troubled.

CLYSTER. In what points, sir?

50

ALGEBRA. Truly, sir, I am of opinion, for the

terrestrials, that the earth moves and that the

sun stands still, for all appearances are better

salved that way and with less difficulty.

38 except] letter after "p" not visible in MS 39 sir
(Sir)] "S" written over "d" by Hand 1 45 we (wee)]
added interlineally by Hand 1 after deleting "shee"
52 terrestrials (Terrestrialls)] "ia" written over "ti" or
"ri" by Hand 1 53 sun (Sun)] "S" written over illegible
letter (? s)

51-2 for the terrestrials: as for the earth and its in-
habitants. 53 appearances: phenomena. 54 salved: pre-
served, i.e., accounted for.

CLYSTER. Sir, this was a drunken conceit of Co-

55

pernicus the German and Tycho Brahe the Dane.

When wine made the globe of their heads turn

round, then they thought the world did so.

SILENCE. Did not the sun stand still in Gibeon

f. 58

and the shade go back? Had not they longer

60

day? It would alter all our dials as a learned

man writ. A mere conceit!

ALGEBRA. For your shadows going back, having longer

day, and the truth of our dials, these would be

all one this way as the other; therefore, I wonder

65

at your learned writer.

SILENCE. And the miracle all one, sir?

ALGEBRA. Yes, since it altered the ordinary course

of nature that it went in before.

SILENCE. No, by your leave, sir. First the sun

70

to go and then to stand still was the greater

57 their] "ir" added interlineally by Hand 2 57 heads
(heades)] "es" added by Hand 2 58 then] added inter-
lineally by Hand 2 after deleting "and" 59 not] "y"
partially rubbed out before "not" *59 Gibeon] Gideon;
a common error 69 before] Hand 2

56 Tycho Brahe: 1546-1601, first modern astronomer to
record details of planetary motion with a high degree of
accuracy. 59 Gibeon: see Joshua 10:12-14.

miracle by three hundred times and more, since
'tis so much bigger.

ALGEBRA. And doth not Nature work the easiest
way still? Is it not easier for the pig to

75

turn about the fire than the fire about the pig?

SILENCE. Do you then think the sun a fire?

ALGEBRA. Yes, faith, sir, and all the rest of the
planets dance about it.

SILENCE. Sir, you are profane to make the sun a
maypole and the planets to commit the sin of
dancing. I'll hear no more of it.

80

ALGEBRA. Why, sir, what do you think the sun is?

SILENCE. Verily, I think it a great light.

ALGEBRA. And is it hot, sir?

85

SILENCE. In summer it is, sometimes.

ALGEBRA. And is that heat of itself, sir, or by
reflection?

SILENCE. I do not know, nor I do not care, but
hot it is sometimes.

f. 58v

90

ALGEBRA. You'll then hardly tell us what it's
made of.

86 sometimes (sum times.--)] Hand 2 89 not care] "not"
added interlineally by Hand 1 after deleting "<>t"

SILENCE. Verily, I think the radical humor is tallow,
 enlightened by I cannot tell what, but I am sure
 every night it is put out with an extinguisher
 and lighted again God knows how, and thus they
 put it out every night that it may be sure to
 last till doomsday.

95

ALGEBRA. Hum, this is new philosophy! And what's
 the moon then?

100

SILENCE. Marry, sir, a watch-candle for the night,
 enlightened by the sun before they put it out,
 and then before morning--now I can tell you what
 lights the sun: this watch-candle--and so it
 goes round.

105

ALGEBRA. 'Tis very pretty, but you do not preach
 this?

SILENCE. When I have occasion.

CLYSTER. But, sir, these opinions are mere madness.

We do see the sun rise and set.

110

ALGEBRA. Why, so when you ferry over a river,
 you think the banks go when 'tis the boat. Or
 in a windmill when 'tis turned about, being within,

94 sure] letter after "r" not visible in MS 106 pretty
 prytty)] 1st "y" written over "e" by Hand 1

93 radical: essential. 101 watch-candle: candle used for
 night watching.

you think the center post moves, not you, when
'tis the mill, and that stands still. But these 115
are nothing. The truth is if it move, it is
insensible to those that move with it.

BOND. How should we find places then? And then f. 59
sometimes we should go on our heads, and nothing
could move but one way or else with great 120
difficulty. Would not a horse sooner, by the
half, tire going west than east if this should
be so?

ALGEBRA. Counselor, there is an error in your
pleading in philosophy, and it is so ridiculous 125
that it requires no answer.

BOND. Well, if you bring these opinions to the
bar, a jury, with our pleadings, will overthrow
you.

ALGEBRA. So truth might be overcome by the law indeed. 130

CLYSTER. But I pray, sir, what do you think this
world?

ALGEBRA. Marry, sir, a great animal, a living
creature.

CLYSTER. I would give more to see it--the right form 135
131 you] "y" written over "t" by Hand 1

of it--than I did to see the elephant or the
camels!

BOND. Ay, or the dromedaries, with the garden ape
to boot.

SILENCE. But how can that be? We see it's dead and 140
hath no sense.

ALGEBRA. You never read Campanella then. He
writes how everything hath sense, and, being
parts of the whole, that those should live and
not the mother of them were strange. I think 145
we have our lives derived from it.

SILENCE. Why, then we should find it alive.

ALGEBRA. No more than a worm in your belly thinks
you are not dead (being a world to it) and
travels up and down in your guts, and eats, 150
and sleeps, / and takes contentment there, f. 59v
and your motion is not considered in it. Go

*149 not] not in MS

136-8 elephant . . . dromedaries: apparently popular current attractions (see Brome, The Sparagus Garden, 1635, 2.2.71-3; Mayne, The City Match, 1637-8, 3.1). 138 garden ape: perhaps the performing ape at the Bear Garden. 141 sense: sensibility. 142 Campanella: Tommaso Campanella (1568-1639), Italian Dominican friar and author of two scientific treatises De Sensu Rerum ca. 1593, and De Investigatione Rerum ca. 1593; the hylozoism of Algebra's following analysis is characteristic of Campanella's thought.

you never so fast, you seem to it but as a
dead thing. Besides, once a year, everything
is alive you see,

155

CLYSTER. Pray you, sir, go on.

ALGEBRA. Marry, sir, I think grass the hair of
the world.

BOND. But where there is no grass?

ALGEBRA. Why, there he is bald, as in the deserts
of Arabia, without the help of a periwig.

160

BOND. And what are trees?

ALGEBRA. Stiffer bristles.

BOND. And what are minerals?

ALGEBRA. Veins.

165

BOND. And what's earth?

ALGEBRA. The flesh.

BOND. And what are stones?

ALGEBRA. Bones. In some stones you see 'tis a
disease where they are mingled with gravel.

170

BOND. What are rivers and the sea?

ALGEBRA. Marry, sir, urine that passes the uretaries,
and when they are come into the bladder, there

153 you never (you neuer)] "goe" deleted after "you"
159 is] "i<" deleted before "is" 163 Stiffer] Hand 2
172 uretaries (Vritarys)] "i" written over "e"

172 uretaries: ureters.

'tis called the sea,

BOND. What makes it salt?

175

ALGEBRA. Is not all urine salt? Besides, it may
be he got a hurt with a she-world.

BOND. Where doth he piss it then?

ALGEBRA. Into clouds; they are his chamber pot.

BOND. What is rain then?

180

ALGEBRA. Distilled urine, out of the airy
alembic.

SILENCE. When it comes down, then methinks it
should make good saltpeter.

184

BOND. What is snow and hail?

f. 60

ALGEBRA. Rheum and phlegm that falls upon the
stomach.

BOND. What are mists and vapors?

ALGEBRA. Why, sir, the sun draws them up to the
head of the clouds to make them drunk.

190

BOND. What are dews?

ALGEBRA. Snuffs, sir, left in the glass and so
thrown upon the floor again.

BOND. What is an earthquake then?

174 'tis (tis)] added interlineally by Hand 2 after de-
leting "ar" of "are"; "e" remains in MS *181 airy]
Ayrery

192 Snuffs: portions of drinks left at the bottom of cups.

4.2 286

ALGEBRA. The colic in his belly, and when he vents 195
upward or downward, that makes our great winds.

BOND. What is lightning and thunder?

ALGEBRA. Why, the clouds in a burning fever. And
the noise is the roaring of the clouds for the
pain of the stone in the kidney, and when he parts 200
with the thunderbolt, his stone, then you see
what a deal of urine comes down with it.

BOND. Ay, but what are the clouds to this earth?

ALGEBRA. Why, sir, I take them all to belong to
this ball. Whatsoever goes from it comes to it 205
again--all but one piece--and so of the moon and
the rest of the bodies. And between the smoke of
their chimneys, I think there's the purest air.

BOND. What are all we living creatures then?

ALGEBRA. Why, to it like nits and lice and fleas 210
to us, and towns in it like pimples to us,
and a great city but a greater scab.

BOND. Heaven forgive your wit for adulterating f. 60v
my understanding, for I am almost persuaded.

208 there's] "it" deleted before "there's" 211 and
(And)] illegible letters or word deleted after "And"
212 greater] added sublinearly by Hand 2 after deleting
"M< >"

212 scab: skin disease characterized by formation of
pustules, 214-15 for . . . altogether: cf., Acts 26:28-9.

4.2 287

ALGEBRA. I wish you not almost, but altogether, sir. 215

Then, sir, for appetite I'll tell you not only
what makes it, but what it is.

BOND. A good stomach to his meat and drink is it
not?

ALGEBRA. Ay, sir, that's one kind, but by appetite 220

I mean all the desires you have in the world.

BOND. Ay, marry, sir, if you could tell that--

ALGEBRA. Why, sir, I take it to be this: that we
have a desire to be everywhere, which desire
transports us still willingly from one place to 225

another, and so from one thing to another con-
tinually since we can be but in one place at one
time or do but one thing at one time. And this is
as an image of our maker, no comparison but a
small imitation, which thing we call appetite. 230

Thus have poor finite things a desire of infinite,
which proceeds no further than appetite with us.

SILENCE. God bless your wits, sir, for thus you are
in the right way to Bedlam. But, i'faith, sir,

I must confess they are brave suspicions of nature 235

217 is] "A good Stomacke to his / meate and drinke, Is it
not" deleted after "is" by Hand 1 227 can] "doe" de-
leted after "can" by Hand 1

235 suspicions: expectations.

for all that.

CLYSTER. And what do you think of the moon?

ALGEBRA. Marry, sir, I think 'tis another world.

CLYSTER. How can that be? 239

ALGEBRA. Why, compare it with this ball, sir. It f. 61

is a body, so is this; a solid body, so is this;
and spherical, so is this; hangs in the air, so
doth this; inequalities in it, and so in this;
enlightened by the sun, and so is this; a little
more than half always enlightened, and so is this; 245
which light and darkness are day and night, and
so they are in this; and we a moon to them as they
to us. And now, Doctor, if you will think it
made of green cheese, do, or what you please.

CLYSTER. I'faith, this is pretty, but I think it 250
still a kind of crystalline body.

SILENCE. 'Tis no matter what it is. Though I
will show you no reason for't, I deny his conclusion.
But it governs the sea, that I am sure of.

ALGEBRA. Sir, that's another thing that I deny, for 255
in some places it never ebbs nor flows. Besides,

238 world. (world!)] top of "!" written over top of "?"
242 spherical (Sphericall)] "Spehi-" deleted before
"Spheri- / call" by Hand 1 246 and night (and Night)]
"a" written over "e"

if you observe the tide from Scotland to Margate,
 you'll find in how many hours he's travelling
 thither though the moon be in the full. Nay,
 further, if the earth do move, the swagging of 260
 the earth may make the ebbing and flowing of
 the sea.

CLYSTER. In troth, sir, these are very strange
 opinions and, indeed, impossible. Yet thus much
 I can say: I had a patient once that cut his 265
 hair when the moon did increase, and truly, sir,
 it did increase.

ALGEBRA. His hair?

CLYSTER. No truly, sir, his baldness. 269

ALGEBRA. Belike the sign was in Scorpio! f. 61v

CLYSTER. It may be. But, truly, I am confident
 you are mistaken.

ALGEBRA. It may be so very well, sir, for I think
 there is little known. And for the most part I
 273 so (soe)] added interlineally by Hand 1

257 Margate: town in the Isle of Thanet, ninety miles
 east of London. 260 swagging: swaying, rocking. 269 bald-
ness: sign of venereal disease. 270 Scorpio: the gen-
 itals are in the sphere of influence of this sign.

think we are like the camels that are taught 275
 to dance the canaries in Turkey, which they
 learn them first upon hot bricks to shift their
 feet to that tune, and no sooner are they brought
 to that place, but a fiddle plays that dance, and
 being used often thus, as soon as they hear the 280
 fiddle, they dance it upon ice or snow, thinking
 the fiddle hurts their feet. So, in troth, sir,
 for the most part I think we take the fiddle for
 the hot bricks in most things, especially in
 natural philosophy and here where our senses 285
 daily work upon everything, or they upon them.
 Yet we have almost nothing but faith here in this
 world; our knowledge is so little. Therefore,
 'twere hard, nay, madness, to deny ourselves
 faith for the next world. 290

SILENCE. I like that conclusion well.

CLYSTER. But what do you think of Venus and the
 rest of the planets?

278 tune] letter after "n" not visible in MS 292 do
 (doe)] added interlineally by Hand 1

275-6 camels . . . dance: the story of the dancing camels
 originated with Johannes Leo, known as Leo Africanus, (c.
 1494-1552), in The Description of Africa; see the transla-
 tion by John Pory, A Geographical History of Africa written
in Arabic and Italian by John Leo a Moor, London, 1600, p.
 339. 276 canaries; lively Spanish dance.

4,2 291

ALGEBRA, Marry, sir, all worlds, and for Venus

we can plainly see her changes and her horns-- 295

just another moon.

CLYSTER, Venus did change indeed! Mars knew that.

BOND. And Vulcan knew she had horns for him. f. 62

But, sir, what do you with all the spheres

Aristotle spoke of? 300

ALGEBRA. In troth, sir, I'll give them you, for

I believe nothing but air. Aristotle was a worthy

man, and so was his master, Plato, and yet they

differed, and I see no reason in reasoning of

profane things why men that have brains should 305

not exercise them and not always follow weak

authority, for so, it were not possible to be

wiser than they that went before us. And if they

had done so, we had been just like beasts now.

CLYSTER. Have you any more of these opinions? 310

ALGEBRA. Yes, Doctor, so many as would hinder your

practice to hear them, but I'll tell you but of

two. Do you think that if there were no eye in

the world, there would be light?

CLYSTER. Not to those blind men. 315

ALGEBRA. Nay, in the world.

303 his master] added interlineally by Hand 2 309 now
(nowe.--)] Hand 2 316 world (World)] illegible mark
after "World" blotted or deleted

CLYSTER. Yes, sure, the sun would shine though
there were no eye.

ALGEBRA. A substantial beam--that, I grant, hath
a power to enlighten, but not actually until it 320
meet with the subject of the eye. And so for time,
I think there's none but of our own making.

BOND. Sure you think so, or else you would never
spend it in these toys, these useless toys.

ALGEBRA. Well, sir, my action of scandal I will 325
not have against you though I might as well as for
calling one blubber-lipped fellow or bearward.
But philosophers are / quieter than some other f. 62v
professions. But, my masters, will you either
set me straight or confess I am right? 330

SILENCE. Absolutely. I do say it is the devil
that doth haunt thy brain in the likeness of
wit, the more for to delude thee.

ALGEBRA. Surely, if the disease were wit (though
the devil were in't), you were able to dispossess 335
and throw him out.

317 would shine (woulde shine)] "woulde" added interlineally
by Hand 2 after deleting "s" of "shines" 326 not] added
interlineally by Hand 1 327 one] added interlineally by
Hand 2 after deleting "me"

321 subject: substance. 324 toys: fantastic notions.
331-3 it . . . wit: cf. 1 Henry IV 2.4.441-2.

CLYSTER. Sir, this would overthrow all old
 philosophy and make a great disturbance in the
 world. Then ipse dixit would be overthrown in
 both the Universities. And if one thing have 340
 been taken for truth so long, and people see that
 may be false, what may they think of others?
 And this innovation may breed much unquiet in
 the people. So 'twere better to embrace an
 ancient error than take up a certain truth that's 345
 novelty and it were but merely in respect of the
 quiet of the people.

SILENCE. I deny that! Truth is truth, and I am
 for the truth still.

ALGEBRA. Well said, sir. I see you are for the 350
 reformed philosophy then. But, Doctor, I confess
 your reasons are good reasons of state.

BOND. But, sir, let me speak a little. They are
 dangerous opinions, sir. Did you hear how
 Booker was punished, though but an almanac- 355
 maker, for some of these tenets? And I do not

340 the] Hand 2

339 ipse dixit: he himself said so, an unsupported asser-
 tion. 346 and: if. 355 Booker: John Booker (1603-67),
 astrologer, who published the first number of his almanac,
 the Telescopium Uranium, in 1631. punished: Booker was
 brought before the Court of the High Commission in October

think but / we shall have a law made to hang all f. 63
the sect of these philosophers like witches or
conjurors; therefore, take heed, sir.

ALGEBRA. I thank you for your good advice, and if 360
I cannot leave these thoughts, I shall desire
you, Master Doctor, to purge them out of me if
you can.

CLYSTER. Sir, I shall not fail in that or in any-
thing else wherein I may serve you. But in the 365
meantime, sir, knowing that to refrain hurtful
meats is a better cure sometimes than physic,
therefore, I shall beseech you not to taste
Copernicus, Tycho Brahe, or Kepler, but especially
Galileo. He has the devil in a glass and a 370
greater devil in his brain for persuasions--a
man of infinite wit, yet all this could scarce
keep him out of the Inquisition. Mark that.

BOND. It may be his wit brought him thither.

357 a] added interlineally by Hand 1 366 meantime (meane
tyme)] "tyme" added interlineally by Hand 1

1634 at which time he was ordered to print no more almanacs
without license of the Archbishop of Canterbury or the
Bishop of London and was imprisoned in the Gatehouse.
373 Inquisition; shortly after publication of his Dialogo
di Galileo Galilei . . . sopra i due massimi sistemi del
mondo tolemaico e copernicano in 1632, Galileo was summoned
to Rome where he appeared in February 1633, was detained,
examined, and sentenced.

SILENCE, And for his book, although it was trans- 375

lated, it shall not be printed here. Truth be

with you, sir, and I will pray for you. Exit SILENCE.

BOND. I beseech you, sir, when you come in trouble,

let me be of your counsel. If not, I must be of

the other side, for I must be of one. And so God 380

be with you. Exit BOND.

CLYSTER. Sir, I deserve no fee, but I shall be

and am your humble servant. Exit CLYSTER.

ALGEBRA. So! No coz'ning, no company. No penny,

no paternoster from my divine? No fee, no counsel 385

either from my lawyer or my physician? Well, I

perceive they are ignorant imposters. Mere

jugglers--hocus-pocus, hey-pass, presto begone--

they are indeed! / But my grave statute man to f. 63v

be cozened! That rejoices me not a little. 390

379 me be (mee bee)] "bee" added interlineally by Hand 1

*384 coz'ning] cozeing

375-6 translated: a Latin translation by Matthias Berneggerus was published in Strassburg in 1635; the first English translation, by Thomas Salusbury, was printed in England in 1661. 384-5 No . . . paternoster: phrase referring to priests' insistence on being paid as a condition for performing services. 388 jugglers: tricksters. presto: immediately.

Philosophy is yain, but riches' slaye
Is counted wise though cozened by each knave.

Exit ALGEBRA.

Enter CLYSTER and SILENCE again.

CLYSTER. Silence, come hither. Dost know this
fellow that was here?

SILENCE. Not I. How should I? 395

CLYSTER. Dost not thou remember one Algebra that
was the greatest plodder upon Aristotle and
Euclid in all the college?

SILENCE. Yes, he would be always peeping into
the stars with a perspective glass in winter nights. 400

CLYSTER. This is he.

SILENCE. Methought, indeed, he resembled him much.

CLYSTER. What shall we do?

SILENCE. Why?

CLYSTER. We are utterly undone. Though our shapes 405
have disguised our persons, his searching pate
could not but discover our ignorance if not our
knavery.

SILENCE. The worst is but to shift our lodging,

392.1] in MS in left margin before l. 392 397 was]
letter after "a" not visible in MS

400 perspective glass; telescope.

like the German motion, and so we must, howsoever,
to get new customers and avoid the old.

CLYSTER. Well, I was horribly afraid of him all the
while. The fit's scarce off me yet.

Enter JEALOUSIA.

SILENCE. I'll follow your directions, Master Doctor.

CLYSTER. You shall do very well to do so.

Exit SILENCE. Manent CLYSTER, [JEALOUSIA.]

Act 4. Scene 3.

JEALOUSIA to CLYSTER.

JEALOUSIA. Now, good Master Doctor, is my physic
ready yet?

CLYSTER. Not yet, sir. But first I could wish to
have fuller information from you, that so I may
add or diminish my ingredients according to the
accidents. Therefore, good sir, be pleased to
continue your relations.

JEALOUSIA. Indeed, Doctor, I have the strangest
dreams awake that ever any man had in this kind.

413.1] in MS in left margin after "Exit Silence" (1.415.1)
*415.1 Manent] manet

410 like . . . motion: i.e., as the moving figures on an
intricately wrought German clock shift places. 4.3.6 acci-
dents: unfavorable symptoms.

CLYSTER. The devil's dreams. A cure--the devil's
ring. 10

JEALOUSIA. So like a fool stop that hole still with
fear.

CLYSTER. With Contemplation's finger that is there.
Indeed, sir, 'twere better to leave this madness,
for this may urge your wife to think more than 15
otherwise she would.

JEALOUSIA. And so make me bawd to her lust. I have
doubted that.

CLYSTER. Why, sir, thus you may make her make you
what you fear, and, assure yourself, no wife 20
thinks her husband wise, noble, or valiant that
is jealous.

JEALOUSIA. Why, no. They have no reason when a
man confesses another worthier than himself.

CLYSTER. Methinks carelessness might do much good 25
in that kind. I mean not neglect, for to vindicate
that contempt, she will have a servant to show f. 64v
her husband his error and bring him home again,

4.3.19 may (maybe)] added interlineally by Hand 2 28 his]
added interlineally by Hand 1 after deleting "that"

10-11 devil's ring: an allusion to the vagina (?).

but the other way will set an edge on the wife as
she intends to sharpen the husband.

30

JEALOUSIA. Sir, I have thought of this, but whilst
I am acting my part, mischief might be done; there-
fore, I like not that. I would be careful. I will
not call it jealousy.

CLYSTER. Sir, there's little difference betwixt
them, the height of carefulness and the lowest
degree of jealousy, as of virtue and vice. When
it comes to cut by a thread, 'tis hard to distinguish.
And if you're always frampold and peevish,
her pleasure's double in one kind, that is,
in the act and her revenge in you. I vow you
had far better be and not think so than not
be and always thus troubled with thinking.

40

JEALOUSIA. Excuse me, good Doctor, but my humor,
I confess, is not only against this man or that
but against mankind. An old man's like a satyr,
and, therefore, I fear him. Nay, I am afraid of
male children and singing eunuchs, for their
desires are never satisfied because they cannot.

45

41 in the] "in" added interlineally by Hand 1 44 good]
added interlineally by Hand 2

39 frampold: disagreeable.

4.3 300

And I do fear some wanton plays with her because 50
 she thinks none will suspect those geldings. This
 I call making love if she but look, stir, wry,
 nay, carve or drink, or any to her, then sure
 they know each other's mind, and the match is
 made. How should it be else, Doctor? 55

CLYSTER. What! If she be civil, must she be a f. 65
 whore?

JEALOUSIA. It tends that way, I am sure, most of
 your civility.

CLYSTER. Sweet conversations thus between man and 60
 woman will be lost.

JEALOUSIA. With all my heart, good Doctor, for my
 part and my wife's too. But when I am absent
 never so little from her, then, Doctor, I do
 think, think, think. 65

CLYSTER. What?

JEALOUSIA. Why, my thoughts cry to me, "Now she's
 at it--at it with my groom." And then I go on
 tiptoes to her chamber, then make a little retreat,
 58 most of (moste off)] added interlineally by Hand 2
 67 my] added interlineally by Hand 2

52 wry: move. 53 carve: use affected gestures to indi-
 cate welcome (H & S).

then rush in, speak loud, and say, "How do you,
sweetheart," and find her making-- 70

CLYSTER. What?

JEALOUSIA. Hot water.

Which rain lays winds, jealousy in my head.

Then kiss her, and more, when I am in bed; 75

Protest beyond a lover for my ends:

Swear I do know her chaste, shake hands, am friends.

CLYSTER. And doth she not then intimate slyly and
cunningly and aloof off, taking no notice of your
humor, where she had been and what she did to 80
give you clear satisfaction of her each minute of
your watch?

JEALOUSIA. Faith, to that purpose much of her dis-
course doth tend, I do confess. But then I swear
she doth me the greatest wrong in the world if 85
she think I have the least suspicion. And then
I vow there's none but fools are jealous.

CLYSTER. And then doth she guess whom you doubt? f. 65v
Are they not foretold by your railing at them,

71 making (makeing)] "Water" deleted after "makeing"
78 not] added interlineally by Hand 1 81 her] added
interlineally by Hand 1 88 then] added interlineally
by Hand 1 89 them] "e", all of "m" blotted

74 lays: causes to subside.

detracting and scolding on them, but still by 90
way of instruction to let her see the wickedness
of the world?

And then pout, lower, frown, and be displeased,
But dare not tell. She feels your pulse; you're
eased.

JEALOUSIA. In my conscience you have been married, 95
Doctor, or else 'twere impossible to hit so right.
Were you not behind the hangings sometimes and
heard my wife and me?

CLYSTER. No, in troth, sir, but I can guess shrewdly.
Shall I then go on with your disease, that you 100
may hope the better of the cure? Then always
after a wedlock quarrel more than due benevolence
is paid for to be friends, as wine makes peace
in male differences. That's the close of your
friendship still. 105

Thus she doth gain her pleasure without sin
If you fall out. If friends, you must fall in.
But yet before, pinching, kicking in spite,
Though she say sweetheart, you'll not say good
night,

91 instruction (Instruction)] "I", "s", all of "n" blotted
91 wickedness] 1st "e" written over "i" 94 eased]
letters after "s" not visible in MS 96 Doctor] letter
after "o" not visible in MS 102 a] added interlineally
by Hand 1 102 quarrel (quarrell)] "a" deleted before
"quarrell" by Hand 1

But tumble, toss in bed, your greatness keep, 110

Have feigned snorts as if you were asleep,

But then she asks forgiveness; herself doth yield
unto your mercy. Then you both weep in kindness.

You protest your love to her, your truth, and continence from all others, to see if you can make 115

her do the like, which she doth say with all the affirmations in the world but will not swear, because she holds it such a sin--which troubles you extremely, her godliness that way. Yet somewhat pacified 119

with these confessions and you think you have f. 66

conquered. But you are much deceived, for after this matrimonial dialogue there's nothing in your power to give but, if she ask it, I am sure, 'tis hers. Then for the close, to make you a better bargain, what do you then? 125

Advise her to religion? Then you preach,

Give godly prayer books, sermons, her to teach

Divinity still in her mind to have,

Not for soul's sake, but body for to save

111 feigned (faigned)] "ai" written over "æ" 121 deceived (deceaued)] 3rd "e" added interlineally after "' deleted

110 greatness: dignity, i.e., aloofness. 113 kindness: natural affection, love.

Against the sin of flesh. Then you rail most, 130

Swear 'tis the sin against the, yea, thing.

And never quiet, neither in mind or body,

Your mind still troubled, your body you do waste

In that act with her for to keep her chaste,

Which makes her worse and more lascivious so. 135

And she may do't for all this, do what you can.

JEALOUSIA. No more, good Doctor! I'll be hanged if

you did not lie under the bed sometimes, or else

her chambermaid hath come to you with her own

suspicious water and, so to save her groat, hath 140

told you this history, for they can keep nothing.

CLYSTER. Not if they be with child.

JEALOUSIA. Not above nine months. But tell me,

Doctor, was not this true?

CLYSTER. No, by my troth, sir, but only as I guess 145

to let you see how far you are gone in the disease,

not to augment my pay or credit with you. More, then,

I understand your malady and so the likelier for

to ease your grief.

JEALOUSIA. Doctor, your pains shall not go unrewarded. 150

130 you] "'l" deleted after "you" 131 yea, thing (ye
thinge.--)] added by Hand 2 after deleting "< >ly ghoot"
(? Holy ghost); "y" deleted or blotted before "ye"; "y"
written over "e" 138 did] Hand 2 139 own (one)]
added interlineally by Hand 2

CLYSTER, Good sir, I have no fear of that. All f. 66v

my thoughts are but how to cure you. Alas, sir,
to be troubled for so small a thing!

JEALOUSIA. How small a thing?

CLYSTER. Is't not small? I'll undertake to cover 155

it with my hand, all this that troubles you so.

JEALOUSIA. By my faith but you shall not, Doctor!

Covering of it is the point that troubles me.

CLYSTER. But how came you first to be possessed

thus strangely with these vanities? I believe 160

you were a striker in the time of bachelor, were

you not? Speak.

JEALOUSIA. Indeed I did use the stock sometimes,

Turner's stock.

CLYSTER. Why, that made you have so ill an opinion 165

of women; you were so fortunate in those days.

And in justice would you not now be paid?

151 Good] added interlineally by Hand 2 after deleting
"Alas" *151 sir] S^r. Sir; "S^r." added interlineally by
Hand 2 155 to] added interlineally by Hand 2 after de-
leting "you may"; extra caret precedes "you" 156 my]
added interlineally by Hand 2 after deleting "your"
157 By . . . not (--by my fayth butt you shall nottx)]
added interlineally by Hand 2 after deleting "I"; point of
insertion marked by a cross 162 not?] "?" written over
beginning of "S" (?)

161 striker: fornicator. 163 stock: stoccado, thrust in
fencing (with bawdy quibble). 164 Turner: famous fencing
master (d. 1612) who kept a school in Whitefriars.

JEALOUSIA. No, by my faith, Doctor. In troth,
but for my money, I was ever most unfortunate.

Waiting-women despised me, chambermaids too nice, 170
and very cook-maids would deny me.

CLYSTER. Why, this methinks should cure you without
my help.

JEALOUSIA. O no, sir. Though not with one man,
yet with another--that I doubt. 175

CLYSTER. Do you doubt it?

JEALOUSIA. Indeed, no doubt at all of it. And so,
ofttimes, if not at one time, it may be at another.
Nay, they say for certain there is a time once in 179
four and / twenty hours if one had luck to hit f. 67
on't. And that hour I fear and, not knowing of
it, doubt every hour and every minute for that
time.

CLYSTER. Pish, these are conceits, but yet strong
symptoms of your disease. Why, do you think 185
other men's fortunes, better than your own, be
not so dejected so?

168 my] added interlineally by Hand 1 173 my] Hand 2

171 cook-maids: cooks' assistants. 187 dejected: cast
down.

JEALOUSIA. Why should I not think them better? I
 am sure they cannot be worse. But that's not all.
 Though the act were not done, yet I know they'll
 play. 190

CLYSTER. That's something if you know it. But
 were they of the better sort of people?

JEALOUSIA. No, faith, they were but Dame Nature's
 washers and starchers. 195

CLYSTER. And yet you see they went no further with
 you.

JEALOUSIA. No, indeed, but I do daily hear men
 talk: giving them but time, with the bawd,
 Opportunity, and what with their importunity and 200
 wit, no woman can withstand them. This opinion,
 I assure you, is common to most men.

CLYSTER. This is merely self-love with huge arro-
 gancy and ignorance. Because he obtained his
 hostess or her daughter, his tenant's wife, or 205
 some silly or poor thing by chance, therefore,
 he thinks so of all womenkind, nay, though he be

200 importunity] "im" added interlineally by Hand 2 after
 deleting "o"; "n" written over "i" by Hand 1 204 his]
 added by Hand 1 after deleting "the" 205 her] "r"
 added by Hand 1 after deleting illegible letter (? t)
 before "he"

206 silly: simple,

old, ill-fayored, with ill clothes. An over-
 weening rascal, he should be laughed at. For,
 alas, should he but try some ladies of honor, he 210
 would be so far from offering to make love as
 he durst / hardly ask her how she did and be f. 67v
 so lamentably fooled and baffled as he would
 think it a high reward to have leave to go and
 hang himself and be so quit. Speak truly--did 215
 you never make an address to some fair and
 great lady?

JEALOUSIA. Yes.

CLYSTER. And was't so easy then?

JEALOUSIA. So easy as I would have given all the 220
 world honorably to have marched away.

CLYSTER. How? Love's colors displayed, bullet
 in bag, and cock up! And have you been in for
 a bird, i'faith?

JEALOUSIA. Yes, faith, a dotterel. And she made 225
 such a fool of an ass of me as I vow I would
 not be so in love and so abused again for all
 the world,

CLYSTER. And were you jealous then?

213 baffled: insulted, 216 make an address: pay court.
 223-4 in . . . bird: proverbial for taken in, made a fool
 of. 225 dotterel: species of plover, here fool.

4.3 309

JEALOUSIA. O, Doctor, most extremely. My disease 230
then began upon me, being but a knight bachelor.

CLYSTER. That's strange!

JEALOUSIA. Look you, Doctor, she was a married lady,
and I was so jealous.

CLYSTER. That you could not endure a corrival? 235

JEALOUSIA. 'Tis true, not her own husband.

CLYSTER. But was you jealous of him?

JEALOUSIA. Monstruously!

CLYSTER. This is the strangest thing that ever I
heard. Then you have all the reason i'the 240
world for this of your own wife, you think?

JEALOUSIA. Sure, one should think so.

CLYSTER. I vow your med'cine must be much stronger
then, or else we work in vain. Then this is all,
sir, that puts these things into your head? 245

JEALOUSIA. No, sir. One argument, if answered, f. 68
would cool this something in me.

CLYSTER. What's that?

231 began] added interlineally by Hand 1 after deleting
"came"; "began" in margin as a note 232 strange!] top
of "!" written over top of "?"

231 knight bachelor: knight who is not a member of any
special order of knighthood.

JEALOUSIA. Doctor, 'tis this. In reason it should

be so; if women do but think as I do, there

250

wants nothing but opportunity to make me a strange

red deer and never cast my horns till my wife die.

And then, if marry again, I may have a velvet head.

CLYSTER. Those that have married three or four

wives sure were not of your mind.

255

JEALOUSIA. I would not melt my tallow so oft with

so many rut times and cast so often and still

renew my horns.

CLYSTER. But deer, they renew other things too, they

say.

260

JEALOUSIA. So they had need.

CLYSTER. Sure, sir, you have made many stags in this

kind.

JEALOUSIA. Never any, i'faith.

CLYSTER. It cannot be!

265

JEALOUSIA. In troth, 'tis true.

CLYSTER. How could the ground of this jealousy

come else?

JEALOUSIA. Marry, Doctor, they were always made to

259 deer] added interlineally by Hand 2 . 259-60 they say
(they saye.-)] Hand 2

253 velvet head: i.e., new horns.

my hand, I did but add surroyal or troche, 270
sometimes a proffer, and now and then three-and-
three at the top. I assure you I do not think
there was a first cuckold by reason and philo-
sophy, but cuckold eternally, or any such thing
in nature as a maidenhead. 275

CLYSTER. No? What think you of your wife?

JEALOUSIA. Marry, not very well sometimes, sir.

Besides, she was a widow. But, sir, you do not
answer me. I say if women think as I do, I am
gone, have my wife but opportunity. 280

CLYSTER. Why, what do you think? f. 68v

JEALOUSIA. Marry, sir, a weak body, but a strong
mind, for I never saw any woman yet so old, so
young, so fair, so foul, so well-favored, so ill-
favored, so lean, so fat, so witty, so foolish, 285
so rich, so poor, so well-graced, so ill-mannered,
so healthy or so sick, so beautified with good
qualities or so void of all, so virtuous or so
vicious, or of what colored hair soever, but

270 surroyal: upper or terminal branch of a stag's antlers.
troche: cluster of 3 or more tines at the summit of
antlers. 271-2 three-and-three: one of the upper three
tines of antlers was called the trez or tray tine; there-
fore, the top tines on a pair of antlers.

4.3 312

still I could find something in her at some- 290

times to please my fant'sy.

CLYSTER. God-so, sir, 'tis well Nature gave you not

a body answerable to your mind! If she had, she

had undone many a good fellow, and you had only

monopolized that trade to yourself. 295

JEALOUSIA. 'Tis true I had, indeed, for I confess

I look on no woman's face but I think of her--

CLYSTER. Think of her what?

JEALOUSIA. Think of her, Doctor. Nothing else.

But what if my wife should think thus, being of 300

the same clay that I am of? Why should she not?

And then I am in a sweet pickle.

CLYSTER. By your favor, sir, she's not of the same

clay. Man was made of red clay, she of a crooked

rib out of man's side, which shows she's harder 305

to be brought to't than man, so much harder as

bone than clay, and then, being crooked by nature,

not so easily bent unto man's mind.

JEALOUSIA. Ay, sir, but what's bred in the bone will

ne'er out of the flesh, and what's bred in the 310

302 am] "sure" deleted after "am" 304 a] added inter-
lineally by Hand 1

309-11 what's . . . bone: Tilley, F 365.

flesh will ne'er out of the bone. For aches and
pains, I am sure, 'tis true.

CLYSTER. Besides, sir, you need not doubt women f. 69
so much. They are colder by nature.

JEALOUSIA. Doctor, you argue well, and though I 315
cannot answer you, yet I know you are not right.
Neither am I satisfied.

CLYSTER. Then, sir, there's no way but physic.
But at what times doth this humor take you most?

JEALOUSIA. In troth, Doctor, about cuckoo time. 320
And when she begins to stut and stammer, I grow
much better and am confident there's no husband
likes the singing of that bird well.

CLYSTER. Do not deceive yourself, sir. There's none
so mad sure. 325

JEALOUSIA. Before God, Doctor, I hate her note,
and to approve it, I bought a piece on purpose
to kill cuckoos.

CLYSTER. You did not.

JEALOUSIA. I'faith, but I did and will again by 330
the grace of God, Why, I'd give more for a

313 women (Woemen)] 1st "e" added; 2nd "e" written over "a"

320 cuckoo time: the cuckoo, a migratory bird, arrives in
England in April and leaves in July. 321 stut: stammer.
327 approve: demonstrate.

cuckoo's head than the whole parish giyes for a
fox's by the statute.

CLYSTER. Come, come, you must leave these opinions
and have better of womenkind. 335

JEALOUSIA. How should I? There's none so modest
but loves to be courted, and I never saw any,
but they would make le petit bouche sometimes, and,
say what they will, a blush now and then betrays
'em. 340

CLYSTER. Sir, on my soul, this is merely your vain
suspicion and nothing else.

JEALOUSIA. Good Doctor, I cannot help it. I
hope you may.

CLYSTER. And will, I make no doubt of it. But I 345
must bring you as lean with physic--

JEALOUSIA. As I did make myself with something f. 69v
else to keep all quiet and safe at home, and fell
out often for that cause like an ass as I was,
and it turned to my prejudice. For once put them 350
into their false gallop, and you'll ne'er get them

338 bouche (boushe--)] added interlineally by Hand 2 after
deleting "blush" 346 you] added interlineally by Hand 1

338 make . . . bouche: (faire la petite bouche) simper
(Cotgrave). 351 false gallop: canter.

into their amble or trot again. And then when
 I was run off my legs (as Conqueror or Shotten
 Herring would have been at that rate), she grew
 jealous and thought I kept some other because I
 did not feast her every day and was fain to take
 physic a great while under the name of the spleen
 when 'twas wedlock foundered and the radical
 humor much exhausted, almost spent.

355

CLYSTER. O God, sir, you must take heed! I
 protest you may kill yourself else.

360

JEALOUSIA. I might ha' done, Doctor, but, I
 warrant you now, my body will not give me leave
 to hurt myself. I thank God I have as discreet
 a body as any man in England has for that matter.

365

CLYSTER. Well, I hope to make your mind as discreet,
 before I ha' done with you.

JEALOUSIA. Good Doctor, will you begin once?

CLYSTER. Sir, I will. But first I must use pre-

paratives as, for example, as those do that
 hate cats, get little kitlings, and by little and
 little playing with them overcome their very

370

356 to] "the" or "tka" deleted after "to" by Hand 1
 *359 exhausted] exhausted 368 you] "u" blotted

368 once: once for all. 371 kitlings: kittens.

nature. So would I, sir, not make too sudden a
change (all those alterations are dangerous), but by
little and little as first to remove those thoughts 375
within your head to the outside of it and plant
them there. / As, for example, your periwig I would f. 70
have a merkin. In time you may leave that and be
so well as to endure a man to point with two
fingers and take no exceptions. 380

JEALOUSIA. Indeed, that has put me sometimes upon
a quarrel, though the party never meant anything.

CLYSTER. Nor take exceptions if one hit not the
joint of the wing of a capon right until he look
on you, or when a man wriggles brawn and looks on 385
your wife. These things I make no doubt but to
bring you to.

JEALOUSIA. I'll swear, then, you're the rarest
doctor in the world.

CLYSTER. Then I would have you to wear a purse of 390
a cuckoo's skin (as they use to do of squirrel's)
and have a stag's head in your chamber to hang your
hat on and other things. Then get me some rare

378 merkin: pudendum. 379-80 point . . . fingers: i.e.,
make the sign of horns. 385 wriggles: carves in a sinuous
pattern.

piece of balzanoes where there are bulls, sheep,
 and goats, anything that hath horns, to adorn 395
 your withdrawing-chamber to make them more familiar
 to you. Then acquaint yourself with country
 knights and gentlemen, that bring up their fair
 wives and daughters to a lodging in the Strand.
 Example, I know, is more than precept, and there- 400
 fore I advise you to these ways. And I make no
 doubt within a little time but to make you purchase
 a place in Court and take a lodging for your wife
 in the Strand. And then I think you are cured. 404

JEALOUSIA. Ay, I'll be sworn if you can bring me f. 70v
 to this. But I would fain take physic.

CLYSTER. If you will needs, then the next time I
 meet you, it shall be ready.

JEALOUSIA. Thank you, good Doctor. Here's ten
 pieces for your pains. 410

CLYSTER. I know not how to deserve that which I
 have had already.

399 Strand (Strand)] 1-3/4 lines, beginning "and th^o", de-
 leted after "Strand" 408 meet] letter after second "e"
 not visible in MS

394 balzanoes: i.e., balzana or balza, ornamental band
 along the dado of a room (?). 395 adorn: add horns to,
 with a glance at adorn. 399 Strand: fashionable resi-
 dential street running from Temple Bar to Charing Cross.

JEALOUSIA. You must not deny me.

CLYSTER. Your will be done, sir.

JEALOUSIA. Your servant, Doctor.

415

CLYSTER. Your most humble servant, sir. Exit JEALOUSIA.

What's here, ten pieces more? This multiplies
apace beyond your trade of alchemy. This is true
gold, and the way how to make it.

But for fools, how should most live? Then 'tis
fit

420

To give their follies thanks and our own wit.

[Enter PHANTSY.]

But how now? [CLYSTER,] in an amazement, follows him.

Act 4. Scene 4.

f. 71

PHANTSY to CLYSTER.

PHANTSY. Of my soul I love you and only you.

Have you not love like mine that's firm and true?

Love me as me, and love none else but me

Since I love thee for thee because th'art thee.

There's a twang for you, Doctor; there's a rapture! 5

CLYSTER. Methinks 'tis somewhat hard.

PHANTSY. How, hard? Why, look you, Doctor. "Love
me as me," that is, as none so worthy as me.

Then, "love none else but me," that's easy enough.

422 But how now (Butt how now.--)] Hand 2 422 SD] added
by Hand 2 in left margin before 1. 422

4.4 319

CLYSTER. I think she'd hardly understand that. 10

PHANTSY. I warrant you now. "Since I love thee"--
that's plain.

CLYSTER. Ay, sir, that's very plain.

PHANTSY. "For thee." That's very palpable.

CLYSTER. I confess that. 15

PHANTSY. "Because th'art thee."

CLYSTER. Methinks that's difficult.

PHANTSY. "Because th'art thee"--there lies the
conceit. (The wit is lost there if you apprehend
not that.) Because I love none else and that 20
there's none so worthy of my love as she!

CLYSTER. O, cry you mercy, sir, now I have it.

PHANTSY. Lord, how hard an amorous vein is to a
doctor of physic. You'll ne'er be, Doctor, in love
I warrant you. 25

CLYSTER. No, sir, I am to cure you of the disease-- f. 71v
the antipodes to that. But, sir, methinks the
very charge of love, having so small rewards,
should amate you, your mistress's bounty coming
to so little or nothing. 30

4.4.10 understand (vnderstande)] "an" written over "oo"; 2nd
"e" added 22 you] added interlineally by Hand 1
30 so] added interlineally by Hand 2

4.4.29 amate: dishearten.

PHANTSY. How, nothing?

CLYSTER. Why, sir, as thus: so many hundreds spent
on yourself for her sake; for that, inprimis, the
combings of her hair which, when they are added
to her periwig, then that which is left, rather
than burn it, at idle times her women plats and
makes a bracelet for your arm.

35

PHANTSY. O cruel Doctor!

CLYSTER. Then to her silkman's books a hundred
pounds; for that, because your friendship to
her then is such and at such a charge, item, she
gives you an old cast ribbon that her woman may
well spare.

40

PHANTSY. O cruel Doctor still.

CLYSTER. Then for the mercer's books another
hundred pounds; item, most bountifully for that,
a neat cornelian or enameled ring with an ill
posy in't. Then pay her tailor's bill--fifty pounds.

45

36 plats (Platts)] "s" added by Hand 2 37 makes] "s"
added by Hand 2 43 well] added interlineally by Hand 2
44 PHANTSY (Pha:)] "Pha" written over "Cly" by Hand 1
45 CLYSTER (Cly:)] "Cly" written over "Ph" by Hand 1

33 inprimis: in the first place. 36 plats: plaits.
41 item: likewise. 47 cornelian: quartz of a deep dull
red or reddish white color,

PHANTSY. O terrible Doctor!

CLYSTER. Then her caroches, bounties to her ser- 50
vants, besides costly journeys by land and water,
and still you pay; item, for that, a kiss of her
oiled hand with essences. Nay, she invites and
makes great feasts, employs the minor poets i'the
town for some slight show, or sends for the 55
players, but all this still at your charge. And
you dare not speak / of it. For this charge and f. 72
your silence, you may chance to be honored with
her greasy glove.

PHANTSY. O Doctor! When will you have done with 60
your "items" to me?

CLYSTER. I could reckon up millions in this kind.

But is not this all true?

PHANTSY. No, faith, Doctor, not one syllable of the
manner of it. 65

CLYSTER. Ay, but for the matter?

PHANTSY. For the matter, I know not. Most are too
proud to go this way, but I have heard of a

49 PHANTSY (Ph:)] "P" written over beginning of "C" by Hand
1 52 her] added interlineally by Hand 1 67 I know
not (I knowe nott)] added interlineally by Hand 2

50 caroches: rich carriages.

cutwork handkerchief sometimes sent by a trusty
page early some morning with a hundred pieces 70
in't or more. . That I confess, but I do not believe
it.

CLYSTER. And what's all this for?

PHANTSY. Something, Doctor, which they would have
for love or money and cannot get it. No, by 75
my troth.

CLYSTER. Why do you not leave then?

PHANTSY. God-so man, that's the knack on't; when
one is once in, one can never get out.

CLYSTER. 'Tis not so with everyone! 80

PHANTSY. They have such ways to handle one! I
would never have come to you if I could have
told how to have helped it.

CLYSTER. Sir, you must be purged, and that soundly
too, to make your body weak, that so the mind may 85
follow. That's the way.

PHANTSY. Sir, is not being in love--is not that a
weak mind? And sure the body follows, for I'll
not give you a pin for what a true lover can do 89

71 or more] added interlineally by Hand 2 85 too] fol-
lowed in MS by marginal cross

78 knack: trick.

for matter of / actiuity. Love weakens the body f. 72v
 very much. There's no such way for leaving
 sin and serving God and to be cleanly as love is.

CLYSTER. Ay, sir, but I mean not weak that way.

If your body were stronger and used some execution,
 it might be the way to cure you.

95

PHANTSY. By my troth, it put me to the cure once
 or twice. I protest I never saw Bedford's buildings
 near the New Exchange or the Lady Chambers in the
 Strand or elsewhere since I was in love. No, I
 hate them and could find in my heart to turn
 beadle and follow a cart to lash them a little.

100

CLYSTER. Be a coachman, and you may drive them at
 the other end, and that's better than a beadle.

PHANTSY. Now you talk of a beadle with his lash.

I'll repeat a satire of my own making against the
 despisers of love.

105

CLYSTER. By no means, sir. A satire is a

91 There's (there)] letters after 2nd "e" not visible in MS
 *92 God and] God; & / &e; "e" added interlineally by Hand
 2 after deleting "to" *92 to] deleted 98 near
 (neer)] added interlineally by Hand 2 98 lady (Lady)]
 "s" deleted after "Lady"; "I" remains in MS 107 By]
 illegible letter or word deleted after "By"

97 Bedford's buildings: presumably a brothel. 98 Lady
 Chambers: presumably a brothel. 101 cart: to which
 whores were tied for public whipping.

dangerous thing now and puts authority in mind of
whipping. Lord, this love is a strange thing.

I wonder what it is.

110

PHANTSY. Some say love is a pure spirit so high,

A gentle flame of heat dropped from the sky.

Thin beams, that flow in love from face to face,

Meet in thin air; there willingly embrace.

Love is magnetic. All to it it draws,

115

The primus motor of all nature's laws.

It sets on work all motion. In this fashion,

Suffers and joys the ground of every passion.

In Love's arms all things in this world are

hurled;

Then Love doth make all and is all the world.

120

Then I am love, and love is I; 'tis true

f. 73

If all be love. Yet I doubt love's not you.

CLYSTER. I protest, sir, this is a high strain

indeed, and could you never make rhyme before,

say you, till you were in love?

125

PHANTSY. What with verses and so high a strain to

my mistress, she hath wit-strained me and made

my lines to halt sometimes. What with witty

110 is. (is!)] top of "!" written over top of "?"

116 primus motor: prime mover.

letters and discourse, she hath occupied my muse
so long and so much that she hath given my wit
the running of the--

130

CLYSTER. What, the gonorrhea of the brain? Sure
your nose spoils many handkerchiefs then.

PHANTSY. Ay, but can you cure that, Doctor?

CLYSTER. O, a pox on't, that's nothing.

135

PHANTSY. By your leave, sir, my wit is not come
to that yet. 'Tis not so rotten, but sore
strained, I confess, and the higher the strain is,
the more credit for you to cure me. And for
rhyming, I was so far from it before I was a
lover as on a winter night (I well remember)
we were at that rhyming sport, and one gave us
Maximilian to rhyme to, and I said, "wax,"
thinking I might leave out "milian."

140

CLYSTER. Ay, but it rhymed to that you intended.

145

PHANTSY. 'Tis true. It showed that I was born
a poet indeed, for once, I confess, I thought to
have made a play.

CLYSTER. Lord forgive you, I hope you did not.

149

PHANTSY. Why, Doctor? I know the receipt of it.

f. 73v

'Tis but to put old jests into ballad rhyme and
then get a new tune to it. And two or three of
these songs well sung to three or four pieces of

old plays will patch up a new one--at least seem
 so, and then that's money both to the poet and 155
 the players, and a new one can do no more. And
 all the gallants shall sing those till newer come
 up, and the younger sort, not being well read in
 the fathers and schoolmen of wit, will swear,
 "Damme, 'twas mine," and fight for it too, at 160
 least quarrel. And everything in this world being
 carried by most voices, thus I am made wit major
 of the town and poet laureate.

CLYSTER. But this is mean and poor, not worthy of
 a poet. 165

PHANTSY. Not of our kingdom's immortal honor and
 his own, our learned and most famous Jonson, our
 best poet. These arts some have, sir, and this
 they call living by their wits.

157 the] followed in MS by "---" 163 laureate (Laureat)]
 "not< >, that's too flameing" deleted after "Laureat"
 166-8 PHANTSY . . . poet (ph: nott off our kingdoumes
 Imortall honor &e his / one our Lernerd &e moste famous
 Jonson our best Poett)] added interlineally by Hand 2
 166 of (off)] interlined in addition by Hand 2 166 honor]
 illegible letters or word deleted before "honor" by Hand 2
 167 learned (Lernerd)] added sublinearly in addition by Hand
 2 after adding interlineally and deleting "worthye"
 167 and (&e)] "a" deleted before "&e" by Hand 2
 *168 These] SH "Ph;" in MS in Hand 1 before "These"
 168 some (sum)] added interlineally by Hand 2 after deleting
 "they"

CLYSTER. By your favor, sir, this is living on 170
other men's.

PHANTSY. Why, that is wit.

CLYSTER. I pray you call it memory, sir.

PHANTSY. I will remember it. Nay, they can turn
an old play and face it too, put a new cape to't-- 175
the cape of good hope that it will take--and many
devices more which they get out of St. Thomas
Apostles of wit or Snow Hill of memory, short of
Birchin Lane brokers of brain, sir. This is the f. 74
Long Lane of their wit. 180

CLYSTER. But a good wit needs no broker.

PHANTSY. Nay, I can tell you one thing that never
fails taking.

CLYSTER. What's that?

PHANTSY. Marry, sir, this--but then you must let 185
me write the last play.

177 Thomas] "the" deleted after "Thomas" *178 of] CW
179 brain (brayne)] added interlineally by Hand 2 after
deleting "witt"

177-8 St. Thomas Apostles: church in Knightrider Street in
the neighborhood of which were clothiers' shops. 178 Snow
Hill: runs between Holborn Bridge and Newgate Street; on
this street picture and engraving shops were located.
179 Birchin Lane: in this lane, running from Lombard Street
to Cornhill, ready-made and second-hand clothes could be
purchased. 180 Long Lane: runs from West Smithfield to
Aldersgate Street; occupied by pawnbrokers and old-clothes
dealers.

CLYSTER. Well, I'll grant it.

PHANTSY. Do you so, Doctor, then I'll tickle you
 i'faith. Look you, Doctor, if I but name anybody,
 point at him or her, or repeat the dullest part 190
 of the last play, it sets the people on a roar,
 and that's a jest and sure to be called wit. Nay,
 'tis most certain, it never fails. On my life I
 would do it if I were to write for five and twenty
 pounds (and five and twenty pounds too) or were 195
 at wit livery twenty shillings a week in the muse.

CLYSTER. Why, sir, this is below a court jeer of
 the blackguard, so mean, so far from wit. But
 howsoever, sir, do not you write a play; 'tis
 dangerous. 200

PHANTSY. Why, I can name good men have done as much.
 What say you to Julius Caesar, Augustus, and Ger-
 manicus, and most of the emperors?

CLYSTER. Ay, sir, but that is now quite out of
 fashion, and what is out of fashion will not 205
 please.

188 you] added interlineally by Hand 2 188 Doctor
 (Docter)] added interlineally by Hand 2 203 the] "th"
 altered or deleted

188 tickle: excite, move. 191 roar: wild outburst of
 mirth. 196 wit livery: i.e., plots, jokes, etc. for his
 wit. 198 blackguard: scullions.

PHANTSY. 'Tis true wit is now out of fashion indeed.

CLYSTER. Besides, to write for the stage! f. 74v

PHANTSY. Why, Doctor, as long as I am not mercenary
but give it them, is it not as lawful for me 210
to give them wit as noblemen and ladies to give
them clothes? Besides, I think the stage hath
more need of one than the other.

CLYSTER. Indeed, a gentleman may sooner give them
a rich suit than a good comedy! But I say 215
again 'tis dangerous; besides, some will say,
"There goes the play-maker," and then you're
undone. That very no jest will equal your comedy.

PHANTSY. Will it? I hold him two to one of that.

CLYSTER. Besides, if a few gentlemen and ladies 220
join together (the wit censurers of the town), they
will do--

PHANTSY. What will they do?

CLYSTER. That which they should not, sir--cry
down your play and most because those male pre- 225
tenders cannot make one. Besides, the name of
poet, especially a wit, will hinder your pre-
ferment.

222 do (doe)] added by Hand 2

219 hold: wager.

PHANTSY. Well, as I am ambitious, I should then f. 75
 leave my poetry and my wit in hope to rise but 230
 that I know these times do raise good wits and
 knowing men.

CLYSTER. As you please, sir, for my fortune follows
 yours. But how did you make those verses you
 repeated erewhile? Not suddenly. 235

PHANTSY. Why, do you not know, Doctor? I'll give
 you the receipt of it presently. A chair, a
 chair, and a pen and ink, presently.

[Chairs, table, paper, pen, and ink brought forth.] They
sit at the table with pen, ink, and paper.

Look you, Doctor, you must first think what you
 would write of, for the paring of her left little 240
 finger's nail would be matter enough to write
 volumes to fill libraries beyond Bodley's or the
 Vatican. Give a subject, Doctor. Anything, any-
 thing, 'tis no matter what.

CLYSTER. Let me think a little. Marry, about the 245
 233 follows (followes)] illegible letters or word deleted
 after "followes" 238.1-2] in MS in right margin after
 "Chaire" (l. 238)

242 Bodley: Sir Thomas Bodley (1545-1613), founder of the
 Bodleian Library in 1598. 245-8 about . . . lips: typical
 Petrarchan subjects; satire of the convention follows, cf.
 Shakespeare Sonnet 130.

whiteness of her skin.

PHANTSY. That's a brave subject, i'faith.

CLYSTER. And the redness of her lips.

PHANTSY. Most excellent! Here's brave work for me.

CLYSTER. Ay, but look you, sir, I absolutely forbid 250
you a bath of lillies and roses, or mingled lillies
and roses, or interchangeable lillies and roses
to that purpose.

PHANTSY. God-so, sir, then you spoil me, for most f. 75v
of the best and famous poets of England have it 255
so.

CLYSTER. Imitation's naught, sir. Besides, I
charge you: meddle not with the gods and the
goddesses.

PHANTSY. These are hard and strict laws! Come on 260
then. I implore nothing but my own wit; the
subject--the whiteness of my mistress's skin
and the redness of her lips. Now, Doctor, mark
and learn how I begin to be possessed with muse.
My mistress' skin is white. My mistress' skin 265
is white. My mistress' skin is white. White is

249 me (mee)] illegible mark deleted after "mee"
252 interchangeable . . . roses (Enterchangeable lillieies
& roses.--)] added interlineally by Hand 2 254 for]
added interlineally by Hand 2 after deleting "and"; "f"
blotted 265-7 My . . . skin] My . . . white, / My . . .
white, / My . . . white, / White . . . skin, / White . . .
skin,

my mistress' skin. White is my mistress' skin.

White is my mistress' skin. It shall be so!

White is my mistress' skin as a blanched almon.

Cawmon, dawmon, lawmon, fawmon, rawman, salmon, 270
 framon, salmon, tawman, salmon.

White is my mistress' skin as a blanched almon.

Red are her lips as the best jowl of salmon.

CLYSTER. But this is old.

PHANTSY. Why, good Doctor, the best have, do, and 275

will steal sometimes, man. But / there's for you, f. 76

Doctor. But let me write it. [Writes.] So.

Now you see the way of it. You may practice this

without a license or sailing to Italy for a

doctorship to be conferred at Padua. 280

CLYSTER. Shall I try?

PHANTSY. I'faith, do try a little.

CLYSTER. Sir, we must go on a little in the way with

our patient's humors, or else we shall have small

hope of the least success. How did that doctor 285

270-1] in MS as a column of pairs of rhyming words
 274-6 CLYSTER . . . But (Cli: butt this / Is olde. Ph. /
 why good Docter / the beste haue / doe &e will steale /
 soome times,--man / Butt X)] Hand 2 added these lines
 marginally on F75v, marking point of insertion on F76 with
 a cross

269 almon: almond.

that said he was a pigeon to his patient that
 thought himself one and so pecked purging comfits
 for peas until he cured him? And so he with the
 nose too big for all the gates of the city, and
 a thousand such like melancholic thoughts.

290

PHANTSY. You say well, sir. Then, I beseech you,
 begin to make some verses.

CLYSTER. Come on. Let's see. Sit aside a little.

PHANTSY. He's at "almon--salmon," i'faith.

CLYSTER. But, hark you, sir, I had forgot the main
 ingredient. 'Tis not possible for me to make any.

295

PHANTSY. Why?

CLYSTER. Why? Because I am not in love.

PHANTSY. God-so, that's true, and charity makes none
 but such as they beg bacon withal, greasy ones.
 But what business can you have, or indeed how can
 you live without being in love?

300

CLYSTER. That's your disease to think so.

PHANTSY. But you have some receipt for't?

289 all the] added interlineally by Hand 2 289 of the
 city (of the sitie)] added interlineally by Hand 2
 291 you] added interlineally by Hand 1 *294 salmon]
 Calmon 295 main (maine)] "ai" written over "ea" by
 Hand 1 298 Why (why)] added interlineally by Hand 2
 *300 they] the

287 comfits: sweetmeats. 304 receipt: remedy.

4,4 334

CLYSTER. Keep counsel? My apothecary's wife. 305

PHANTSY. God-so, I knew 'twas something, and a
strong medicine too. But, good Doctor, do but
imagine yourself in love.

CLYSTER. Indeed love is but imagination. Once I'll f. 76v
play the fool for your sake as well as the physi- 310
cian. Be silent then. [Writes.] There for you!

PHANTSY. Nay, good Doctor, read your own, for
every man reads his own best.

CLYSTER. Well, then,
Take of Love's sighs an ounce (no fears) 315
And of Love's watercresses, tears,
Half an ounce; two prunes squeezed like tart
For palpitation of Love's heart.
Thy mind from scruples banish thence.
Of wantonness take weight sixpence. 320
Then take Love's pestle; in thy mortar pun it;
The liquor in thy Hippocras bag run it.

311 There for you (---there for you.---)] Hand 2
312-14 PHANTSY . . . then (Ph: naye / good Docter / reade
your / one for eue- / rie man / reades his / one beste. /
----- / Cl: well / then---)] Hand 2 added these lines
marginally, marking point of insertion with a dash

317 prunes: plums. 321 pun: pound. 322 Hippocras bag:
conical bag of cotton used as a filter.

More clear and tasteful if you mean to make it,

With whites of eggs clarify it, and take it

With two handful of parsley-piert and more

325

Of the same med'cine you did take before.

PHANTSY. God's me, this is a receipt for love

indeed! This is Love's herbal. Doth these

simples grow in the garden of your poetry, or

do you gather them at fooleame? Well, I see

330

with practice you may do better.

CLYSTER. In troth, I told you before I could

not, but you would needs have me. But now, sir,

'tis your turn to go on with your discourse.

PHANTSY. Why then, sir, I'll tell you Love's

335

language is the finest language--and say nothing--

that ever you saw. Why, our eyes speak; our mouths

say nothing; we have shrugs beyond the Italian.

CLYSTER. How can that be?

PHANTSY. Why, mark and edify.

340

328-30 This . . . fooleame (*this Is loues / Herball doth / these simples / growe In the / Garden of your / poetry. or doe / you gather / them att / fooleame, / ----)] Hand 2 added these lines marginally, marking point of insertion with an asterisk

325 parsley-piert: a kind of knot grass which lies low to the ground with jagged leaves and tiny green flowers; it is effective against gonorrhea (Gerard). 340 edify: gain instruction.

They talk of language's, rhetoric's bays.

Love's language, though 'tis mute, deserves more
praise.

Smooth French, rough Dutch, Italian compliment,

Proud Spanish, mingled English, Latin sent

All to a mistress, though 'twere Babel's store 345

And Tullys spoke them, mute Love would say more.

CLYSTER. It cannot be. f. 77

PHANTSY. By all the gods, 'tis so. Why, I'll tell
you, Doctor, taking my mistress by the hand, I am
a villain if I cannot discourse so with her for 350
lives.

CLYSTER. A lease of love for two lives? But how,
sir?

PHANTSY. As thus, Doctor. My hand makes the question;
hers answers in Love's catechism. And I know 355
when she says, "Ay," or "No," or will say neither,
or denying consents, both at one time, and when
in passion for me or says she loves me or hates

341 They] "y" added by Hand 2 346 Tullys (Tullys)] "s"
added by Hand 2

346 Tullys: Ciceros. 351 lives: the persons upon whose
length of life the duration of a lease depends. 352 lease
. . . lives: lease of love which is to remain in force
during the lifetime of the longest liver of two specified
persons.

me or scorns me, Nay, which is more, I know

when her little finger breaks a jest. O, Love 360

doth all this and more;

Not speaking, yet speaks all things still in fashion;

Internal, catholic, great conversation

With the world's all. Truth is now related.

Dumb Love's more force than voice articulated. 365

CLYSTER. This is most strange!

PHANTSY. Not so strange as true, good Doctor.

Nay, we can do as much with our feet at supper

when all the table little thinks on't.

CLYSTER. 'S not possible! 370

PHANTSY. I'll cite you a verse for't.

Love's doctor says, "In feet Love's souls do meet.

Here you must think more souls than soles of feet."

By my troth, once I did mistake monstruously, for

I am a villain if I did not foot the husband for 375

the wife.

CLYSTER. Ha, ha, ha, that was a mistake, indeed, yet

not according to the old proverb, sir; there they

say one must begin with the husband. But what

said he? 380

361 more] vertical line in MS after "more" marks beginning
of verse *365 Love's] Loue 374 monstruously] 1st
"o" written over "a"

PHANTSY. By my troth, put both his wife and me
much out of countenance.

CLYSTER. With what?

PHANTSY. Marry, sir, he put off his hat to his wife f. 77v
and said, "Sweetheart, I am much mistaken if this 385
gentleman be not desirous to speak with you." I
was so blank, I protest I could not speak a word.

CLYSTER. But to continue, sir, thus long in this
humor when you have no reward, there's the
mystery of love. 390

PHANTSY. Why, sir, we have a thousand humors--
laughing, weeping, scorning, hating, loving, witty
fooling, toying, screaming, pale and trembling,
shaking with Love's ague, then hot as fire
Love's flame is. Then I am made believe I have 395
overcome and in my will and choice to do even
what I will, but if once done, never see me
again but lay violent hands upon herself. So,
good fool, I forbear to play the Tarquin with
my Lucretia, thinking I've gained something upon 400
her when indeed I've lost.

385 Sweetheart (Sweet harte)] added interlineally by Hand 2
391 PHANTSY (Ph:)] preceded in MS by marginal cross

393 screaking: shrill crying out. 397 see: i.e., she'll
see.

CLYSTER. No doubt of that, but why did you never
try?

PHANTSY. Try? Forty times, and never found it
in my power.

405

CLYSTER. Then 'tis but art first to heighten you
and then to keep you there.

PHANTSY. Why, Doctor, I have been within less than
a hair's breadth of it, and then "You traitor!
Villain!" Nay, they have the finest ways. When
one thinks he hath conquered all, they throw
you off God knows how many hundred fathoms, and you
are to work Love's cobweb still anew.

410

CLYSTER. Why, try another.

PHANTSY. God-so, I have done so, and they keep so
good quarter as they will hunt you home, fox to
your own hole again.

415

CLYSTER. Why, then she thinks the act would satis-
fy you, and then your love would go less.

419

PHANTSY. No, faith, Doctor. Our love is merely for f. 78

410 Villain (Villaine)] "a", all of "in" blotted
410 have (haue)] "haue" deleted before "haue" 417 your]
added sublinearly by Hand 2 after deleting "his"
417 own (one)] Hand 2

406 heighten: elate, excite. 413 cobweb: subtly woven
snare. 415-16 keep . . . quarter: keep such good watch or
preserve such good order.

virtue and honor,

CLYSTER. Doth her page or gentleman-usher say so?

PHANTSY. O, she scorns it with her heels. There's

none can think so--but they that never tried;

the rest will swear the contrary. I vow, Doctor, 425

in a word the little virtue that is now extant i'

the world is amongst the ladies of honor, for

they know why they should be good, and love is

but an entertainment to them to laugh at some,

but then they well deserve it. For I know some as 430

full of worth as any man, and as masculine in-

tellecks, and had rather discourse but one bare

hour with them than fully enjoy all other womankind,

nay, most of men. If you once discourse with

them, they will make you believe love a kind of 435

423 it (itt)] added interlineally by Hand 2 430 well]
 "e" written over "i" by Hand 1 432 but (butt)] added
 interlineally by Hand 2 434 men (men)] added inter-
 lineally by Hand 2 after deleting "them"; "en" blotted
 435 they] Hand 2; "le" in Hand 2 deleted after "they"

427 ladies of honor: ladies who attend a queen or princess.
 434-7 If . . . lover: James Howell describes the platonic
 love fad which engaged the court in 1634 and 1635 in a
 letter dated June 3, 1634: "The Court affords little News
 at present, but that there is a Love call'd Platonick Love,
 which much sways there of late; it is a Love abstracted from
 all corporeal gross Impressions and sensual Appetite, but
 consists in Contemplations and Ideas of the Mind, not in any
 carnal Fruition. This Love sets the Wits of the Town on
 work . . ." (Howell, pp. 317-18).

divinity, convert you to that pure religion, a
mystery beyond the rosy cross or the platonic lover.

CLYSTER. Nay, sir, now 'tis time to check this
humor and fall in hand with you, or else I shall
never cure you. Y'ave put yourself into my hands, 440
have you not?

PHANTSY. Yes, good Master Doctor.

CLYSTER. Why then, I absolutely forbid you rhyme
in my company. I'll no more of it, nor must
you ever make or think of verse anymore, or 445
else I shall never do the cure. Your mind is
never at home, not within your body.

PHANTSY. At home my body's soul lives in Love's region.

CLYSTER. Possessed with love! Love's name is called
legion.

Away, I'll no rhyme. 450

PHANTSY. Why, do not then. You made it, I did not.

CLYSTER. 'Tis all one. I'll have no more nor you
neither, or else I'll quit you.

437 or . . . lover (or the Platonick Louer.))] Hand 2
*448 body's] Body

437 rosy cross: emblem of the Rosicrucians. platonic
lover: apparent reference to Sir William Davenant's play,
The Platonic Lovers, lic. November 16, 1635. 439 fall
. . . with: set upon.

PHANTSY. Good Doctor, for Cupid's sake or Aesculap- f. 78v

ius!--and I will present him with a cock without 455

a comb, let me but speak a few verses what Love is.

CLYSTER. Come, I'm too indulgent. Do, so you'll

promise it shall be your last.

PHANTSY. Ay, by my troth, Doctor, on these terms I

think it will be my last-- 460

CLYSTER. In poetry I hope. Well, dispatch, that we

may fall to our business.

PHANTSY. Sweet Doctor, may I not draw out my words

as long as I can to prolong the time what I may,

like a godly man before his execution with his 465

prayers?

CLYSTER. No, I will not suffer it by any means.

PHANTSY. O, Doctor, Chief Justice, Doctor!

CLYSTER. Begin, begin quickly, sir, and make an end.

PHANTSY. Then all you loving people I beseech you 470

pray for me.

CLYSTER. Come, come, make an end.

PHANTSY. I have not begun yet, sir.

454 Good] 1st "o" added by Hand 1 468 Doctor! (Docter.
--)] Hand 2

455-6 a . . . comb: thank-offering to the god of healing,
here myself subdued, 470-1 Then . . . me: typical address
of a condemned man to the spectators at his execution.

CLYSTER. But do, or I am gone. 'Tis a con-

fession of love, is it? Come, then.

475

PHANTSY. Love is most powerful. It doth all control.

It is the prime, first matter of the soul,

The root and sap of things. I plainly see

All other passions branches of that tree,

Uniting all eternally (I find),

480

Immortalizing all, and so mankind.

If worlds are animals, the grosser part

Bodies, Love is life's spirits next the heart.

And we, that creep upon this earthy ball,

But for Love's motion we were not at all,

485

Nor it. For motion still doth work, not strive;

f. 79

Love makes that motion smooth, keeps all alive

It ever wrought, and so it ever will.

Nay, 'tis all things, and all things it doth fill.

This Love is infinite. It is immense.

490

Then Love is God and God that Love, that ens.

This holy fire everywhere doth run,

But his chief mansion house is in the sun,

484 earthy (Earthy)] "l" partially rubbed out after "h"

493 the] "his" added interlineally by Hand 2 over "the" and
subsequently deleted

486 still: always. work: move along, take its course.
strive: make its way with effort. 491 ens: being.

For this is it that draws with greatest power

And comforts everything, the meanest flower.

495

Love like to turtles, then, it is a dove.

First, second, third, all three do meet in Love.

CLYSTER. Well, have you done, sir?

PHANTSY. Yes, you may turn Love's ladder, Doctor,
now if you please.

500

CLYSTER. To hang your verse I will. Now tell me,
have you done as I prescribed in reading Speed's
History?

PHANTSY. Yes.

CLYSTER. How much?

505

PHANTSY. Not above a leaf.

CLYSTER. O, you are idle.

PHANTSY. No, indeed, Doctor.

CLYSTER. How can that be?

PHANTSY. Troth, sir, I was putting it into verse.

510

CLYSTER. Lord bless me, I knew 'twas that abomin-
able verse that made you still grow worse and
worse. Why, sir, a book of that bulk! Your
life, though long, could not finish such a work
500 now (nowe)] added interlineally by Hand 2

496 turtles: turtle-doves. 499 turn Love's ladder: i.e.,
proceed with the execution.

except you had lived before the flood and been a patriarch. This was the strangest thing that ever I heard.. 515

PHANTSY. I tell you truly.

CLYSTER. Well then, sir, I command strictly still f. 79v
no verse, and for the surfeit you have taken of 520
rhyme, I'll give you a diet.

PHANTSY. They are not pocky verses, sir, mine.

CLYSTER. Sir, that's a general error with your grandfather. A diet is for everything though you had but a cold. 525

PHANTSY. Good sir, let me be thankful to you first.

CLYSTER. By no means, sir.

PHANTSY. I protest you shall.

CLYSTER. I have had too much already except I saw better effects of your cure. 530

PHANTSY. Come, come, without ceremony.

CLYSTER. As you please, sir.

PHANTSY. This is a noble Doctor, yet, in that.

CLYSTER. Well, sir, since history will not alter

*519 then] CW F79

521 diet: a bread-and-water diet was one recommended treatment for venereal disease. 522 pocky: (1) execrable (2) syphilitic (3) full of pocks or pustules. 526 be thankful to: reward materially.

you, I'll try what law can do. I prescribe you

535

Littleton's Tenures to read in French, with

Lambarde's Justice of Peace, Dalton, Crompton,

and Fitzherbert, Pulton's Statutes, and Coke's

Reports. And if you put these into verse, the

devil's in't! The next should be the huge volumes

540

of the civil law, I think, but sure the common

law is much harder for rhyme than those. Then,

sir, let me see your hands. O, here are rings.

Come, you must off with them. I must degrade

love.

545

PHANTSY. Truly, sir, one was my grandmother's. She

charged me on her blessing to wear it.

CLYSTER. Come, she's dead; besides, she was a

woman, sir.

549

536 Littleton's Tenures: the Tenures, a complete survey of English land laws, by Sir Thomas Littleton (1407?-1481), published in 1481 in Norman French. 537 Lambarde's Peace: Eirenarcha: or the Office of the Justices of Peace 1582 by William Lambarde (1536-1601). Dalton: Michael Dalton (d. 1648?), author of The Country Justice 1618 and Officium vicecomitum: The Office and Authority of Sheriffs 1623. Crompton: Richard Crompton (fl. 1573-1599), author of L'authoritie et jurisdiction des Courts 1594. 538 Fitzherbert: Sir Anthony Fitzherbert (1470-1538), author of La Graunde Abbregeement de le Ley c. 1516, the first important effort to systematize the law. Pulton's Statutes: The Statutes at Large 1618 by Ferdinand Pulton (1536-1618). 538-9 Coke's Reports: Le Reports, compendia of law bearing on cases, by Sir Edward Coke (1552-1634) were published in 11 volumes between 1600 and 1615.

PHANTSY. The other was my aunt's, and she charged f. 80

me on all loves to keep it on that finger,

CLYSTER. She was a woman, too, and named love,

and therefore I must have it. Come, sir, off

with it. Love knows no kindred. (CLYSTER searches

his pockets.) God-so, here's a pair of bracelets, 555

and ribbons. I must have them all: a little

glove, and feathers, and twenty things.

"Rich jewels, bodkins, fans, what do you lack?"

For here's old Cupid Bradborne's pedlar's pack!

PHANTSY. For that rhyme take them all, if they were 560

a thousand more.

CLYSTER. Why, you see what it is to keep you

company!

PHANTSY. And now you see how hard it is to leave

it. 565

CLYSTER. Well, sir, I may set up shop now and be

the witty pedlar. Come, will you go in?

PHANTSY. Sir, I shall desire at this time to be

552 named] "e" added interlineally above "I" possibly by
Hand 2 554-5 SD] in MS in right margin after "of"
(1. 555) 555 here's (heres)] "s" added by Hand 2
567 the] added by Hand 2 after deleting "a"

555 pockets: of his breeches and sleeves. 558 what . . .
lack: common shopkeeper's greeting. 559 Bradborne: see
1.4.191.

excused, but I'll not fail to come to you anon,

or--

570

CLYSTER. Your will be done. Your humble servant.

Exit CLYSTER.

PHANTSY. I'm yours.--Is he gone, is he gone? Yes,

faith. Then ha' for my mistress and Cupid. I

have leave to play and now begin with thee,

sweet Poesy!

575

Thy love and mine so highly do aspire

Like rarefied air, thin flames of fire,

And when our love is crossed with doubts or fears,

Like air condensed, falls back in floods of tears,

Appears in several shapes, one matter still.

580

Our unum love, like the world's, all doth fill.

What we call this or that, they are but names;

First matter still, the ground, is our love's

flames.

Our love's world's full. (Sure this I may re-

hearse.)

f. 80v

All join to make up Love's whole universe.

585

In our love's world there's none, but he may see

Nothing can added or diminished be.

577 rarefied] 1st "e" written over undotted "i"

581 unum: one.

For more than all, can there be more than all?

If you then take away, where shall it fall?

Take nothing from no place and add it here, 590

Or take something that's here, put it nowhere?

Impossible! In understanding's spite,

Enter CLYSTER.

All must confess our love's world's infinite.

CLYSTER. How now, at verse again?

PHANTSY. No, faith, sir, I was at my prayers. 595

CLYSTER. What, so loud, and acting, as if Bur-

bage's soul had newly revived Hamlet and

Jeronimo again, or Alleyn, Tamburlaine?

PHANTSY. Nay, sir, rather Field in Love Lies a

Bleeding. 600

CLYSTER. Sir, you must give me leave. [Searches

again.] I think it not altogether your fault.

Have you nothing about you of your mistress's?

PHANTSY. No, in troth, sir, that I remember.

591 something] illegible letter or word blotted or rubbed
out after "something"

596-7 Burbage: Richard Burbage (1573?-1619). 598 Jeronimo:
probably the hero of Thomas Kyd's Spanish Tragedy c. 1589
rather than the hero of I Jeronimo c. 1604. Alleyn:
Edward Alleyn (1566-1626). 599 Field: Nathan Field (1587-
1620). 599-600 Love . . . Bleeding: Philaster c. 1609 by
Beaumont and Fletcher; Field may have played Philaster;
whatever his role, this tragicomedy would appeal to Phantsy
more than the early plays mentioned by Clyster.

CLYSTER. What, not her picture or so?

605

PHANTSY. No, faith, sir, but in my heart,

CLYSTER. No remembrance?

PHANTSY. Yes, sir, in my mind.

CLYSTER. I'll be hanged if you have not. This fit

could not have been so long and violent else,

610

Tell true, have you no purse of hers?

PHANTSY. Yes, in troth, I confess my purse was hers.

CLYSTER. Why, look you then, I knew it certainly.

f. 81

It could not have been else. Throw't away, or

give it me, sir.

615

PHANTSY. 'Tis tied so hard I cannot get the gold

out, and there's twenty pieces in't.

CLYSTER. 'Tis no matter, give it me. I'll make

account of it.

PHANTSY. In troth, now I do not, for I have more

620

at home.

CLYSTER. That's well.

Come, let us go. I'll trust you no more alone.

PHANTSY. Content, I'll go, though heart as cold as

stone.

Exeunt.

623 Come (come)] vertical line before "come" marks beginning of verse; probably added by Hand 2 623 alone] followed in MS by "--" 624 though . . . stone (though harte as / Colde as stone.--)] added by Hand 2 after deleting "a longe" 624 SD] in MS in right margin after "harte as" (l. 624)

Act 5. Scene 1.

f. 81v

[Enter] DAMME, SICKLY; [later] CLYSTER, BOND,
SILENCE.

DAMME. Come, courage, man. If you die this year,
care's taken for the next. Care will kill a
cat, and you are always so afraid to part with
this miserable world that you're perpetually champ-
ing and chewing, that you wear your teeth with't 5
more than a great horse grinds his upon his water-
ing-bit.

SICKLY. Ay, you're a merry man; you ha' your
health, and give God thanks for't. If you were
as I am, you would be of another mind. 10

DAMME. What's that? Chew licorice sticks and
lady cakes of the juice thereof? And for
sugar candy and such brave receipts as sometimes
to take tobacco, sometimes none, or else confine
yourself to one or two pipes a day; drink claret 15
wine till it tickle the brain and make you apt
to poetize, and then quite leave it for the

*5.1.0.1-2 CLYSTER, BOND, SILENCE] Bond; Silence: Clyster
4 this] added interlineally by Hand 1

5.1.6-7 watering-bit: simple form of bridle bit giving
more freedom than one with a curb. 11 licorice sticks:
used medicinally to loosen phlegm. 14 tobacco: thought
to be therapeutic.

stronger grape called sack; sometimes drink it
 before dinner, sometimes after; and if you eat a
 crust after your drink and urinize after your 20
 sweat, before your cold pottage, you're safe
 at least for eight-score years.

SICKLY. You play the wag, you play the wag. But
 indeed, sir, I do never sweat.

DAMME. O, you drink sack ad ruborem sed non ad 25
sudorem. 'Tis very well. But you do mump and
 spend more money in physic to make you sick
 than I'm sure would make me well. Think that f. 82
 you're well, man, a God's name, and you're well
 enough. But you do love to be cozened with 30
 talkers, and so it be in a gown with gravity,
 you care not how many pounds the Dutch empirics
 or Italian mountebanks have of you. I'll tell
 you what counsel I took once of two doctors and
 how I followed it. One doctor prescribed me 35
 to leave tobacco but to drink claret wine; the
 other, to forbear claret but to take tobacco.
 And, by my troth, sir, I observed them both,
 for I took both and find myself the better for't.

20 urinize: urinate, 23 play the wag: are a joker, are
 mischievous. 25-6 ad . . . sudorem: to a flush but not to
 a sweat. 26 mump: sulk.

And so would you if you took the same course.

40

But where are these learned men? Shall we not
see them?

SICKLY. Sir, and't please you, I'll knock. Who's
within there?

Enter CLYSTER.

O, good Doctor, I am glad you are come. May
we not see the counselor-at-law and the learned
divine?

45

CLYSTER. Yes, look where they are.

Enter BOND and SILENCE.

SICKLY. Gentlemen, I am come hither principally to
Master Doctor but, indeed, to you all to convert
this heretic gentleman that believes little of any
of you, especially of you two for physic and law.
He says they are but tricks to get money withal.

50

CLYSTER. But if he were stricken with sickness at
this very minute, he would be of another mind.

55

BOND. Ay, or if he had an estate or troubled in
law, I should have him as soon at my chamber as
another man.

f. 82v

SILENCE. Ay, or no hope of life, then he would be
as forward to send for me to settle his soul,

60

41 not (nott)] added interlineally by Hand 2 44.1] in MS
in right margin after "you" (l. 45) 48 are] "both"
deleted before "are"

which would be a great work.

DAMME. Gentlemen, you talk well. That's something
yet that a man may have for his money. But you
must excuse me now, for, in good faith, I've been
drinking very hard and have got a cup in my pate. 65
Therefore, I pray you, let's sit, and give me leave
to take a pipe of tobacco to allay the fumes a
little.

OMNES. I pray you do, sir. [They sit.]

CLYSTER. A candle! 70

SERVANT brings in a candle. Whilst he's taking a pipe of
tobacco, the Puritan [SILENCE] arises in a snuff, being
offended at the tobacco.

DAMME. Why do you rise, sir?

SILENCE. Your herb offends me.

DAMME. What do you call it?

SILENCE. Your profane heathen weed!

DAMME. Then walk! You see I know how to smoke you all! 75

The Puritan [SILENCE], whilst he walks, puts the tobacco
away with his hand, coughs, and sneezes sometimes.

But, gentlemen, I applaud every calling wherein a

65 pate] added interlineally by Hand 2 after deleting "head"
70.1 SERVANT . . . candle] in MS in left margin before
1. 70

70.2 snuff: fit of indignation. 75 smoke: (1) expose to
smoke (2) suspect. 75.1-2 puts . . . away: dispels the
tobacco smoke.

man may live, And as one said of rhetoric, "What
 was best required in that art?" he said, "Pro-
 nunciation" and never answered anything but "pro-
 nunciation," so say I, "For a man to live, give 80
 me confederacy," for without confederacy there's f. 83
 nothing. My living is sometimes dice, sometimes
 cards, and hand to hand I can trick a gentleman
 in my chamber, but my surest ward is confederacy;
 there's my coy-duck brings him in to me. Sometimes 85
 I can present a great man with a pistol, a lady
 with a pair of gloves, a little young heir with a
 bow and arrows or a stone-bow, a fine saddle and
 bridle to assure him against his one-and-twenty to
 be mine, but this is but weak providence. They are 90
 the youths in being that are full ready and ripe
 for the seven deadly sins that are my good masters.
 And the bait called the cortesana never fails with
 my young men, or flatt'ry--especially in making

78 best] "to" deleted after "best" 84 in my chamber]
 Hand 2 85 him (hiṁ)] added interlineally by Hand 2
 91 youths (Youths)] "s" added by Hand 2 94 men (meñ)]
 added interlineally by Hand 2 after deleting "Masters"

78-9 Pronunciation: oratorical utterance, delivery.
 84 ward: defensive movement. 85 coy-duck: decoy.
 88 stone-bow: birding bow. 89 assure: make sure of.
 91 in being: with a livelihood or living.

them believe they are valiant. And so they'll 95
 rescue me when I am arrested, or else I take up
 a quarrel for my young man (which I might easily
 do since it was of mine own making) and so have
 a dainty supper and ever after his purse as
 mine, my tenant still to command, and pays me dearly 100
 even what he has or is. But these are not all.
 The ways of cheat are not to be numbered, for indeed
 'tis in everything. Nay, 'tis everything, for as
 we find humors, so we still apply ourselves, and
 conz'ning is infinite, and generation after genera- 105
 tion is our food, meat, drink, and cloth, which
 will hold out till doomsday, for cozen what you
 can, there are fresh youths still that desire your
 acquaintance upon the premises. And truly 'twere
 great pity they should not be fully satisfied. 110
 And in a word, sweet gentlemen, / I know nothing f. 83v
 if everybody be not cozened one by another, more
 or less. For, Doctor, as nothing can move itself

100 my tenant (my tenante)] added interlineally by Hand 2
 100 and . . . dearly (& payes me derely)] added inter-
 lineally by Hand 2 after deleting "and" 101 even (euen)]
 added sublinearly by Hand 2 *105 conz'ning] Cozeing

109 upon: following on, premises: previous events.

but by another, so everybody is both the agent
 and patient in cozenage, and this makes the great 115
 world live. These are the merchandise of this world,
 and this globe is but Cheaters' Hall.

BOND. I doubt of that.

DAMME. Do you, my learned counselor-in-the-law?

Methinks you, of all the world, should not doubt 120
 it. Assure yourself, counselor, there's nothing
 in this wicked world but the cozener and the
 cozenee put under the style of John-a-nokes and
 John-a-stiles at a mooting where one of them
 still casts his feathers. 125

BOND. 'The cozened do you say?'

DAMME. 'Ay, and thy cousin Robin too.' Before God,
 this drinking is a kind of opium; it makes one
 sleepy. Shall I be bold, gentlemen, here, in your

114 but by] "by" added interlineally by Hand 2; caret
 added and deleted before "but" by Hand 2 117 but
 (butt)] added interlineally by Hand 2

123 John-a-nokes: John atten Oke, i.e., John [who dwells]
 at the oak, fictitious name for a party in a legal action.
 124 John-a-stiles: John atte stile, i.e., John [who
 dwells] at the stile, fictitious name for a party in a
 legal action. mooting: discussion of imaginary cases
 at law as practised by students of the Inns of Court.
 125 casts his feathers: i.e., is defeated.

5.1 358

chair to incline a little if sleep provoke me 130

thereunto?

CLYSTER. Pray, sir, 'tis at your service. (Speaks
this to MASTER SICKLY.)--Sir, if you please to repose
yourself within the stay awhile with us, for there
I have prepared a fine electuary for you, a dainty 135
opener of all obstructions, and another powder you
shall to rectify the liver.

SICKLY. With all my heart, Doctor. Pray, let's
enter. Exeunt SICKLY, CLYSTER, BOND. 139

Enter CLYSTER and BOND again presently and
consult what trick to put on DAMME.

CLYSTER. Come, brother, since I have set my sick f. 84
man yonder to read a treatise, a manuscript of
Paracelsus, translated into English for him, and
now, as we love one another and the general good
of our commonwealth called Cheat, let us think
how to fetch over this snorting gentleman, this 145
witty gentleman!

130-1 me thereunto (me ther vnto)] Hand 2 138 all]
added interlineally by Hand 2 145-6 this witty gentle-
man (this wittie Gentle-/man. / -----)] Hand 2

130 incline: bend forward. 137 rectify: restore to a
sound condition. 142 Paracelsus: 1409-1541, Swiss
physician, chemist, and natural philosopher. 145 fetch
over: get the better of.

BOND. I yow 'twould do me more good than all we
have got.

SILENCE. Much more! To cheat the cheater! I
swear I would quit my share to do it so we might 150
do it handsomely.

BOND. Hark, then. Will you take my advice?

CLYSTER. With all my heart if I like it-- They whisper.
Most excellent, I vow! Thou shalt have half
my share for this. 155

SILENCE. Pray you, tell me too-- They whisper.
Beyond all imagination! I protest I wonder how
you could think of it.

BOND. O, my masters, take heed of a lawyer for
contriving. 160

CLYSTER. Well! But will the things be got ready in
time?

BOND. I warrant you.

CLYSTER. Zounds, but what if he should awake in
the meantime? 165

SILENCE. Hang him, rascal. He has taken too strong
a med'cine for that.

CLYSTER. Well, shall we go about it then?

150 swear (Sweare)] added interlineally by Hand 2 after
deleting "vow"

BOTH. Ay. But quickly, lest the master-

piece be lost. Come, let's about it.

170

They go in, leaving him asleep on the stage, but come
presently out again [with two SERVANTS, hot water,
old clothes].

CLYSTER. Come, my masters, softly. Have we all

f. 84v

things ready?

BOTH. Come, then, wake him suddenly.

BOND. Sir, sir, sir.

DAMME. Ho, ho, ho.

175

BOND. O, Doctor, some hot water presently. Pour it

into him quickly.

Open his mouth with a key or a dagger.

Quickly, quickly, for fear he should go. His

temples, his temples! He's gone, he's gone. Lord

have mercy upon him. O, speak, Divine.

180

SILENCE. Hold up your finger, sir. Make but any

sign. If you remember another world, you must

think of that, for you're but e'en a piece of clay,

*169 BOTH] Both:2; a duplication in the copy manuscript
170 it] followed in MS by "---" 176 hot (hott)] added
interlineally by Hand 2 177.1] Hand 2 183 clay
(Clay)] "w^{ch}" deleted after "Clay"

176 hot water: used in treating drunkenness; "The cure of drunkennesse generally consisteth in two points: that is, in evacuation and refrigeration. Therfore if the wine be yet undigest, and do flow in the stomach, cause him that hath the headach to vomit, by drinking of hot water" (Barrough, B7).

reduced into your first principles adds one piece

of dirt more to this ball, the universe. 185

OMNES. Rub, rub, rub, rub.

DAMME. Is he gone, is he gone? Which way's his bias?

BOND. O, he speaks! Sir, settle your estate, I

pray you, that it may not go to charitable uses

but to your kindred. 190

DAMME. It shall do both.

FIRST SERVANT. O he is speechless!

SECOND SERVANT. Ay, that's certain, for he spoke so

idly e'en now.

In the midst of this the cheaters [SILENCE, CLYSTER, BOND]
rob him of his clothes, etc. and
put on him other old ones.

DAMME. My kindred are poor enough for both. 195

SILENCE. Alas, sir, let him have some time for his

soul. What, do you trouble him about his estate

and shuffle him off so?

DAMME. Shuffle? I'll cut.

CLYSTER. He speaks again. Give him air for God 200

193 Ay . . . he (I thats serten for he.)] added inter-
 lineally by Hand 2 after deleting "And"

187 bias: term at bowls describing the oblique line taken
 by a bowl; elicited by "rub," a cry meaning that the bowl
 has encountered an impediment. 192 speechless: unable to
 speak (rationally). 198 shuffle him off: get rid of him in
 a perfunctory manner.

sake, my masters, Let me recover his body, or
else what can you do for his soul or you for
his estate? No intermingling of callings, I pray
you. Every man his turn. A bricklayer must not 204
usurp upon a freemason's trade. Every man speak f. 85
when his cue comes, and though he speak, do not
interrupt him, I pray you, until I have got him
stronger.

BOTH. You will not quarrel?

DAMME. Then there's another supper for me. I'll 210
end the business.

CLYSTER. Peace, for God sake! Let him alone awhile
until we can bring him to himself. If we could but
get him to cast--

DAMME. Who casts? Seven mine. That and bar ambs-ace. 215

CLYSTER. Pull him a little that way. Pull, pull!

DAMME. For prime or flush?

CLYSTER. How shall we get him to bed? He cannot go.

DAMME. I must play at home then.

BOND. He's so weak, sir, this man must be borne. 220

204 bricklayer (Brick-Layer)] "Layer" added sublinearly by
Hand 2 after deleting "Maker"

205 freemason: superior grade of mason. 215 ambs-ace:
double ace. 217 prime or flush: winning hands in the card
game, primero; elicited by "pull," draw for a card.

DAMME. I'll make you enter them all then.

FIRST SERVANT. Lord, to see how he talks now he is
dying--just as he did when he was alive!

SECOND SERVANT. Ay, just so. Nothing but of gaming
and quarrels, I warrant you. 225

CLYSTER. Peace, my masters, I hope to recover him
so as he may have time to settle his soul and his
estate.

All this while these three, with two SERVANTS, are talking
and crying out by him as if he were dying. At last he
recovers and speaks thus.

DAMME. Sweet Doctor, where am I?

CLYSTER. In my house, sir. 230

DAMME. This was a strange fit, God help me.

CLYSTER. Indeed a very sudden one and dangerous,
and so is yet, but I am glad you know anybody. Yet
truly this fit was apoplectical, and 'twill be 234
hard to / make you a settled man again. But if f. 85v
it please you to settle your soul first and then
your estate, we will then consult for your body.

222 now] "b" partially rubbed out before "now" 225 I
warrant you (I warente / you / -----) Hand 2 228.2 he
(hee)] illegible letters or word deleted after "hee"
234 apoplectical (Apoplecticall)] "Apolect" deleted before
"Apoplecticall" by Hand 1

221 enter: term in backgammon meaning place men again on
the board after they have been taken up; elicited by "borne,"
removed a man at the end of a game.

DAMME. I pray you, call the divine..

CLYSTER. He is here, sir.

DAMME. Sir, I have matter enough by way of sin to 240
tell you. But what needs confession when I have
no secrets to tell? All the town knows mine, so
I am no Romanist in that. And the few sermons that
I have heard, I never repeated them--no Puritan
in that, no blab of my tongue that way, not so 245
much as for the text.

SILENCE. Please you, sir, let me whisper in your
ear, and it may be I shall tell you something that
you have not heard of, and for your good.

DAMME. In troth, sir, anything in that kind, God 250
forgive me, will be more news to me than the weekly
corantos.

SILENCE. Well, sir, incline your ear this way.

All this time he's very attentive and holds up his hands
often and down again.

Enter SICKLY.

SICKLY. How now? Ha, what's the matter?

CLYSTER. O, sir! A sudden fit of the falling sick- 255
ness or worse, but he is recovered by my help to

238 call] added interlineally by Hand 2 after deleting "all"
243 in that] "at" written over "is" by Hand 1

some sense again. He hath taken no lapis prunellaes.

Ill prepared.

SICKLY. He had need be well prepared then, I assure

you. This is strange. A lusty man, yet see how 260

soon he may be taken away!

DAMME. I thank you for your ghostly counsel.

SILENCE. You may now, sir, with more freedom order

your worldly estate. 264

DAMME. If you please, sir, then, I will dispose of f. 86

that little that I have if please the counselor-at-

law to give me his assistance and to write down as

I shall direct.

BOND. With all my heart, sir. Here's pen and ink

and paper. Please you to begin. 270

257-8 He . . . prepared (*hee hath / taken no lapis /
prunellaes / Cli: Ill prepa- / rde,)] Hand 2 added these
lines marginally, marking point of insertion with an
asterisk *258 Ill] "Cli:" added by Hand 2 before "Ill"
a duplicate SH 259-60 SICKLY . . . you (Sic: / hee had.
/ need be well / prepa- / rde / then I ass- / ure you X)] Hand
2 added these lines marginally, marking point of insertion
with a cross 260 This] "Sic:" before "This" in Hand 1
a duplicate SH 260 how] "soone" deleted after "how"
262 DAMME (Dam:)] "D" written over "Si" by Hand 1

257 lapis prunellaes: preparation made from a fig-like
fruit useful as a restorative (Blount).

DAMME. You'll leave a space, sir, for the formality of bequeathing my soul and body?

BOND. Yes, yes, sir.

DAMME. Then I proceed to my worldly estate and,
inprimis, I give and bequeath my pistol and my 275
 sword to Milford Lane as an heirloom to that place,
 with my silver belt, to be used justly against the
 law provided in that behalf; my bowls to Yardly's
 Ground; my tobacco box and rammer, with my munition
 of pipes, unto the Artillery Yard; my clothes, which 280
 are but one suit, to that broker in Long Lane that
 hath three more of mine in lavender for brokage;
 my hat, stockings, and boots to the boy that was
 in common to us all; my linen and one trunk to be

271-5 You'll . . . bequeath (youle leaue / a space S^r / for
 the formality / of bequeathing / my soule & body. / Bo: /
 yes. yes S^r. / Dam: Then / I proceed to / my wordly /
 estate & / Inprimis I / giue & bequeath.)] added by Hand 3
 after deleting "First I bequeath my soule to heauen, my
 body / to the Earth from whence it came, though weake in
 / Body, Yet I thanke god in perfect memory. Then"
 272 body] "ye" deleted after "body" by Hand 3 *275 and
 bequeath] I bequeath (Hand 1) & bequeath (Hand 3)
 279 Ground (ground)] added interlineally by Hand 3 after
 deleting "barre" 282 for brokage (for brocage.--)]
 added interlineally by Hand 2

279 rammer: tool for packing tobacco. 280 Artillery Yard:
 area between Bunhill Row and Chiswell Street where fencers
 and gunners practiced. 282 in lavender: in pawn (B. E.).
brokage: commission.

sold for a winding sheet and to pay the burial 285
 duties. Now naked I go as I came, yet I will give
 of this also. My hair I give for periwigs to
 clothe the nakedness of bald heads; my teeth to
 set up a young beginning barber to be strung to
 the tune of his cittern; my beard to some hope- 290
 ful young merchant that might else lose the con-
 sulship of Aleppo for want of hair on his chin,
 for they choose by the beard not the brain. And
 because I will not deal by halves with my good
 friends, the chirurgeons, I bequeath the better 295
 half of that thing they left me to Barber
 Chirurgeons' Hall with, videlicet, my syringe.
 Lotion they / know how to make. And two things f. 86v
 more I bequeath for gravestones to my best be-

288 clothe (cloth)] added interlineally by Hand 2 after
 deleting "hide" 288 nakedness] vertical line occurs be-
 tween "d" and "n" 288 bald (Bald)] "ness" deleted after
 "Bald" 293 for . . . brain (for they / choise by the /
 beard nott / the Brayne)] added by Hand 2 295 the
 better] "Chyurgions" deleted after "the"

289 barber: barbers acted as dentists; teeth extracted by
 them were hung on cittern strings. 290 cittern: musical
 instruments formerly were provided in barber shops for the
 amusement of waiting customers. 292 Aleppo: city in Syria.
 296-7 Barber Chirurgeons' Hall: Barber Surgeons' Hall in
 Monkswell Street near Cripplegate. 297-8 syringe. Lotion:
 used in treating venereal disease.

5.1 368

loved in Turnbull Street; my diseases to Christ's 300
Church Hospital in Smithfield; my body, if it will
last so long, to the anatomy reader at the Physi-
cians' College.

SILENCE. What did you with your Bible and prayer
books? 305

DAMME. I had none.

SILENCE. I like you better for conceived prayers.

But will you give nothing to charitable uses?

DAMME. Yes, I bequeath to charitable uses two
hundred pounds (twice.)--have you set down?--I won 310
o'the ticket twenty years ago.

SILENCE. That will never be had.

DAMME. I cannot help it. And for my creditors I
will bequeath them nothing; they'll remember me
without legacies. 315

SILENCE. What will you give me?

DAMME. If you be a Puritan, my wit.

307 you] added interlineally by Hand 1 307 conceived
(conceaued)] 2nd "e" added interlineally over "' probably
by Hand 2 310 (twice.)--. . . down (2 haue you set
doune)] added interlineally by Hand 2

300-1 Christ's Church Hospital: Christ's Hospital in New-
gate Street. 302 anatomy reader: one who lectures on
anatomy. 302-3 Physicians' College: in Knightrider
Street. 311 o'the ticket: on trust.

SILENCE. You'll find I have enough of that.

DAMME. Then keep that you have.

SILENCE. So I mean,

320

CLYSTER. What will you give me, sir?

DAMME. You, Doctor, you have a share in my body
at the college.

CLYSTER. Thank you, sir.

BOND. But me, sir, you'll remember me?

325

DAMME. I will not forget you. I make you my sole
executor and do bequeath to my most dear and be-
loved executor his labor for his pains.

BOND. I thank you, sir.

DAMME. And for the divine, because he refused my
wit, I do bequeath him with all my heart (twice)
immortal thanks.

330

SILENCE. I'll give you none.

f. 87

DAMME. And the sickly gentleman, because he cannot
but outlive me, I make him supervisor and over-
seer of my last will and testament, for which I

335

322 you have (you haue)] "you" added interlineally by Hand 2
331 twice (2)] added sublinearly by Hand 2 336 last
(laste)] added interlineally by Hand 2 336 and testament
(& testamente)] added interlineally by Hand 2

charge my beloved executor with the overplus
 of my estate (though amounting but to twopence)
 to buy a pennyworth of sugar candy and another of
 licorice and give it him to chew for my sake and 340
 in remembrance of me.

SICKLY. What, do you leave me nothing else?

DAMME. Yes, I do leave you, over and above, to be
 cozened by these honest gentlemen.

CLYSTER. He speaks idly yet, you may perceive. 345

SICKLY. Yes, I do mark it.

CLYSTER. Sir, will you be pleased to walk in again,
 i'faith? I know this cannot but grieve you, and
 you cannot help him. I pray you, go in, sir, and
 rest yourself. We'll take care of him. 350

Exit SICKLY.

DAMME. God-so, what clothes are these?

CLYSTER. O, do not stir them, sir--such things as
 I thought fit to put upon you, with some little
 things in them which will do you good.

DAMME. I thank you, Doctor. May I not go now? 355

337 beloved (Beloued)] added interlineally by Hand 2
 340 it] "to" deleted after "it" 348 i'faith (Ifayth)]
 added interlineally by Hand 2 350.1] in MS in right
 margin after "wee'l" (1. 350)

337 overplus: surplus.

CLYSTER. Yes, sir, so you be led.

DAMME. Softly, Doctor, softly. I am e'en as sore
all over as a boil. So, good Doctor, so, good
Doctor, so, my dear preserver, let's go.

CLYSTER. But softly, sir.

360

[CLYSTER leads DAMME to the door.] Exit DAMME.
Manent reliqui: SILENCE, CLYSTER, BOND.

Act 5. Scene 2.

f. 87v

SILENCE. Now, Doctor Merdurinous, is not this better
than your eightpence a day in the Low Countries,
and that spent in tobacco and beer, with now and
then a Dutch carrot, cabbage, and butter, with
your no clothes?

5

CLYSTER. Yes, or poring upon genus and species
in the university and your minor feasts on Friday
nights and the reputation to be the veriest rake-
hell in the college.

BOND. Or be drunk in taverns, or be held witty for
making a new ballad to an old tune, and feast the

10

358 as] "all" deleted and blotted before "as" *360.2
SILENCE, CLYSTER, BOND (Silence; Clyster; Bond) after
"Act V: Scene: ii"

360.2 reliqui: the rest. 5.2.1 Merdurinous: dung-urine.
2 eightpence: typical soldier's wage.

freshmen yet with Doctor Perne's old jests, which
 wit he entailed upon the University for them!

SILENCE. Ay, sweet Master Bramble. Or being a petty
 trampler in the law and more dabbled and weary than 15
 a hunted hare when you have made your double from
 Westminster to Furnival's Inn, and think it a
 great purchase, for your ten groats, which many
 times you miss; and then for supper to this,
 cold pie to be chalked up at the chandler's 20
 for a pennyworth of his tallow cheese, or else,
 I'll tell thee, thou instrument of mischief--

CLYSTER. By your leave, gentlemen, shall we now
 break, and almost finishing, and such a work too?

BOND. Why doth he upbraid me that have nourished 25
 him?

SILENCE. Did not you me, sir?

5.2.13 them] followed in MS by "--" 19 to this] added
 interlineally by Hand 2 after deleting "with a"

12 Doctor Perne: Andrew Perne (1519?-1589); a Cambridge
 professor reputed to be a master of the witty retort.
 15 trampler: intermediary, attorney. dabbled: splattered
 with mud and water. 16 double: sharp turn in running
 characteristic of a hunted hare. 17 Furnival's Inn:
 Inn of Chancery on north side of Holborn between Leather
 Lane and Brooke Street. 20 chalked up: put on the record
 (of credit given). 21 tallow cheese: cheese with a rind
 (?).

CLYSTER. And was not I in the same case? My masters,
 we are not such saints as to desire our lives 29
 should be / writ, and whosoever searches into one f. 88
 another, I think 'twill be a measuring cast and
 little to be got by it but loss of time, which we
 do use extremely in our great affairs. Therefore, let
 us join close our best forces and make a day of't.

SILENCE. I am sure I have done my part both in 35
 acting and sending in company.

BOND. And have not I done so? I dare swear, more
 than both of you.

CLYSTER. By your leave, sir, I think I have labored
 in the triumvirate as much as any. One strives to 40
 be Augustus, the other Antony; I shall be Lepidus.
 No, faith, gentlemen, we will be equal sharers in
 this aristocracy. But I charge you, by and for
 the prosperity of our commonwealth, to join hearts
 and hands and not a word more but for the benefit 45
 of us all.

SILENCE. Content.

BOND. Content.

*30 be (bee)] CW *33 use] not in MS

31 measuring cast: in the sport of throwing the bar, a
 throw so nearly equal to another that measurement is re-
 quired to decide the question of superiority.

CLYSTER. I'll in and dispatch my queasy gentleman

and return to you again presently. Exit CLYSTER. 50

BOND. But shall we not laugh at Damme de Bois, our
man-of-war, a little?--and wit of the town!

SILENCE. O, if we had time, for he is the fineliest
gulled sir of them all!

BOND. It did my heart good to see't. But, before 55
God, he's a perilous knave.

SILENCE. 'Tis true, but now both knave and fool.

BOND. Hic et haec aquila. I ha' so much grammar
left yet. I would Clyster would come once, that
we might laugh together. O, he is come. 60

52 and . . . town (& witt off the toune.--)] Hand 2
54 sir (Sr)] added interlineally by Hand 2 54 them]
added interlineally by Hand 2 57 fool (foole)] added
interlineally by Hand 2 after deleting "dolt"

49 queasy: liable to turn sick. 58 Hic . . . aquila:
this and this eagle; conflation of William Lily's illustra-
tions of the epicene and common genders of nouns (A Short
Introduction of Grammar, 1567, A6). 59 once: once for all.

Act 5. Scene 3.

f. 88v

[Enter] CLYSTER [to] SILENCE, BOND; [later]
 DAMME, CAUTION; SICKLY; JEALOUSIA; FRIGHT;
 OMINOUS; 'NARROWIT; BEAD;' PHANTSY; CONQUEST.

CLYSTER. So, I have sent him home mumbling of raisins
 of the sun. And now come, brothers of wit (for we
 live on't), let us be merry a little and cocker each
 one his genius. [One knocks.] But hark, somebody
 knocks. Our clients come so fast they begin to
 be troublesome. [He knocks again.]

5

SILENCE. They knock something violently methinks.

BOND. I doubt all will not end well.

CLYSTER. Are they officers, think you?

BOND. Well, my masters, into your sanctuary, and
 let me alone to answer them. I ha' the law of
 my side I am sure.

10

BOTH. We have need of law and wit both to protect
 us now.

Exeunt CLYSTER and SILENCE.

[Enter DAMME and CAUTION.]

*5.3.0.1 CLYSTER [to] SILENCE] Silence: Clyster
 *0.2 DAMME, CAUTION, SICKLY] Sickly: Dammy; / Caution
 0.2 JEALOUSIA] Doubtall; "Doubtall" added interlineally
 by X after deleting "Jealosia". 4 somebody (some body)]
 "body" added interlineally by Hand 1 *13 BOTH] 2
 14 SD] in MS in left margin before 1, 13

5.3.1-2 raisins . . . sun: sun-dried grapes used as
 medicine. 3 cocker: indulge.

DAMME. Sir, you were cheated, and so was I. Then 15

be revenged, or you'll be laughed at, and scorn

is an injury not to be borne, especially by a

rich man pretending gravity; therefore, to him.

There he is. [Stands aside.]

CAUTION. Sir, I doubt you are an imposter and 20

coz'ner.

BOND. Whom do you mean, sir? Me?

CAUTION. Ay, you, sir, and will be revenged on you.

BOND. You? I'll have an action of scandal against

you. 25

CAUTION. Do thy worst. I defy thee! I'll have

thy ears.

BOND. It may be you cannot, sir. But I'll quiet f. 89

you. I know I have you on the hip for a prae-

munire, and so God be with you, sir. Exit BOND. 30

CAUTION. O, unfortunate man that I am!

Enter CLYSTER.

22 you] "Sir" deleted after "you" 31.1] in MS in right
margin after "I" (l. 32).

18 pretending: claiming, 24 action of scandal: lawsuit
for slander, 29-30 praemunire: offense against the king
and his government.

O, Master Doctor, I am undone except you help me.

CLYSTER. In what, sir?

CAUTION. Sir, the counselor and I am fallen out.

Is there no way of atonement?

35

CLYSTER. O Lord, sir, never go about it. He's the most implacable man i'the world and the most revengeful. The very picklock of the law! He'll find out a thousand things to undo you.

CAUTION. Is there no way to avoid him?

40

CLYSTER. Faith, none but death, sir.

CAUTION. Could you not help me? May I trust you?

CLYSTER. With your soul, sir.

CAUTION. Why could you not, under the pretense of a pill or so, make him a--

45

CLYSTER. What, poison him?

CAUTION. To save a friend, and such a one as

I would be to you. Here's forty pound. I'll make it up a hundred at his funeral sermon.

CLYSTER. Sir, make it but twenty more; I swear I'll do it--not for the money, but that I would not

50

32 undone (vndone)] "vn" deleted after "yndone" 45 or
so] Hand 3

38 picklock of the law: one who is able to use the law for his own advantage.

have you undone, sir. Yet, it troubles my conscience.

CAUTION. You must not think of that, sir. Here's the money.

55

CLYSTER. But, sir, begone. You must not be seen here by no means. Begone, sir, quickly, and leave the rest to me.

CAUTION. I am gone, I am gone, my dear Doctor.

59

Exit CAUTION.

[Enter SICKLY.]

The roarer [DAMME] encourages the sick man [SICKLY] against the physician [CLYSTER] at the door.

DAMME. O God, sir, that you'll be cheated by this mountebank! For my wrong I'm resolved to be revenged, and so be you.

f. 89v

SICKLY. O, that is sweet.

DAMME. Much better than gulled and laughed at for your pains. Look where he is. To him, spare him not. Let not his receipt of coz'ning so abuse you.

65

SICKLY. Doctor Cheater! I hear of all your tricks. I'll ha' you punished if there be law in England.

CLYSTER. You? Punish your body! Be quiet, you poor

59 Doctor] followed in MS by "--" 59.1] in MS in right margin after l. 58

diseased man, or else I'll have a courtier to beg 70
 you for a madman or a fool. Look to your health,
 sir. Exit CLYSTER.

SICKLY. O Lord, I am worse now than ever.

Enter BOND.

O, sir, have you compassion in you?

BOND. Why, sir? 75

SICKLY. Alas, sir, the doctor is so choleric. I
 spoke a hasty word to him, and he took it in earnest.
 I am half afraid he'll poison me.

BOND. I am sorry for it, sir. You'll miss much of
 your health, for he'll hardly be reconciled. 80

SICKLY. What shall I do, sir? Your counsel, I
 beseech you, sir.

BOND. Faith, sir, I hate his nature; he's so
 imperious. I could be even with him if I list.

SICKLY. Do! Put it in practice, and here's ten 85
 pound for you, and I will give you more.

BOND. Give it me now, and we'll be even with this

72 SD] in MS in left margin between line beginning "for"
 (1. 71) and 1. 72 73.1] in MS in left margin between
 1. 73 and line beginning "you compassion" (1. 74) 75 Why]
 "How Sir tell mee" deleted before "Why"

70-1 beg you for: petition the Court of Wards for the
 custody of you as.

overweening rascal. Sir, I'll indict him for
 practicing without a license, and you shall ne'er
 be seen in't. But you must not be seen in my 90
 company; he'll suspect a conspiracy. He's coming.
 SICKLY. A thousand thanks. I am gone. f. 90

Exeunt SICKLY and BOND.

[Enter JEALOUSIA.]

The roarer [DAMME] at the door with the jealous man
[JEALOUSIA].

Enter CLYSTER.

DAMME. There is that rascal that did cozen you.

Revenge yourself!

JEALOUSIA. Doctor, I would speak with you. I am 95
 informed for certain you abuse me and that you
 have merely cheated me of all my money. What say
 you, Doctor?

91 He's (Hee's)] illegible letters or word deleted after
 "Hee's" *92.1 Exeunt] Exit 92.5] in MS in right
 margin after with (1. 92.3) 93 DAMME (Dam:)] added
 interlineally by Hand 1 after deleting "Cly"; ":" remains
 in MS 94 yourself! (your selfe!)] top of "!" written
 over top of "?" 96 informed (inform'd)] after "inform'd"
 Hand 3 added the marginal note "he muste be / written
 Doubtall. / -----", referring to Jealousia

97 merely: absolutely.

CLYSTER. Sir, do you know who 'tis you speak
thus to?

100

JEALOUSIA. Ay, sir, to you, Doctor Convier. [Aside.]
God's life, he has transformed himself so. What
shall I do?

CLYSTER. Do you know what 'tis, sir, to wrong a
man of my profession and quality?

105

JEALOUSIA. Cry you mercy, sir, I took you for one
that made a devil of me, but now I see my error.

99-113 CLYSTER . . . while (Cly: / S^r do you / know who
tis / you speake thus / to. / Do: I S^r to / you D^r Convier
/ Gods life he / has transform'd / himselfe too. / what
shall I do / Cly: Do you / know what tis / S^r to wrong a
/ man of my pro / fession & quality / Do: cry you / mercy
S^r. I tooke / you for one that / made a Divell / of mee;
but / now I see my / error Ile giue / you any satisfaction
/ Cly: So S^r. / Do: But Ile go / home, get mee / a constable
& / have him indited for / a Man witch pre / sently. a
Middlesex Jury / will find it in / an instant they / haue
not had one / a greate while)] added marginally by Hand 3
after deleting "Cly: Sir, Art and Artists still haue
enemies; but / whom? none but the foolish and Ignorant;
I knowe / I am enuied and so must suffer detraction; for
your / being Cozen'd 'tis true; but by whome those base
Informers; / and if you brought mee in question, would
you haue / your Jealousy ripp'd vpp, as it must bee? /
Jea: Not for a World. / Cly: Then for your suspition I
can forgiue you / that, since I knowe well, 'tis a Symptome
of your / Disease, but doe not play too much vpon mee, for
a / Thing that I knowe. / Jea: Sweet Doctor, I Prythee
pardon mee, I did / but forgett my selfe: the truth is my
business / was to bring you a fee, here 'tis fiue Peices. /
Cly: Well Sir, you see I am easily pacefy'd; but you /
must be gone, for something I'll tell you hereaf- / ter;
What more? Hell's broke loose I thinke."; "whome" added
interlineally by Hand 2; after "can" "not" deleted
101 JEALOUSIA] Do: *102 so] too 106 JEALOUSIA] Do:

I'll give you any satisfaction.

CLYSTER. So, sir.

JEALOUSIA. But I'll go home, get me a constable, 110

and have him indicted for a man-witch presently. A .

Middlesex jury will find it in an instant. They

have not had one a great while. [Exit.]

[Enter FRIGHT.]

DAMME [to him at the door]. There, sir, be not

afraid, but tell him he's a rascal to cozen a 115

gentleman on this fashion.

FRIGHT. Master Doctor, you have misused me, and I

do not mean to be cheated by you, sir.

CLYSTER. Wherein, good sir? I am not afraid of

you nor your bugbears. 120

FRIGHT. What, both cozened and scorned! I'll ne'er f. 90v

endure it.

CLYSTER. In a word, be quiet, or else I'll fright

108 give (giue)] added interlineally by Hand 3 after de-
 leting an illegible word 108 satisfaction] "Ile go
 home" deleted after "satisfaction" by Hand 3 110 JEAL-
 OUSIA] Do; 111 him] added interlineally by Hand 3
 112 Middlesex] added interlineally by Hand 3 123 I'll
 (I'll)] "Ile" added by Hand 1

112 Middlesex jury: disposed to be severe in their
 verdicts, especially in cases of alleged witchcraft.
 112-13 They . . . while: the last male witch before a
 Middlesex jury was Matthew Evans, who appeared in October
 1618.

you worse than all your hobgoblins. I ha' some
 skill in conjuration, and by it I'll raise such 125
 strange apparitions and ghosts as shall perpetually
 haunt you if you dare but murmur. If you love your
 peace, begone, and quickly too.

FRIGHT. O, this is worse than what I thought of evils
 Since now he'll haunt me with those sundry devils. 130

Exeunt FRIGHT and CLYSTER.

Enter SILENCE.

SILENCE. O terrible day! My lawyer and my physician
 are now shifting of shirts with the price of their
 wit and have sent me now to play my part. May
 I come off as well, and the game's won. But soft.

[Enter OMINOUS.]

DAMME [to him at the door]. Sir, here's your divine 135
 juggler. Pay him, but with no more money. Scurvy
 rascal to abuse a gentleman of your condition!

OMINOUS. Sir, it was ominous to me when I met first
 with you. I feared as much when I stumbled at
 your threshold, but I'll make it as unlucky to 140

130.1] in MS in left margin before l. 130 138 when]
 "with" deleted before "when" by Hand 1 140 threshold
 but (Threshold but)] after "Threshold" Hand 1 leaves a
 half line of blank space before writing "but" in the same
 line

132 with: as a result of.

you before I have done with you.

SILENCE. I defy thee and all thy traditions. Take heed, I warn thee, for I will cross thee worse than an hare, and my wit shall fall on thee worse than the salt at table.

145

OMINOUS. I would I had never urged him! He's a pettish fellow, and I must take some other time to deal with him.

Exit OMINOUS.

[Enter NARROWIT.]

DAMME [to him at the door]. Now blow thy spirit

up, my man of zeal, and plague him for cozening a pure brother thus.

150

NARROWIT. Thou wicked man, thou hast dealt unjustly with me and deceived one of the elect. I will have thee corrected for it by the law.

f. 91

SILENCE. Dear brother, pacify thyself, or else I will silence thy vehement spirit in the High Commission, being against the discipline and ceremonies of

155

145 the] added interlineally by Hand 1 after deleting "a"
146 him] "and" deleted after "him" 148 SD] in MS in
left margin before "time" (l. 147) 151 thus] added
sublinearly by Hand 2 153 deceived (deceaved)] 3rd "e"
added interlineally and written over "i" by Hand 2

144 hare: meeting a hare was an ominous event; see Francis Cevolus, An Occasionall Discourse, upon an Accident which befell his Maiesty in hunting, London, 1635. 149-50 blow . . . up: arouse thy spirit.

the church. Besides, I will now take Prynne's
ear from about thy neck.

NARROWIT. Surely this man may juggle yet be a bro- 160
ther. I will complain on him to the presbytery and
have him thoroughly examined.

Exit NARROWIT.

「SILENCE. Your zeal is now cooled!

[Enter BEAD.]

Yet another!

DAMME [to BEAD at the door]. Sir, he did abuse you. 165
He's a silenced minister and laughs at you; there-
fore, revenge yourself.

BEAD. I know you have cozened me, sir, and I will
not sit down with it and must have satisfaction.

SILENCE. Marry, shall you, sir. The state shall 170
know by me what money you sent over for the Catholic
cause, and how many children you sent over to be
educated beyond sea.

162 him (hi $\bar{m}$)] added interlineally by Hand 2 162.1] in
MS in right margin after l. 161 163 is] "too coo"
deleted after "is" by Hand 1

169 sit down with: tolerate. 171-3 money . . . sea:
both acts were in violation of the statute of 3rd Charles
I c. 3 (1627) and were punishable with loss of lands,
goods, and legal rights.

BEAD. But you will not! What, break the seal of
confession?

175

SILENCE. Before God, I will if you believe every
rascal against me and the truth.

BEAD. I'll think on't and be better informed before
I entertain an ill opinion of you.⁷

Exit BEAD.

SILENCE. Do, or else at your peril. So I have done
now, I hope. Doctor, come. A pox on you, come!
I would not be so wit-strained again for all your
learning. I vow I had rather far be punished than
to be in such a fear of it. Therefore, take your
cue again, for I'll no more.

180

185

[Enter CLYSTER.]

CLYSTER. Content. Go you in and rest then. But I f. 91v
hope this storm's too violent to continue long.

[Exit SILENCE.]

[Enter PHANTSY.]

DAMME [to him at the door]. Sir, you are a gallant.

Scorn to be abused by this base fellow. I vow I
would beat him at least.

190

PHANTSY. Doctor, I am abused.

CLYSTER. By your mistress, sir? I'faith, I am
sorry for't.

192 sir? (sir!)] top of "!" written over top of "?"
192 I'faith (I fayth)] added interlineally by Hand 2

PHANTSY. No, good sir, by yourself, but I will have
my money again, besides satisfaction.

195

CLYSTER. For your money, that you shall have again
if you can get it, and for your satisfaction, I
swear, if you'll not be quiet, I vow I'll publish
your folly to your mistress first and then to the
whole town.

200

PHANTSY. Stay (twice), Doctor. For love's sake be
not so hasty. Do not you know my disease? Methinks
you should bear with your patients. Exit PHANTSY.

CLYSTER. So, you are dispatched.

[Enter CONQUEST.]

What, more trouble yet with fools?

205

DAMME [to CONQUEST at the door]. Sir, rouse up your
valor, and let the doctor know your mind by blows.
Will you suffer a good blade to be baffled by a
gown and a cap?

CONQUEST. Doctor! I cannot, I will not, endure it;
therefore, I must have reason for your coz'ning me.

210

CLYSTER. Good sir, your valor is but imaginary, and
either better words or I'll discipline you with a

198 swear (Sweare)] added interlineally by Hand 2
198 you'll (you'le)] added interlineally by Hand 2 after
deleting "you'l" 198 I'll (I'le)] "le" added
*201 twice (2)] added interlineally by Hand 2 208 you]
"suffe" deleted after "you" by Hand 1

cudgel, besides proclaim you a coward to the
whole world out of your own confession. Do 215
you think / to disgrace my profession? Sir, I f. 92
look now for amends from you.

CONQUEST. I vow then I'll go beat him immediately
that set me on and did abuse both me and you.

Exit CONQUEST.

CLYSTER. So, now I hope we are at rest. 220

[DAMME comes forward.]

Not yet? What are you dare enter my hosue, a
rogue?

DAMME. Of your own making, sir.

CLYSTER. Sir, you were one before I meddled with
you. 225

DAMME. Not in this form, sir. The truth is I am
he that was robbed here by a trick, and I will
either have a share and my clothes again, or else
I swear I'll bring more trouble to you than yet
I have, and then you'll repent it. 230

CLYSTER. O, you are mad, are you? I'll send for
the master of Bedlam; the constable if you be a
rogue. You would have stolen something if I had
228 and (&e)] added interlineally by Hand 2 after deleting
"of"

not been here, would you? You look like a hedge
thief or gipsy. Son and heir to Higgenbotham,
are you not? Well, sir, you had best be gone.

235

DAMME. 'Tis well, sir. Will you take your lousy
coat, there, and your greasy cap and throw out
my cloak and hat?

CLYSTER. I'll see, sir.

240

Exit CLYSTER and takes the coat and hat.

DAMME. Zounds, I have lost this coat and cap too!

Well, if I live, I'll be revenged and soundly too.

'Sblood, cozen one that lives by his wits! This
is not fair quarter.

For roaring penance in calzoons I go.

245

Zounds, I'm ashamed to stalk thus in cuerpo.

[Exit.]

Enter the three cheaters [SILENCE,
CLYSTER, BOND] again.

f. 92v

BOND. Now, my masters, will your divinity or your

physic, grave Doctor, help us now? It must be

234 here] "you" deleted after "here" by Hand 1 234 you]
"y" written over illegible partially rubbed-out letter
(? h); "o" altered

234-5 hedge thief: one who steals clothes set to dry on a
hedge. 235 gipsy: cunning rogue. 244 fair quarter: good
treatment. 245 calzoons: close linen underhose. 246 in
cuerpo: without cloak or upper garment.

the law, good Master Silence, that must save us,
when all's done.

250

CLYSTER. A pox of the law! That's all I fear.

SILENCE. And a pox of your law, for it brought us
to this with your inventions.

BOND. Well, and if the invention of the lawyer

could bring you off again, there was no hurt done.

255

CLYSTER. Ay, but I doubt your law will be put now
to pick a lock in Newgate for cheating.

SILENCE. Come, this is no time to bandy wits. Will
you think what we shall do?

CLYSTER. Ay, marry, sir, if I were not past thinking,
for I vow my fear comes to more than my share.

260

SILENCE. Come, what think you of a light pair of
heels? Our gain is portable; 'tis all in gold.

[Noise within.]

God-so, yonder's an army coming! Nay, there's no

time left for consultation. The fox at last

265

255 was] "as" written over "er" by Hand 1; illegible letter
(?e) deleted after "was" by Hand 1 255 hurt] "d< >e"
deleted after "hurt" by Hand 1 256 now] added inter-
lineally by Hand 2 263 gold] "Wee haue noe / S< >
And y< > to clogg vs withall, I" deleted after "gold"

257 Newgate: one of the gates of the City of London used
as a prison for felons and debtors.

must to his hole, for all his craft, sometimes
must give the prize to the cat's agility.

Therefore, I'll up to the top-tree, the mainmast
of the house.

CLYSTER. Ay, but then lock all the doors after us. 270

SILENCE. That shall be my office.

BOND. You shall not leave me in the lurch though
I ha' less to lose than you by a pair of ears.
But comfort yourselves, my masters. 'Tis under
a hanging business--so much I know of the law. 275

CLYSTER. And under hanging business hath been com-
fortable heretofore. But up, away! Come, they
are entering. [Exeunt.]

Act 5. Scene 4.

f. 93

[Enter] DAMME, JEALOUSIA, CONQUEST, PHANTSY,
FRIGHT, OMINOUS, CAUTION, SICKLY, 'NARROWIT,
BEAD'; [later] ALGEBRA.

DAMME. Come, my regiment of calamity and distress.

I am your colonel will lead you on bravely and take
Cheaters' Fort by surprise or violence. I will on

268 mainmast (Maine Mast)] "e" written over final loop of
"m" to form "ne" *5.4.0.1 JEALOUSIA] Doubtall; "Doubtall"
added interlineally by X after deleting "Jealoslia"
0.3 ALGEBRA] X 2 I am (I am)] added by Hand 2 after
deleting "and" 2 take] "the" deleted after "take"
3 surprise or] added interlineally by Hand 2

268 top-tree: ridge-pole.

myself for the forlorn hope, yet I hope to do well
 both for myself and you. Let me first play upon
 the door with my great ordnance of cudgel here.

5

He knocks. Nobody answers. Then all speak to break it
 open.

OMNES (twice). Break it open.

CAUTION. Take heed, so we may be brought in for
 burglary.

DAMME. 'Tis true. But we will use our artillery once
 again. 10

[He knocks.] After that the cheaters [SILENCE, CLYSTER,
 BOND] speak from above, from their house.

THREE CHEATERS. What do you mean, gentlemen?

DAMME. Marry, to make you open your doors, or else
 we'll pull down the house on your heads.

THREE CHEATERS. At your perils, for we are resolved
 to keep our fort till the petard of authority break
 it open. 15

CAUTION. Sir, let me go to the Lord Chief Justice
 for a warrant to apprehend them.

7 twice (2)] added interlineally by Hand 2 over "Breake"
 16 petard (Petar)] "s" deleted or blotted after "Petar"
 17 it (Itt)] Hand 2 17 open] "the Doore" deleted after
 "open" by Hand 2

5.4.4 for . . . hope: as the storming party.

OMNES. Ay, ay! Cheaters, we apprehend you very well. 20

Here comes in the philosopher [ALGEBRA] and f. 93v
wonders at the matter.

ALGEBRA. What's the matter, gentlemen, of this uproar?

OMNES. Why, sir, here are cheaters, imposters, and mountebanks, that have cozened all of us extremely.

ALGEBRA. Gentlemen, I believe you, for I have been 25
there myself in person and, besides, have had
particular intelligence of all your conversation
with them. But in good faith, I am sorry for that
prudent and rich gentleman that thought so much of
saving and could not save himself from being gulled, 30
and of his dear beloved money too! Philosophy is
vain, but not so vain as to be cozened.

CAUTION. Well, sir, you have the advantage.

ALGEBRA. Shall I make a motion, gentlemen? Will you
make me your judge to determine this business 35
between you?

OMNES. With all our hearts, sir.

ALGEBRA. And what say you whose wit's above us all?

20 Cheaters (cheaters)] added interlineally by Hand 2
37 OMNES (Omnes)] "3" deleted before "Omnes" by Hand 1;
"Omn" written over "Ch" and beginning of "e" by Hand 1;
ascender of "h" partially rubbed out

THREE CHEATERS. For our parts we desire no better a
judge,

40

ALGEBRA. Pray you, then, come down, and bring all
things with you that these gentlemen can pretend to.

DAMME. My doublet and breeches, boots and everything
that belongs to me.

THREE CHEATERS. We do obey, sir.

45

[Exeunt SILENCE, CLYSTER, BOND above.] They bring a
trunk down.

Enter cheaters [below].

f. 94

ALGEBRA. Well, now you must give me leave to sit,
being your judge.

OMNES. I pray you, do.

ALGEBRA. Then, Master Fright, to begin first with
you. Sure when you were young, your nurse and maids 50
were much to blame, calling for bugbears for to
still the child, for when the wax is soft and tender,
impressions easily enter and after are seldom or
never wiped out as the wax hardens. Therefore, that
custom I utterly abhor, that nursery devil. And know, 55
sir, custom in this world doth most if not all.

45.1-2] added by Hand 2 before "Dam;" (l. 43) 50 you
were] "r" partially rubbed out after "you" 51 for to]
"for" added interlineally by Hand 2

52-4 when . . . hardens: Tilley, W 136.

And comfort yourself; fear is a general thing in all, more or less. Nature hath implanted that passion in all to preserve themselves, and what's common is no disease. This we call nature.

60

FRIGHT. Thank you, sir, you have cured me, though not the thing. Yet now I know I am neighbor-like.

ALGEBRA. For you, Master Ominous, I think 'twas much in your breeding too. And most have superstition, more or less, and no disease neither.

65

OMINOUS. Say you so, sir? Nay, if I have such store of company, I shall be well too.

ALGEBRA. For you, Master Usurious Caution, your covetousness is not natural. You came not for disease but counsel, which you had for your money.

70

CAUTION. Well, sir.

ALGEBRA. And for you, Master Sickly, you had a little too much care of your body, but most, sir, have a touch that way. Therefore, think you are well, and you are / so, for none in this world hath perfect health though physicians say there are three kind of bodies: the healthful body, the neutral,

75

f. 94v

62 neighbor-like; i.e., like my fellow man. 75 touch: concern.

and the sick, of which three, there are but the two
last.

80

SICKLY. I thank you, sir.

ALGEBRA. For the two gentlemen with their scruples,
certainly there's no man but finds a conscience
and is of some religion, which shows there is a
God which must be served.

85

BOTH. We thank you, sir.⁷

ALGEBRA. For you, Signor Jealousia, comfort your-
self. You have fellows in the world, sir, and
many. But your love is not to your wife but to
yourself, and may turn to hate; therefore, torment
yourself no more.

90

JEALOUSIA. I thank you, sir.

CLYSTER (to JEALOUSIA). Come, sir, we are now almost
on even terms. I was your doctor, sir. Remember how
you used me and complain not. Mum!

95

86 BOTH] 2 87 Signor (Signior)] "Si" and beginning of
"r" deleted before "Signior" by Hand 1 #87 Signor
Jealousia] M^r. Doubtall; "M^r. Doubtall" added interlineally
by Hand 3 after deleting "Signior Jealosi"; "a" remains in
MS *92 JEALOUSIA (Jea)] deleted; ":" remains in MS
93-5 CLYSTER . . . Mum (*Bond to Doubtall / Come S^r wee
are / now almost on / euen termes, / I was y^r D^r, S^r /
remember how / you us'd mee & / complaine not. / Mum.)]
Hand 3 added these lines marginally, marking point of in-
sertion with an asterisk *93 CLYSTER] Bond; Bond never
deals with Jealousia in the play; I emend Bond to Clyster
because of the phrase "I was y^r D^r" in the speech
*93 JEALOUSIA] Doubtall 94 terms (termes)] "you"
deleted after "termes"

ALGEBRA. For you, Sir Conquest Shadow, imaginary
valor's common to all, more or less, and so is your
fear too in some proportion; therefore, take heart
and be a man.

CONQUEST. I thank you, sir.

100

ALGEBRA. For you, Sir Cupid Phantsy, what thing is
that in nature that is not sometimes in love?
Therefore, yours I cannot call sickness. If it be,
'tis epidemical. Therefore, comfort yourself, sir,
and get your mistress as soon as you can.

105

PHANTSY. Thank you, sir, for your good counsel, and
in troth, I'll follow it.

ALGEBRA. For you, Master Damme de Bois, your disease f. 95
was belief as well as the rest, and therefore I
think you'll have little faith hereafter.

110

DAMME. No, by my troth, sir.

ALGEBRA. And now, gentlemen, let me close up all in
this, that you see your diseases were nothing but
opinion, and such opinions are common to all men.
Mankind hath them though all do not confess it.
Therefore, I hope I have satisfied you all well
and truly. And for you, the imposters, I vow
you deserve more punishment than can be inflicted

115

upon you for taking three such worthy callings
 to be your cloaks to cozen men withal. But for 120
 cheating all you, they may be somewhat excused since
 you helped most to cheat yourselves; therefore,
 I desire you will pardon them and free them of
 punishment, for which they shall restore your
 goods. Are you content? 125

OMNES and THREE CHEATERS. With all our hearts.

You are an upright and a just judge.

ALGEBRA. Well then, deliver them. So!

CLYSTER and SILENCE, the two cheaters, pull off their
beards.

CLYSTER. Sir, we will hide nothing from you. Look
 here. Sometimes I think known to you in the Uni- 130
 versity--Hodge Hurebrave, sir, and this Nick Nograne,
 of your own college.

ALGEBRA. O Lord, 'tis true. I am sorry you took no
 better courses.

All they that were cheated whisper, and one, in all f. 95v
their names, speaks to the philosopher [ALGEBRA] thus.

*128.1 CLYSTER and SILENCE] SH in MS 131-2 Hodge . . .
 college (Hodge Hurebraue S^r, and this Nick no-grane of yr
 / owne colledge.)] Hand 3; "i" of "Nick" blotted
 134.2 thus] followed in MS by "--"

130 Sometimes: once.

5.4 399

PHANTSY. Noble, just, and wise philosopher, we have 135
 an humble suit to you, which you must grant.

ALGEBRA. I promise faithfully to obey you in any-
 thing for your favors to me in this.

PHANTSY. All this, which was lost by our folly and
 is now recovered by your wisdom, we present again as 140
 a due debt to you in all our names, with our hearty
 thanks for your rational discourse, indeed,
 our cure.

DAMME. All but my clothes, sir.

ALGEBRA. Very well, sir. Gentlemen, you did sur- 145
 prise me, and my promise is passed; therefore, I
 do accept it with all the humble thanks that may
 be, and in the name of bounty. But I have now an
 humble suit to you, which I hope you will grant me.

OMNES. Most willingly, were it our lives. 150

ALGEBRA. Why then, gentlemen, think it not pride
 or arrogancy that a philosopher cares not for riches.
 And since you have given me leave, two of these I
 know, and so they will promise here to become
 new men and honest, I divide this noble gift to me 155
 amongst them and their third companion.

142-3 indeed, our (Indeed our)] added sublinearly by Hand
 2 after deleting "&"

THREE CHEATERS. Sir, you have converted knaves to honest men. Long may you live.

DAMME. It seems, sir, you have studied moral f. 96
philosophy as well as natural and are expert in 160
both, for you have cured the diseased in both
kinds by their own confession.

While he speaks this, the three cheaters [SILENCE,
CLYSTER, BOND] agree on their present.

ALGEBRA. The end of our profession is for the
public good of mankind, and if in some measure it
hath been my lot to procure it to any, I am no 165
less happy in it than they.

BOND. But now, sir, we have one boon to ask of you,
too, though you have given us too much already.
Will you grant it, sir?

ALGEBRA. I do. 170

BOND. Then in all our names, sir, we thank you,
and more for acknowledgement of your favors and
seal of our honesties, our request is that you
would be pleased to suffer us to present you with
a pair of Hondius globes, a glass of Galileo's, 175

162.1] in MS in right margin after "Philoso-" (l. 160)

175 Hondius: Jodocus Hondius (1563-1611), maker of globes and mathematical instruments and engraver of charts and maps. globes: pair of globes consisting of a terrestrial and a celestial globe.

with brass mathematical instruments of Elias Allen's making.

ALGEBRA. I thank you, friends, for your well chosen gifts.

And now I hope there's none of you diseased, 180

But you and I and all else here are pleased.

Now let me speak unto this worthy company.

Epilogue

Noble spectators, I was a judge--true,

But now we all look to be judged by you.

And if you're pleased, we have our full intent,

For you're our law, this house our parliament.

Our fate, then, what we may call good, now stands 5

Expecting to be signed with your glad hands.

[Exeunt.]

176 Elias Allen: in 1618 Elias Allen occupied a shop "at the Bulls head ouer against Saint Clements church in the Strand." (Thomas Bretnor, A New Almanacke and Prognostication, for the year of our redemption 1618, London [1617], C8v).

Epilogue to the King and Queen

f. 96v

Our play is ended, and if anything
 Did please our gracious Queen and sacred King,
 We're happy, and our poet hath his end,
 For which he says that every year he'll mend.
 For you're his muses, that's, invention's store.
 If those do fail him, he can write no more.

5

Epilogue to the King and Queen 2 our] added interlineally
 by Hand 2 after deleting "the" 5 For (for)] Hand 2
 5 you're (You'r)] "'r" added by Hand 2 after deleting "are"

APPENDIX

CATCHWORDS

This appendix gives the text of all catchwords in B. M. Add. MS. 45865. Catchwords that differ from the first word on the following page are marked with an asterisk.

Persons			1.3		
17	--	F1	19	Then S ^c	F8v
	blank		51	--	F9
			83	truely	F9v
	--	F1v	113	Pegg	F10
	Prologue		143	--	F10v
			173	you	F11
			202	last	F11v
			220	--	F12
27	--	F2	1.4		
	Prologue to King and Queen		26	--	F12v
			57	nay	F13
14	--	F2v	84	--	F13v
	1.1		119	--	F14
			151	--	F14v
			183	This	F15
31	But	F3	216	--	F15v
60	--	F3v	251	It were	F16
92	--	F4	270	--	F16v
123	keepe	F4v	2.1		
153	Giue	F5			
	1.2		45	Yes	F17
			76	S ^r you speake	F17v
10	--	F5v	107	--	F18
42	Then	F6	139	--	F18v
73	--	F6v	173	Things	F19
104	My	F7	204	--	F19v
135	--	F7v	236	his	F20
165	--	F8	270	Men	F20v

308	on	F21	3.1	
338	--	F21v		
	2.2			
14	--	F22	31	-- F37
45	--	F22v	62	-- F37v
74	drinke	F23	95	once F38
102	*Thou art	F23v	128	-- F38v
126	Well goe	F24	158	-- F39
161	--	F24v	190	-- F39v
197	Lord S ^e	F25	227	ceases F40
232	--	F25v	259	-- F40v
264	But	F26	294	last F41
295	Thats	F26v	321	No truely F41v
332	--	F27	352	-- F42
365	necessary	F27v	376	-- F42v
389	--	F28		3.2
	2.3			
28	--	F28v	28	short F43
67	for	F29	61	-- F43v
105	cleare	F29v	93	What F44
142	--	F30	124	-- F44v
176	--	F30v	139	-- F45
	2.4			3.3
37	--	F31	29	-- F45v
74	--	F31v	63	That F46
110	--	F32	94	-- F46v
145	--	F32v	132	Thankes F47
179	--	F33		3.4
210	iust	F33v	16	-- F47v
241	they	F34	47	-- F48
273	--	F34v	77	-- F48v
309	--	F35	109	of the F49
339	--	F35v	137	-- F49v
370	--	F36		4.1
386	--	F36v	30	knee F50

2.2.102 Thou art] thou'rt.

60	--	F50v	180	twenty	F66v
94	*so iust	F51	212	hardly	F67
128	--	F51v	245	--	F67v
159	Then	F52	280	--	F68
190	--	F52v	312	--	F68v
222	Well	F53	346	As I	F69
253	Germaine	F53v	377	as	F69v
283	God so	F54	404	I, I'll	F70
315	--	F54v	421	--	F70v
348	--	F55			
380	--	F55v		4.4	
417	Or	F56			
431	--	F56v			
	4.2		25	--	F71
			57	--	F71v
			90	actiuity	F72
			120	--	F72v
28	--	F57	149	Why	F73
59	Did	F57v	178	*of	F73v
89	I doe	F58	207	Cly besides	F74
118	--	F58v	228	Well as	F74v
152	and	F59	253	God soe	F75
185	--	F59v	276	Theres	F75v
213	Heauen	F60	308	Indeed	F76
240	--	F60v	346	--	F76v
270	Belike	F61	383	Marry S ^e	F77
298	--	F61v	419	No faith	F77v
329	quietter	F62	453	Good Doctr ^r	F78
358	wee	F62v	485	--	F78v
390	But	F63	518	*Well then	F79
416	--	F63v	549	--	F79v
	4.3		583	Our	F80
			612	--	F80v
			624	--	F81
				5.1	
26	that	F64			
55	--	F64v			
87	And	F65			
119	with	F65v	27	then	F81v
150	--	F66	56	Law	F82

4.1.94 so iust] "so" deleted after "iust" of CW; F51v "Just soe"; before "Just" "So" deleted; "soe" added interlineally by Hand 1

4.4.178 of] not on F74

4.4.518 Well then] Well

80	*mee confedracy	F82v	246	--	F92
111	I know	F83	278	--	F92v
139	--	F83v			
170	--	F84		5.4	
204	vsurpe	F84v			
235	make	F85	21	Here	F93
264	--	F85v	45	--	F93v
298	knowe	F86	76	so	F94
332	--	F86v	107	--	F94v
360	--	F87	134	--	F95
			158	--	F95v
	5.2				

30	*bee	F87v
60	--	F88

5.3

27	It may be	F88v
59	--	F89
91	--	F89v
120	What	F90
151	--	F90v
185	Content	F91
216	to	F91v

Epilogue

6	--	F96
---	----	-----

Epilogue to
King and Queen

6	--	F96v
---	----	------

blank

		--	F97
		--	F97v

5.1.80 mee confedracy] mee Confederacy

5.2.30 bee] not on F88

INDEX OF WORDS GLOSSED

This index lists words, phrases, and names glossed in the explanatory notes. The index does not include words which are glossed simply to clarify pronoun reference or confusing syntax. Longer passages are indexed under the initial word and also under other important words in the passage. An asterisk marks words which pre-date the earliest OED citation. No asterisk appears before proverbial phrases (even if they are not covered by the OED) if they occur in A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries, ed. Morris Palmer Tilley, 1950.

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