

A CRITICAL,
MODERN-SPELLING EDITION
OF JOHN FORD'S
THE LADY'S TRIAL

by

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SYNOPSIS

This thesis provides a critical introduction, a modern-spelling text, commentary and other necessary apparatus to John Ford's *The Lady's Trial*. The introduction consists of ten sections. 'Date' tries to find a *terminus a quo*. 'Sources and Influences' deals with possible materials used for the composition of the play. The third section traces the early history of criticism up to T. S. Eliot. Sections four, five, six, and seven are discussions of the prominent themes of the play, especially in the historical context of London or England, under the titles of 'Social Advancement', 'Prescriptions for Women', 'The Duel', and 'Friendship' respectively. Section eight, titled 'No Satire, but a Play: Rationalization of Conflicts', deals with the dramaturgy, laying stress on the synthesis of various factors, conflicting or assimilating, and the growth of characters through the series of events. The ninth section examines Ford's use of language, with special attention paid to the close affinity between this play and *The Fancies*, *Chaste and Noble*, borrowings from Shakespeare, and the like. The last section analyses bibliographical matters under the title of 'The Text'.

This text of *The Lady's Trial* has been prepared from all the extant copies of the 1639 quarto, offering a conservatively modernised version of the play. The commentary provides glossary, paraphrase, bibliographical information, relevant proverbs, explicit allusions, and so on. The collation, lineation and press variants record the bibliographical changes to and differences between the quarto copies, later editions, and this edition.

This thesis contains approximately 79,000 words.

DEDICATION

To my mother, Tsuyuko Nogami,
to the memory of my father, Satoru Nogami,
and
to my younger brothers,
Yoshiaki and Tetsuroh Nogami.

ACKNOWLEDGMENTS

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ABBREVIATIONS

TEXTS

- Bang W. Bang, ed., *The Queen; or the Excellency of her Sex* (Materialien zur Kunde des älteren Englischen Dramas) (Louvain, 1906). W. Bang, ed., *John Fordes dramatische Werke* (Materialien zur Kunde des älteren Englischen Drama) (Louvain, 1908).
- Bowers Fredson Bowers, ed., *The Works of Thomas Dekker*, 4 vols (Cambridge, 1953-61).
- Bowers, B&F Fredson Bowers, ed., *The Dramatic Works in the Beaumont and Fletcher Canon*, 6 vols thus far (Cambridge, 1966-85).
- Bullen, Middleton A. H. Bullen, ed., *The Works of Thomas Middleton*, 8 vols (London, 1885-6).
- Coleridge Hartley Coleridge, ed., *The Dramatic Works of Massinger and Ford* (The Old Dramatists) (London, 1840).
- Dyce Alexander Dyce, ed., *The Works of John Ford*, 3 vols (London, 1869).
- Edwards and Gibson Philip Edwards and Colin Gibson, eds., *The Plays and Poems of Philip Massinger*, 5 vols (Oxford, 1976).
- Gifford William Gifford, ed., *The Dramatic Works of*

- John Ford*, 3 vols (London, 1827).
- Hart Dominick J. Hart, ed., *The Fancies, Chaste and Noble by J. Ford* (Renaissance Imagination) (New York and London, 1985)
- Herford and Simpson C. H. Herford, and Percy and Evelyn Simpson, eds., *Ben Jonson*, 11 vols (London, 1925-52).
- Hill R. F. Hill, ed., *The Lover's Melancholy* (Revels Plays) (Manchester, 1985).
- Keltie John S. Keltie, ed., *The Works of the British Dramatists* (London and Edinburgh, 1875).
- Lucas F. L. Lucas, ed., *The Complete Works of John Webster*, 4 vols (London, 1927).
- Murray *The Dramatic Works of John Ford*, anonymous editor, published by John Murray, 2 vols (London, 1831).
- Q The 1639 quarto of *The Lady's Trial*.
- Roper Derek Roper, ed., *'Tis Pity She's a Whore* (Revels Plays) (Manchester, 1975).
- Spencer T. J. B. Spencer, ed., *The Broken Heart* (Revels Plays) (Manchester, 1980).
- Sutfin Joe A. Sutfin, *'Ford's Love's Sacrifice, The Lady's Trial, and The Queen*, Critical Old Spelling Editions of the Texts of the Original Quartos' (Unpublished Ph.D. Dissertation, Vanderbilt University, 1964).
- Ure Peter Ure, ed., *The Chronicle History of Perkin Warbeck* (Revels Plays) (London, 1968).

- Vocht H. de Vocht, ed., *John Ford's Dramatic Works* (Materials for the Study of Old English Drama, new series 1) (Louvain, 1927).
- Weber Henry Weber, ed., *The Dramatic Works of John Ford*, 2 vols (Edinburgh, 1811).

OTHER WORKS

- Abbott E. A. Abbott, ed., *A Shakespearian Grammar* (London, 1889; rpt. 1980).
- Bentley G. E. Bentley, *The Jacobean and Caroline Stage*, 7 vols (London, 1944-62).
- Brewer *Brewer's Dictionary of Phrase and Fable*, revised edition (London, 1963).
- Burton Robert Burton, *The Anatomy of Melancholy*, 3 vols (1621; rpt. London, 1978).
- Cochnower Mary Edith Cochnower, 'John Ford', in *Seventeenth Century Studies, First Series*, ed., Robert Shafer (Freeport, N.Y., 1933), pp.123-275.
- Comenius, *Pictus* John Amos Comenius, *Orbis Pictus* (1659), facsimile edition, introduced by John E. Sadler (London, 1968).
- Concord in Discord* Donald K. Anderson, Jr., ed., "*Concord in Discord*": *The Plays of John Ford 1586-1986* (New York, 1986).
- CSPD *Calendar of State Papers, Domestic Series.*

- Cronin Lisa Cronin, 'John Ford and His Circle: Coterie Values and the Language of Ford's Theatre' (Unpublished Ph.D. Dissertation, University of Warwick, 1986).
- E.D.D. *The English Dialect Dictionary*, ed. Joseph Wright, 6 vols (London, 1898).
- Farmer and Henley John S. Farmer and W. E. Henley, eds., *A Dictionary of Slang and Colloquial English Abridged from the Seven-volume Work Entitled Slang and its Analogues* (London, 1912).
- Henke James T. Henke, *Renaissance Dramatic Bawdy (Exclusive of Shakespeare): An Annotated Glossary and Critical Essays* (Salzburg Studies in English Literature 40), 2 vols (Salzburg, 1974).
- Linthicum M. Channing Linthicum, *Costume in the Drama of Shakespeare and his Contemporaries* (Oxford, 1936).
- Moryson Fynes Moryson, *Itinerary*, 4 vols (London, 1617; rpt. 1900).
- Nares Robert Nares, ed., *A Glossary; or, Collection of Words, Phrases, Names, and Allusions to Customs, Proverbs, &c. which have been thought to require Illustration, in the Works of English Authors, particularly Shakespeare, and his Contemporaries* (London, 1822).
- O.E.D. *The Oxford English Dictionary*.

- Onions C. T. Onions, *A Shakespeare Glossary* (Oxford, 1911; rpt. 1953).
- Partridge Eric Partridge, *Shakespeare's Bawdy* (London, 1947; rpt. 1968).
- Sedge Douglas Sedge, 'Social and Ethical Concerns in Caroline Drama' (Unpublished Ph.D. Dissertation, University of Birmingham, 1966).
- SP speech prefix.
- Shakespeare's England* *Shakespeare's England, An Account of the Life and Manners of his Age*, 2 vols (Oxford, 1916; rpt. 1970).
- Stone, *Aristocracy* Lawrence Stone, *The Crisis of the Aristocracy 1558-1641* (Oxford, 1965).
- Stone, *Family* Lawrence Stone, *The Family, Sex and Marriage 1500-1800* (Oxford, 1977).
- Stow John Stow, *A Survey of London* (1603), introduced and annotated by C. L. Kingsford, 2 vols (Oxford, 1908).
- Sugden Edward Sugden, *A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists* (Manchester, 1925).
- Tilley M. P. Tilley, ed., *A Dictionary of Proverbs in the Sixteenth and Seventeenth Centuries in England* (Ann Arbor, 1950).
- Topsell Edward Topsell, *The History of Four-footed Beasts* (1607).

Wilson *The Oxford Dictionary of English Proverbs*,
third edition, revised by F. P. Wilson (Oxford,
1970).

PERIODICALS

<i>DUJ</i>	<i>The Durham University Journal</i>
<i>ELN</i>	<i>English Language Notes</i>
<i>ES</i>	<i>English Studies</i>
<i>HLQ</i>	<i>The Huntington Library Quarterly</i>
<i>JEGP</i>	<i>The Journal of English and Germanic Philology</i>
<i>MP</i>	<i>Modern Philology</i>
<i>N&Q</i>	<i>Notes and Queries</i>
<i>PMLA</i>	<i>Publications of Modern Language Association of America</i>
<i>PQ</i>	<i>Philological Quarterly</i>
<i>RD</i>	<i>Renaissance Drama</i>
<i>RES</i>	<i>Review of English Studies</i>
<i>SB</i>	<i>Studies in Bibliography</i>
<i>SEL</i>	<i>Studies in English Literature 1500-1900</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SS</i>	<i>Shakespeare Studies</i>

The abbreviations for Q copies of *The Lady's Trial* are indicated in the
Introduction, SX.

N.B.

Unless otherwise stated, quotations from Ford's work are from this text as well as the editions of Hart, Hill, Roper, Spencer and Ure, and of Bang in the case of *The Queen* and *Love's Sacrifice*. For *Love's Sacrifice*, the page number of the second volume of Dyce's edition is presented immediately before the line number of Bang for convenience of reference. Quotations from Shakespeare are from *The Alexander Text of William Shakespeare: The Complete Works*, ed. Peter Alexander (London, 1951; rpt. 1978), unless otherwise indicated.

INTRODUCTION

INTRODUCTION

I. DATE

The Lady's Trial was licensed for performance by Sir Henry Herbert on 3 May 1638, and was entered in the Stationers' Register on 6 November 1638.¹ The play was published in 1639, carrying, on its title-page, 'FIDE HONOR', the anagram of John Ford, which had previously appeared on the title-pages of *The Broken Heart* (printed 1633), *Perkin Warbeck* (printed 1634) and *The Fancies, Chaste and Noble* (printed 1638). A3^v is signed 'IOHN FORD' at the foot of the dedication to Mr and Mrs Wyrley.

There has been little or no controversy over the date of composition of *The Lady's Trial* or of *The Lover's Melancholy*, and yet it is impossible to place Ford's plays in a chronological order confidently.² According to the appearance of the anagram, however, a tentative order of his non-collaborative plays is as follows:

[Without anagram]

The Lover's Melancholy: licensed 24 November 1628; entered in the

Stationers' Register 2 June 1629; printed 1629.

[*The Queen*: printed 1653.] (see p.6 for the dating.)

'Tis Pity She's a Whore: printed 1633.

Love's Sacrifice: entered 21 January 1633; printed 1633.

[With anagram]

The Broken Heart: entered 28 March 1633; printed 1633.

Perkin Warbeck: entered 24 February 1634; printed 1634.

The Fancies, Chaste and Noble: entered 3 February 1638; printed 1638.

The Lady's Trial: licensed 3 May 1638; entered 6 November 1638;
printed 1639.

Spencer argues that the anagram may have been devised in 1633 between the publications of *Love's Sacrifice* and *'Tis Pity She's a Whore*, both without anagram, and that of *The Broken Heart*, with an anagram.²

Another way of ordering the plays is to depend on the company by which each was performed. *The Lover's Melancholy* and *The Broken Heart* were acted by the King's Men at the Globe and the Blackfriars; *Love's Sacrifice*, *'Tis Pity She's a Whore*, *Perkin Warbeck* and *The Fancies, Chaste and Noble* by the Queen's Men at the Cockpit in Drury Lane (i.e., the Phoenix); *The Lady's Trial* by 'both their Majesties Servants' at the Phoenix. Bentley writes, 'Possibly Ford wrote for the King's men [sic] in the first four or five years of Charles's reign and for Beeston thereafter' (III, 437). This view, however, has been disputed by some other critics (e.g. Sargeant, *John Ford*, 1935, pp.20-5; Leech, *John Ford and the Drama of his Time*, p.49; Roper, p.xxv; Cronin, p.28), who are inclined to regard *'Tis Pity* as the earliest independent play, though a strong objection to this is posed in Hill (pp.1-3). In conclusion, as Spencer says (p.11), 'none of this evidence is a sufficient basis for a theory of Ford's development as a dramatist during his forties'.

When a play was published, it was often the case that the company mentioned on the title-page was not so much the company of the first

performance as the company which had most recently acted the play. The licence of performance was not always granted soon after the composition of a play, either. In the case of *The Lady's Trial*, there is no question of the company and the date of licence; therefore, *terminus per quo* (3 May 1638) is out of the question. Since there is no evidence of Ford's survival after the publication of this play, the question is when the composition of the play took place and, consequently, whether this is really Ford's last play. As for *terminus a quo*, a couple of suggestions have been made. Without evidence Fleay proposes 17 August 1637, which is puzzling in that 'their Majesties' Servants' had already acted in February 1637.⁴ Sutfin offers 1635 on the grounds of the allusion to Cortes' cloak by Guzman. This suggestion is, in fact, not valid, since Mexico under the Spanish dominion after Cortes' expedition was common knowledge, together with the possible danger along its coast to vessels of anti-Spanish countries, England in particular, even in the sixteenth century (see *Merchant of Venice*, I.iii.21). Other internal evidence in *The Lady's Trial* is equally tenuous, and certainly too general for a specific dating. Futelli's realisation of the foolishness of being called a wit (IV.ii.14-5) may, for example, glance at the vogue to which Davenant contributed with his *The Wits* (1632). The time of the play's staging was certainly during the vogue of 'wit', as the prologue by Bird makes clear, but 'wit' as the theme of a play was fairly common in Renaissance England. Sir Henry Herbert's record (see the passage quoted on p.5 below) indicates a production in February 1637 of *Wit without Money*, by John Fletcher, which was written c.1614 and revived by the Queen's Men before Beeston's Boys. The title of the play and the epithet 'poor scolar' applied to the protagonist Francisco would

suggest exactly the same characteristics as Piero and Futelli display, and Ford may have been familiar with that play because it was in the Cockpit repertoire.⁵ This might suggest Ford's interest in 'wit', but nothing about the chronology. The same may be said about allusions to the Platonic love cult in Charles's court. They are characteristic of much Caroline drama.

With regard to dating, probably an investigation into Ford's other plays might help since there are many of allusions and parallels to them, *The Fancies, Chaste and Noble* in particular (see SIX). This play is now believed to have been written after 1635 because of an allusion to Old Parr (V.11.110-2). Old Parr, 'reputed to be 152 years old, was brought to court by the Earl of Arundel in September 1635; he died in London 14 November 1635.'⁶ It may be reasonable to regard both *The Fancies, Chaste and Noble* and *The Lady's Trial* as the result of Ford's continuing interest in widening the possibilities of drama, since they are distinctively different from his tragedies. F. E. Pierce has examined the versification of Ford's seven independent plays (excluding *The Queen*) and so discovered a drastic decrease in rhyming pentameter lines in these two plays.⁷ If *The Fancies, Chaste and Noble* was written after 1635, therefore, it may be guessed that *The Lady's Trial* was composed after 1635, too.

It is almost certain that *The Fancies, Chaste and Noble* was performed before 12 May 1636, for the London theatres were closed because of the plague on that day and not re-opened until 2 October 1637, except for the week beginning 24 February 1637 (Bentley, II, 662). During this period the Queen's Men, who acted that play, broke up and left the Phoenix. Subsequently, Christopher Beeston organised a new

company, 'both their Majesties Servants'--the King and Queen's Young Company, or Beeston's Boys--in 1637 (cf. Bentley, I, 237-9). The disbanding of the Queen's Men must have taken place before February 1637, since in this month the new company was already presenting two plays before the royal family.

Cupid's Revenge, at St. James, by Beeston's boyes, the 7 Febr.

....

Wit without Money, by the B. boyes at St. James, the 14 Feb.^o

The composition of *The Fancies, Chaste and Noble*, therefore, would fall within the period between 1635 and early May 1636.

There is some objection to this theory, however. James Shirley may have ridiculed *The Fancies, Chaste and Noble* and its author in *The Changes* licensed for performance on 10 January 1631. This idea was first put forward by Fleay and later developed by Ewing.⁹ Bentley confesses (III, 444) that he cannot dismiss the possibility 'that there was an original performance of the play in 1631 and that revisions were made in 1635-6', even though the Old Parr allusion seems more convincing evidence of the later date.

All we can say about *The Lady's Trial* from these discussions is that this play was completed before 3 May 1638 and had very recently been performed by a newly organised company. It is by no means impossible that the play was written considerably before that date.

Another possible problem is *The Queen*, which was anonymously published in 1653. This is now generally accepted as Ford's, and it is thought to belong to the period of his major tragedies on the grounds that the characteristics of the play's versification coincide with those of the tragedies¹⁰ and that 'the borrowing from *Othello* is much more

successful in *Love's Sacrifice* than in *The Queen*'.¹¹ The latter play's immaturity may well have been one of the reasons that Ford did not publish the play. Its quality is clearly inferior to that of *The Lady's Trial*; consequently it may not affect the chronological order of the last plays. Yet again there is no firm evidence.

There remains, however, nothing which strongly contradicts the external evidence, and no contemporary allusions to *The Lady's Trial* have been found. It would seem natural, therefore, to suggest that it came after *The Fancies, Chaste and Noble* and that it may have been written between 1636 and early May 1638. It may thus be reasonable to say that *The Lady's Trial* is the last of Ford's dramatic works.

II. SOURCES AND INFLUENCES

No apparent single source for *The Lady's Trial* has been identified. There is considerable similarity, however, between the main plot of *The Lady's Trial* and the story of Massinger and Field's *The Fatal Dowry*, which had been performed as early as 1619 and which was published in 1632. The resemblance was first observed by Emil Koeppel in 1897.¹² C. L. Lockert, without reference to Koeppel, offered the same observation in his edition of *The Fatal Dowry* (Princeton, 1918, pp.39-40). Bentley strongly supported the claim that the two plays were somehow linked (III, 447). Charalois, Novall Junior, Romont, and Beaumelle in *The Fatal Dowry* can be paralleled with Auria, Adurni, Aurelio, and Spinella respectively, but there are significant differences, too. Charalois, unlike the mature, middle-aged gentleman Auria, is an impecunious and selfish young nobleman, and he discovers Beaumelle's unchastity himself. Novall Junior and Beaumelle have had an intimate relationship, though perhaps non-sexual, before she marries Charalois, but there has been no such earlier relationship between Spinella and Adurni. Beaumelle accepts an arranged marriage her father planned; Spinella's is a love match. Charalois and Novall Junior are the sons of enemy families; Auria and Adurni have been colleagues. Romont is a mature, true friend to Charalois, as is shown in his act of forcing Novall Junior to sign his own confession. In *The Lady's Trial*, however, Aurelio, a close and old friend to Auria, is the accuser of Spinella. Beaumelle is attended by Bellapert, a servant of indeterminate age, similar to the nurse of Juliet or Annabella's nurse Putana in *'Tis Pity She's a Whore*, who leads her hostess to destruction; Spinella has no attendant like this. The

story of *The Fatal Dowry* thus strikes one most clearly as a reversed version of *Romeo and Juliet*. In addition, friendship, arranged marriage, and its unhappy consequences were favourite themes of English Renaissance drama, so that they tend to be too general to be of use in establishing the grounds for identification of sources. Koepfel, Lockert and Bentley may be right, at least in part; but it seems rash to conclude simply that Ford borrowed his story from *The Fatal Dowry*.

Indeed, in the prologues Ford expressively declared his independence from any sources for *The Lover's Melancholy* and *The Fancies, Chaste and Noble*. When sources were employed, he tended to use specific phrases of acknowledgement: 'A Truth' in the prologue of *The Broken Heart* and 'A Strange Truth' as the sub-title of *Perkin Warbeck*. *'Tis Pity She's a Whore* and *Love's Sacrifice* lack both prologues and sub-titles, but the former clearly uses several source materials, as Roper points out (pp.xxvi-xxxvii), while the plot of the latter is in part based on a biography of an Italian prince, as Lisa Cronin has lately discovered. *The Queen* has stories by Bandello as its sources for both the main plot and the sub-plot, as Douglas Sedge has established.¹³

Although *The Lady's Trial* contains a prologue, it discloses nothing about its source. Its title-page has no sub-title claiming truth, 'strange' or otherwise. There is, however, evidence in the text to suggest that Ford attempted to make his independence explicit. At IV.iii.114, accepting Adurni's penitence instead of resorting to revenge, Auria asserts that 'The trick is new', calling attention to the fact that his treatment of the case is contrary to the Italian conventions; this might suggest Ford's confidence in his own originality. In addition, Levidolche penetrates Benatzi's disguise at

III.iv.74-6, a type of discovery which is very rare in Renaissance drama. It is certain, however, that the episode of the false accusation of Spinella has a strong affinity to the story of the tested woman, which has had a long history since the patient Griselda anecdote;¹⁴ *The Winter's Tale* may be one of Ford's predecessors.¹⁵

Besides this, in the dedication to Mr and Mrs Wyrley Ford pointedly maintains that the work is 'mine own'. It is not unreasonable, therefore, to suppose that he invented the plot, in spite of the suspicion of an Italian story as a source which has not been identified (cf. Weber, I, p.xlvii; Murray, II, 66).

Beaumont and Fletcher's *Philaster* (1610) also seems to have had remote influences on *The Lady's Trial*. It has three gentlemen in the court, introducing its story, a function similar to that of Piero and Futelli. Its heroine, Princess Arethusa, like Spinella, is falsely accused of unchastity. Philaster suffers from his own doubt about her, but still he is significantly different from Auria. His page, like Adurni, is a suspect, but innocent. There appear waiting ladies as wanton as Levidolche. Megra, one of the ladies, is discovered by the king when sleeping with Arethusa's fiancé, Prince Pharamond, but the undaunted Megra retaliates by leading the king to believe that Arethusa has taken Philaster's boy as a lover. Her attitude draws from one of the courtiers the comment, 'here's a male spirit fit for Hercules. If ever there be nine Worthies of women, this wench shall ride astride and be their Captain' (II.iv.182-4; *Revels Plays*, ed. Andrew Gurr, London, 1969). Although the situation is almost reversed here, a verbal echo may be felt in the scene where her husband praises Spinella for her masterly defence: 'High and peremptory! | The confidence is masculine'

(V.11.63-4).

Influences and analogues are numerous in that themes such as love, forced marriage, melancholy, infidelity, jealousy, madness and fate are frequently taken up by Ford and by many other Renaissance writers. Burton's influences, of course, have been inevitable in Ford since *The Lover's Melancholy*, which shows direct borrowings from *The Anatomy of Melancholy*. In *The Lady's Trial*, too, they may be detected, but well integrated (cf., for example, the notes on I.i.186, and SVIII).

Shakespeare is another main wellspring of Ford's imagination. The *Othello* theme in particular haunts such plays as *The Queen, Love's Sacrifice*, and *The Fancies, Chaste and Noble*, as well as *The Lady's Trial*, in which it is reversed in Auria's freedom from jealousy and revenge. *Much Ado About Nothing*, which contains the tested woman plot, may also have had some influence on Ford. Allusions to Shakespeare are intriguingly subtle on occasion (e.g. the fire imagery at III.iii.120-3), but at other times they seem to be introduced merely to echo him (e.g. 'sucking bellows' at IV.ii.97) (see SIX).

Other influences and analogues may be observed in the main plot. Spinella's counter-attack has its origin in the Swetnam controversy over women; the mutual trust between a husband and a wife is not dissimilar to that of Perkin Warbeck and Katherine; Adurni's trespass upon his good relationship with Auria, similar to that of Fernando in *Love's Sacrifice*, may also refer to that of Wendoll in Heywood's *A Woman Killed with Kindness* (1603), and Adurni's corrupt adaptation of the Platonic love cult is a theme employed in, for example, Brome's *The Queen and Concubine* (1635).

In the sub-plot, Piero and Futelli are stock characters which date

back through a century of English drama, even to 'A' and 'B' of *Fulgens and Lucrece*, written at the end of the fifteenth century. 'Wit' had been a favourite subject throughout Renaissance drama (see p.4 above). Levidolche's marriage to her uncle's servant may be analogous to what Malvolio imagines (*Twelfth Night*, II.v.36-7, 'the Lady of the Strachy married the yeoman of the wardrobe') and to those of the Duchess of Malfi (cf. Ford's commendatory verse to Webster's *The Duchess of Malfi*, Lucas, II, 35), Desdemona, and Bianca in Middleton's *Women Beware Women*, in spite of Levidolche's lower social status. Benatzi's manner of antic disposition hints at that of Antonio in Middleton and Rowley's *The Changeling* (1622). The lisping Amoretta reminds us of Rosalind's advice to Jaques (*As You Like It*, IV.1.30-1: 'look you lisp and wear strange suits') as well as Ford's own remark, 'En-amour'd on so many lisping Shees', in *Christes Bloodie Sweat* (1613), Div. The gallery setting in II.iii unequivocally echoes the seduction scene of *Women Beware Women*, I.iii. Benatzi's initial speech about 'the commonwealth of beasts' in III.1.64-77 is a parody of Aesop's fable, *Reynard the Fox*, and *The Moral Philosophy of Doni*.

The Lady's Trial is thus full of allusions and echoes, which are identified as far as possible in the commentary. Ford clearly made use of whatever materials were easily available to him, though direct borrowings are very few, confirming his claim of independence (see IX). Here at the end of his career, he created an innovative dramatic situation, and even departed in certain places from Renaissance theatrical conventions, while fully utilizing a hoard of resources inherited from his predecessors and contemporaries and from his own earlier work.

III. CRITICISM BEFORE T.S. ELIOT

Early criticism of Ford's plays tended to concentrate on his major tragedies, namely *'Tis Pity She's a Whore* and *The Broken Heart*. Gerard Langbaine, the first significant critic of Ford, asserted: 'He was more addicted to Tragedy, than Comedy'.¹⁶ And yet he criticised *'Tis Pity She's a Whore* for painting 'the incestuous Love between *Giovanni*, and his Sister *Annabella*, in too beautiful Colours' (p.222), thus initiating an ever-lasting controversy. This controversy inevitably obscured Ford's other works, the final two tragicomedies in particular. After they were classed as inferior, their neglect, which seems to have started immediately after their first productions, was almost inevitable.

The Lady's Trial, together with *The Fancies*, *Chaste and Noble*, was not included in the Lord Chamberlain's approbation to William Beeston¹⁷ on 10 August 1639, in which forty-five plays were warranted not to be performed at any other playhouse than the Cockpit in Drury Lane (cf. Bentley, I, 330-1). Perhaps this was the start of criticism of *The Lady's Trial*, for the implication may have been that it was not popular enough to be retained in the Cockpit repertoire. Pepys's diary (cf. SVIII) does not indicate whether he thought it a comedy or not. The play was first mentioned as a comedy in William Winstanley's *The Lives of the Most Famous English Poets* (1687), p.114. Langbaine classified it as a 'tragicomedy', but without any critical comment (p.220). There is no other seventeenth-century reference to the play, except, of course, for Sir Henry Herbert's office record and the Stationers' Register.

The eighteenth century shows a gradual increase in the number of

references to *The Lady's Trial* as well as to some other works of Ford. The first reprint of *Perkin Warbeck* in 1714, however, did not succeed in raising its evaluation, let alone Ford's overall reputation. The end of the second decade saw Giles Jacob's *The Poetical Register: or, the Lives and Characters of all the English Dramatic Poets. With an Account of their Writings* (London, 1719), which is in general much less accurate and informative than Langbaine's book. Its entry on 'Mr. John Ford' does list *The Lady's Trial* with some mistranscriptions (p.111). Soon after the appearance of the Dodsley edition of *'Tis Pity She's a Whore* (*A Select Collection of Old Plays*, 12 vols, London, 1744), two productions of Ford were attempted. One was that of *Perkin Warbeck* at the theatre at Goodman's Fields on 19 December 1745, exploiting the Jacobite sympathies of the time. The other is more important, in connection with *The Lady's Trial*. When Charles Macklin organised a production of *The Lover's Melancholy* in 1748, he contributed two letters to the 'Author' of *The General Advertiser*, Nos. 420 and 424, puffing up the merits of Ford, presumably in order to increase his wife's chances of success in the performance. In the first letter (Tuesday 19 April 1748), signed 'B. B.', he enumerated Ford's plays, including *The Lady's Trial*. However, his effort to attract spectators bore little fruit. In the second letter (Saturday 23 April 1748), Macklin made a further attempt to inflate Ford's fame in connection with Ben Jonson through a pamphlet alleged to be from the Caroline age, titled 'Old Ben's Light Heart made heavy by Young John's Melancholy Lover'. Macklin took care to dismiss a charge of Ford's plagiarism, a charge which he maintained was mentioned in one of Ben Jonson's epigrams 'alluding to a character in *The Ladies Trial*, which Ben says Ford stole from him'.

George Steevens gave hasty credit to this assertion in his *Plays of William Shakspeare*, 10 vols (London, 1778), I, 219-22 and was thus led to a controversy with Edmund Malone over the authenticity of the document, which Macklin insisted had been lost in the passage from Ireland. Malone criticised Steevens in 'Shakespeare, Ford and Jonson' in his *Plays and Poems of William Shakspeare*, 10 vols in 11 (London, 1790), I, 387-414, concluding that the alleged pamphlet was Macklin's forgery on the ground that the supposed publication of the epigram had been before the composition of *The Lady's Trial*. In the fourth edition of his *Plays of William Shakspeare*, 15 vols (London, 1793), I, 642-6, Steevens answered to Malone that he still believed Macklin's account. Outside such academic circles, however, this controversy had little effect on the popularisation of Ford, much less that of *The Lady's Trial*.¹⁰

In the meantime, there had appeared three more accounts of Ford. Theophilus Cibber edited *The Lives of the Poets of Great Britain and Ireland to the Time of Dean Swift*, 2 vols (London, 1753), which can be regarded as an abridged version of Langbaine's work; the first volume contains an entry on Ford and a shortened version of the bibliographical information on *The Lady's Trial* (pp.349-52). Robert Dodsley produced *Theatrical Records: or, An Account of English Dramatic Authors, and their Works* (London, 1756), containing an entry on 'Mr John Ford' and his eight plays including a passage on '*The Ladies Tryal*, a Tragi-Comedie' (p.40). Eight years later David Erskine Baker compiled *A Companion to the Playhouse* (2 vols, 1764; enlarged by Isaac Reed, 1782, and by Stephen Jones, 3 vols, London, 1812), better known by its later title *Biographia Dramatica*. This volume has entries both on Ford and on

The Lady's Trial, its explanation of the latter partly misled by Macklin's forgery (3rd edition, 1812, I, 251 and II, 360 respectively). After the Steevens-Malone controversy ended, the last years of the eighteenth century saw Charles Dibdin's *A Complete History of the English Stage*, 5 vols (London, 1797-1800), in which *The Lady's Trial* receives a mention, as well as Ford (III, 279-81).

The early nineteenth century witnessed Ford's sudden rise from near oblivion to high reputation. This originated in Charles Lamb's *Specimens of English Dramatic Poets Who Lived about the Time of Shakspeare* (London, 1808; rpt. 1854). In addition to reprinting excerpts from five of Ford's plays, Lamb assessed Ford's literary worth at an unprecedentedly high level; the musical duel of *The Lover's Melancholy*, I.i.108-62, with some omissions, is lauded in such eulogies that 'this story...has been paraphrased in rhyme by Crashaw, Ambrose Phillips, and others: but none of those versions can at all compare for harmony and grace with this blank verse of Ford's: it is as fine as anything in Beaumont and Fletcher; and almost equals the strife which it celebrates' (p.204). The supreme praise was given to *The Broken Heart* (the extracts come from III.ii.33-117, III.v.5-108, V.ii.1-95, V.iii.1-74, with minor cuts), especially Calantha's death scene: 'I do not know where to find in any play a catastrophe so grand, so solemn, and so surprising as this....What a noble thing is the soul in its strengths and in its weak-nesses! who would be less weak than Calantha? who can be so strong? the expression of this transcendent scene almost bears me in imagination to Calvary and the Cross.' Lamb concludes with a vigorous statement of Ford's greatness:

Ford was of the first order of poets. He sought for sublimity, not by parcels in metaphors or visible images, but directly where she [Calantha] has her full residence in the heart of man; in the actions and sufferings of the greatest minds. There is a grandeur of the soul above mountains, seas, and the elements. Even in the poor perverted reason of Giovanni and Annabella...we discern traces of that fiery particle, which in the irregular starting from out of the road of beaten action, discovers something of a right line even in obliquity, and shows hints of an improveable greatness in the lowest descents and degradations of our nature. (p.228)

The defence of *'Tis Pity She's a Whore*, contrary to the view that had held sway since Langbaine, seems to be too ingenious. *The Lady's Trial*, too, III.iii.1-4 and 19-42 of which were reprinted for the first time since 1639, had a share in this evaluation, although no critical comment is offered on the play except for a brief explanation of Auria's feelings (p.205).

It was not until 1811 that the first critical approach to *The Lady's Trial* was undertaken. Henry Weber, perhaps inspired by Lamb's praises, edited *The Dramatic Works of John Ford*, 2 vols (Edinburgh, 1811), in the introduction to which he ranks this play as of 'higher quality' than, and a challenger to, 'many of Fletcher's comedies' (I, p.xxxviii), while at the same time pointing out shortcomings such as (as he sees it) the lack of passion in the action. He goes on to assert that the play 'is well calculated to afford pleasure both upon the stage and in the closet', adding that:

There are scenes which may be read by the most sagacious critic, and defy the severest scrutiny. The characters of the noble Auria, the precise and scrupulous Aurelio, the discontented Malfato, and the gay Adurni are well contrasted with the strutting Guzman, the conceited Fulgoso, and the roaring Benatzi. In Castanna and Spinella, Ford evinces that his skill in the delineation of the female character had not deserted him to the last. The parting scene of Auria and his wife in the first act, his altercation with the friend of his heart in the third; the arraignment of Adurni in the fourth,

and the reconciliation of Spinella and Auria in the last, would not disgrace the pages of any of his dramatic contemporaries. (I, p.xxxix)

This first literary criticism of *The Lady's Trial*, then, offers substantial praise, along with the first reprinting of the full text. The Lamb-Weber line was established.

Weber's edition provoked immediate reaction. Octavius Gilchrist, George Downing Whittington, Francis Jeffrey and William Gifford successively published letters and articles in 1811, and John Mitford and J. H. Merivale wrote a letter and an article respectively in 1812. All of them were concerned about the mistakes in Weber's text and commentary, some of them offering alternative readings with severe criticism of his work (cf. SX, B). These strictures were accompanied by critical commentary; Francis Jeffrey, for example, contrary to Langbaine and further advancing the Lamb-Weber line, countenances Annabella's death scene in *'Tis Pity She's a Whore*, V.v.18-106, by asserting that 'there are few things finer than this in Shakespeare' (p.293). He does not, however, utter even the title of Ford's last play, let alone a single word of criticism about it. Nor did Gilchrist and Whittington offer any literary appreciation of *The Lady's Trial*, even though they agree with affirmative opinions of Ford's work.¹⁹

William Gifford, who attacked Weber more savagely than any one else, provided more analytical criticism of all the plays in Weber's edition, concluding that the plots of Ford's tragedies 'are for the most part too full of the horrible, and he seems to have had recourse to an accumulation of terrific incidents, to obtain that effect which he despairs of producing by pathos of language', in addition to monotonous poetry, far-from-judicious plots, pedantry and perplexity of language

('Article IX', *Quarterly Review*, 6 (1811), 462-87, (476)). He concedes, on the other hand, that *The Broken Heart* has 'extraordinary merits' and 'is a noble effort of genius' (pp.470-1), and admits that *The Lady's Trial* has the 'singular merits' and 'charm' of *Spinella* - otherwise 'we should consider the genius of Ford as altogether inclined to tragedy' (475-6). He observes, finally:

even there so large a proportion of the pathetic pervades the drama, that it requires the 'humours' of *Guzman* and *Fulgoso*, in addition to a happy catastrophe, to warrant the name of comedy. (p.476)

In 1819, however, in his *Lectures Chiefly on the Dramatic Literature of the Age of Elizabeth* (London; third edition, 1840), that determined moralist William Hazlitt condemned Ford's stance as affectation, writing that 'An artificial elaborateness is the general characteristic of Ford's style' (p.168), and that, apart from *The Broken Heart*, 'I do not remember without considerable effort the plot or persons of most of his plays--'Perkin Warbeck,' 'The Lover's Melancholy,' 'Love's Sacrifice,' and the rest. There is little character, except of the most evanescent or extravagant kind (to which last class we may refer that of the sister of Calantha in 'The Broken Heart')--little imagery or fancy, and no action' (p.168). Displaying the resemblance of *The Broken Heart* to Marston's *The Malcontent*, Hazlitt pronounces an interpretation opposite to Lamb-Weber: 'The passions may silence the voice of humanity, but it is, I think, equally against probability and decorum to make both the passions and the voice of humanity give way (as in the example of Calantha) to a mere form of outward behaviour. Such a suppression of the strongest and most uncontrollable [sic] feelings can only be justified from necessity, for some great purpose, which is not the case in Ford's play' (p.172-3).

From this point on, the Ford criticism in the later nineteenth and early twentieth centuries can be divided basically into two streams: the Lamb-Weber line and the Hazlitt line. The main objections from the latter are that the themes are repulsive; that the subplots are vulgar, bad, and unnecessary; and that there is little originality and precious little theatricality. The Hazlitt line seems to have fitted in with the puritan ethos of the age, and found followers one after another, enough to become the main stream in the early criticism rather than simply the opposition to the Lamb-Weber line.

Hartley Coleridge joined the Hazlitt camp in spite of his *The Dramatic Works of Massinger and Ford* in 'The Old Dramatists' series (London, 1840), in the introduction to which he assessed Ford at an overall negative value by saying that he is a man of morbid sensibility whose stories are full of terrors. *The Lady's Trial* was dismissed in two lines: 'his tragi-comedy...though not ill conceived, and in some parts, beautifully written, is abrupt in its conclusion, and unsatisfactory as a whole' (p.xlviii).

In the United States in about 1842 James Russell Lowell gave lectures on English playwrights including Ford, which were published in *The Boston Miscellany* in 1845 and immediately reprinted as *Conversations on Some of the Older Poets* (Cambridge, Mass., 1845).²⁰ He denies the merits of Ford's plays on grounds similar to the Hazlitt line; three lines from *The Lady's Trial*, II.ii, V.ii, are quoted without any comment, but in an affirmative context (p.266).

In January 1870, half a century after his first lecture, William Hazlitt's attack on Ford was reprinted in *Lectures on the Literature of*

the Age of Elizabeth and Characters of Shakespeare's Plays (London), pp.135-42. At the same year John S. Keltie included Ford in *The Works of the British Dramatists* (Edinburgh, 1870), in the introduction to which he summarises Weber as a positive and Hazlitt as a negative critic, quoting from Hartley Coleridge some passages about Ford's tragedies. Of the one play chosen from Ford, Keltie concludes 'after much consideration we have deemed *The Lady's Trial* most suitable for insertion in these pages' (p.461), an implication that Ford's other plays are not decent enough.

A. C. Swinburne's attitude is mixed. With warm appreciation, he wrote 'John Ford' in *Fortnightly Review*, n.s., 10 (1871), 42-63, reinforcing the Lamb-Weber line: 'In Ford's best work we are usually conscious of a studious arrangement of emotion and expression, a steady inductive process of feeling as of thought, answering to the orderly measure of the verse....To differ from Lamb on a matter of judgment relating to any great name of the English drama is always hazardous; it is a risk never to be lightly run, never to be incurred without grave reluctance' (pp.44, 57). This self-admitted Ford apologist, however, when he comes to the final play, is, as if from the Hazlitt school, surprisingly busy with condemnation:

There are two or three passages of admirable energy and pathos in the part of Auria; but the upshot of all is again ineffective; the evolution of the main story is clogged and trammelled by the utterly useless and pointless episode of Adurni's cast mistress, her senseless schemes of love and revenge, her equivocal reformation and preposterous remarriage[which leave] no room or time for the action to expand naturally and move smoothly forward to a consistent end.

(p.55)

A. W. Ward offers as low an estimate as Swinburne of *The Lady's Trial*:

Of *The Lady's Trial*...I can only say that the main plot of this in parts finely-written comedy seems to me altogether feebly conceived and loosely constructed....Of the bye-plots, the one (that concerned with Benatzi) is clumsily contrived, and the other (about the lisping Amoretta and her lovers) is commonplace farce,

(*A History of English Dramatic Literature to the Death of Queen Anne*, 2 vols (London, 1875), II, 302-3)

with a reservation that 'nothing redeems this play but the even excellence of most of the diction and versification' (II, 303), concluding that 'Ford was without a corresponding standard of the highest art; and in his nature, highly gifted as it was, there must have been something unsound' (II, 309).

George Saintsbury is more straightforward in *A History of English Literature*, second edition (London, 1890; first edition, 1887), declaring from the naturalist point of view that 'I am with Hazlitt, not Lamb, on the question of the admired death scene of Calantha....Ford has little to do with real life; and it is in this fact that the insufficiency of his claim to rank among the first order of poets lies....Ford was a person distinctively deficient in initiative and planning genius' (pp.404, 407, 409). He offers a sweeping assessment of *The Lady's Trial* as a 'third-rate work by common consent' (p.403). In the spring of 1887 James Russell Lowell again gave lectures on English Renaissance playwrights, which were published as *The Old English Dramatists* (London, 1892); he condemns all Ford as 'unnatural' and 'indecent', disclaiming Lamb's praise (p.129) with an even stronger attack than before.

W. J. Courthope, in *A History of English Drama*, 6 vols (London, 1903), IV, 380-3, has something to say on *The Lady's Trial*, citing, and commenting on, V.11.45-110, in a somewhat calmer tone than that adopted

by Lowell:

In respect of thought and sentiment this is admirable. And yet when it is viewed in connection with the comparatively simple action, and with the lucid and harmonious diction, of *'Tis Pity She's a Whore*, it will probably be felt by most readers that something has been lost. In his determined pursuit of abstract thought, Ford, as the structure of *The Lady's Trial*, and still more the fantastic and almost unintelligible plot of *The Fancies, Chaste and Noble*, show, had strayed away from the imitation of nature into regions beyond the limits of true art. (pp.382-3)²¹

A new twist was added to the attack shortly afterwards. In 1908 Stuart P. Sherman condemned Ford as 'decadent' in the introduction to Bang's *John Fordes Dramatiscche Werke* (Louvain). The epithet has proved influential, so that Ford's decadence was a topic in literary history books even as late as the 1960's. Seven years later Sherman printed his edition of *'Tis Pity She's a Whore and The Broken Heart* (Boston and London, 1915), in the introduction to which he expresses his concern about *The Lady's Trial*:

The interest here lies in the delicate portrayal of the emotions of a finely fibred woman under stress of a terrible accusation, in the chivalrous feeling which her virtue excites in the breast of the least virtuous, and in the careful exposition of the various shades of feeling through which the husband passes before his confidence is restored. The play contains some of Ford's sweetest blank verse and some excellently subtle bits of characterization; but the substance of the story is altogether too slight to be stretched over a five-act drama....The old playgoer might fairly have regarded *The Lady's Trial* as a tame, uneventful, somewhat modernized version of *The Winter's Tale*. (pp.xxi-xxii)

In 1932 T. S. Eliot published 'John Ford' in his *Selected Essays* (London; second edition, 1934, rpt. 1976), pp.193-204. Although he does not discuss *The Lady's Trial*, his line of argument seems almost a culmination of the Hazlitt line: the main plot of Ford's plays is too indebted to other playwrights, especially Shakespeare; the sub-plots are 'bad'; the only merit is versification in some parts.

Amongst this chorus of disapproval, the voice of the Lamb-Weber school does inevitably sound low. Nevertheless, an anonymous critic contributed 'The Early English Dramatists. John Ford' to *Southern Literary Messenger*, 15 (1849), 656-64, closely following the Lamb-Weber line. Although the author concedes that Ford is inferior to Ben Jonson, and Beaumont and Fletcher, yet *The Lady's Trial* 'is, to our mind, equal to anything of the kind that Fletcher ever penned' (p.662). As for Auria's advice to Spinella at I.i.103-26, with a hint of satire he (or she) discloses social concerns by confessing that:

This passage has many striking elegant points: the anxious care with which the husband dictates the proper course of conduct to be pursued by his wife, is admirably penned. Perhaps, however, if husbands in that as well as the present day, treated their wives more like human beings and less like slaves or pets, who were withdrawn from the domestic influence by a day's absence, there would be considerably more family comfort in this world. (p.663)

The critic concludes his (or her) article with the quotation of Lamb's final passage.

In 1888 Havelock Ellis edited a volume of *John Ford* in the Mermaid series, consisting of five plays. He followed Lamb, praising Ford as 'a sensitive observer who had meditated deeply on the springs of human action, especially in women....This man writes of women not as a dramatist nor as a lover, but as one who has searched intimately and felt with instinctive sympathy the fibres of their hearts' (Introduction, pp.xvi-xvii). Despite his failure to include *The Lady's Trial* in his volume, he evaluates it appreciatively: 'Of his remaining plays, *The Lady's Trial* contains most that is beautiful in language and character' (p.xiii).

William Gifford deserves special attention as both editor and

critic. After the Weber edition, Gifford took sixteen years to publish his own text, *The Dramatic Works of John Ford*, 2 vols (London, 1827), which was revised by Alexander Dyce in 1869. The latter's three-volume edition, along with its reprint by A. H. Bullen in 1895, proved the standard edition thereafter (cf. SX). The introduction, with minor corrections, was reproduced from the first edition of 1827, but its content is a supplemented version of Gifford's 1811 criticism, which in its attitudes is somewhere between Lamb-Weber and Hazlitt. In the case of *The Lady's Trial*, Gifford seems more willing to stress its shortcomings, remarking on 'the poet's imperfect execution of his own plan', with 'event...huddling on event', 'feeble and imperfect...plot', and 'trifling...characters' (I, pp.xxxv-xxxvi). To one's surprise, however, he inserts a totally contradictory passage of eulogy of the play between the end of the text and the epilogue; second thoughts are clearly apparent. Together with Weber's account and the 1849 anonymous article on the play's social concerns, this seems to be one of the few approaches to the play that, although to a large extent impressionistic, is not tainted by the ethos of its time:

This Drama...has been somewhat too lightly regarded....but the characters are well discriminated and strongly marked. The high-spirited, pure-minded Spinella; the uxorious, sensitive, and noble Auria; and the rash, repentant, and dignified Adurni, do credit to the author's powers of conception: nor is the next trio, the faithful sister, the silent devoted lover, and the suspicious, gloomy, and selfish friend, to be passed without praise. The more serious scenes are beautifully written; and the situation, if not the language of some of the speakers in them, is well calculated to excite that tender feeling which melts the heart in almost every drama of this pathetic writer.

Either by accident or design, the humbler characters of the *Lady's Trial* [sic] are inoffensive; they are occasionally even amusing, and lead us to wish that Ford had suspected his want of genuine humour, and recollected, before he closed his theatrical career...that a dull medley of extravagance and

impurity was poorly calculated to supply the defect.

(II, 356)²²

Whether affirmative or negative, the early criticism of *The Lady's Trial* as well as Ford's other plays is not so much objective as subjective. The theme of his tragedies offended most critics especially in the later Victorian period; the ignorance of Ford's way of treating subjects largely affected the manner of their criticism, resulting in further neglect of Ford's minor, but important tragicomedies. Gifford, in a way somewhat similar to Weber, at least displays a few features of the play which are convincing in that his statement (rather than analysis) of sentiment succeeds in gripping the core of it.

In nineteenth-century Germany began a search for source materials and analysis of versification, as a help for literary criticism, perhaps stemming from an influence by the historical school of linguistics. Works by Emil Koeppel or Eduard Hannemann, however, were not quickly noticed. It is not until the seventh decade of the twentieth century that Hannemann's *Metrische Untersuchungen zu John Ford* (Halle, 1888) was appreciated by Tucker Orbison, 'The Date of "The Queen"', *N&Q*, n.s. 15 (1968), 255-6. On the other hand, although Koeppel's *Quellen-Studien zu den Drama George Chapman's, Philip Massinger's und John Ford's* (Strasburg, 1897) precedes C. L. Lockert's assertion in 1918 of *The Fatal Dowry* as the source of *The Lady's Trial*, yet it also failed to be recognized (see p.7 above).

In America, too, from his study of inter-relationships among the Renaissance dramas, Robert S. Forsythe, who is nevertheless not entirely free from the Victorian ethos, finds where Ford's originality lies:

Ford creates a problem which he studies and analyzes during a play, without any regard for the inculcation of a lesson by its solution....in any consideration of Ford's dramas, his remarkable poetic powers must be noticed....Two courses were open to the dramatist of this period: to carry on the established traditions or to seek out new material. Ford did the latter; almost all other dramatists did the other.

(*The Relations of Shirley's Plays to the Elizabethan Drama*
(New York, 1914; rpt. New York, 1965), pp.14, 49)

This account surely conforms with the novelty of *The Lady's Trial*.

§

The nineteen thirties, soon after Eliot's *Selected Essays*, saw the rise of systematic study of Ford, including *The Lady's Trial*. The first of this kind is Mary Cochnower's 'John Ford' in *Seventeenth Century Studies, First Series*, ed. Robert Shafer (Freeport, N.Y., 1933), pp.123-275. The first book-length systematic study is Joan M. Sargeaunt's *John Ford* (Oxford, 1935), which also emphasises Ford's modernity and originality. From then on criticism of Ford has gained its momentum from background research and scholarly analysis, rendering *The Lady's Trial*, too, one of the subjects to be seriously examined. The tone of its criticism, however, tends to go against the general stream which esteems Ford's work in a way somewhat similar to Lamb-Weber's line as seen in, for instance, Spencer. It has taken a long time before the recent rise in appreciation of the play's value.

IV. SOCIAL ADVANCEMENT

The Lady's Trial starts with criticism of Auria in his pursuit of a military career soon after marriage, and his failure to reciprocate Adurni's generous hospitality. The play presents him as an impoverished gentleman, struggling to improve his financial status ('I am sunk so low / In my estate', I.i.149-50). His social status is made clear by himself:

friend, here, to fall
Subject to scorn or rarely-found compassion
Were more than man that hath a soul could bear,
A soul not stooped to servitude. (I.i.154-7)

His financial situation has thus deteriorated, mainly because he has married a dowerless woman. Despite being a love-match rare among the gentry, his marriage has been criticized as foolish by his friend, Aurelio (I.i.175-7), and he himself admits it (I.178). He may not be able to survive more than six months in Genoa (I.150-1). Given the social conventions among the contemporary English gentry that marriage without money was unthinkable, to break them requires courage and flexibility of mind on the protagonist's part, but on the other hand forces him to make extra efforts.²⁹ As a result, perhaps desperately, he takes risks in hopes of acquiring the necessities for social life in Genoa, at least enough to support his family. On returning triumphant, however, Auria becomes a member of the nobility, being called 'lord' by Adurni at III.ii.34, and secures important posts, both military and political, being selected as Admiral of Genoa, Count of Savona and Governor of Corsica, all positions with substantial revenue (III.ii-iii).

Auria's achievement illuminates several meanings which must have

been immediate to an audience in the 1630s. Rising in the world is one of the most important, as Auria becomes the romantic hero of a success story, an ideal figure who can survive a rigorous examination of his actions and, at the same time, attract popularity from every sector. Ford takes care to make him look free from arrogance and prejudice:

The Duke of Florence hath too highly prized
My duty in my service by example,
Rather to cherish and encourage virtue
In spirits of action than to crown the issue
Of feeble undertakings. Whiles my life
Can stand in use, I shall no longer rate it
In value than it stirs to pay that debt
I owe my country for my birth and fortunes. (III.11.6-13)

Instead of romanticism, stoicism presides here: Auria's success seems ethically the more valuable because he assumes a humble attitude rather than a boasting one, implying that he is disciplined, and so no ordinary upstart. Wealth inevitably follows, but its nature is more important because wealth acquired through honest means is regarded as honest.²⁴ This is Ford's careful presentation of the protagonist's quality of mind, a mentality characteristic of a person who knows how to behave.

Auria may be compared with Adurni, a nobleman in every sense of the word. According to Lawrence Stone, 'an essential prerequisite for membership of the *élite* was financial independence, the capacity to live idly without the necessity of undertaking manual, mechanic, or even professional tasks. But other equally important qualifications were birth, education, and willingness to adopt the way of life and the system of values which prevailed among the landed classes.' Stone further points out: 'but more important was spending liberally, dressing elegantly, and entertaining lavishly. Another was having sufficient education to display a reasonable knowledge of public affairs'.²⁵ Whether *nobilitas maior* or *nobilitas minor*,²⁶ Adurni is representative

of the aristocracy in the play, giving 'huge banquetings, deep revels, costly trappings' (I.i.25) in the manner expected of a nobleman. Conspicuous qualities immediately recognisable in *The Lady's Trial* include the appreciation of established social values, especially the aristocratic standards to which most characters in the play aspire. The concept of nobility is one of the concerns Ford is most conscious of, as evinced by such earlier work as *The Broken Heart*, *Love's Sacrifice*, *Perkin Warbeck*, and *The Fancies, Chaste and Noble*. In *The Lady's Trial*, however, the only aristocrat, Adurni, is unfavourably depicted. The criticism of Adurni appears in his womanising or making such stereotyped remarks as: 'women are / In their own natures models of mere change' (I.ii.11-12), made to Futelli, who has recommended that he open his previous mistress's letter. Nevertheless, Aurelio idealises Adurni:

The general voice
Sounds him for courtesy, behaviour, language
And every fair demeanour, an example:
Titles of honour and not to his worth,
Who is himself an honour to his titles. (I.iii.25-9)

This appraisal betrays Aurelio's own hypocrisy and also suggests his possible blindness to reality--later he will disgrace himself by accusing Spinella on false grounds. Nevertheless, the audience comes to know Adurni for what he is from Spinella's protest:

Do not study,
My lord, to apparel folly in the stead
Of costly colours; henceforth cast off far,
Far from your noblest nature, the contempt
Of goodness. (II.iv.26-30)

Adurni's behaviour, including his declaration that he will champion Spinella at II.iv.90-1, becomes the very cause of her distress, his way of life being self-centred and extravagant by nature. Tired of Levidolche ('A wanton mistress is a common sewer', I.ii.66) and at the

same time ambitious to conquer the chaste Spinella ('Much newer project labours in my brain', I.11.67), he cannot but pursue his almost obsessive 'project'. Against all these features of the nobility, Ford consciously offers an ideal concept of the aristocracy through the melancholy Malfato:

nobility requires
Duty and love. It is a badge of virtue
By action first acquired, and next in rank
Unto anointed royalty. (I.111. 75-8)

Adurni fails to conform with this definition, making him merely an ordinary peer in the traditional sense.

On the other hand, Auria displays a great deal of confidence in his ability at the beginning when he engages himself in the wars:

He who cannot merit
Preferment by employments, let him bare
His throat unto the Turkish cruelty,
Or die or live a slave without redemption. (I.1.160-3)

The evaluation on the basis of merit clearly contradicts the value of birth (the principal issue in assuming nobility), so Auria's action is a probable criticism of a society which hides hypocrisy and complacency, simultaneously emphasising the righteousness of the protagonist's assertion. Auria, in addition, bequeathes his assets to Aurelio, asking him, as his friend, to take care of Spinella in his absence or at his death. Thus he increases his credit in the audience's eyes.

Auria's return with glory takes by surprise those who criticized him previously, his attitude being unexpectedly reserved in a way uncharacteristic of the nobility. Consequently, his position becomes delicate. When Auria is receiving congratulations from others, he is addressed by Futelli:

In all your great attempts may you grow thrifty
Secure, and prosperous! (III.11.26-7)

This remark suggests that, but for caution, one could easily lose what one has gained through rising in the world. Auria is clearly careful about his new status as he discloses his feelings, which sound genuine enough (III.11.39-43). Auria's words do not indicate timidity or hypocrisy, but freedom from arrogance, as is emphasised throughout the play. On the other hand, Adurni seems rather carefree as Martino describes him:

Adurni is a bounteous lord, 'tis said,
He parts with gold and jewels like a free
And liberal purchaser, 'a wriggles in
To ladies' pleasures by a right of pension. (II.ii.41-4)

The criticisms directed against Adurni lay stress upon the misuse of his wealth and status in a conventional society which hardly allows the lowly to advance in the world. This information about the reality of a nobleman's life makes it clear that what Auria has achieved is quite another type of nobility, one revived from decay through his rise in the world. Auria's birth is not mentioned in the play, though it is important that his merits are made much of, possibly placed above birth ('The Great Duke's letters, witness of your merit', III.ii.37). By using the figure of Auria as a mirror, the play's purpose is to make the aristocrats realise their shortcomings and, thus, their true worth. Young Adurni still has to learn a lot and goes through the essential experiences needed. He proves to have a noble mind when he admits his fault after he has been rejected by Spinella:

she is a goodness
Above temptation, more to be adored
Than shifted. I am to blame, sure. (III.ii.50-2)

He also confesses his original intention to wrong Auria (IV.iii.17), adding more weight to his quality, and blames Aurelio for having 'Enforced the likelihood of scandal' (IV.iii.51). As he will not

tolerate any wrong (IV.111.33-4), Auria tries to stop him with implications that such a confession merely increases the difficulties. Nevertheless, Adurni goes on to endorse Spinella's innocence and excellence, proclaiming that 'I find a woman good' (IV.111.80). His confession touches the most delicate point:

so much majesty
Of humbleness and scorn appeared at once
In fair, in chaste, in wise Spinella's eyes. (IV.111.82-4)

Therefore, 'one frown | From her cooled every frame of sensual appetite' (11.85-6), leading him to a resolution that, if anyone weakens the force of his confession as the result 'of fear, | Of falsehood or imposture' (11.101--2), 'I will clear | The injury' (11.103-4). Adurni reaches greatness through this lesson, as it were. His candid penitence helps display the concept of nobility, which will make first him and then Auria acceptable to the audience.

Class consciousness is brought to the fore in this play, reflecting the social concerns of the audience. In the sharpest contrast to the nobility are Piero and Futelli, keen on rising to high rank. Their aspiration becomes most obvious in Piero's desperate aside, 'For my own part, | Kill or be killed, for there's the short and long on't', at I.1.37-8. Through them the audience is shown how dependents are treated at court. Wit, which they are reputed to possess, may be a useful attribute for those who seek promotion; certainly someone who is quick has more chance to be noted. Wit, however, was so often associated with pennilessness so as to be almost a cliché of the time.²⁷ In the prologue of *The Lady's Trial*, moreover, it is severely criticised: 'wit's the word in fashion' (1.7). Futelli himself discloses his bleak realisation: 'A wit? A shrewd preferment. | Study some scurril jests,

grow old and beg' (IV.11.14-5).

Piero and Futelli see themselves as leading gallants in Genoa, showing a kind of vanity as well as ambition which makes them appear ridiculous at the beginning of the play. That they are defined as dependent on Adurni in the 'Speakers' suggests low birth and little money. Their role is in part to please their lord and protect him by, for instance, looking down on Auria when he fails to reciprocate the hospitality of their employer, while Auria's engagement in the wars is criticised by them as 'a bloody nose of honour' which is, according to them, 'Most sottish and abominable' (I.1.21-2).

Piero sometimes betrays his desire to achieve office, though his aspiration is almost certain to be thwarted. At this period in England, a man of low birth had little chance of attaining high office owing to the widening discrepancy between the aristocrat and the lesser nobility. According to Stone, 'social stratification was very rigid indeed in seventeenth-century England, and mobility from the lower levels into the upper gentlemanly bracket, which had been so common half a century before, was becoming increasingly difficult by 1640'.²⁸ Piero seems neither to have any good connections to the higher social ranks nor to be able to find any through a successful marriage. It seems likely that he will remain as he is, a nice example of the need for 'prospective husbands ... to go slowly in choosing their mates'.²⁹

Such aspirants suffer not only great difficulties in seeking promotion, but also contempt from those they seek to please. Futelli is at first treated worse than Piero when the former hands over a message from Levidolche to Malfato in I.iii.62-72. When castigated by Malfato in I.iii.31-51, especially 49-51: 'I never crouched | Unto the offal of

an office promised, | Reward for long attendance, and then missed', Futelli later realises the futility of aspiration to high office and accepts Amoretta as his wife:

I grow quite weary of this lazy custom,
 Attending on the fruitless hopes of service
 For meat and rags...
 ...let 'em be admired that love foul linen.
 I'll run a new course, (IV.11.12-7)

a mental achievement which at the end enables him to fulfil his original aspiration, as even Auria admits:

'tis believed
 Futelli can deserve a place of trust. (V.11.237-8)

Ironically, through his marriage to Amoretta, which has made him Auria's kinsman, he gets an office in Corsica lucrative enough to support his new family (V.11.235-6).

Guzman and Fulgoso are, in contrast, presented as the simpletons of the play, though the latter also represents the successful social climber as well. Unlike Piero and Futelli, this comic couple are from the landed class. It was in the Caroline period that such pursuers began to call themselves 'gentlemen', thus debasing the value of the title.²⁰ Fulgoso is despised as one who 'started | A gentleman out of a sutler's hut' (I.11.118-9), while Guzman is ridiculed as a 'cashiered' bragadoccio soldier. Their common habit is to boast of their fictional genealogy, while Guzman goes further in showing off his clothes and wealth. In early seventeenth-century England the aristocracy put enormous emphasis upon genealogy; their feeling of superiority over the newly rich was inborn, so that calumny of one's ancestry was most damaging.²¹ Birth thus occupied the primary place in the concept of nobility, though to aspiring newcomers without proper genealogy wealth was the essential qualification. In addition, the decaying aristocrats

began to surrender to the Crown peerages, baronetages, and knighthoods, an openly recognised practice which ultimately forced them to sell lands as well. There is no doubt that birth and wealth carried more weight than merits such as virtue, education, or ability.³²

Like wealth and birth, reputation was another vital element of nobility, an element which, as 'a by-product', led to 'an insistence upon the aristocratic virtue of generosity....wearing rich clothes, living in a substantial well-furnished house, keeping plenty of servants and above all maintaining a lavish table to which anyone of the right social standing was welcome'.³³ Adurni's life-style roughly corresponds to this pattern (cf. I.iii.25ff., quoted on p.30). Although the Puritan imperative was to 'save rather than to consume', 'the motive behind this emphasis on liberality was the maintenance of status, which in turn depended more on ways of spending than on mere income'.³⁴ This element of nobility is imitated by Fulgoso and Guzman when they agree to go for a dinner. They even forge their ancestral career (cf. I.ii.112-212) in line with the similar practice undertaken by some newly appointed noblemen to puff up their inborn reputation. A sarcastic parody of the nobility, the couple inevitably generate self-caricature.

Another thoughtless aspirant to higher social status is Amoretta, who blatantly admires the aristocratic way of living. Although she does not know what trotting or galloping is, she asserts that noblemen ride in a carriage with more than six horses, only to reject suitors from classes higher than hers. She is a romantic young daughter of a citizen (who turns out to be Auria's kinswoman). According to Notestein, young middleclass women in the Caroline age dreamed unrealistic dreams which were enhanced by their reading of the numerous romances available,

success stories of inter-class marriages and the like.³⁵ Amoretta's behaviour may reflect these phenomena, but in the play she appears to be simply a 'fantastic' maid as defined in the list of 'Speakers'. If only a six-horse carriage is offered, she insists, she would get married; this amuses all the people around her except her annoyed father. When she is wooed by Guzman and Fulgoso, however, Futelli takes care to inform her of their identity ('Both foolth, you thay', IV.ii.108). Her disillusionment is not apparent in the play, but her father's advice helps lead her towards abandoning her dreams.

In Caroline society, however, the changing fortunes of the nobility were precarious, and inter-class marriages were frequent, usually motivated by property.³⁶ Amoretta does not know that she has to abandon her hopeless dreams, whereas she may be aware that her dowry is going to be no more than four hundred ducats. This gap between her imagination and reality causes sarcastic laughter among the courtiers. Her lack of knowledge signifies her impropriety, though she has, as a compensatory charm, her lisping, regarded in the song in II.iv as a great attraction.³⁷

Amoretta as a social aspirant seems a little too childish; she certainly lacks discretion, partly because she is very young and inexperienced. Nevertheless, she grows through Futelli's attention, which is called 'reformation' or 'weaning' (I.ii.132; V.ii.230). Like such characters as Adurni and Futelli, she achieves a self-awareness which leads to a reasonable way of thinking. She thus comes to the conclusion that her aspiration to nobility is foolish and accepts Futelli in the end. To her father's order:

Here's a youngster
Whom I call son-in-law, for so my daughter
Will have it,

(V.11.227-9)

Amoretta does not object: 'Yeth, in sooth, the [i.e., she] will' (1.229).

Levidolche has had a nobleman, Adurni, as a lover and then after their separation tries to get another gentleman in his place. She is also a little thoughtless, as she is using one of Adurni's dependents, Futelli, as a messenger between her and Malfato, a gentleman she is approaching. All her behaviour, reported by Futelli to Adurni in I.11, reflects the court fashion of the time. Wives of citizens were frequently reputed to be willing to accept noblemen as lovers in the reign of Charles I.³⁹ It may be that wives of citizens tried to promote themselves or, rather, their husbands by resorting to such a means, as described in Pepys' diary.³⁹ It is also important, however, that citizens tried to acquire favour or preference from the nobility. Although Levidolche does not show such an interest-oriented tendency, she has been divorced from her low-born husband.

Ford was concerned with social aspiration from the start of his career. Thamasta in *The Lover's Melancholy* is presented as a snob, one who is keen on high society. In *The Fancies, Chaste and Noble*, female aspirants and lady courtiers are criticised because they have become influential, presumably including the field of politics, and Flavia, who has been sold by her merchant husband to a gentleman, Livio, before the play begins, has to pretend to be a snob again. In *The Lady's Trial*, however, ambitious aspirants are cured, as it were, and accommodated in society by changing their minds at the right moment, or at least sometime not too late. In contrast, upstarts are treated quite harshly,

which may indicate Ford's own views. His hatred manifests itself at I.ii.112-29 and IV.ii.83-186, where Piero and Futelli portray Guzman and Fulgoso and make comments on their exchange, and in the scene in which Futelli realises the meaninglessness of aspiration to high office (IV.ii.12-4, quoted on p.35), resulting in his acceptance of Amoretta and his renunciation of social aspirations. All his action appears to be initiated by Malfato's severe reprimand at I.iii.49-51. Here, it seems that Ford makes clear his disapproval of social aspiration through the unreserved speech characteristic of the melancholy Malfato, who recalls Jaques in *As You Like It*.

Martino is a different kind of snob, one who also tries to achieve a reputation for 'honest fame' (V.i.64). He appears to be a merchant engaged in banking, as Auria acknowledges his deposit of two hundred ducats with him in I.i.211-2. Martino knows his position in Genoa, but he wants to be regarded as trustworthy by the nobility. He is nervous about his reputation, which is deteriorating even in his own eyes, because of the disagreeable behaviour of his niece Levidolche. It seems to the audience at least that, from the nobleman's point of view, he is an ideal citizen, keen on observing the social code, in that he shows judgment by chiding Levidolche severely. The quarrel between Martino and Levidolche reveals their strong relationship; a citizen trying to improve his wayward niece. A similar relationship in a different mode can be seen in the case of the caring uncle Octavio and his nieces in *The Fancies, Chaste and Noble*.

When Levidolche gets remarried to Parado (her disguised previous husband Benatzi), Martino chides her again by asking in a sarcastic manner whether she can get 'some three thousand' ducats of jointure

(V.1.26)--which may be compared with the four hundred ducats of Auria's total assets or of Amoretta's dowry. The self-centred member of the bourgeoisie, however, is criticised by Benatzì:

I have wrestled with death, Signor Martino, to preserve your sleeps, and such as you are untroubled. A soldier is in peace a mockery, a very town-bull for laughter....Let the wars rattle about your ears once, and the security of a soldier is right honourable amongst ye then. (V.1.36-42)

It is revealed that Benatzì was in Auria's service and distinguished himself in action (V.11.206-9) after he had been saved from slavery 'by your gay great man--they call him Auria' (III.1.95-6); apparently he has not been rewarded according to his worth and merits. The plight of disbanded soldiers was a common subject.⁴⁰ In this respect, Benatzì's assertion is an indictment of the rich. As he is assuming an antic disposition, however, his appeal loses its direct point. All the same, this kind of unabashed criticism directed at social superiors is frequently observed in this play.

The unfairness of society had been criticised in many kinds of writing, including drama; Ford is a playwright who takes up the problem in a serious way. Levidolche's appeal for the appreciation of merits is defiantly presented by Futelli, for example, who reports her as (scandalously) having complained:

what pity
It was that men should differ in estates
Without proportion: some so strangely rich,
Others so miserably poor; and yet
...since 'tis in very deed unfit
All should be equals, so, I must confess,
It were good justice that the properest men
Should be preferred to fortune, such as nature
Had marked with fair abilities of which
Genoa, for aught I know, hath wondrous few -
Not two to boast of.

(I.11.23-33)

and

The title of a lord was not enough
For absolute perfection. I had seen
Persons of meaner quality much more
Rich in fair endowments.

(I.11.38-41)

Malfato also declares that 'lord' and 'gentleman' are equals, allowing no more superiority of the former 'than the title sounds' (I.111.54).⁴¹

Opposing him is Aurelio, representative of the conservative view:

You are too bitter, talk you know not what,
Make all men equals, and confound all course
Of order and of nature; this is madness.

(I.111.57-9)

It may be significant that, in real life, 'Thomas Bennett was fined £2,000 by the Star Chamber [in 1637] for telling the Earl of Marlborough that he was as good a gentleman as his lordship, for the Bennetts were as good as the Leys'.⁴² One cannot know whether this kind of incident influenced Ford, who makes Malfato behave as if one of the Egalitarians, a satirist rather than a social reformer. Social aspiration, however, was an ever-growing aspect of Caroline society; beneath it there is a strong desire for money and power, which Malfato is attacking, although he is not himself totally innocent (II.11.49-56).

Ford does not mention other people's jealousy of Auria who is depicted as being careful not to invite it. Nor does he refer to the future of Adurni's and Castanna's marriage, which is a kind of arranged marriage, if not a forced one. Moreover, Castanna, as Adurni's wife, comes to belong to the nobility. This is treated as a reward for her chaste and reserved behaviour, for it seems that she has been free from social aspiration, as befits the daughter of a gentleman whose legacy is negligible. She, too, knows how to behave and induces in us a kind of confidence in her future; because of this, Auria's arrangement seems to anticipate the audience's feelings about the righteousness of the match. A similar attitude can be seen in Auria's treatment of Piero and

Futelli. The latter abandons his aspirations but at the end acquires an office; the former ends up with yet another piece of self-recommendation, still holding on to his aspirations. The contrast is stark in that they have been introduced as 'the gemini of wit'.

Ford's contemporaries, such as Massinger, Shirley and, in particular, Brome, were all critical of social aspirants.⁴³ Ford's treatment is generally mild, but severe to the extent of being harsh at some points (e.g. II.iv.26-31). Social aspiration does not directly affect the protagonists in the later part of the drama, but the plot shows the process of rising in the world by those who have merit and who are fortunate enough to have it recognised by the established. Although at the end Auria gives a kind of puritanical warning that much time should not be spent on banquets in celebration of his success, the play leads to a denouement with the significant enhancement of an inter-class marriage and the acquisition of an office by a low-born youth.

Auria is presented as a new type of nobleman different from the established Adurni, his wisdom and valour being the keys to the solution of his problems, as he rises in the world by exercising his talents. Being human, however, he is by no means flawless (cf. Spinella's outcry for his help at II.iv.44-6). Ford criticises some aspects of each character, but never forgets to arrange matters carefully, so as to make recovery possible, as in the case of Aurelio. At the end, almost everyone on the stage realises his own defects, improves in his own way, and matures as a social being. If this means social advancement, it would seem that Ford is not in the least against the phenomenon so long as it contributes to the amelioration of human defects.

V. PRESCRIPTIONS FOR WOMEN

The Lady's Trial presents four women. Spinella and Castanna are sisters from an upper-class, if not first-rate, family. The former has just achieved a love-match; the latter, still unmarried, is appropriately beautiful and chaste, and a little reserved. Amoretta is the daughter of a citizen and indulges in fantasy, aspiring to an aristocratic way of life and a title. Similarly, Levidolche is a merchant's niece who is divorced from her husband, a former servant, and who has been having an affair with a nobleman. This affair perhaps reveals a similar predilection for the aristocracy. The way in which each lives and loves is a reflection of the English norm for their particular social classes.⁴⁴

There also appear in the play several other conceptions of women and of female behaviour as presented by such men as Auria, Aurelio, Adurni, Martino, and Malfato, representing the ideas of the gentleman, the peer, and the citizen. Auria reveals a fairly conservative idea of women in his warnings to Spinella when he departs:

The steps
Young ladies tread...
 ...are observed
And construed as the lookers-on presume....
Live still at home....
In short, I know thou never wilt forget
Whose wife thou art. (I.i.103-24)

His friend Aurelio is even more conservative, assuming women's lack of experience and their weakness in rationality;

she [Spinella], though she could never claim
Right in prosperity, was never tempted
By trial of extremes, to youth and beauty
Baits for dishonour and a perished fame. (I.i.165-8)

Aurelio blames Auria for his rash decision, implying that there is no

good in Auria's having wedded 'A face because 'tis round, or limned by nature' (I.i.181) and in his choice of a woman 'Whose virtues are her only dower' (I.i.186). As money is one of the important matters in a marriage transaction, so is women's behaviour.

As early as 1547, a proclamation forbade women to 'meet together to babble and talk' and ordered husbands to 'keep their wives in their houses'.⁴⁵ For all that, English women were reputed to enjoy considerable freedom compared with those of other European countries. In 1592 Frederick, Duke of Wurtemberg, recorded a proverb, 'England is a paradise for women, a prison for servants, and a hell or purgatory for horses', testifying that 'the females have great liberty and are almost like masters, whilst the poor horses are worked very hard'.⁴⁶ The kind of freedom that London women must have enjoyed seems to explain Spinella's behaviour; she is reported to have wasted money in gambling, and in an amount not inconsiderable for her financial status:

PIERO.But did
The fair Spinella lose an equal part?
How much in all d'ee say?
FULGOSO. Bare three score ducats,
Thirty a piece. (II.i.111-4)

She also goes out with Castanna and Amoretta to Adurni's house, thus making a considerable point of female freedom. Exploited by Adurni, however, she is separated from the others in his bedroom; when he then approaches her, she protests (II.iv.26-31). While she tries to reject Adurni, Aurelio breaks into the room, crying out:

Keep back, ye, close contrivers of false pleasures....
A banquet in a bed chamber! Adurni,
Dishonourable man....
O, woman, lost to every report. (II.iv.55-61)

Vulnerable though they are ('I am a woman, I And therefore apt to fear', I.i.96-7), Spinella fails to follow Auria's precautions, only to be

wrongfully accused by her husband's friend. All the same, Spinella's behaviour is clearly innocent and should therefore be regarded as quite acceptable. Her hiding in Malfato's house after the false accusation is not unnatural either, since he is her kinsman and the house her late father's (IV.1.83-4).

There is a wide discrepancy between Auria's traditional manner of thinking and Spinella's rather liberal one, not only because of the gap in age but also because of the difference in sex. The general view of women is that they should be obedient, silent and chaste.

In the history of the theatre, however, aggressive wives have been conspicuous from Mrs Noah in the mystery plays onwards. They 'enormously outnumber timid and passive women in Renaissance literature',⁴⁷ no doubt as a result of the authors' dramaturgic need to keep the audience interested. Female characters are generally depicted as less rational than male ones, sometimes even meaninglessly talkative. And yet scolding is often an instrument for gaining power as well.⁴⁸ Female insubordination is sometimes even sympathetically treated in Renaissance drama, as for example in the nurse in John Phillip's *Patient Grissell*, Paulina in *The Winter's Tale*, and Emilia in *Othello*. Levidolche reveals this inclination in a more ridiculous way, one which perhaps parodies the egalitarian movement in fashion. Spinella also exerts her ability in arguing her case that men and women should be treated equally (V.11.108-10).

Marriage was in fact one of the mechanisms that contributed to the disadvantages of women, preventing them from choosing their own husbands, for marriages were often arranged by parents mostly in consideration of property and titles.⁴⁹ Only towards the mid-

seventeenth century did cases of parents granting their children's wishes become more common.⁵⁰ In such instances, it was a social convention that 'the girl to be chosen must always have money'.⁵¹

Auria and Spinella's case is exceptional from this point of view. Their principal tie lies in their marriage of love. Auria proudly declares: 'Our union was not forced; 'twas by consent' (V.11.101). Therefore, any breach is 'unpardonable' to him, and Spinella in turn relies on the status of her marriage as a love-match as evidence of her innocence. When she hears Aurelio's charge, she reveals an ability to argue vigorously in her own defence:

Yet herein evidence of frailty
Deserved not more a separation
Than doth charge of disloyalty objected
Without or ground or witness. Women's faults
Subject to punishments, and men's applauded,
Prescribe no laws in force. (V.11.105-10)

This takes Aurelio by surprise: 'Are ye so nimble?'. As a wife she thus acquires another qualification--as being quarrelsome--from the common stage reputation of women. When pressed too hard, however (V.11.142), she faints. Although this may be regarded as a stock device, it is evidence enough for Auria to believe Spinella's innocence.⁵²

Spinella actually shows quite a few traces of education; as Aurelio admits, she

owes [i.e. owns] an excellence
Of qualities, knows when and how to speak,
Where to keep silence, with fit reasons why. (I.1.183-5)

She even displays quick⁵³ wit in replying to Aurelio's accusation (V.11.105-10).

Castanna is more traditional in her attitude. Often called 'chaste', as in her name's symbolic meaning 'chaste Anna', she is reticent. At crucial moments, however, she speaks out very

impressively. She objects, for instance, to Adurni's intention to champion Spinella; her peremptory attitude may demonstrate her own independent way of thinking:

Y'ave followed her already,
I fear, with too much ill success, in trial
Of unbecoming courtesies. Your welcome
Ends in so sad a farewell. (II.iv.102-5)

To Aurelio's indictment against Spinella, she declares:

'Tis a tyranny
Over an humble and obedient sweetness
Ungently to insult -- (V.ii.122-4)

When she witnesses Adurni's repentance for the first time:

Adurni. Put case I was in fault, that fault stretched merely
To a misguided thought, (V.ii.127-8)

the merit Adurni displays, distinct from a worthiness dependent upon birth, does not evoke any reaction in her (nor in SD either), but it certainly helps the audience to view Spinella favourably, though she protests to Auria: 'You can suspect, | So reconciliation then is needless' (V.ii.136-7). Auria is free from suspicion. This at the end serves to create propitiation among the characters as a result of their efforts for accommodating small discrepancies. A legal matter emerges as a decisive *coup*:

Castanna's promise...to whose faith
I am a guardian, not by imposition
But by you chosen. (V.ii.146-8)

A model of chaste and obedient, but not silent, womanhood, Castanna accepts the marriage arranged by Auria between her and Adurni, bringing about another inter-class union. This may be the result of the education which she must have been sharing with her sister, who likewise 'knows when and how to speak, | Where to keep silence'.

In contrast there are two cases of little or no education--

Amoretta's and Levidolche's. They simply pursue social fashion; one romantically, the other realistically. Both are under the influence of Burton's theory of humours.

Amoretta's yearnings are ridiculed by Piero and Futelli as fantastic.⁵³ 'With an humour of thinking', she

Has refused suitors
Of worthy rank, substantial and free parts
Only for that they are not dukes, or counts. (I.ii.106-8)

Her father Trelcatio has thus had to ask Futelli to cure her 'humour', as the latter reports:

it may chance, beside the mirth,
To work a reformation on the maiden;
Her father's leave is granted and thanks promised.
Our ends are harmless trial. (I.ii.131-4)

That the play's original title 'The Ladies Triall' could indicate more than one lady, as has been suggested by Ronald Huebert,⁵⁴ is clear even at this early stage. In due course Amoretta is accosted by an upstart and a bragadoccio soldier and thus put on the course of 'reformation' by Futelli and Piero. She is taught by Futelli that these pretentious wooers are fools (IV.ii.108) who may nevertheless lead her to the realisation that appearance does not necessarily correspond to essential qualities. The 'reformation' or 'harmless trial' is successful in terms of letting her know the world and choose a mate, Trelcatio being grateful to his prospective son-in-law:

Futelli
Hath weaned her from this pair.
....And for his pains
She will have him or none. (V.ii.230-3)

A less educated young girl without experience would easily be trapped by fashionable ideas, but even with experience, a woman might be liable to folly if she lacked discretion. Levidolche's case is typical of female

behaviour among citizens' wives, at least at the court, receiving an intense rebuke from her uncle on her free-style life, which may be regarded as vain and debauched (e.g. II.ii.1-8 and V.ii.59-67).

Levidolche once married a servant of her uncle's, but then, after her divorce, she has formed a liaison with Adurni. Her 'inter-class' marriage apparently took place in a flash of love, in contrast to the normal money-wise marriages between classes.⁵⁶ Her rashness and indiscretion exasperate Uncle Martino:

Call to mind
How, in your girl's days, you fell, forsooth,
In love, and married. Married--hark ye--whom?
A trencher-waiter: shrewd preferment! But
Your childhood then excused that fault. (II.ii.17-21)

Levidolche, in Martino's eyes, is incorrigible as well as dishonourable in that as a grown-up she digresses from the ordinary codes of female behaviour, being so loose as to induce Adurni's contempt (I.ii.66). That Levidolche does not show any ethical strength irritates Martino, who criticises himself:

I more shame
To hear my hospitality was bawd...
...to your unchaste desires
Than you to hear and know it. (II.ii.35-8)

The niece argues that she is trying to be independent:

I from a stranger's table rather wish
To earn my bread than from a friend's, (II.ii.65-6)

and attempts to accuse her uncle:

I have no orators,
More than tears, to plead my innocence,
Since you forsake me, and are pleased to lend
An open ear against my honest fame. (II.ii.73-6)

The extent to which Levidolche is trying hard to become independent and force men to admit women's merits, together with her assertion that 'the properest men I Should be preferred to fortune' (I.ii.29-30), is further

evidence of the unfair treatment of women in contemporary society. Nevertheless, her complaints are largely incoherent in that her haphazard attitude appears to be affected by her humour, and for all her retorts she accepts her uncle's warning, with only the reservation that 'All the short remains | Of undesired life shall only speak | Th' extremity of penance' (II.ii.82-4). Immediately after this she declares, in soliloquy, her intention to take revenge on Adurni and Malfato, which sounds inappropriate, as if endorsing the idea of women's rational weakness. She proves, however, to be serious in finding herself in love with her former husband Benatzi, and soon penetrates his disguise:⁵⁶

Love is sharp-sighted,
And can pierce through the cunning of disguises.
False pleasures, I cashier ye; fair truth, welcome! (III.iv.75-7)

Levidolche and the disguised soldier Benatzi remarry; her uncle Martino, at first angry about it, wants to know the amount of jointure to be paid by the soldier, but as soon as he is informed that the new husband is Benatzi, he rejoices in the marriage:

Do, Levidolche,
Perform thy resolutions. Those performed,
I have been only steward for your welfare,
You shall have all between ye. (V.1.81-4)

She is still under the guardianship of her uncle, presenting the usual problem of the legal disadvantage of women. Here, however, her inconsistency becomes manifest when her device comes into her mind:

Our plot requires much speed. We must be earnest.
I'll tell ye what conditions threaten danger,
Unless you intermediate. Let us hasten,
For fear we come too late. (V.1.85-8)

Although Levidolche and Martino stop him in time, Benatzi has already brandished a sword in front of Auria and other social superiors

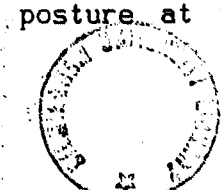
(behaviour which was regarded as insolent enough to deserve even death in the English court at that time), only to be disarmed immediately. He nevertheless claims that 'The temple or the chamber of the Duke I Had else not proved a sanctuary' (V.ii.190-1) and demands to be cleared of dishonour. Levidolche resolves the situation:

This gentleman, Benatzi,
Disguised as you see, I have remarried.
I knew you at first sight, and tender constantly
Submission for all errors, (V.ii.200-3)

concluding:

Mine eyes, sir, never shall without a blush
Receive a look from yours. Please to forget
All passages for rashness. Such attempt
Was mine, and only mine. (V.ii.213-6)

Humiliation is the final fate for the wanton wife of a citizen, though for her it has the value of enabling her to realise the truth of her love--in spite of, or perhaps even because of, her past indiscretions. She is confused, but she tries to be true to herself, and she still wants to hold her 'honest fame' (II.ii.76). Despite the inconsistency of her behaviour, for which there is no excuse since she is blind to reality, she too grows wiser through folly and its consequences. This is not so clearly indicated as in Amoretta's case, and yet Levidolche does go through a kind of education (or 'trial') which proves to have a happy outcome. The results, however, seem quite different in that the citizen's wife has to surrender to the social codes altogether, whereas Amoretta never has to utter lines as humiliating as those in Levidolche's speech (V.ii.213-6) (since she has not yet erred). The women in the play speak out, develop their own arguments, and defend themselves quite successfully, but their posture at the end remains traditionally chaste and obedient.



Presenting the women as finally 'tamed' may allow this play to be labelled conventional or even reactionary, but it also demonstrates the large potential for women to improve and grow if they are provided with education. The play presents this process of 'education' in the name of 'cure', 'reformation' or 'trial', so that each of the women finally achieves, in some sense, self-fulfilment.

Ford is frequently concerned with the theme of forced marriage. Most Fordian heroines suffer from it in one way or another. Annabella, the daughter of a citizen in *'Tis Pity*, is forced to marry not only in obedience to her father's arrangements, but also to excuse her pregnancy. Bianca in *Love's Sacrifice* finds her real love elsewhere after marriage; Penthea in *The Broken Heart* has to break an engagement with Orgilus and marry Bassanes through her brother's intervention. In the tragi-comedies, too, Eroclea in *The Lover's Melancholy* has fled from the court because of the late king's indecent wooing; she comes back, disguised as a boy, and is finally reunited with the prince. Flavia in *The Fancies, Chaste and Noble* is divorced from a merchant Fabricio and married to a gentleman Livio, causing herself to pretend to be a snob. Women in Ford are in the main conventional, and yet some women are allowed to make shrewd observations; Flavia, for instance, can criticize ladies at court: 'The *Madam courtiers* would vouchsafe to visit us, | And call us by our names, and eate our viands' (II.1.16-7). Low characters such as the old Morosa and the young barber Secco likewise suffer from jealousy because of unbalanced marriages.

Castanna and Amoretta accept arranged marriages, and their marriages are based on mutual understanding, avoiding the impression of force. Given the situation in which men and women respect each other,

arranged marriages may work; probably this is part of the play's conclusion. Love is different, though. Danger lies in this mysterious phenomenon beyond one's control, and this had long been one of Ford's main preoccupations.

Most lovers in Ford achieve the final 'consummation' of love.⁵⁷ When Calantha dies, a song proclaims that '*Love only reigns in death*' (V.iii.93). The Duke, in *Love's Sacrifice*, stabs himself at V.iii, with the last words:

Children vnborne, and widows...
...must conclude, how for *Bianca's* loue,
Caraffa in reuenge of wrongs to her,
Thus on her Altar sacrific'd his life. (II, 106; Bang 2823-9)

Giovanni, after killing Annabella, can also say:

Fair Annabella,
How over-glorious art thou in thy wounds,
Triumphing over infamy and hate. (V.v.102-4)

Katharine reassures her love just before Warbeck's execution:

I am certain
Thou art my husband, no divorce in heaven
Has been sued out between us. (V.iii.116-8)

Marriage may be the cause of hardship, but at the end of the plays Ford often uses it as a spring-board to let his characters (or the audience) appreciate the power of love.⁵⁸

In *The Lady's Trial*, too, Spinella and Levidolche achieve the exaltation of love. The former's husband proclaims that their marriage is a love-match (V.ii.101), while the latter realises her true feeling for her disguised husband: 'love is sharp-sighted'.⁵⁹

On the other hand, Castanna and Amoretta are fundamentally different and do not show any sign of love, but only a kind of discretion, obedience or perhaps philosophical resignation, something regarded as ideal at the time. That marriage should be based on love

was not a common idea in the higher levels of society, so Auria can use marriage as a mechanism to save the situation. Irony deriving from Auria's conventionalism is again apparent here, but no talk of love in his speech can conceal the dilemma about love and marriage which can be detected in his long pondering on the arrangement (IV.iii.117-31). At the end he consciously uses his influence over Castanna and Amoretta, giving the former a beneficial marriage and the latter's new husband a position in the Corsican government. Perhaps here we see the status of women taking its shape in the most overtly conventional and disadvantageous manner, though ironically it produces at the denouement the peace which is desired by Auria, now the play's most responsible figure, a theatrical *coup* to fulfil his responsibility both to the state and to his family.

The consequence may denote, therefore, that the prescriptions for women to keep silent when it is appropriate turn into prescriptions for men, too. The request from Spinella for fair treatment at V.ii.105-10 is thus met at the end of the play.

VI. THE DUEL

There are three abortive cases of duelling in *The Lady's Trial*. On his return, Auria meets difficulties when he hears his wife accused of adultery, and the social conventions demand that he take action to clear the dishonour. He avoids bloody action, however, and the seducer Adurni candidly regrets his behaviour. Guzman is a recently cashiered Spanish braggart, and Fulgoso has made money as a 'sutler' in the wars. The couple pretend to resort to duelling, but because of cowardice they actually recoil from it. Another revenge theme in the Levidolche subplot emerges when Benatzi promises to challenge Adurni and Malfato. Benatzi was in service under Auria; his behaviour is totally out of place, however, when he rushes into Auria's house. He is eventually stopped by all the people present. Most of these possible duellers are all soldiers or people involved in wars, to whom honour is important. They are all concerned with honour, seriously or facetiously, and are supposedly obliged to uphold it.

Honour had such a prominent value that it was more important than life for Renaissance man; therefore, reputation was a matter of the most serious concern.⁶⁰ A mere innocent remark could cause an immediate fight. Almost all characters in *The Lady's Trial* mention honour, creating on occasions an atmosphere of the ominous duel. All the attempts at duelling in the course of the action, however, are thwarted, only to expose the quality of mind of each character. Ford is concerned with ways of avoiding the duelling which motivates the plot of 'trial'. The concept of honour and the duelling code sustain the actions of Auria and Adurni on the one hand, and undermine the characters of Fulgoso,

Guzman and perhaps also Aurelio on the other.

When the alleged adultery is discovered, Aurelio is eager to convince himself of the offence that Spinella is supposed to have committed, urging Auria to take action. As a supposedly wronged husband, Auria is notably reluctant, whereas Aurelio is persistent:

This is not
Patience, required in wrongs of such vile nature.
You pity her: think rather on revenge. (III.iii.44-6)

The theme that Auria has never dreamed of differentiates him from his friend:

Revenge! For what, uncharitable friend?
On whom? (III.iii.47-8)

Revenge thus becomes one of the keys to the plot. Auria's problem is that if he takes Aurelio's allegation seriously he has to challenge Adurni, thereby admitting Spinella's adultery. If Aurelio is wrong in his accusations, on the other hand, Auria has to challenge Aurelio, which is not conceivable since they are close friends.⁶¹ Alternatively Auria might confront Spinella with her misbehaviour, since she is partly the cause of the problem. He intends to take up none of these possibilities, however. Instead, he wants his love to be recovered:

Would she and I--my wife
I mean...
...had together fed
On any outcast parings, coarse and mouldly,
Not lived divided thus! (III.iii.38-42)

Auria is wise enough to come back to a careful examination of what has happened:

You found Spinella in Adurni's house;
'Tis like 'a gave her welcome, very likely:
Her sister and another with her, so
Invited. Nobly done! (III.iii.49-52)

There is no doubt about the invitation, and then Aurelio cannot tell on

whom Auria should take revenge. 'Reason' endorses the right line of his argument in spite of the audience's knowledge. The spectators are already aware that Auria has no intention of taking action; he is going to move in a different direction. The consideration most important to Auria is the total reliance between husband and wife:

He deserves no wife
Of worthy quality who dares not trust
Her virtue in the proofs of any danger. (III.iii.53-5)

Against this, the 'uncharitable friend' Aurelio produces evidence which is subjective:

The conscience of his [Adurni's] fault in coward blood
Blushed at the quick surprisal. (III.iii.69-70)

Auria argues with him that this 'evidence' is but a 'sour reproof' and proposes another possible subjective interpretation:

'twas enough in both
With a smile only to correct your rudeness. (III.iii.76-7)

He tries to diminish the intensity of the matter through his argument. The problem of appearance and reality, in which appearance could be destructive to both men,⁶² becomes the main contention between them, for if any duelling occurs, it is very likely that Auria will win since he is an excellent soldier. In addition, circumstances allow a combat to take place as 'the Princes mercie hath many times giuen life to the man-slayer' as far as the fight is fair.⁶³ 'Fair' duels were defined in numerous manuals of fencing and duelling. The first requirement of this fairness was that the duellers should be from the same class; equality was the essential element.⁶⁴ In this respect the newly appointed aristocrat Auria is qualified to fight against the nobleman Adurni.

These considerations intensify all the more Auria's pain and endurance, which even make him look 'tame' (III.iii.79). On the other

hand, Aurelio, who takes social conventions too strictly, does not realise that his rigid attitude looks hypocritical in that an over-zealous enthusiasm contains something extreme, not permitting anything human. Unlike Iago, however, Aurelio is not driven by malice;⁶⁵ merely oversensitive in observing the social code, he is depicted as straightforward, but insensitive to human feelings, trying to make an unnecessary allegation, only to fail to lead Auria to the course he aims at. On the other hand Auria criticizes Aurelio for his intervention:

Some men in giddy zeal o'erdo that office
They catch at, of whose number is Aurelio. (III.iii.123-4)

Since all the matter 'had been | Impossible, had you stood wisely silent' (III.iii.125-6), Auria cannot change appearance for reality or leave it as it is, whereas Aurelio with 'presumption' has put a great deal of emphasis upon the appearance of the incident as real. If what appears to be true had really been so, Auria discloses his intention:

with a justice lawful as the magistrate's
Might I have drawn my sword against Adurni,
Which now is sheathed and rusted in the scabbard. (III.iii.130-2)

Immediately he draws that sword. He is now almost beyond patience, as the thing most precious to him is missing:

Good thanks to your cheap providence. Once more
I make demand: my wife--you, sir! (III.iii.133-4)

Aurelio, still incapable of understanding his friend's plight, also draws at III.iii.139, maintaining that

What I have done was well done and well meant.
Twenty times over, were it new to do,
I'd do't and do't, and boast the pains religious. (III.iii.141-3)

This blindness to reality goes with his eagerness to observe the social code, Aurelio trying to cope with the duelling code as well. 'The exact condition | Of rage' becomes the spring-board for the next action

because he thinks their friendship has been damaged:

since you shake me off, I slightly value
Other severity. (III.iii.144-5)

Their debate comes to a head when Auria emphasises his reason:

Honour and duty
Stand my compurgators. Never did passion
Purpose ungentle usage of my sword
Against Aurelio. (III.iii.145-8)

While not denying the existence of a passion for fighting, Auria calmly implies that the appearance of the swords has again brought about Aurelio's misconception. Since no intention of fighting is apparent, Auria proposes instead: 'Let me rather want | My hands, nay friend, a heart, than ever suffer | Such dotage enter here' (l.148-50). Aurelio finds no opportunity to insist on his allegation, while Castanna also confirms his 'rash indiscretion' (III.iii.120) by complaining:

You used cruel language to my sister,
Enough to fright her wits, not very kind
To me myself. (III.iii.185-7)

This witness helps destroy the validity of the appearance that has been built up, showing that her sister's and her being invited is not really 'such ignoble practice' (II.iv.75).

Adurni, who has been regretting his behaviour (III.ii.50-2), now tries to confess everything. As soon as he begins, 'I intended wrong' (IV.iii.17), though, Auria intervenes:

Take advice,
Young lord, before thy tongue betray a secret
Concealed yet from the world. (IV.iii.19-21)

Here is one more situation that Auria has to treat with wisdom, for it also could provoke a duel. Since Adurni is not really a friend of his, but a dueller equal to him in terms of rank, Auria needs to stand firm this time:

He who but only aimed by any boldness
A wrong to me should find I must not bear it. (IV.iii.33-4)

That Auria is peremptory and always ready to fight clears him of being 'tame' (III.iii.79), presenting another tense moment of argument, since 'failing to answer an insult by a challenge could be the ignominy of cowardice'.⁶⁶ Adurni is also adamant, though maintaining his candour, and asserts that, if anyone calls him coward because of his attitude, he will not hesitate to take up a sword, accompanied if necessary with seconds. However, Auria again exerts his discretion:

Did you expect
So great a tameness as you find, Adurni,
That you cast loud defiance? (IV.iii.108-10)

The inevitable consequence is a solution, bloody or peaceful. At first, a duel seems imminent and inescapable. The forcefulness of Auria's arguments provokes Adurni to draw his visit to a conclusion:

I have robbed you
Of rigour, Auria, by my strict self-penance
For the presumption. (IV.iii.110-2)

Auria's honour is thus retrieved by words, which is certainly unusual for a nobleman. He is quick to accept this:

Sure, Italians hardly
Admit dispute in questions of this nature.
The trick is new. (IV.iii.112-4)

The conclusion is 'new' for an Italian husband. However, in conformity with the contemporary view that 'Old souldiers (that euer be the valliant men) will sticke long before you can get their heads into a quarell: they know what obligations follow men that goe to the field, what ties of honour doe gird their great hearts',⁶⁷ Auria does, in the end, prevent two duels by means of his wisdom. This once more emphasises the conflict between appearance and reality: Auria's seeming tameness and

his actual courage have been exercised on his friend and colleague respectively. The duelling is abandoned in the main plot, and Adurni is admitted to be a 'man of credit' (IV.iii.126), thus achieving a mentality noble enough to match Castanna in the end.

Sometimes duelling involves seconds, as Adurni asserts to prove the challenger to be all the more right:

I will clear
The injury, and man to man, or if
Such justice may prove doubtful, two to two,
Or three to three, or any way relieve
Th'opinion of my forfeit without blemish. (IV.iii.103-7)

The assistance of seconds was not uncommon in drama, as in reality.⁶⁸ Bussy in Chapman's *Bussy D'Ambois*, for instance, emerges after a fight in which his two seconds and three opponents fall, escaping all blame except for a caution from the king. As in *The Valiant Scot*, I.i, B2v, however, 'the introduction of seconds as actual combatants in the duel further heightens the absurdity of the quarrel'.⁶⁹ As Adurni is a courtier who makes much of the nobleman's way of behaviour, it is not surprising that he hits upon the idea of seconds in duelling. His suggestion also fails, however, to excite, or even offend Auria's sense of honour, since Auria, as a new aristocrat, is different from him in kind. This may indicate that those who rise in the world tend to remain outsiders, at least for some time.⁷⁰

Generally duelling does not really solve personal quarrels. In the play the reasons for avoiding it are self-penance in the case of Adurni, wisdom in the case of Auria, and cowardice in the case of the comic couple. The reconciliation between the last two involves drinking and eating, the couple coming to terms over dinner in II.i.174-7, whereas

Auria prevents a banquet in the denouement.

Appearance and reality in this play are, as in so many others, a deep and difficult problem.⁷¹ Auria definitely knows how hard it is to distinguish between them; his cautious attitude emphasises not only the fallibility of appearance but also the power of truth which will never fail to come out. In this lies the value of his wisdom:

We, through madness,
Frame strange conceits in our discoursing brains,
And prate of things as we pretend they were. (III.iii.152-4)

People can be mad and biased through appearance, and 'strange conceits' may grip their minds; because of this, they probably need such an ideal as honour. Revenge is only a tool for recovering honour, so that when there is another way to take, it may be easier to avoid it or even forget it, without making any attempt at compensation. Italian husbands were reputed to be so quick-tempered that even a mere suspicion could cause bloody consequences.⁷² The conventional Aurelio insists on taking the ordinary course, but Auria finds a new solution:

Make no scruple,
Castanna, of the choice. 'Tis firm and real.
Why else have I so long with tameness nourished
Report of wrongs, but that I fixed on issue
Of my desires? Italians use not dalliance
But execution. Herein I degenerated
From custom of our nation. (V.ii.162-8)

Instead of 'execution', Auria 'degenerated from custom', but not at all into 'dalliance', as his plan is productive in generating marriage, the recovery of love and friendship, and perhaps a kind of trust between the old and the new nobility. Even the rigid Aurelio can be induced to apologise:

You will pardon
A rash and over-busy curiosity. (V.ii,176-7)

The sense of honour thus fruitfully shapes the ideal frame of human relationships when it is suitably employed.

There is no blameless person in the play. Even Auria is not free from flaws, and Aurelio's ideology paralyzes his mind. Aurelio insists on perfection in everybody's behaviour and argues the importance of following the social codes without realising his own shortcomings, thus causing enormous difficulties to Spinella and Auria among others.

In the sub-plot involving the Spanish braggart Guzman and the coxcomb Fulgoso, the duelling code works the other way round. Fulgoso, a former camp-follower, draws his sword, and tries to menace Guzman with threatening words too at III.1.18-9, but they do not agree to fight, Guzman pretending to be 'a sleeping carpenter or tailor' (1.45). Fulgoso previously boasted that 'My spirit is too high to fight for woman' (II.1.151); he shows no stomach at all:

I love no fighting.
Yet hold me lest in pity I fly off. (II.1.163-4)

The timely arrival of Benatzi saves his face for the moment, but Fulgoso's words continue to be valiant:

We have our blades,
Are metal-men ourselves. (III.1.80-1)

When Guzman draws at IV.11.166, however, Fulgoso at last tries to avoid duelling:

Noblemen
Fight in their persons! Scorn't. 'Tis out of fashion;
There's none but harebrained youths of metal use it. (IV.11.172-4)

The rejection of the duel by a cowardly assertion is a source of laughter. It is precisely because of their rank that noblemen have to

face the duel in person.⁷³ 'Its defenders...sharing the education of the higher middle class but anxious to preserve its superior status, tried to equate the duel with the "just war" of traditional religious teaching'.⁷⁴ Lawrence Stone also notes: 'The personal challenge deprived the rich nobleman of the advantage of his retainers, and enabled the mere gentleman to demand redress on equal terms. It was a useful check upon the insolence of the nobility' (p.254). If equality between duellers is established, any fight could be regarded as 'fair'. The parody of the sub-plot reflects this in the form of satire.

At the end, and in a similar manner, the play produces another incident to which honour is misapplied, in a humorous but conclusive way. When the reconciliation is almost fully achieved among the main characters, Benatzí breaks into Auria's house:

Adurní and Malfato found together!

Now, for a glorious vengeance.

(V.ii.184-5)

The comedy here has a twist of satire against revenge by exposing its absurdity at the expense of the lower characters. Auria chides him: 'Set you up your shambles ! Of slaughter in my presence?' (V.ii.187-8). To draw a sword in the English court was prohibited; offenders might face death. Here, though, the situation is saved by the nobility. Benatzí is appeased by Levidolche and gets his salary increased by Guzman at the end.

Douglas Sedge finds that Middleton and Rowley's *A Fair Quarrel* (1617) is 'not an attack on the duel itself, but only an attack on its abuse'.⁷⁵ A similar theme embodies the ethos of *The Lady's Trial*, making each character aware of the folly of easy resort to duelling. Malfato probably represents a theorist of pro-revenge sentiment. When

he witnesses Spinella's 'nimble' wit in a makeshift trial, he expresses the necessity of retrieval of honour by rightful action:

A soul sublimed from dross by competition,
Such as is mighty Aurlia's famed, descends
From its own sphere, when injuries, profound ones,
Yield to the combat of a scolding mastery.
Skirmish of words hath with your wife lewdly ranged,
Adulterating the honour of your bed.
Hold dispute, but execute your vengeance
With unresisted rage; we shall look on.
Allow the fact, and spurn her from our bloods.
Else, not detected, you have wronged her innocence
Unworthily and childishly, for which
I challenge satisfaction. (V.11.111-22)

The tone of the play is not opposed to the duel, but suggests that the use of it must be kept under strict control.

VII. FRIENDSHIP

The Lady's Trial investigates the meanings and workings of the friendship code, which inevitably denotes one of the 'trials' presented in the plot. Like the duelling code, the friendship code stipulates the behaviour of men, notably gentlemen and aristocrats; it is also contrasted with the social code for women.

Auria has been enjoying two of the 'earth's best' (I.i.128), one his wife Spinella and the other his friend Aurelio. He has just 'forgone' the former at his departure, but he still has the latter at hand, which gives him comfort:

Yet in another I am rich; a friend,
A perfect one, Aurelio. (I.i.129-30)

The epithet 'perfect' is not a hyperbole at all according to the Renaissance idea of friendship. That 'perfect' friend Aurelio, however, when he thinks himself neglected, comes to complain:

Had I been
No stranger to your bosom, sir, ere now
You might have sorted me in your resolves,
Companion of your fortunes. (I.i.130-3)

Auria's failure to show frankness, which is one of the general requirements of the code of friendship, undoubtedly points to a breach of that code in the eyes of Aurelio. 'Companion of your fortunes' indicates that friends ought to share secrets, but Aurelio again feels betrayed in that he has not been allowed to participate in his friend's 'resolves'. His last resort is thus to the denial of flattery between friends, for he keeps criticising Auria throughout the play.

Ford began to look into friendship in *The Lover's Melancholy*, and posed questions about a true friend's behaviour in *Love's Sacrifice*.

The Fancies, Chaste and Noble investigates the workings of inter-class friendship. In *The Lady's Trial* friends are under strain because of the very existence of the established friendship code. Friendship was a popular topic in English Renaissance literature, especially the drama, in which playwrights enthusiastically depicted the ways in which friends associate with each other.⁷⁶ The notion of friendship, which had been thoroughly scrutinized by ancient thinkers, was revived in the Renaissance after a long period of neglect in the middle ages. According to Laurence Mills, 'In sixteenth-century English literature... the various ideas are found, though frequently those who used them were not conscious of their ultimate origin. Plato and Aristotle stood side by side with Cicero, though Cicero's statements came much later and represent accretions to the earlier ideas and modifications of them.'⁷⁷ Mills further remarks that 'the reputation Cicero had in general in the English Renaissance, made the *De amicitia* of prime importance in the revival of friendship culture in the sixteenth century' (p.15). The friendship code has been conventionalised to the extent that artificiality or even absurdity starts to play a significant role. This is one of the topics Ford considers, especially in the case of Aurelio, who leaves no room to take his friend's personal feelings into account.

Auria and Aurelio are trustworthy friends who are at strife. Auria takes care not to burden his friend because of his financial problem, but the friendship code stipulates that they should exchange candid conversation without reservation. The inflexibility of the code is thus brought to light at the beginning. Then Ford makes Aurelio take advantage of the code so as to illustrate his rigidity in believing it.⁷⁸ Their contention is in all respects intense:

AURIA. know
 My wants do drive me hence.
AURELIO. Wants, so you said,
 And 'twas not friendly spoken.
AURIA. Hear me further.
AURELIO. Auria, take heed the covert of a folly
 Willing to range be not without excuse
 Discovered in the coinage of untruths.
 I use no harder language. Thou art near
 Already on a shipwreck in forsaking
 The holy land of friendship, in forsaking
 To talk your wants. Fie!
AURIA. By that sacred thing
 Last issued from the temple where it dwelt,
 I mean our friendship, I am sunk so low
 In my estate, that, bid me live in Genoa
 But six months longer, I survive the remnant
 Of all my store. (I. i. 138-52)

The clash between the two friends illuminates the difference between the notions of friendship they hold. Aurelio demands complete frankness, but even if he had been consulted, he might not have helped Auria; the result would then have been mutual embarrassment. Auria seems to know very well Aurelio's habits of laying stress on part of the friendship code, and therefore he kept silent about his expedition. Aurelio either ignores or is ignorant of one of the precepts, that which stipulates the respect friends have to pay each other's private life.⁷⁹ The rigid application of the friendship code also causes unnecessary trouble in this way. Aurelio, however, is adamant in criticising Auria, even to revealing his contempt for Auria's wife, a woman from a lower class, going beyond the limit by casting doubts on her chastity. His argument exploits another article of the code of friendship, that friendship should be placed above love. Auria is both provoked and embarrassed:

Show me the man that lives, and to my face
 Dares speak, scarce think, such tyranny against
 Spinella's constancy, except Aurelio.
 He is my friend. (I. i. 169-72)

Only Auria's sense of friendship saves him. Aurelio has been censorious about and dissatisfied by Auria's marriage, as for him this social institution is simply a means of increasing property. His obsession is all the more deepened because his opinion proves to be right as far as finances are concerned:

There lives not then a friend
Dares love you like Aurelio, that Aurelio,
Who late and early often said, and truly,
Your marriage with Spinella would entangle
As much th'opinion due to your discretion
As your estate. It hath done so to both. (I.i.172-7)

Auria, who is going to the wars, can do nothing other than admit it. Taking advantage of this, Aurelio loses no time in proceeding to undermine womanhood by maintaining that beauty and virtue would only 'add fuel to their loves' (I.188). Here Ford clearly tries to make Aurelio look free from jealousy by sticking to the code and saying, 'herein I am idle, I have fooled to little purpose' (II.189-90). Auria has patience enough to continue to listen to him, with confidence in Spinella's virtue; he answers only, 'She's my wife' (I.190), which says all he wants to say. Aurelio is persistent in his assertion and in his low opinion of Spinella:

And being so, it is not manly done
To leave her to the trial of her wits,
Her modesty, her innocence, her vows.
This is the way that points her out an art
Of wanton life. (I.i.191-3)

Aurelio, insensitive to Auria's feelings, unwittingly keeps vexing him. Finally he tries to justify his speculations by saying, 'What my tongue I hath uttered, Auria, is but honest doubt' (I.i.198-9). His argument comes from a superficial understanding of friendship; friendship requires complete frankness and loyalty between friends, but with con-

sideration. He seems to be susceptible to doubts or suspicions rather than mutual trust, since he does not believe Auria's judgment about his marriage, harping on his folly even after the marriage has taken place. 'An officious curiosity' is his description of his own activities, an expression which he will later use to Malfato when he tries to cure his melancholy (I.iii.15). This kind of officiousness seems to be a driving force in his mind, accompanied by the blinding strength of his self-righteousness. He continues to accuse his friend, but Auria, with a true sense of generosity, instead does him a favour:

if I live to triumph over, friend,
And e'er come back in plenty, I pronounce
Aurelio heir of what I can bequeath. (I.i.202-4)⁹⁰

Auria's exhibition of frankness and loyalty is thus given concrete shape in this offer of wealth, as stipulated in the friendship code.⁹¹ Aurelio replies that he will not accept the proposal as long as Spinella has the possibility of producing heirs, with a peremptory rejection: 'Leave such thoughts' (I.i.209). Auria can only answer: 'Believe it, I Without replies, Aurelio' (II.209-10) and a temporary truce is reached:

Friends we are, and will embrace, but let's not speak
Another word. (I.i.220-1)

Aurelio aggressively pushes Auria to the limit, whereas Auria, it seems, allows himself to accept the former's assertion to the extent that he looks 'tame' and seems to abandon even self-defence. The gap appears to denote Ford's own contemplation of this subject.

Ford revealed something of his thinking on the matter in the epistle dedicatory to the play: 'friends...are usually met with, and often without search; the other [i.e. friendship], many have searched for, I have found.' His emphasis on the rareness of friendship is

striking. Brian Opie offers a useful analysis of Ford's thinking:

What here distinguishes friendship from friends is the inner qualities of the persons, making possible an acquaintance which 'I have enjoyed freely' and, by implication, a verbal practice in which words communicate stable intentions rather than equivocal compliments.⁸²

Literary traditions are often different from reality, with exaggeration or deformation. Friendship among gentlemen or noblemen was certainly privileged, but it was far from expressing natural feelings. Lawrence Stone points out that in the Renaissance the word 'friend' was not applied to 'a person to whom one had some emotional attachment, but someone who could help one on in life, with whom one could safely do business, or upon whom one was in some way dependent'.⁸³ The idea of a 'friend' in the modern sense of someone to whom one feels emotional and personal commitment began to emerge as late as the middle of the eighteenth century.⁸⁴ The notion of friendship in the Renaissance thus became the fashion 'not of widespread actual fact, but of assumed ideas'.⁸⁵ The artificiality is inevitable in the formation and continuation of friendship, so that Aurelio pursues his exaggerated way of expressing friendship on the one hand; Auria, who is a new man in the society, accepts his friendship, but gives vent to a slight indignation at his friend's behaviour. He pleads:

We have exchanged
Bosoms, Aurelio, from our childhood, (III.iii.86-7)

with a hearty confession that 'I wished myself thine equal' (1.92), manifesting his feeling about his friend by appealing that 'I laid thee up to heart' (1.95). In contrast to Aurelio's attitude, which regards friendship as if something acquired after adolescence, Auria's sense of friendship seems natural because he takes it as having grown in their boyhood. This is one of the play's qualities, a departure from the

Renaissance conventions which makes the play modern in feeling; indeed, some critics have praised *The Lady's Trial* as 'a potential new beginning'⁸⁶ or even as 'moving into new modes of expression'.⁸⁷

When Auria is selected for several important posts, he is less pleased than offended:

Count of Savona! Genoa's Admiral!
 Lord governor of Corsica! Enrolled
 A worthy of my country! Sought and sued to,
 Praised, courted, flattered! Sure, this bulk of mine
 Tails in the size a tympany of greatness
 Puffs up too monstrously my narrow chest.
 How surely dost thou malice these extremes,
 Uncomfortable man? (III.111.1-8)

Consequently Auria expresses his frustration to his friend: 'When I was needy, I Cast naked on the flats of barren pity, I Abated to an ebb so low that boys I A-cook-horse frisked about me without plunge' (III.1.8-11). He further protests to him:

You could chat gravely, then, in formal tones,
 Reason most paradoxically. Now
 Contempt and wilful grudge at my uprising
 Becalms your learned noise. (III.111.12-15)

Aurelio is quick to refute this complaint:

Such flourish, Auria,
 Flies with so swift a gale, as it will waft
 Thy sudden joys into a faithless harbour. (III.111.15-17)

The suggestion is penetrating at first glance, the rebuke directed towards reservation as well as discretion. Auria, however, is fundamentally concerned with Spinella's disappearance:

I had a kingdom once, but am deposed
 From all that royalty of blest content
 By a confederacy 'twixt love and frailty. (III.111.27-9)

He begins to inquire into the incident, presenting a calm exterior. His trust in Spinella and her credit to him are equally valued on his part (III.111.53-5). In response Aurelio produces a brutal reply:

But I broke ope the doors upon 'em (III.iii.56)

As soon as he hears this, Auria comes to the limit of patience with a burst of caustic words which do not become him:

Marry, it was a slovenly presumption,
And punishable by a sharp rebuke. (III.iii.57-8)

Aurelio reminds Auria of his earlier offer of inheritance, using it as another demonstration of his own righteousness:

Perhaps the proffer,
So frankly vowed at your departure first
Of settling me a partner in your purchase,
Leads you into opinion of some ends
Of mercenary falsehood. Yet such wrong
Least suits a noble soul.

AURIA. By all my sorrows,
The mention is too coarse.

AURELIO. Since, then, th' occasion
Presents our discontinuance, use your liberty.
For my part, I am resolute to die
The same my life professed me. (III.iii.106-15)

Exaggeration is necessarily 'too coarse', and the threat of 'discontinuance' of friendship²³ devalues Aurelio's own asset as a friend, for his reason for breaking is superficial. On the contrary, Auria begins to confront Aurelio with 'a sharp rebuke':

Some men in giddy zeal o'erdo that office
They catch at, of whose number is Aurelio;
For I am certain, certain, it had been
Impossible, had you stood wisely silent. (III.iii.123-6)

The meaning of 'silence' goes further here. Silence was a female virtue, one of the prescriptions for women, but Ford demands that the male keep silent as well whenever it is necessary. He means it not as a counter-attack but as a form of wisdom which leads human beings to better understanding. When silence is maintained where it should be, less discord will arise in the world. Spinella's argument that women should be treated in the same way as men (V.ii.108-10) has validity in this respect. In lieu of silence, Aurelio rails against mere neglect or

carelessness (although he is obviously free from evil intentions), and he reacts nervously even 'Without or ground or witness' (V.ii.108). He fails to think and behave in a reasonable way, contradicting Auria's sense of friendship. Since Aurelio insists on having found adultery instead of standing 'wisely silent', he should have challenged Adurni on the spot, conduct that would far better suit the name of friend.⁸⁹ Auria, however, displays wisdom (III.iii.145-52), his final sentiment being expressed in a most appealing way:

If I must lose
Spinella, let me not proceed to misery
By losing my Aurelio. (III.iii.150-2)

He also has recourse to the friendship code but with wisdom and modesty. When Aurelio agrees to search for Spinella ('So doubtless I She may be soon discovered'), Auria rejoices:

That's spoke cheerfully.
Why, there's a friend now! Auria and Aurelio
At odds! O, 't cannot be, must not, and sha' not.
(III.iii.158-60)

The analysis of friendship ends here with reconciliation, pointing to Auria's flexibility of mind and unusual endeavours to save friendship by tolerance for others' excesses. Fault-finding and rigidity have characterized Aurelio's actions, but Ford gives another reason for his conduct later on. As 'officious curiosity' (I.iii.15) has already suggested, he suffers from Burtonian melancholy. Adurni describes him as a man of 'jealousy', of 'spleen' and of 'suspicious rage' (IV.iii.39, 49, 50). In response Aurelio can only repeat his old assertion, 'honest truth' (I.52). In the scene in which Auria is reconciled with Adurni, hearing the latter's repentance, he takes care to talk to Aurelio: 'Why, look ye, friend, I told you this before. I You would not be persuaded' (IV.iii.116-7). This candid rebuke is not answered by Aurelio with

candid apology, revealing once again his 'officious' attitude towards reality.

Their different notions of friendship are the cause of conflict even before the play starts, but as long as Aurelio keeps his rigidity, which is quite likely, there will be a repetition of similar problems. Auria, in any case, seems to guess at possible strife in the future if Aurelio 'would not be persuaded'; he himself criticises Aurelio as 'learned noise' at III. iii.15. The friends, however, are reconciled as Auria establishes his character as 'magistrate' (III.iii.130). Auria's social status goes up, but Aurelio will not tolerate anything seemingly untrue, so his spirit, as far as it is free from malice, must be revalued, but considering the fact that he cannot discriminate between matters of substantial importance and minor discrepancies.

The old notion of friendship thus here gives place to a new one which makes much of natural feelings, a dextrous, reversed application of Burton's therapy that a friend may cure emotional turbulence by listening patiently to the other (cf. Commentary on I.iii.1-7). This is another instance of Ford's subtle, new manner of treating familiar material, on which he lets the prologue manifest. It is not 'wit' in the traditional sense, but 'wit' in its Fordian definition, which once more incites 'the muses...to sing' (Prologue.15).

VIII. 'NO SATIRE, BUT A PLAY': RATIONALIZATION OF CONFLICTS

The Lady's Trial is complicated in construction, innovative in its treatment of dramatic devices, and often subtle (though occasionally overly intricate) in meaning.

The structure of the play provides a stark contrast between the serious and the comic plots, between husband and wife or, more generally, male and female stances, and between classes.⁹⁰ At first glance, the themes do not go beyond such commonplace topics of Renaissance drama as love, adultery, duelling, revenge, friendship and marriage,⁹¹ and yet the combination of these subjects produces something different from a routine tragicomedy. There is, for example, much emphasis upon the conflicts between appearance and reality, between individualism and institutionalism, between honour and justice, between love and friendship, between friends, and between values.⁹² Characters are also polarized as stereotypes, righteous or absurd as well as chaste or wanton. Dualism is not merely a feature of these elements, though since the development from polarity to multiplicity is another aspect of the play, as seen in Malfato and Aurelio, both suffering from Burtonian melancholy. The plot demonstrates the drastic change from Auria's destitution to his prosperity, and the effect of that change on the people around him, presenting a certain criterion for assessing the values involved. Furthermore, there is a subtle interaction between the main plot and the sub-plots, among some characters, and between their attitudes of class consciousness. This sense of affinity establishes the underlying tone of the play, that is, the unification of divided

opinions and the synthesis of corresponding elements.³³

Intertextually, the male-female relationship has a similarity to that of *Love's Sacrifice*, a society consisting of quadripartite groups of one female and three males.³⁴ The language and style have something in common with *The Fancies, Chaste and Noble*, which seems to be a predecessor of this play in terms of its analysis of the nobility, the commonalty and love relationships, although the inferior quality of the earlier work cannot be denied. The female suffers from defamation due to love, accusation, and a kind of trial. That *The Lady's Trial* stands apart can be attributed to Ford's inventive manner in treating his dramatic materials (see SIV, V, VI, VII). The playwright has his protagonist proclaim that 'The trick is new' (IV.iii.114) when he finds a novel way of solving a problem. In the light of metatheatre, the author himself is on trial, with the spectators (serving as jury) evaluating the play, as is made clear in both the prologue and the epilogue.

In this hypocritical, decadent Genoese society, occurs a provocative event, that is, Auria departs on his military service for the Grand Duke of Florence. In the peaceful but immoral atmosphere of the city, the scent of wars stirs excitement and tension, arousing criticism of Auria, all of which is scandalously reported by Piero and Futelli at the beginning of the play. He has to leave behind his wife Spinella, beautiful but penniless, and 'such an armful of pleasures' (I.1.20) as are enjoyed by the newly married. When he comes back triumphant, it is only to find Spinella accused by his friend Aurelio of adultery with Adurni.

The reaction of the wronged husband in this play is rare in that it is contrary to the dramatic convention of the time.⁹⁵ Auria not only refrains from violence, but he is even free from jealousy; he trusts his wife in spite of any allegations against her. He remains as serene as when he left, giving the impression of being a man of integrity. Indeed, throughout the play the rationality of the hero is emphasised: Aurelio admits, 'You form reasons, I Just ones' (I.i.195-6); Auria later asks him to speak 'with reason' (III.iii.48).⁹⁶

Nevertheless, Auria is not just a man of reason, but also a man of passion,⁹⁷ one who has, before the play begins, embarked upon an unconventional marriage without dowry as the result of a passionate love, which is criticised by Aurelio as indiscreet in that Auria

prescribes no law,
No limits of condition, to the objects
Of his affection, but will merely wed
A face because 'tis round, or limned by nature. (I.i.178-81)

The description stems from Burton, who counts 'beauty' or 'sight' as one of the causes of the love melancholy⁹⁸ from which Auria will suffer (IV.i.103-4).

The protagonist reveals several other passions. A passion for soldiering, for example, unavoidably declares itself in his very choice. As seen in his stress on his own dire poverty, he is careful not to look like a mercenary. The presence of that passion is made all the clearer when Auria is reproved by his friend as well as by the dependents of Adurni (I.i.12-27). In addition, as Auria confesses that he has been politically active ('I have sided my superior, friend, I Swayed opposition', I.i.153-4), so the play also hints at his remote political motivation (I.i.202), a motivation which may immediately strike the audience by suggesting the future effect of his success. A passion for

politics may thus flow beneath the surface. A final passion does not hold him back from his adventure, either. A friendship with Aurelio on which Auria can totally rely prompts him to make a rather strong proposal: 'I pronounce I Aurelio heir of what I can bequeath' (I.i.204). This proposal is castigated by Aurelio himself. What the audience can deduce from these passionate exchanges is Auria's self-sacrifice in the names of love and friendship, in the face of Aurelio's sincere but unawaiting criticism as a friend. The remarkable way in which Auria keeps his passions well under control, however, cannot be missed.

The determination and flexibility of mind which Auria displays do not contradict each other; rather they need each other, since a reasonable, firm decision is usually arrived at by a mind free from such extremes as jealousy, malice, fanaticism, rigidity, melancholy, or excessive enthusiasm. He cannot but keep calm with reason, as he frankly tells Aurelio: 'the wrongs I should have ventured on against thy fate I must have denied all pardon' (I.i.133-5)--the reason he gives why he has kept silent about his plan. Auria's argument is validated by the rare chances of exerting his abilities; otherwise, he would even choose to die (I.i.160-2). Despite all his friend's cavilling that his adventures are unnecessary, the statement ratifies his liking (or passion) for evaluation by merit.

Having acknowledged the indiscretion of his marriage (I.i.178), he admits that he may 'propose I No shelter for her honour' (I.i.197-8). Furthermore, he cannot respond to Aurelio's questioning except with a statement of his personal trust in Spinella: 'She's my wife' (I.i.190). In spite of criticisms and attempts at dissuasion, he takes his own way. This gives the impression that he is a simple-minded man of action, but

the play reveals and reinforces that he is a man of thought as well. The audience witness his discretion as soon as he comes back triumphant, because he is so humble as to stress his debt to the country (III.ii.30-40) and even to suggest his possible immediate retirement (III.ii.40-1). His reasoning on all these public matters modulates the previous caustic satire and helps elevate the audience's appreciation of the quality of his mind.⁹⁹

Although Auria is distressed at Spinella's disappearance, and the commotion in his mind troubles him for a while ('Her husband carries little peace about him', III.ii.49), yet his love for her encourages him, especially when he finds how fragile is the evidence behind Aurelio's accusation (III.iii.47-58). His inquiry (without bloody action) repays him by releasing the tension caused by his disquietude, leaving Aurelio's assertion 'causeless', turning 'discomfort' into harmony, and thus animating his own heart as well as Spinella's.

Another tension emerges from the conflict in Aurai's status as private and as public man. His decision to make an expedition seems to be a private one, judging by his frequent insistence on his financial difficulties (I.i.139, 149-52, 201, and 217). It is likely that he is not very concerned with fame or honour at the start; after his return his remarks about his new status (III.ii.10-43, III.iii.1-6) suggest that he does not wish to be regarded as a public figure. Circumstances, however, do not allow him to be a private man any longer, since he is a national hero selected as Governor of Corsica, Admiral of Genoa and Count of Savona, all of which positions he has accepted. All the same, he stresses his private affairs:

CASTANNA.Your most noble husband
Is deaf to all reports, and only grieves
At his soul's love, Spinella's causeless absence. (IV.1.102-4)

Regret assails him as he places his love above his honour (III.111.38-44). Still, Auria's 'tameness' in spite of the situation incites the irritated Aurelio to urge him to take revenge. An honoured public man, Auria has to punish the guilty in some way according to social convention, but here he exerts wisdom; otherwise he would have to sacrifice either his love or friendship. He describes Adurni's invitation of Spinella and others as 'Nobly done!' (III.111.52), contradicting Aurelio's report. Similarly he recounts as an instance of an innocent visit how, in his childhood, he 'by the stealth of privacy enjoyed | A lady's closet' without any sin (III.111.60-1). Moreover, he uses for his counter argument Aurelio's own allegation:

Put both into the balance, and the poise
Shall make a settled stand, (III.111.105-6)

implying that love and friendship conform with each other, and then goes on to blame Aurelio for his 'rash indiscretion' (III.111.120). He almost succeeds in persuading his stubborn friend to be reconciled by reminding him of their longstanding friendship, finally begging that 'If I must lose | Spinella, let me not proceed to misery | By losing my Aurelio' (III.111.150-2). Reaching the conclusion of the conflict between love and friendship, Auria philosophises on the fallibility of human observations insofar as they are not malicious (III.111.152-4; cf. p.56).

From this contemplation, Auria immediately comes back to reality, which he is most anxious about:

Join help to mine, good man, and let us listen
After this straying soul, and, till we find her,
Bear our discomfort quietly. (III.111.155-7)

Aurelio cannot but accept this. Auria, a peremptory man of action as a soldier, proves to be a wise thinker at the same time, a grown-up counterpart of Hamlet, as Ford may have been aware.

Auria's attempt to keep the matter private, however, runs into trash when Adurni comes to confess publicly his intention of doing 'wrong...to Auria' (IV.iii.17-8). Auria immediately intervenes and tries to persuade him to refrain from doing so, almost threatening him (IV.iii.19-34; cf. pp.59-60). All the same, Adurni continues to 'discourse' his secret, while, conversely, condemning Aurelio, thus creating another tense situation between the accuser and the accused. Adurni criticises him for his 'jealousy', 'spleen' and 'suspicious rage' (IV.iii.39-50), all of which are Burtonian terms,¹⁰⁰ and terminates his complaints with: 'thou hast | Enforced the likelihood of scandal' (IV.iii.50-1). Appearance comes to be so important that reality has to be introduced,¹⁰¹ leading to Adurni's testifying to 'The power of virtue' (IV.iii.59) possessed by Spinella, with his reports of her desperate outcry: 'Come, Auria, come. | Fight for thy wife at home!' (IV.iii.91-2). Adurni's candid attitude anticipates Auria's reasonable response to his explanation of what happened; at this favourable reply, Adurni concludes:

I find my absolution
By vows of change from all ignoble practice. (IV.iii.114-5)

They thus successfully avoid confrontation, as a result bringing about the instant collapse of Aurelio's accusation.

Once the matter has been brought to light, however, it requires a public resolution. The lover, Auria is convinced of Spinella's innocence, but, as he is not merely a public man but also assumes the rôle of 'magistrate' (III.iii.130) or 'judge' (V.ii.48) 'in council'

(IV.iii.135), he must prove it publicly. In consequence, Spinella has to stand trial in the presence of Auria, Adurni and Aurelio, a trio who are either to form 'a hearty league, or scuffle shrewdly' (IV.iii.136) as accusers or defendants. The public matter requires formal procedures and legal language,¹⁰² but what is most important seems to be that the judge is to be judged as well, since the verdict is clear to the audience's eye from the beginning. The process of the trial therefore becomes the object of interest.¹⁰³ Auria, in spite of himself, is so excited as to use 'a borrowed bravery' (V.ii.32), inviting a plain charge from Malfato, still functioning as the truth-telling melancholy man with his assumed role of barrister to Spinella:

Let upstarts exercise uncomely roughness,
Clear spirits to the humble will be humble.
You know your wife, no doubt. (V.ii.39-41)

The conflict between private and public culminates when Spinella rejects any help:

I have no kindred, sister, husband, friend,
Or pity for my plea. (V.ii.50-1)

If as judge Auria handled the case with even a hint of favour towards her, the demonstration of her innocence would not be unequivocal; it might leave doubts in some sectors. Therefore, if Auria remains a complete public man, i.e., a judge without any bias, personal or institutional, a favourable verdict will produce a perfect warrant that Spinella is entirely innocent. This is the reason why she rejects even her husband's assistance, adding that, 'Nor name, I ...I disclaim all benefit I Of mercy from a charitable thought' (V.ii.54-6).¹⁰⁴ She subsequently challenges Aurelio, urging him to 'roundly use your eloquence I Against a mean defendant' (V.ii.74-5). This challenge is a direct reaction to his previous statement: 'I find I Coarse fortunes

easily seduced, and herein 'All claim to goodness ceases' (II.iv.75-7), a remark betraying his obsession with the frailty of women as well as contempt for the poor. She exerts her talent for argument (or 'scolding'--see V.ii.114), delights Auria ('High and peremptory! 'The confidence is masculine', V.ii.63-4), and remarkably defeats Aurelio (who is 'put to't. 'It seems the challenge gravels him', V.ii.75-6). With all her attempts to clear herself of the accusation, though, 'reconciliation' would be 'needless' if Auria suspected her (V.ii.136-7). Her point is made sharply, whereas the trial ends with her fainting when the situation goes beyond her 'courage'. Immediately Auria proclaims Spinella's innocence in public: 'I find thy virtues as I left them, perfect, 'Pure, and unflawed!' (V.ii.144-5). The judge is thus judged well, since this constitutes his welcome reply to her demand, 'prove what judge you will' (V.ii.48).

Auria admits the existence of conflicts (III.iii.152-7) and is willing to tackle them if necessary. His attitude is peremptory but warm as well as meditative, creating an atmosphere which comprehends human plights and smoothes over small differences among different people, thus allowing them to live together, if not very comfortably, at least harmlessly ('Bear our discomfort quietly', III.iii.157). The conflict between private and public makes more flexible the protagonist as well as his society.

Dissension between the mature and the young further examines the value of high rank. Almost all the young from the lower classes in the play passionately aspire to high office or the nobility. Even the difference between the young comes out clearly when quality of mind is

questioned, especially in Futelli's case. Futelli has betrayed his ambition, though in time he accepts the impossibility of rising in the world by mere wit. Through this lesson, he reaches some degree of maturity, abandoning his vanity. He expresses his inmost voice at the right moment (IV.ii.12-7; cf. p.35). The philosophy he exercises is realistic and somewhat stoic, coming closer to Malfato's, or even to Auria's. This is wisdom Futelli has gained for the first time in his life. Trelcatio confirms this:

my good friends, you have, like wise physicians,
Prescribed a healthful diet. (IV.ii.194-5)

Because of these achievements he is allowed to join the society of worthies. Another youth, Adurni, also improves and grows to full maturity, thus attaining a standard satisfactory to his bride-to-be (cf. p.33).

Auria, on the other hand, is a grey haired, middle aged gentleman, who has wisdom sufficient for any situation:

Behold these hairs,
Great masters of a spirit, yet they are not
By winter of old age quite hid in snow.
Some messengers of time, I must acknowledge,
Amongst them took up lodging, when we first
Exchanged our faiths in wedlock. (V.ii.87-92)

A sense of anxiety may be detected in his recognition of a somewhat advanced age--an age which, at least in part, caused the downfall of Othello. Here Ford echoes Shakespeare again. Unlike the Moor, however, Auria exercises wisdom, also stressing the difference between the mature. It is set against Aurelio's 'slovenly presumption' (III.iii.57) and 'cheap providence' (III.iii.133), Aurelio's allegation being 'too coarse' for him (III.iii.112) as a result of 'learned noise' (III.iii.15).¹⁰⁵

Auria's discretion results in the triumph of the middle aged over youth, as the mature know better how to deal with worldly problems than such young men as Giovanni and Caraffa, who ruin themselves because of rashness or immaturity. One sub-plot provides a parody of the main plot in its portrayal of the coxcomb Fulgoso, who indulges in courting without risking anything. Although he is a coward, he places a good deal of stress on his maturity, claiming, when he tries to avoid duelling, that 'There's none but harebrained youths of metal use it' (IV.ii.174). He never gains anything like wisdom, though at least he achieves a social elevation which no one else in the play except Auria attains, being called a gentleman. He is also allowed to stay with Auria in the denouement, as Futelli survives the struggle for existence.

Ford expressed the importance of 'wisdom' from an early point in his career as a writer. He manifested it in, for instance, the dedication of *A Line of Life* (1612), 'wise, and therein noble', or in *The Laws of Candy* (1619), I.1, 'The Senate | Is wise, and therein just'.¹⁰⁶ Auria is another embodiment of this pattern.

Malfato and Aurelio exhibit some curious features. On the surface they are opposites. Malfato is quite young (II.ii.49), and therefore easily influenced by social currents, but Aurelio is middle-aged, supposedly as old as Auria because they have been friends since their childhood (III.iii.86-96), and so he may be expected to behave as a mature man. Their attitudes towards the nobleman Adurni are different, too. If Malfato censures Adurni, Aurelio reprimands Malfato: 'You range too widely now, | Are too much inconsiderate' (I.iii.45-6). They defy each other, framing opposing forces easily visible to the audience's

eye.

For all this, however, they resemble each other in their assumption of female stances as well as in their social code.¹⁹⁷ Both are tainted with 'humour', described in Burtonian terms, their judgment or misjudgment being the cause of female afflictions, Malfato's discommoding Levidolche on the one hand and Aurelio's accusing Spinella on the other. Both are taken by surprise when Auria causes Castanna to marry Adurni; this suggests that the arrangement was totally beyond their expectation presumably because of their obsession with class. They are as susceptible to their own misconception of the truth as to misleading appearances.

Aurelio is a self-righteous guardian of the social code, any departure from the code offending his sense of decorum. He also carries a taint of hypocrisy. His behaviour is more than a nuisance because he blindly believes in the righteousness of his actions, while the audience cannot doubt his original good will. When he is challenged by Auria (III.iii.134), however, he has to defend himself, 'What I have done was well done and well meant' (I.141), a remark pointing to his 'faint' grounds for actions, so that his accusation becomes a laughing matter. The words of the witness Castanna's 'Aurelio I Was passing rough' eventually silence him (II.191-2). On another occasion, Aurelio tries to give advice to Malfato:

A melancholy, grounded and resolved,
Received into a habit, argues love
Or deep impression of strong discontents.

....

It is an ease, Malfato, to disburden
Our souls of secret clogs.

(I.iii.1-11)

His rather rude intrusion into the mind of Malfato (whose plight we will know later) displeases the gentleman. Even so obtrusive a man as

Aurelio senses that his words may be 'an officious curiosity' (I.iii.15). As he rebukes Malfato's bitterness and blames him for making 'all men equals, and confound all course | Of order and of nature' (I.iii.58-9), he betrays not only his rigidity in adhering to social conventions, but also insensitivity to human feelings. Aurelio's genuine problem is that he does not recognize his own lack of wisdom, thus provoking Auria's sharp rebuke at III.iii.58 (cf. pp.72-3). His intension of decency is mistaken for wisdom.¹⁰⁸

Malfato proclaims that he is above a wanton woman, 'Am I a husband picked out for a strumpet, | For a cast-suit of bawdry?' (I.iii.66-7), and yet he is not free from the folly of love--what is worse, an incestuous love for Spinella. When she comes to him for defence from defamation, he takes the chance to advance his suit in spite of his knowledge of her plight. Exploiting the occasion, he dares to confess his guilty love to her--a confession which she wisely ignores, an incident important in exposing the quality of his mind. His ill-conscienced remark about Levidolche (I.iii.39-72) also reveals his hypocritical inclination. Notwithstanding the fact that he has been under the control of the 'humour', Martino reports that 'if the humour held him, he could make | A jointure to my over-loving niece | Without oppression' (II.ii.54-6). Malfato is by no means free from doubt about his greed, either. According to Martino, he held 'some lands' which supposedly 'Belonged to certain orphans' (II.ii.50-1). In addition, later it is disclosed that he occupies the house of the late father of Spinella and Castanna (IV.i.83-4). He betrays another defect, i.e., a rigidity in sticking to the aristocratic standard, when he asserts that the status of gentlemen is equal to that of noblemen, although he is

criticised by even the like-thinking Aurelio. He chides Futelli on the ground that social aspirations are not decent, boasting that he has never taken up the 'offal' of office (I.iii.46-51). It is easy, however, for someone already established to counsel others not to aspire to high rank. He does not understand even the genuine afflictions of people of lower class in spite of, or rather because of, the pain of his own love for Spinella.

Aurelio similarly mistakes the meaning of love. He questions Auria's leaving his new wife 'to buffet | Land pirates here at home' (I.i.17-8). Against Auria's firm resolution to prove his merits, he casts suspicion on Spinella's ethical strength (I.i.164-8; cf. pp.42-3). Auria's answer--'She is my wife' (I.190)--is deeply ironic in its protest as well as in its trust, but Aurelio misses the point again with further speculation (I.i.191-5). With this insult, Auria cannot resist the temptation to bark out, 'Sir, said ye?' (I.195), which is quite a strong display of indignation. Nevertheless, he has no mind to confute this speculation at this stage, as he makes much of friendship and it is the day of his setting forth.

Aurelio's 'coarse' argument departs from Malfato's at one point. It is difficult to deny that Malfato's love discourse with Spinella at IV.i.1-79 yields some of the finest writing of the play. Aurelio is not given any chance at all to talk of love. Malfato's melancholy is eventually cured once he makes confession of his inhibited love (IV.i.77-9). Since what he says contains a considerable amount of truth, his remarks after his recovery gain more credibility.

Although Aurelio's rehabilitation comes quite late, both Malfato and Aurelio realise that at some point they have gone too far, so their

pride in their status as gentlemen and their good intentions finally save them. After Malfato attains self-discipline, as is seen in IV.1.77-9, similarly Aurelio frankly apologises to Auria and Spinella (V.11. 176-7). This quality inevitably supplies the play with a good deal of optimism, countenancing the supposition that Ford conceived of the theme as one of healing and unification.

The structure of this play points to the microcosm within the macrocosm, the one not entirely different from the other. In the larger world, a nobleman, Adurni, indulges in womanizing, while the shortcomings of his way of life manifest themselves in his ignorance of worldly affairs. He even has to be taught by Futelli: 'He that is honest must be poor, my lord; | It is a common rule' (I.11.75-6). His conduct initiates the problem of false accusation in the main plot, since he is intrigued by the difficulties in seducing a chaste woman after an easy association with Levidolche, whom he has obviously tired of. His contempt speaks: 'A wanton mistress is a common sewer' (I.11.66). On the other hand, Levidolche can speak for herself when her frustrations rise up (I.11.24-30; cf. pp.38-9). Although she does not agree that 'All should be equals', it seems a pity to her that men should differ in estates'; therefore, she wants to see justice done, thinking that 'the properest men | Should be preferred to fortune' (I.11.24-30). This request for evaluation according to merit follows Auria's comments on his decision (I.1.160-3); her next words,

I had seen
Persons of meaner quality much more
Exact in fair endowments,

(I.11.39-41)

predict even the ethical development of the main plot. There is,

however, a wide discrepancy between the two, since she uses the 'evaluation by merit' as an excuse for aiming at her next lover, Malfato, whereas Adurni corrects his mistake.

The smaller world is the world of private lower-class people, where personal matters are more emphasised than such public matters as politics and honour. The comic sense derives essentially from the absurd results of those minor characters' bringing private business into the public arena, impelled by misconceptions, pretensions or ill-concieved sincerity. Here significant is Martino's criticism of Levidolche that she is 'grown so rampant | That from a private wanton thou proclaim'st thyself | A baggage for all gamesters' (V.1.13-5), while Amoretta makes her reputation by unwisely refusing all proper suitors (I.11.83-97). The larger world stands in contrast as the protagonist tries to keep his personal business private, although, at the end, everything is brought to the surface by his supposed friend. When the Burtonian melancholy types are introduced in both worlds, it becomes more evident that similarities, rather than contradictions, are being emphasised. Amoretta, for instance, exhibits fantastic inclinations with her romantic aspirations to nobility. A very young girl, she is blind to reality, looking upwards all the time with no critical capacity. At the end, however, just as Malfato cures himself with Spinella's help (IV.1.47-77; cf. p.87), so Amoretta is cured of her 'humour' with the help of Piero and Futelli. Throughout the play, thus, synthesis is achieved dextrously after a series of contrasting events.¹⁰⁹

In the meantime, Levidolche's former husband, Benatzi, plays a particular role in the sub-plot; he assumes an antic disposition, spout-

ing bombastic language (III.1.47ff.). His behaviour has something in common with Malfato's, for both 'Have felt the frowns of fortune in our days' (III.1.100-1). Malfato seems to have become more melancholic because of the recent marriage of Spinella for whom he has an incestuous love;' ¹⁰ as Castanna has eyes: 'your late strangeness hath bred marvel in us' (IV.1.85). Benatzi, on the other hand, served in the war under Auria, but he has not been rewarded yet and so lives the life of a tramp. He disguises himself as a slightly deranged ex-soldier. As his 'ragged' prose does not quite make sense, he is the object of the pity as well as the contempt even of Fulgoso as a result of the blatant difference between the classes (e.g. II.11.19-20, III.1.119-24, and V.1.1-62). Nevertheless, his merits may be observed in the scene of reconciliation with Levidolche, when each pretends not to recognise the other. His antic disposition enables him to thank her:

Liberality and hospitable compassion, most magnificent beauty,
have long since lain bedrid in the ashes of the old world till
now; your illustrious charity hath raked up the dead embers, by
giving life to a worm inevitably devoted yours, as you shall
please to new-shape me. (III.iv.6-10)

Malfato in his melancholic humour also announces his resolutions to Spinella:

I'll bless that hand,
Whose honourable pity seals the passport
For my incessant turmoils to their rest.
If I prevail--which heaven forbid!--these ages
Which shall inherit ours may tell posterity
Spinella had Malfato for a kinsman,
By noble love made jealous of her fame.
 All is said.
Henceforth shall never syllable proceed,
From my unpleasant voice, of amorous folly. (IV.1.70-9)

The language and the ways of expression of the two characters are so different that an inattentive audience may find one irrelevant to the other, but still there is something in common between them--a possible

cure of the 'humour'. The deliberate parallelism makes it clear that the play suggests two paths to one goal, the recognition of each other's worth. Since Benatzi is not very wise, he subsequently promises to challenge Adurni and Malfato to avenge Levidolche's dishonour. Again similarly, Malfato assumes the duties of barrister in order to help defend Spinella's cause (V.ii.65-6, 111-22). In this respect, the sub-plot does more than just anticipate the main plot. The comic sequence is meant to arouse laughter, to be sure, but it also conceals the serious intention of indicating where the heart of the play lies.

Conversely, the minor, serious plot at one time illuminates the forthcoming comic plot. Malfato urges Auria in the trial, 'Hold dispute', but also tells him to 'execute your vengeance' (V.ii.117) if he doubts Spinella's innocence at all; otherwise, Malfato himself will 'challenge satisfaction' (l.122). This is parodied at the end, where Benatzi, drawing his sword, tries to take revenge but then immediately succumbs to his superiors (V.ii.184ff.). His behaviour exactly reflects Malfato's ironical urging for 'vengeance', serving a lesson as an example of how not to behave. The contrast attracts immediate attention, but the basic parallelism in events reveals similar mental workings of the two characters issuing in different outcomes.

In another sub-plot, Amoretta is censured by Piero and Futelli for her social aspirations, but the hangers-on themselves are eager aspirants as well. Most remarkable is that after renouncing their aspirations Amoretta and Futelli get married in the end. Despite many differences, the similarity between the two draws attention to them, while, it is worth noting, this marriage further reflects that of Adurni and Castanna.

These conflicting and opposing elements are cross references to the different plots. Almost all ingredients building the structure of the play intersect each other; a comic episode is followed by a serious episode, which is itself followed by a comic episode. Their meanings reflect upon and echo each other.

In the course of action, there appear frequent allusions to excess or rigidity, for instance, 'officious' (I.iii.15), 'over-loving' (II.ii.55), 'o'erdo' (III.iii.123), and 'over-busy' (V.ii.177), which prepare opposing forces. Burtonian melancholy again contributes to these forces, though most of the characters find release from their 'humour' through a kind of education; this even includes Guzman and Fulgoso, who are made more generous. The one exception perhaps is Piero, who is most likely to continue to pursue his course as a hanger-on. When 'disorder' or at least 'discomfort' is eliminated in the play, producing a predictable ending of a kind familiar to the audience, with conclusions of marriages and fulfilments of social aspirations, Auria may remain for the time being overly reserved. It seems, however, that, when the role of private man superimposes itself upon that of public man in the denouement, Auria also is beginning to learn how to behave as an honoured public man. At the end of the play, it is in favour of human beings rather than the social code that the synthesis of both different and similar forces is contrived.''' In the case of Adurni, for example, by the quality of his own mind and through learning how to utilize his merits, especially with the help of Auria, he has achieved spiritual maturity. The whole action implies that the drastic change in circumstances can awake people's latent abilities if all goes well.

Although dramatic dynamic is not wanting in this respect, the play achieves a calmness or mildness of tone which comes from the author's way of treating subjects, and perhaps also from the debate style, especially when it employs legal terms.¹² Auria's conclusion--'After distress at sea, the danger's o'er, | Safety and welcome better taste ashore' (V.11.255-6)--refers to his hope, in his initial warnings to Spinella, that 'to take the wrack of our divisions | Will sweeten the remembrance of past dangers' (I.1.54-5). To this project the epilogue makes a good contribution, a testimony of gentleness after turbulence. The epilogue finally evokes the familiar, old, if not 'brave, new', world outside the theatre, taking for granted the complexities of the truth:

The court's on rising. 'Tis too late
To wish the lady in her fate
Of trial now more fortunate.

....

Else if there can be any stay,
Next sitting without more delay,
We will expect a gentle day.

(Epilogue)

This epilogue reveals another twist, i.e., the subtle employment of the metaphor of the world as a stage. Usually conflicts are unavoidable, struggles omnipotent and criticisms persistent; the way of the Genoese world could discourage one at any moment, as Auria and Spinella know all too well (e.g. III.iii.8-11, V.11.57-60). Nevertheless, Genoese society allows all the heterogeneous elements to stand. Furthermore, homogeneous things attract one other, thus serving to neutralize conflicts. For example, Genoa, unlike Coriolanus's Rome, accepts Auria as a national hero. He has to play that role, having assumed grave responsibilities, while the other characters are acting their own parts, some in serious ways, some with an antic disposition. 'Language and

matter, with a fit of mirth' (Prologue.1) construct an illusion on the stage as real as life, the epilogue corresponding to this as its conclusion. This does, however, leave the lingering question of whether the audience have reached the truth of 'a play' or whether they have only been supplied with the conventional denouement of a tragicomedy.

The play's innovative sharpness points to a fine sense of complication in terms of plot, character, meaning, sensibility and poetry.¹¹³ Ford is still ambitious, or at least serious, in his endeavours to present a drama. His conception of theatre comes not just from a combination of words, matter and delight; to his mind theatre requires the workings of wit. Ford clearly disapproves, though, of the usual 'wit' (Prologue.7), namely 'satirical wit', which had been in fashion since the Jacobean theatre as in Ben Jonson's *The Silent Woman* (1609).¹¹⁴ On the contrary, Ford's 'wit' (Prologue.20) seems to signify something unifying, healing, or even beneficial.¹¹⁵ *The Lady's Trial* was meant to be exemplary in this respect, and has proved so. This conforms with Ford's words, 'no staire, but a play' (Prologue.18). His confidence in the undertaking, therefore, grows as he declares in the epistle dedicatory that the play is 'his own'. Ford managed to conclude the drama by synthesizing all resemblances as well as by resolving all conflicts (Auria's marriage arrangement between Adurni and Castanna 'smoothes all rubs' IV.iii.122), a feat which requires a delicate probing into the truth. Ford's skill as a playwright finds a way to presenting all these developments in the process of each character's growth, a method intensive rather than extensive, calmly rationalizing all that happens.¹¹⁶ Almost all the characters, in addition, are

fortunate enough to survive in one way or another. This may blatantly predict the happy-ending, in part the fault of the genre of tragicomedy during the period. Nevertheless, *The Lady's Trial* remains one of the most remarkable achievements of Caroline drama.¹¹⁷

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After its initial performance or performances, *The Lady's Trial* was revived only once during the Restoration. Samuel Pepys commented briefly in his diary on 3 March 1669:

carried her [my wifel] to the Duke of York's playhouse and there saw an old play, the first time acted these 40 years, called *The Lady's tryall*, acted only by the young people of the House, but the House very full. But it is but a sorry play, and the worse by how much my head is out of humour by being a little sleepy and my legs weary since last night.¹¹⁸

Since then no revival has been recorded.

A modern performance of *The Lady's Trial* would encounter obstacles because of the play's language, which might render the plot hard to follow. In an appropriately small space and with a sympathetic audience composed of, say, students and scholars of English, however, the play might be successful in performance. If it were to be put on, it would surely be a challenge to a director, actors, and audience.¹¹⁹

IX. LANGUAGE

'Language' has prime importance in *The Lady's Trial*, a symbolic value being placed upon it from the very beginning of the prologue. The course of the action displays its power and effects as well as its powerlessness in some contexts. Language without wisdom tends to digress from reasonable courses of human behaviour, whereas language linked with wisdom utilizes its potentiality to the full extent not only through its inherent functions but also by means of silence, a function which only wisdom (rather than discretion) can manage. Ford tries to go further than he had before in this direction: his use of language became more and more sophisticated during his career as a dramatist, but in the last two tragicomedies it is, it has to be admitted, sometimes too intricate. Coming after *The Fancies*, *Chaste and Noble*, *The Lady's Trial* probably shows the highest degree of language complication and entangledness, so much so that some expressions are almost incomprehensible. Ford has long been noted for his succinct style and his fondness for the abstract, which also seem to reach a peak here, going sometimes even beyond the normal difficulties of poetic expression.¹²⁰ The puzzling elements of his language were noticed even at an early stage of Ford criticism; for example, William Gifford, 'Article IX', *Quarterly Review*, 6 (1811), 462-87 (p.476), complained that the defect of Ford's poetry

is alloy of pedantry...at one time exhibited in the composition of uncouth phrases, at another in perplexity of language.

For this supposed 'perplexity of language' in *The Lady's Trial*, a defective text is occasionally responsible. (Difficulties due to the defective text are observed in, for instance, l.l.138, 146, 149,

I.ii.134, II.i.47, II.i.126, II.ii.27, II.iv.3, 88, III.i.115-8, 131, IV.ii.66, IV.iii.10, 43, 60, 70, 95, V.i.29, 169-70, and V.ii.230.) The occasional genuine difficulty of syntax or phrasing, however, also complicates matters a great deal.

Ford is a man of the Renaissance, however. As has been frequently observed, most of the playwrights of the time had a habit of thinking in metaphors: Ford relies on this and also on other figures of speech and variations.¹²¹ Ford's use of language including, of course, some special connotations; for instance, 'blood', 'heart', 'sweat', and 'tears' are charged with purifying force, as in *Christes Bloodie Sweat* (1613), whereas 'tongue' has a deprecatory force. The recurrent use of these words creates a certain atmosphere in his plays, though in *The Lady's Trial* the typical implications of these words (especially those of the first four) seem largely to be neutralized, perhaps as a result of Ford's intentional departure from his previous practice. At any rate the imagery in the play reflects a more usual usage, even coming, on occasion, nearer to a Shakespearean model than did his earlier work.

There are in fact some specific Shakespearean echoes, remote or close, in the play. The opening scene alludes to *Othello*; the absence of jealousy in the protagonist's mind becomes an important element in demonstrating how to avoid tragic consequences. Other references to his slightly advanced age at V.ii.88-9 and to the love match at V.ii.100-3 reflect the cases of *Othello* and *Orsino*. A verbal echo at II.i.27 points to *Macbeth*, IV.ii.46-7. The fire image at III.iii.120-2 is apparently taken from *The Sonnets* and *King John*, the flow of imagery being pointedly Shakespearean. Another example of imagery flowing in this way is to be found in IV.iii.10-16, which may be Ford's own but

which was still under the shadow of Shakespeare. Possible remote reflections from *Hamlet* may be recognized at I.ii.79, II.ii.100-1 and V.1.39-40. An allusion to *Romeo and Juliet* is obvious at III.1.59. The image of an ape riding a horse comes from *Venus and Adonis*, 299-300. The metaphor of an ox for fool at III.1.73 may recall Falstaff in *The Merry Wives of Windsor*. A reference to Henry Percy in *1 Henry IV* appears at III.1.84-5. The hatred of worldly wickedness at III.1.87-97 may derive from Sonnet 66. A borrowing from *The Rape of Lucrece* appears at III.iii.117-9. A reference to *The Comedy of Errors* is made at IV.ii.165. An echo from *As You Like It* seems probable at V.ii.115. Thus Shakespearean allusions and echoes in *The Lady's Trial* are widespread and conspicuous, presumably more so than in any other of Ford's plays except *'Tis Pity She's a Whore*.¹²²

Ford's habit of self-reference is also well known (numerous examples are pointed out in the commentary to this edition). The verbal parallelism between this play and *The Fancies, Chaste and Noble* is especially striking; it seems likely to be an indication of the closeness in date and genre of the two plays. Moreover, many words and phrases are used in similar senses in the two plays:

	<i>The Lady's Trial</i>	<i>The Fancies, Chaste and Noble</i>
foot-post	I.1.4	IV.11.190
trolls	I.1.12	III.111.5
nose	I.1.21	I.11.103
gazer's eye	I.1.116	I.111.106
preferment	I.1.161	I.1.65
employment	I.1.161	I.1.41
officious	I.111.15	II.11.197
hes and shes	II.1.166	IV.1.166-7
contents	II.11.77	III.111.197
tongue...heart	II.iv.50	V.11.34-5
fellows	II.iv.97	III.111.62
fripperies	III.1.57	I.111.89
shaver	III.1.98	III.111.122

garbage	III.1.112	IV.1.200
Persian cook	III.1.115-6	IV.11.10
bounties	III.11.1	II.11.128
an instance of visiting a lady's room without sin	III.111.59-64	III.11.40-3
cabinet	III.111.162	I.1.75, V.111.37
put case	IV.1.24	I.1.76
competence	IV.11.179	I.111.116
souse	IV.11.189	III.11.37
punctually	IV.111.97	II.1.54
Borrowed	V.11.32	V.111.134
trading	V.11.67	Prologue.13
nature	V.11.173	IV.11.16

The predominant pattern of images and metaphors seems to be natural, and without doubt it is Caroline, but still it is in some ways nearer to Elizabethan than to Jacobean models, which may contribute to the development of the plot. Storm images, for example, are employed by Aurelio when he criticises Adurni and Spinella: 'A fearful storm is hovering.... I No shelter can avoid it' at II.iv.85-6. In turn Aurelio receives a severe counter criticism from Spinella in the form of such a disease metaphor as 'the poison of its cankered falsehood' at V.11.70.

Food and banquet images often appear in the sub-plot. 'Delicates' at II.1.79, 'meats' at II.1.82, 'herring' and 'garlic' at II.1.87, 88, 'dinner' at II.1.174, 180, and 'meat' at IV.11.14 are all used as agents for idiocy or cowardice. In the main plot, on the other hand, Auria warns that 'Command doth limit us short time for revels' at V.11.252, a remark with predominantly stoic overtones. However, the derogative images of food in *'Tis Pity She's a Whore* and *The Broken Heart* generally turn into more favourable forms in this play.

Printing images are frequent among the lower characters; I.111.32-3, II.11.11-2, III.1.60, III.iv.59-60; Auria uses one at III.111.66-7.

A persistent pejorative image is the 'eye' of the public observing

young women or heroes; the 'gazer's eye' is Ford's favourite expression for this force (I.1.116, III.111.163). Ford has used the same or similar forms in such previous plays as *The Fancies, Chaste and Noble*, I.111.106: 'curse the gazers eyes into amazement'; *The Queen*, I (Bang 132): 'star-gazer'; *The Broken Heart*, II.1.3: 'a gazer's glance'; *Perkin Warbeck*, V.11.82: 'gazer's eyes'. On another occasion Auria in a serious mood praises Castanna thus:

Welcome, fair figure
Of a choice jewel locked up in a cabinet,
More precious than the public view should sully, (III.111.161-3)

reflecting a general opinion which is listed in Tilley M 20 (cf. Commentary). In accordance with this inclination, expressions like 'lookers-on' at I.1.106 and III.1.143 are blatantly disparaging.

Law images are employed throughout the play with positive implications--e.g. 'possibilities of lawful conquest' at IV.1.37. Positive legal terms also frequently appear; I.1.206, II.11.55-6, II.1v.31, 97-100, III.1.92, III.11.3, III.111.5, 66-77, 97, 99, 113, IV.1.15, 24, 37, 80, IV.111.1-9, 38, 39, 47, 48, 51, V.1.26, 54, V.11.45, 48, 54, 62, 76, 78, 79, 81, 134, 162, Epilogue.3, 4, 7.¹²³ In contrast, accounting terms carry a pejorative force as in III.1.107-8, III.111.99-110, and V.11. 132-4.

The sea as a metaphor for the turbulent world is so common in Renaissance drama that Auria's final speech may even be somewhat banal.¹²⁴ At any rate, references to the sea recur; I.1.54, III.1.94-5, III.111.10, 16-7, III.1v.12, 15-19, IV.1.9, 11, V.11.255-6.

Some of the means of expression that Ford adopts in *The Lady's Trial* seem to be so elusive that it is as if the sounds of words and sentences are more important to him than their meaning. For example,

words such as 'tympany', 'Puffs up', 'chest', 'flats', 'ebb', 'A-cock-horse', 'chat', 'formal tones' and 'noise' in III.iii.5-15 express not only Auria's feelings but also suggest a nervous atmosphere with the many 's' and 't' sounds. Other sounds like the 'b' and 'p' in 'barren pity' (III.iii.9) produce similar effects.

Ford frequently departs from the usual diction of the proverbs and other quotations to which he alludes, changing some words at least, seldom copying exactly: cf. I.i.110-2, II.ii.16-7, 108, II.iv.80-1, III.i.66-78, III.iii.30-1, III.iii.79-80, V.ii.132-4, V.ii.177. Combining more than one proverb too is one of his habits, as in I.i.178-88, I.iii.85, II.i.203-4, II.iv.76, III.iii.15-7, and V.ii.170-1. Consequently it is sometimes difficult to trace the sources: see, for instance, I.i.110-2, I.ii.66, I.iii.85, III.i.66-78, and V.ii.255-6. He even invents some expressions as if they are proverbs, such as those discussing lisping at IV.ii.29, 44.

The other important features of Ford's vocabulary and phrasing are as follows:

(1) His fondness for abstractions: I.i.117, III.ii.40-1, V.ii.17-20, 87-8 (pointed out in Davril, pp.430-5, and Cronin, p.37).

(2) A subject is often omitted for the sake of conciseness: I.ii.80, III.iii. 18, 183, V.ii.174, 218, etc.

(3) Fordian coinages: 'unvamped' I.i.4, 'Without proportion' I.ii.25, 'Fusti-bunga' I.ii.123, 'Under favour' I.iii.17, 'Hogen Mogen' II.i.199, 'unspleened' II.iv.39, 'puffkins' III.i.16, 'raw-ribbed' III.i.59, 'without plunge' III.iii.11, 'at years' III.iv.17, 'oversay' IV.i.2, 'Flagon-drought' IV.ii.161, 'Brogen-foh' IV.ii.162, 'took hedge' IV.ii.190, and 'Pad' V.i.47.

(4) Fordian connotations (including words and phrases first used in Fordian meanings): 'designed your sister's husband' I.i.74, 'Admit of' I.i.110, 'cast' I.ii.69, 'set of looks' II.i.13, 'mumbled' II.ii.95 (also in *The Lover's Melancholy*, V.ii.132), 'uncrown' II.iv.63, 'respects' III.iii.104, 'May' IV.i.2, 'fatal' IV.i.65, 'lazy' IV.ii.12, 'lisp' IV.ii.29, 'van' IV.ii.185, 'decoy' V.i.4, 'tumbler' V.i.50, 'nicety' V.ii.182, and 'counsels' V.ii.206.

(5) Balanced composition: I.ii.25-6; 'By how much more...By so much more' IV.i.7-8.

(6) Repeated use of favourite words and phrases: 'pure' I.i.11, II.i.2; 'cast-suit' I.iii.67; 'contents' II.ii.35; 'purchase' II.iv.31; 'fates' II.iv. 64; 'fate' Epilogue.2; 'borrow' IV.iii.10, V.ii.32; 'antic' V.ii.35; 'without control' V.ii.66, in addition to 'blood', 'heart', 'sweat', 'tears', and 'tongue'.

(7) Double negatives: 'less unshaken' Epistle Dedicatory; 'barely not supposed' IV.iii.44; 'less unattempted' IV.iii.68.

(8) The scraps of Spanish at IV.ii are common among Renaissance dramatists, reflecting the anti-Spanish feelings among the English (still intense even four decades after the Armada); the mock Dutch at IV.ii may reflect the Amboyna incident, in which many English were killed in 1623.

(9) Lipping as a source of comedy: *Christes Bloodie Sweat*, D1^v, indicates that there are many who are 'En-amour'd on so many lipping *Shees*' (cf. note on IV.ii.29).

There are a number of difficult expressions. For example, the first sentences of the Epistle dedicatory, 1-4, are already too

intricate in their meanings through the ornateness with which their elegance is achieved. I.i.57, 74 are instances of too terse expression; I.i.186-7 have syntactical difficulty; II.i.115 is outside any normal grammar; IV.iii.48-51 contain both grammatical and semantic difficulties; V.ii.7-9 present punctuation and emendation problems; and unusual grammar is present at II.ii.12.

In some cases there is no grammatical problem but, rather, complication or difficulty in sentence construction: I.i.178-88, IV.iii.67-73, and V.ii.173. V.ii.81-4 reveal such excessive compression in expression that they are difficult to understand quickly.

As far as performance is concerned, the difficulties of language outlined above could be a serious problem. Nevertheless, there are examples of beautiful diction, such as Auria's reference to his several grey hairs at V.ii.87-92, and his subsequent confession of his feelings about Spinella and their marriage. Perhaps the general ornateness of expression is a poetic achievement such as only Ford can manage. At any rate, in spite of occasional difficulties, the language of *The Lady's Trial* has its own peculiar and impressive quality, functioning through imagery, sound, and, in the case of performance, gesture.

X. THE TEXT

A. The 1639 Quarto

The Lady's Trial was entered in the Stationers' Register on 6 November 1638:

Henry Sheapard Entred for his Cople vnder the handes of
Master WYKES and Master Rothwell warden a Play called *The*
Ladies triall. by JOHN FFORD gent vjd.¹²⁵

It was printed the following year; the printed quarto has forty unnumbered leaves, collating A-K4, (A1 being blank,) with the title page on A2 reading:

THE | LADIES | TRIALL. | [rule] | ACTED | By both their
Majesties Servants | at the private house in | *DRVRY LANE.* |
[rule] | FIDE HONOR. | [rule] | LONDON, | Printed by E. G. for
Henry Shephard, and are to be | sold at his shop in *Chancery-*
lane at the signe of | the Bible, between Sarjants Inne and
Fleet-street, | neare the Kings-head Taverne. 1639.

The title-page does not mention the name of the author; instead appears the Latin motto 'FIDE HONOR', which is an anagram of John Forde, presumably meaning 'honour [is achieved] by [my] fidelity'.¹²⁶ The same motto had previously appeared on the title-pages of three other plays by Ford: *The Broken Heart* (1633), *Perkin Warbeck* (1634) and *The Fancies, Chaste and Noble* (1638). A2^v is blank.

Leaf A3 has an epistle, with an ornament at the head on A3^r and *The Epistle Dedicatory* at the head on A3^v, with the signature 'IOHN FORD' at the foot of the dedication on A3^v. The text of the dedication starts with an ornamental initial T; the rest is printed in roman with occasional italics. On A4 is 'THE SCENE, | Genoa. | [rule] | *The Speakers....*' The names of the speakers are in roman, subsequent explanations to each name being in italic (see Appendix A). The prologue is on A4^v, printed in italic, except for 'PROLOGUE' and 'Mr.

Bird', between a pair of ornaments at the head and foot of the page.

The play text begins on B1 under the title of 'THE I LADIES I TRIALL.' beneath the same ornament as on A3. The lines are chiefly in roman; names, an occasional 'I', a few capital letters, foreign words, songs, act divisions and stage directions are in italic. The first letter of the opening speech is an ornamental initial A. Each page after B1^v consists of thirty-seven lines except for K4^v. There are act divisions, but not scene divisions.

Signatures appear on the first three leaves of each sheet, except for the preliminaries, only A3 of which is signed. B2 is mis-signed as A3. Catchwords appear throughout the text until K4^r, with the exceptions of D1^v of the Cambridge copy, which lacks one and of F2 of the Morgan copy, which unlike all the other copies is printed as 'Ey' instead of 'By'; the preliminaries have a catchword on A3^r only. The running title is '*The Ladies Triall.*'. The epilogue is printed in italic on K4^v after the final line of the text (without SD *Exeunt* or FINIS). The prologue and epilogue are in verse; a signed prologue in verse is unusual for a Renaissance play. Q long remained the only published text until the nineteenth century saw the collected, though radically modernised, editions of Ford's works.

W. W. Greg records eighteen copies of Q,¹²⁷ but the existence of six more has come to my knowledge. The extant copies (with abbreviations for locations as used below) are:

[British copies]

- | | |
|------|---|
| BM1 | British Museum, Shelfmark: 644.b.40. |
| BM2 | British Museum, Shelfmark: C.12.g. 3/7. |
| Bute | National Library of Scotland (Bute Collection),
Shelfmark: Bute 236. |
| Camb | Syndics of Cambridge University Library, Shelfmark:
Syn.7.63.414. |

Dyce1 Victoria and Albert Museum (Dyce Collection),
Shelfmark: 3826; 25.c.36
Dyce2 Victoria and Albert Museum (Dyce Collection),
Shelfmark: 3120; 47.e.Box IV 7.
Eton Eton College Library, Shelfmark: Plays XVIII.
Mal1 Bodleian Library, Oxford (Malone Collection),
Shelfmark: Mal 170 (7).
Mal2 Bodleian Library, Oxford (Malone Collection),
Shelfmark: Mal 238 (7).
NLS National Library of Scotland, Shelfmark: H.28.e.12.
Worc Worcester College, Oxford, Shelfmark: Plays 4.48.

[American copies]

Boston Boston Public Library, Shelfmark: G.3971.38.
Chic Chicago University Library: PR 2524.L3-1639.
Folgl Folger Shakespeare Library, Copy I, Shelfmark: cs
1010.
Folgl2 Folger Shakespeare Library, Copy II, Shelfmark: cs
41.
Harvard Harvard University Library, Shelfmark: 14424.52.
Hunt Huntington Library, Shelfmark: 60703.
Longe Library of Congress (Francis Longe Collection, vol.
167).
Morgan Pierpont Morgan Library, Shelfmark: PML6362.
Newb Newberry Library, Shelfmark: Y135.F756.
Pforz University of Texas at Austin Library, Shelfmark:
Pforzheimer 381.
Wrenn1 University of Texas at Austin Library, Shelfmark:
Wrenn F753.6391 Copy I.
Wrenn2 University of Texas at Austin Library, Shelfmark:
Wrenn F753.6391 Copy II.
Yale Yale University Library (Elizabethan Club Books),
Shelfmark: EC 80.

Worc, NLS, Folgl and Pforz preserve A1. The NLS copy is included in a volume with a title-page, reading: 'COMEDIES, I Tragi-Comedies; I & I TRAGEDIES: I [rule] I WRITTEN I By JOHN FORD. I [rule] I London, I Printed Ann: Dom: 1652.', but in fact it is a collection of the original quartos of Ford's seven independent plays, *The Lady's Trial* being no.7. Similarly the copy in the Longe Collection (vol. 167) contains six original quartos, three of which are Ford's plays: *The Lady's Trial* (no.2), *The Lover's Melancholy* (no.3) and *The Fancies, Chaste and Noble* (no.5). Folgl2 is badly chewed between A-D, affecting the text; Morgan wants A3 as well as A1. In Wrenn1 the order of A3 and A4 is reversed,

presumably because of a later rebinding. Boston, Folg2, Longe, Morgan and Wrenni lack the name of Bird at the foot of the prologue on A4^v.

The printing of the Q was undertaken with two skeleton formes. Skeleton 1 for the outer forme and Skeleton 2 for the inner are regularly used from C to F. A new running title is added to C1 since an ornament occupies the beginning of the text on B1 instead of a running title. Between F and G, Skeleton 1 is turned around, with Skeleton 2 as it is. In H, the reversed Skeleton 1 is used for the inner forme, Skeleton 2 for the outer. In I, only Skeleton 2 is employed, while, in turn, only Skeleton 1 is used in K. The compositor started with B inner. Sheet A (preliminaries) was probably printed last. There are both crowded pages (e.g. G2^v, III.iv.55-6) and pages with extra line-breaks (e.g. F1, I3), so that setting was probably executed not seriatim (by pages), but by formes. The printer's copy, therefore, must have been cast off.

Given this situation, it would seem reasonable to suppose that more than one compositor was involved. Compositor A, it is likely, went from B through H, keeping pace with the printing. Although fairly conspicuous compositorial errors suddenly appear in H inner, and are corrected at the early stage of printing (see Collation IV.ii.42, 139, and Press Variants H1v, H2, H4), they may be caused by Compositor A's loss of concentration at this stage, as a similar case is found on K inner. Up to H outer, corrections were few and made at a later stage of printing (e.g. 'di visions' in B2, 'disecend' in D1^v, and 'o f' and 'ou-' in F1); also some misspellings were let go (e.g. 'fortune' and 'Con' in B2v, 'couriosity' in C3, 'aud' and 'wth' in D3, and 'conceirs' in G). This probably reflects the printing house's high appreciation of

the quality of Compositor A's skills. It seems certain that Compositor A also set H outer, partly because fewer mistakes occur, but more particularly because a variant spelling, 'Futilli' for 'Futelli' in E outer, E inner and F inner, reappears in H outer. Sig. I1 shows features distinctively different from the other signatures: all five speech prefixes have an italicised A for their first letter; capital Ws are spelt 'VV', which is carried over to Sig. I4^v next to I1 on I outer, and the first letter 'A's at the head of some lines are italicised. Perhaps these traits indicate the involvement of another compositor, B, at this stage. He started with Skeleton 2, but seems to have been less skilled, since five out of eight signatures contain substantive compositorial errors ('why' for 'when thy' in I1, 'and checke' and 'on the her' in I1^v, 'commission' in I2, 'Augia' in I4, and no speech prefix for Castanna in I4^v). There is a miscalculation which causes verse setting in place of prose in I3 and I3^v and extra line-breaks in F1 and I3. Probably K was set by Compositor A in part because there are no corrections and because fewer uncharacteristic mistakes occur. He seems, however, to have lost his concentration in K3 and K4 as on H inner: there are an omission of one or more lines between 'sooth' and 'Yet', a mis-setting of a speech prefix of 'AURE' for 'AURI' in K3, and misprints of *Fulgosa* for *Fulgoso* and 'c11' for 'call' in K4. Press corrections were made in thirteen stages.

From the above observations a tentative list of the order of copies may be as follows:

[* = uncorrected, or undisturbed ('fortunes' in I outer of four copies)
or half disturbed ('fort unes' in I outer of others)]

	B	D	F	F	H	I	A
	inner	outer	inner	inner		outer	outer
						fortunes SD fort unes	
Morgan			*	*		*	*
Longe		*	*				*
Newb		*	*				*
Folg2			*		*		*
Camb	*		*		*	*	
Chic			*		*	*	
BM1	*		*			*	
Dyce2	*		*			*	
NLS	*		*				*
Wrenn1			*				*
Dyce1	*						
Bute	*						
10 copies			*				
Boston							*
Harvard							

(See PRESS VARIANTS, for the number referring to each stage.)

Judging from the table, sheets from various stages of the printing process are apparently mixed in half the copies but not that at Harvard and eleven other copies, so it is difficult to establish the order of their appearances confidently: for instance, Folg2, Camb and Chic could

come next to Morgan, while Boston could come before '10 copies' or even before BM1.

The treatment of the SD '*Enter AURIA and AURELIO.*' at V.11.12.1 (I4v) is somewhat puzzling. Only Dyce2 lacks this SD. There are two possibilities for this: one is imperfect inking; the other is that the SD concerned was somehow removed at this point. Since the SD is located near the centre of the forme, it is less conceivable that the two-line SD in Dyce2 disappeared altogether by dint of imperfect inking. The second possibility emerges as more likely because there is a mysterious feature in this signature: 'fortunes' at V.11.33 has several variants consisting of gaps of different widths between the letters 't', 'u' and 'n'. A gap of less than half a letter between 'u' and 'n' appears in Dyce2, and then there is an additional gap of almost the same size between 't' and 'u' in NLS. Apart from BM1, Camb, Chic and Morgan, which properly print 'fortunes', all other copies have 'fort unes'. This may be explained by the supposition that wedges or spaces were loosened during the process of printing. It is significant that this irregularity occurs in Dyce2, which may be the first. From the table above it may be said that the proper 'fortunes' is earlier than 'fort unes'. Therefore, the order of Sheet 1s can be decided by the extent of the disorder of 'fortunes'. It is less likely that Dyce2 is prior to Morgan, precedes Folg2, Camb and Chic, or comes after Harvard. The following order seems most plausible:

- | | | |
|---|-----------------------|-------------------------|
| 1 | fortunes | Morgan, Camb, Chic, BM1 |
| 2 | fortu nes | Dyce2 |
| 3 | fort _u nes | NLS |
| 4 | fort unes | others |

This may prove nothing beyond the fact that the SD received some treatment, whether adding or 'removing and resuming'. As Dyce² may be later than some copies which show sheets from the earliest stage of printing, the SD adding theory is less convincing; thus, the 'removing and resuming' theory seems more plausible, though this solution remains conjectural.

Another question is who directed such adjustments. The generally good printing of Q with no mistakes in the preliminaries (except for the additions of the name of Bird) might suggest some involvement from the theatre side. If this is the case, there is a high possibility that the supervision of printing was carried out by Bird himself on behalf of Ford, who may have been 'ailing or absent'.¹²⁸ On the other hand, it may be simply because of the compositor's arbitrariness, since Sheet I is the work of the less skilled Compositor B, who may have been under Compositor A's supervision; if so, the involvement of theatre people may have been restricted to the preliminaries only.

Spelling variations are less significant. As for variants such as we-wee, me-mee, ye-yee, he-hee, she-shee and be-bee, both forms are indiscriminately used on all sheets, though the modern forms are preferred. I inner adopts the modern forms only. The use of 'blood (bloody)', 'bloud (bloudy)' and 'said (sayd)' is similarly non-systematic. The form 'too't' is used for 'to't' twice on Sheet D and once on K inner; 'too blame' for 'to blame' appears one time each on F outer and K. Although these occurrences do not particularly support the two-compositor theory, they may indicate that the printer's copy is from a playhouse's normalised text.

Speech prefixes are a different matter. Pairs of names like

Futelli and Fulgoso, or Auria and Aurelio, easily invite confusion when abbreviated. Futelli is shortened to FVT (B1, B1^v, B2) or FUT (thereafter), Fulgoso to FVL (B2) or FUL (thereafter), though they are confused on B2 and H2^v. Auria has various forms, such as AVR, AUR, AVRI and AURI on Sheet B, but after H4^v AURI only appears. Aurelio is also reduced to AUREL on Sheet B, to AU and AUR on Sheet C (there is no chance of confusion with AUR for Auria since Auria has no entrance on this sheet), and as AURE after E2^v. AURI and AURE are confused on K3, however. It may be that these variants already appeared in a cast-off copy rather than derived from the composers' arbitrariness.

Another distinctive feature is the frequent use of italic type. In the quarto texts of his previous six independent plays, Ford consistently employs italicisation for emphasis. This has been one of the major concerns of textual criticism of Ford. All editors of Ford in the Revels Plays series, for instance, point out this characteristic italicisation in one way or another, making it serve their assertion that the quartos of their respective plays are based on authorial copies or, at least, scribal fair copies close to authorial ones. R. J. Fehrenbach, after examining almost all Ford's works, further urges 'the full bibliographical and critical application by scholars of Ford's use of italics', with the implication that his habit here may be an example of what Greg and Ure respectively call the 'essence of his expression' and a 'genuine and irreducible part of [his] conception'.¹²⁹ The Q text of *The Lady's Trial*, however, does not have this feature, except for the italicised *Is* which appear throughout the text excluding Sheet B. Compositor A appears to be more careful of this than Compositor B, who composes only six *Is* on Sheet I. Whether this is substantive or

accidental is a matter of conjecture. Outside the text, however, the dedication preserves exactly the same characteristics of Ford's italicisation as do the previous plays (see Collation); several words and one phrase are unequivocally emphasised. It may be, therefore, that the Q text is derived from a playhouse's normalised copy rather than the author's fair copy. This may be further endorsed by both the spelling test (see p.113) and the fact that SDs are very often printed in the margin, which may reflect additions by a playhouse's scribe or prompter (see Collation).

Accordingly it is reasonable to suppose that the dedication may have been added later on (for publication) by Ford himself, mainly because of its characteristic italicisation.

Since direct address to the audience is apparent in both the prologue and the epilogue, the theatrical rather than the literary status of their texts is apparent. It seems not unlikely that both already existed at the time of the first performance. Bentley suspects that not only the prologue but also the epilogue were prepared by Bird (III, 447); both are furnished with jingling rhymes and have relatively simple diction, the same characteristics as in the prologue signed by Bird to *The Witch of Edmonton* (published in 1658). The addition of the name of Bird during the printing process (see Press Variants) seems to establish his authorship; certainly there is no external evidence against this. Nevertheless, there is still a possibility of Ford's authorship, since the prologue summarises the subjects of the play far too appropriately (if I may say so), as has been shown in the previous sections. This internal relationship might not have been feasible if anyone other than the author had written it. In this respect the

epilogue shows the same characteristics, so it also may have been prepared by Ford himself. All the arguments of the authorship of the prologue and epilogue remain conjectural.

Q thus represents a fairly stable working process, with some corruptions and line omissions. There is no evidence that the text was pirated. It is, therefore, a reasonable assumption that Ford authorised the printing in agreement with the Cockpit manager, William Beeston.

B. Later Editions

The first reprint of Ford's works is that of *Perkin Warbeck* in 1714 (with corrections of obvious errors), and the second, *'Tis Pity She's a Whore*, which Dodsley included in his 1744 *Select Collection of Old Plays*. Apart from this, however, Ford was virtually neglected for more than a century and a half until the nineteenth century. In 1808 Charles Lamb gave the world *Specimens of English Dramatic Poets who Lived about the Time of Shakespeare*, arousing almost the first comprehensive interest in Ford. Even so, Lamb's *Specimens* contained only twenty nine lines from *The Lady's Trial*, III.iii.1-4, 19-42. The whole text of *The Lady's Trial* was reprinted for the first time in Weber's collected edition in 1811. Weber modernised the text and made a number of good emendations. Since some seventeenth-century usages of words and phrases were not very familiar to him, however, his edition contains unnecessary departures from Q, impertinent conjectures, and occasionally mistaken comments, thus inviting severe criticism from Francis Jeffrey, Octavius Gilchrist, George Downing Whittington, and William Gifford (all in 1811), and from John Mitford and J.H. Merivale in 1812 (see SIII). The first two complained of Weber's erroneous explanations, which the next

three demonstrated their own alternative emendations and explanations (e.g. II.1.108, III.111.19). William Gifford made the most scathing attack on Weber in the *Quarterly Review*, 6 (1811), 462-87. It has to be said, however, that in general Weber rather faithfully followed the Q text, and often improved it.

Gifford's edition (*The Dramatic Works of John Ford*, 2 vols, London, 1827) contains the second reprint of *The Lady's Trial*. In the introduction Gifford extends his previous attack on Weber to something almost vicious, though he himself uncritically followed quite a few of Weber's errors (e.g. I.1.125: 'stalled' to 'sealed'), which seems to indicate that he worked from pasted up sheets of Weber's edition. Gifford sometimes rightly criticised Weber's emendations (e.g. I.11.67: 'Much newer', against the 'Must never' of Weber, IV.11.67: 'Dood!' against 'Do't' of Weber), but he made further unnecessary alterations (e.g. II.11.95: 'know' to 'have', II.1v.27: 'stead' to 'weed', III.1.126: 'fleet' to 'flit', IV.111.68: 'less unattempted' to 'unless attempted', V.1.59: 'and' to 'but', 63: 'retain' to 'restrain', etc.). J. H. Merivale, in 'Article IV', *Monthly Review*, series 3, 5 (1827), 497-507, in reviewing Gifford's edition, complained of the acid of his attack. Nonetheless it must be admitted that Gifford made some brilliant conjectures which have been accepted by subsequent editors (e.g. II.1.47: 'cacique' from 'lacques' of Q, II.11.27: 'infamy' from 'infancie' of Q, IV.11.191: 'trumpery' from 'trumpe' of Q, IV.111.43: 'When thy' from 'Why' of Q).

Gifford's edition was so influential that several editions in the nineteenth century derived their authority from his text. In 1831 there appeared an anonymous editor's *The Dramatic Works of John Ford* (The

Family Library, Dramatic Series), 2 vols (London; John Murray, 1831), which is entirely based on Gifford's edition, though expurgated. *'Tis Pity She's a Whore* was not included--*The Lady's Trial* occupied pp.9-101 in the second volume. This anonymous edition was reprinted in New York in the same year (*The Dramatic Works of John Ford*, 2 vols (New York; J. & J. Harper, 1831)), *The Lady's Trial* being printed on pp.5-87 in the second volume. Hartley Coleridge also depended upon Gifford's edition and included the play in his *Dramatic Works of Massinger and Ford* (The Old Dramatists) (London, 1840), pp.146-68.

Alexander Dyce provided *The Works of John Ford*, 3 vols (London, 1869) with the text revised from Gifford's; together with the reprint of this by A. H. Bullen in 1895, it has long remained a standard edition. *The Lady's Trial* is printed in the third volume, pp.1-99. Dyce comes closer to Q, and he provides the text with a textual apparatus, though it is scanty, and some useful commentary such as notes to 'a sister's thread' at III.iii.25 and 'Opportunity' at III.iii.118, thus, overall it is an improvement on Gifford's text. In spite of this, a considerable number of impertinent alterations by previous editors are left untouched (e.g. I.i.125: 'stalled', I.ii.14: 'fed', II.ii.95: 'roguy', and II.iv.97: 'fellows'). Keltie included *The Lady's Trial* in his *Works of the British Dramatists* (Edinburgh, 1870; rpt. 1875), pp.460-82, with a text based on Gifford's. Havelock Ellis, though, omitted the play from his collection of *John Ford* (London, 1888) in the Mermaid series.

At the beginning of the twentieth century Willi Bang started to edit a type-facsimile edition of Ford's plays. His first achievement was the reprint (with annotations) of *The Queen; or the Excelleency of her Sex* in the series of *Materialien zur Kunde des älteren Englischen*

Dramas at Louvain in 1906. He attributed the work to John Ford, an opinion which has largely been accepted by later scholars. Bang's first collected edition was published as *John Fordes Dramatische Werke* in the same series at Louvain in 1908. *The Lady's Trial*, however, did not appear until the second volume (pp.329-408), edited by Henry de Vocht, which was published in 1927 in the same series, with a text based on British Museum copy 1. After this there was again a long period of neglect until a photographic facsimile edition of the play was published in the series *The English Experience* (no.285) at Amsterdam in 1970, with the text based on the Cambridge copy. This is the most recent publication of the play. Joe A. Sutfin edited *The Lady's Trial* in his unpublished Ph.D. dissertation, 'Ford's *Love's Sacrifice*, *The Lady's Trial*, and *The Queen*, Critical Old Spelling Editions of the Texts of the Original Quartos' (Vanderbilt University, 1964); he restores many of Q's readings and on the whole improves the text, but he is so loyal to Q that his edition even retains some of its indisputable errors; on occasions, on the other hand, he makes some puzzling and unnecessary emendations. Although commentary, both textual and literary, is scanty, Sutfin's text is the most recent critical edition before the present text.

There has been no translation, or adaptation, of *The Lady's Trial*.

C. This Edition

The text of the present edition has been prepared from all the extant copies of the 1639 Q and follows the general procedures of the Revels Plays series. Emendations have been undertaken conservatively; I have followed the Q text wherever meaning is discoverable in it.

The spelling of words has been modernised, though within certain limits. Archaic forms (such as *burthen*) have been replaced, but different words (e.g. *disgest* and *bewray*) have been retained. When a modern form would lose a verbal play, an archaic form (e.g. *wrack*) is preserved. *And* = 'if' is preferred to *an*, except in the form *an't*. Elisions are expanded (-*d* to -*ed*), with a grave accent when clearly syllabic (-*éd*). Elisions involving two words pronounced as one have been treated so as to retain the same number of syllables (e.g. *i'the*, *i'th'*, *'tis* and *t'other*). Colloquial forms characteristic of Renaissance playwrights including Ford (e.g. *'a*, *'ee*, *th'art*, *w'are* and *y'are*) are also preserved. Amoretta's lisping has been reprinted almost entirely, with very few alterations (e.g. *the* (= she) for *thee*); Fulgoso's pseudo Dutch and Guzman's pseudo Spanish are also reproduced almost as they are, with translations and alterations (if any) provided in the commentary and collation respectively.

Punctuation has been silently normalised unless it affects the meaning, in which case alterations are collated. Since there are many irregularities of punctuation in Q which conflict with modern usage, I have attempted to make more intelligible the passages concerned. The use of commas, colons, semi-colons, full stops, dashes, question marks, and parentheses in Q is varied and sometimes meaningless; occasionally the errors are manifest (e.g. I.ii.16, III.i.115-8). In this edition parentheses are usually replaced by commas, while dashes are removed except in case of interruption by the entrance of another character printed in Q. Nineteenth-century editors were sometimes so oversensitive as to try to indicate the pacing of a speech or the shades of feeling by means of commas, colons, dashes and so on; this edition has

not attempted to do so on the grounds that the expression or appreciation of nuances in sentences or between characters is for the actor (or reader) to explore.

Speech prefixes are silently expanded to their full forms; other changes, such as the correction of misattributions, are recorded in the collation.

The stage directions in Q may not always be authorial, especially when printed in the margin. This edition has, however, preserved all of them; it has also sparingly added minor short SDs such as *Aside* to make clear the stage business. All editorial additions to the SDs are in square brackets in this text. The nineteenth-century indications of scene locations by additional SDs are omitted, though recorded in the collation. It is for the director and designer to place each scene according to the overall coherence of their production.

Collation has included the 1639 Q and seven later editions, i.e. Weber, Gifford, Murray, Coleridge, Dyce, Keltie, and Sutfin (see Abbreviations, pp.vii-ix). The control copy is a photographic facsimile edition of the Cambridge copy in *The English Experience*, no.285. Only substantive departures from Q and major conjectures of later editors are collated; only the first introducer is indicated. Obvious typographical errors (such as wrong forms and turned letters) are silently corrected.

Lineation shows a few irregularities in Q. Benatzl speaks prose when he assumes his antic disposition, for instance, and he continues this even when he talks in disguise to Levidolche. In the light of this I have left III.iv.27-74 as it is in Q. All other changes to line breaks are recorded in the section on the lineation.

Press variants record all variations found in the twenty-four

copies of the 1639 Q listed above (with American copies seen on microfilm). Although the variants are not decisive enough to place copies in an exact order (see pp.111), yet to identify compositors these variants are smewhat helpful, as has been discussed on pp.107-8.

The duty of an editor lies in at least considering the possibility of different readings wherever the meaning of his text is strained. Another, sometimes conflicting, duty is to follow his copy text as closely as possible and to extract its meaning whenever this can be discerned. In consequence, this edition has rejected several readings of previous editors; all substantive emendations or rejected propositions for alteration have been discussed in the Commentary. There, at least, the reader, and perhaps the actor, may find the evidence for departure (in whichever direction suits him) from the line between timid conservatism and rash radicalism which I have tried to maintain.

NOTES

1. J. Q. Adams, ed., *The Dramatic Records of Sir Henry Herbert* (New Haven, 1917), p.38; Edward Arber, ed., *A Transcript of the Registers of the Company of Stationers of London; 1554-1640 A.D.*, 5 vols (London and Birmingham, 1877), IV, p.416.
2. Joan M. Sargeaunt, *John Ford* (Oxford, 1935), pp.17-31. See also Ure, p.xxviii; Roper, pp.xxxvii-xli; Spencer, pp.10-11; Hill, pp.1-3; Cronin, pp.25-31.
3. Spencer admits the weak point of this argument, that '*'Tis Pity She's a Whore* was issued by Nicholas Okes, and not by Hugh Beeston, who within a couple of months early in 1633 had registered *Love's Sacrifice* and *The Broken Heart*. We do not know whether Okes had any relations with the author which would have affected the setting of the title-page and the possible inclusion or omission of the anagram' (p.57).
4. Frederick Gard Fleay, *A Biographical Chronicle of the English Drama 1559-1642*, 2 vols (London, 1891), I, 234.
5. E. K. Chambers, *The Elizabethan Stage*, 4 vols (Oxford, 1923; rpt. 1967), III, 229.
6. Bentley, III, 443. For the wit theme, cf. Leo Salinger, '"Wit" in Jacobean Comedy', in his *Dramatic Form in Shakespeare and the Jacobeans* (Cambridge, 1986), pp.140-52.
7. F. E. Pierce, 'The Sequence of John Ford's Plays', *Nation*, 92 (1911), 9-10; cf. also Eduard Hannemann, *Metrische Untersuchungen zu John Ford* (Halle, 1888), p.37.
8. Adams, *Herbert*, pp.57-8.
9. Fleay, I, 234; and S. Blaine Ewing, *Burtonian Melancholy in the Plays of John Ford* (Princeton, 1940), pp.28-32.
10. Tucker Orbison, 'The Date of "The Queen"', *N&Q*, n.s. 15 (1968), 255-6. Cf. also W. Bang, *The Queen*, p.viii; Davril, *Le Drame de John Ford* (Paris, 1954), p.71; Bentley, III, 458; Oliver, *The Problem of John Ford* (Melbourne, 1955), pp.48-9.
11. Douglas Sedge, 'An Edition of *The Queen*' (Unpublished MA Dissertation, University of Birmingham, 1963), p.xxvii.
12. Emil Koepfel, *Quellen-Studien zu den Dramen George Chapman's, Philip Massinger's und John Ford's* (Strasburg, 1897), pp.185-7.
13. Lisa Cronin, 'A Source for John Ford's *Love's Sacrifice*: The Story of Carlo Gesualdo', *N&Q*, n.s. 35 (1988), 66-7; Sedge, 'An Edition of *The Queen*', pp.xxx-xlii.
14. Lois E. Bueler, 'Role-Splitting and Reintegration: The Tested Woman Plot in Ford', *SEL*, 20 (1980), 325-44.
15. Stewart P. Sherman, ed., '*'Tis Pity She's a Whore* and *The Broken Heart*' (Boston and London, 1915), p.xxii.
16. Gerard Langbaine, *Account of the English Dramatick Poets* (Oxford, 1691), p.219.
17. Newly appointed as the Phoenix manager after his father Christopher Beeston's death in October 1638; cf. Bentley, III, 370-6.
18. Macklin's first letter is reproduced in Malone's article, 'Shakspeare, Ford and Jonson' in *Plays and Poems of William Shakspeare*, 10 vols (London, 1790), I, 387-414 (389-91). His second

- letter reappears in Steevens's *The Plays of William Shakspeare* (London, 1778), I, 219-22, Malone's *Plays and Poems of William Shakspeare*, 1790, I, 202-6, and Isaac Reed, *The Plays of William Shakespeare*, 21 vols (First Variorum) (London, 1803), II, 188-92. Steevens's answer to Malone appears in his fourth edition of *The Plays of William Shakspeare*, 15 vols (London, 1793), I, 642-6, after the reprint of Malone's article (618-42). Isaac Reed, *First Variorum of Shakespeare*, II, 374-408, also reprints Malone's article, thus assembling the whole sequence of the Steevens-Malone controversy; Weber, I, xvi-xxxii, follows Reed, reprinting Macklin's two letters in pp.xvii-xxiv. Cf. *The London Stage*, Part IV, ed. G. W. Stone (Carbondale, Ill., 1962), I, 46, 48. In his article, Malone, with the help of the vicar of Ford's birthplace, Ilstington in Devonshire, discovered and printed the documents about Ford's life which have since been universally accepted.
19. Francis Jeffrey, 'Article I', *Edinburgh Review*, 18 (1811), 275-304 (reprinted as 'John Ford' in his *Essays on English Poets and Poetry*, London, no date, pp.39-70; page reference is to *Edinburgh Review*); Octavius Gilchrist, *A Letter to William Gifford, Esq. on the Late Edition of Ford's Plays; Chiefly as Relating to Ben Jonson* (London, 1811); George Downing Whittington, *A Letter to J. P. Kemble, Esq. Involving Strictures of a Recent Edition of John Ford's Dramatic Works* (Cambridge, 1811; anonymously published); William Gifford, 'Article IX', *Quarterly Review*, 6 (1811), 462-87 (a review of Weber's edition and Gilchrist's and Whittington's letters); John Mitford, *A Letter to Richard Heber, Esq. containing some Observations on the Merits of Mr. Weber's Late Edition of Ford's Dramatic Works* (London, 1812; anonymously published); J. H. Merivale, 'Article 40', *The Monthly Review*, series 2, 68 (1812), 110-2 (a review of Mitford's letter; anonymously published).
 20. The page reference is to the second edition, James Russell Lowell, *Conversations on Some of the Older Poets* (Cambridge, Mass., 1846).
 21. *The Lady's Trial* has an entry or is the subject of some critical remarks in several other of the nineteenth- and early-twentieth-century literary dictionaries and histories, among them: John Payne Collier, *The History of English Dramatic Poetry to the Time of Shakespeare*, 3 vols (London, 1831), III, 354; Samuel Astley Dunham et al., eds., *Lives of the Most Eminent Literary and Scientific Men of Great Britain*, in *The Cabinet Cyclopædia*, 133 vols (London, 1830-49), II, pp.299-321; Friedrich Bodenstedt, *Shakespeares Zeitgenossen und ihre Werke*, 2 vols (Berlin, 1860), II, p.381-3, which contains plot summaries of many of Ford's plays including *The Lady's Trial*; James Orchard Halliwell-Phillips, *A Dictionary of Old English Plays, Existing either in Print or in Manuscript* (London, 1860), p.390, which refers to the uncertainty as to whether Bird wrote or merely spoke the prologue and as to the 1669 revival of the play at the Duke of York's theatre; Charles W. Moulton, *The Library of Literary Criticism of English and American Authors*, 8 vols (Buffalo, 1901-5), II, 25-34, which contains excerpts from previous criticisms of Ford.
 22. The page reference is to the first edition of 1827. In addition, a review of Gifford's edition by J. H. Merivale appeared anonymously in *The Monthly Review*, Series 3, 5 (1827), 497-507, where the reviewer, weighing Gifford's introduction with the complaint that

'we could wish...that he [i.e. Gifford] had not indulged in the splenetic vein of remark which disfigures his Introduction, and some of his notes' (p.500), cites the 'repulsiveness' of the theme and 'beauty of style' as Ford's defect and merit respectively. For Merivale, 'the reflection of a husband, on parting from his bride' at I.i.44-7 in *The Lady's Trial* is beautiful in a 'desponding strain' (p.505), while I.i.78-81 represents one of the examples of how Ford 'strongly and beautifully appeals to its dignity and power' (p.507).

23. Genoa reflects London to the extent that several references to England as well as London are made in the play; for instance, 'the common council' at II.ii.49, 'Bridewell' at IV.ii.144, and 'yeoman' at V.i.13. The historical context of London or England will be discussed in Sections IV, V, VI, and VII. For the social conventions, see Wallace Notestein, 'The English Woman, 1580-1650', in *Studies in Social History*, ed. J. H. Plumb (London, New York, Toronto, 1955), pp.86-7. Cf. also Anthony Richard Wagner, *English Genealogy* (Oxford, 1960), pp.178-209.
24. Cf. Stone, *Aristocracy*, p.50. Cf. also C. V. Wedgwood, 'Comedy in the Reign of Charles I', in *Studies in Social History*, ed. J. H. Plumb (London, New York, Toronto, 1955), pp.118-9 and Richard Brome, *The Damselle*, I.ii, in *Works*, rpt. Pearson (London, 1873), I, 390-1.
25. Stone, *Aristocracy*, p.50.
26. Stone, *Aristocracy*, p.53.
27. As the title of Fletcher's *Wit Without Money* and the epithet 'poor scholar' applied to the protagonist Francisco make clear; cf. Malfato's contemptuous remark at I.iii.62: 'This wit, Futelli, brings a suit of love'. Cf. also Leo Salinger, '"Wit" in Jacobean Comedy' in his *Dramatic Form in Shakespeare and the Jacobeans* (Cambridge, 1986), pp.140-52.
28. Stone, *Aristocracy*, p.56.
29. Camden, p.61.
30. Stone, *Aristocracy*, p.50.
31. Stone, *Aristocracy*, pp.23 and 25.
32. Stone, *Aristocracy*, p.27. Ford illuminates this social discrepancy, which is conspicuous in *The Fancies, Chaste and Noble*, by, for instance, presenting Livio as a naive aspirant (I.i.1-35).
33. Stone, *Aristocracy*, p.42.
34. Stone, *Aristocracy*, p.44.
35. Notestein, p.86. Cf. also Louis B. Wright, *Middle-class Culture in Elizabethan England* (Ithaca, NY, 1935; rpt., 1958), p.111.
36. Notestein, p.86.
37. Her lisping seems to be unique in Renaissance drama; Ford's way of treating it is quite dextrous, even in comparison with, for instance, the use of malapropisms in Shakespeare.
38. Wedgwood, p.122. Court ladies were to some extent notorious for their ill manners (Notestein, p.76) (cf., for instance, *The Fancies, Chaste and Noble*, II.i.16-7).
39. Stone, *Family*, pp.341-50. Ford also has Troilo Savelli introduce an anecdote thus in *The Fancies, Chaste and Noble*, I.i.29-34:

he merited
Th' Intendments o're the Gallies at Ligorne,
Made grand collector of the customes there,

Who led the Prince unto his Wives chaste bed,
 And stood himselfe by, in his night gowne, fearing
 The theft might be discovered.

40. Ben Jonson, for instance, has Brainworm in *Every Man in his Humour* complain of the government neglect of disabled soldiers after a war.
41. It seems, however, that the same assertion as Malfato's was made even in the sixteenth century; cf. Richard Mulcaster, *Propositions wherein those primitive circumstances be examined which are necessarie for the training up of children* (1581), pp.198-200:
 All the people which be in our countrie be either gentlemen or the commonality....Therefore whether I use the terme of nobilitie hereafter or of gentilitie, the matter is all one, cited in Marcia Vale, *The Gentleman's Recreations* (Cambridge and Totowa, NJ., 1977), p.1.
42. *Calendar of State Papers, Domestic* (1637), pp.281, 299 and 472, cited in Stone, *Aristocracy*, p.34.
43. Cf. Sedge, pp.389-92.
44. This section is greatly indebted to the following: Carroll Camden, *The Elizabethan Woman* (London, 1952); Wallace Notestein, 'The English Woman, 1580 to 1650', in *Studies in Social History: a Tribute to G.M. Trevelyan*, ed. J.H. Plumb (London, 1955), pp.69-107; Ruth Kelso, *Doctrine for the Lady of the Renaissance* (Urbana, 1956); Sedge; Stone, *Family*; Stone, *Aristocracy*; Ian Maclean, *The Renaissance Notion of Woman; a Study in the Fortunes of Scholasticism and Medical Science in European Intellectual Life* (Cambridge, 1980); Linda Woodbridge, *Women and the English Renaissance; Literature and the Nature of Womanhood, 1540-1620* (Brighton, 1984).
45. Louis B. Wright, *Middle-class Culture in Elizabethan England* (Ithaca, NY, 1935; rpt. 1958), p.467.
46. Stone, *Family*, pp.199-200; Camden, p.144-7; W. B. Rye, *England as seen by Foreigners* (London, 1865), p.14. About 1614 Emanuel Van Meteren, a Dutch traveller, recorded the same saying (Rye, p.73). Cf. also Moryson, III, 462-3, and Tilley, E147.
47. Woodbridge, p.216.
48. E.g. 1 *Henry VI*, I.i.39-40, V.v.107; 2 *Henry VI*, I.iii.149; 3 *Henry VI*, V.v.37-8.
49. There were failures in arrangements, too, sometimes with the consequence that 'a girl was sent away to be a kind of honourable maid-in-waiting to some great lady in London or in the country', thus having an opportunity to make a love-match (Notestein, p.89).
50. Notestein, p.101.
51. Camden, p.62.
52. As Woodbridge, p.215, points out, 'Certain stock devices enabled authors to reassert the weak nature of Woman in the face of steel-backed female behaviour. The sturdiest of women faint when circumstances become too trying: Rosalind faints in *As You Like It*, Luce in *The Wise-Woman of Hogsdon*, Phillis in *The Fair Maid of the Exchange*, Celia in *Volpone*, Thaisa in *Pericles*, Cleopatra in *Antony and Cleopatra*. Lady Macbeth faints too, although she may be shamming, like Tamyra in Chapman's *Bussy D'Ambois*.'
53. Notestein, p.86: 'The romantic hopes of young women, at least in the moneyed classes, were seldom realised and those who desired in their

- husbands good looks and seemly attire, or the solid virtues, had sometimes to compromise with their ideals. The women who had worldly aspirations had more chance of gaining the helpmates they craved. The marriages arranged for them by parents were based largely on property considerations, with rank and old family not overlooked.'
54. Ronald Huebert, *John Ford; Baroque English Dramatist* (Montreal, 1977), p.112. Cf. also commentary on 'The Ladies Triall' in THE TITLE PAGE.
 55. Cf., for example, Jonson, *Poetaster*, II.i.29-32:
 Chloe:...I was a gentlewoman borne, I; I lost all my friends to
 be a citizens wife; because I heard indeed, they kept
 their wiues as fine as ladies; and that wee might rule our
 husbands, like ladies; and doe what wee listed.
 (Herford and Simpson, IV, 221)
 56. Victor Oscar Freeburg, *Disguise Plots in Elizabethan Drama* (New York, 1915), does not list any apparent case of penetration of disguise, let alone Levidolche's case.
 57. Eugene M. Waith, 'John Ford and the Final Exaltation of Love', in *Concord in Discord*, pp.49-60.
 58. There appears a similar pattern in *The Queen*, which treats an unusual situation where a rebel general is forgiven and married to the queen, but turns out to be misogynistic; at the end he realizes two of them love each other and so attains the exaltation of mutual love.
 59. Minor female characters, such as Hippolita in 'Tis Pity She's a Whore and Fiormonda, Colona and Julia in *Love's Sacrifice*, ruin themselves either through lechery, credulity or ignorance, although they seek what they regard as true love.
 60. Cf. V. G. Kiernan, *The Duel in European History: Honour and the Reign of Aristocracy* (Oxford, 1988); Sedge, pp.193-230; Stone, *Aristocracy*, pp.42, 242-50.
 61. The duel could be rejected according to (1) the code itself, such as the prohibition of duels between people from different social classes; (2) the law proclaimed by James I and Charles I, or (3) cowardice. Other reasons than the above are conceivable; in this play, without any obvious challenges, possible duels at one time do not materialise due to Auria's wisdom and discretion. Cf. Baldwin Maxwell, *Studies in Beaumont, Fletcher and Massinger* (Chapel Hill, 1939), pp.86-9; S. R. Gardiner, *History of England, 1603-1642*, 10 vols (London, 1883-4), II, 212-3; *Shakespeare's England*, 2 vols (Oxford, 1916), II, pp.405-6; and Kiernan, p.83.
 62. Cf. Frank J. Warnke, *Versions of Baroque* (New Haven and London, 1972), pp.21-51.
 63. Moryson, III, 407. Cf. Kiernan, pp.75, 78-88, for English attitudes towards duelling; Bacon, James I and Charles I were against it, in comparison with the general sentiment agreeable to it. Kiernan goes on to point out 'The number of recorded duels declined...after the second decade of the [seventeenth] century' (p.83) and to quote clerics who were against duelling, suggesting that 'In England it fell off after wars broke out' (p.98).
 64. Stone, *Aristocracy*, p.243-5.
 65. Florence Ali, *Opposing Absolute: Convention in John Ford's Plays* (Salzburg, 1974), p.84: 'When he makes Aurelio persist in his

accusations Ford is intending to portray him, not as a malicious, if unsubtle, Iago, but as a man who is sincerely convinced that the charges are justified and the offence punishable according to the law'.

66. Sedge, p.211.
67. G. F., *Duell-Ease, A Word with Valiant Spirits Shewing the Abuse of Duells* (1635), p.31, quoted in F. T. Bowers, 'Middleton's *Fair Quarrel* and the Duelling Code', *JEGP*, 36 (1937), 40-65 (41).
68. Moryson, III, 407, explains that 'the cause why single fights are more rare in England in these times, is the dangerous fight at single Rapier, together with the confiscation of man-slayers goods....in case of single fights in England the Magistrate doth favour a wronged stranger, more then one of the same Nation, howsoever the Law favours neither, and that a stranger so fighting, neede feare no treason, by any disparitie or otherwise'.
69. Sedge, p.210; but in the courtly drama, for instance, Suckling, *The Goblins* (1638), Sedge also points out that 'a man agrees to act as a second in a quarrel in which he is not only a stranger to the dispute but also to the persons involved in it....Suckling regards this as showing magnanimity of mind' (p.210).
70. Stone, *Aristocracy*, p.58, indicates that newcomers were 'too fresh from the counting-house to have had time to wash their hands', but also points out that from the 1620's to 1641 'conflict between old and new was...a significant factor only for a limited period of about fifteen years' (p.60); social climbers were thus accepted as time went on in spite of the contempt of the old nobility.
71. Cf. note 62.
72. John L. Lievsay, *The Elizabethan Image of Italy* (Ithaca, NY., 1964), pp.5-6.
73. Kiernan, p.79.
74. Kiernan, p.82.
75. Sedge, p.213.
76. Laurence J. Mills, *One Soul in Bodies Twain* (Bloomington, Ind., 1937), pp.6, 10. Mills also lists some examples, such as *Fair Em*, *Edward II*, *The Two Gentlemen of Verona*, *The Merchant of Venice*, *Endimion* and *Tamburlaine*; the theme of friendship was most popular in the last decade of the sixteenth century (pp.245-7).
77. Mills, p.6, and then, pp.10-15, summarises *De Amicitia* as follows:
 - (Chapters in brackets)
 - (v) a friend should be ranked above all other human beings.
 - (vi) friendship is worth more than all worldly things.
 - (vii) contemplation of a friend is, as it were, contemplation of oneself.
 - (viii) real friendship derives from nature rather than from a sense of utility.
 - (ix) friendship is strengthened by service and familiarity.
 - (x) there are many dangers that beset friendship.
 - (xi-xii) friendship gives no exoneration to injustice.
 - (xiii) friendship is not to be avoided because it may bring sorrow on a friend's account.
 - (xiv-xv) friends are necessarily more satisfying than public affairs.
 - (xvi) the following maxims are false: a. we should feel towards

our friends as towards ourselves; b. our goodwill towards our friends should coincide with theirs toward us; c. we should value our friends as they value us; d. friends should love as if they were, at some time, to be enemies.

(xvii) friends should be blameless in character, and there should be absolute harmony in interests and opinions.

(xviii) loyalty is the foundation of the constancy that friendship presupposes.

(xix) although new friends are not to be rejected, the old ones are more delightful.

(xx) one should aid his friend to the best of his ability, and in accordance with the friend's ability.

(xxi) if, among ordinary friendships, a cause for breaking the friendship appears, it should be unravelled gradually, and the former friendship should not turn to enmity.

(xxii) it is best not to seek as a friend such a person as one cannot be himself.

(xxiii) all kinds of people recognise the value of friendship.

(xxiv) among the experiences of friendship there is one that may not be ignored: that is the necessity that sometimes arises of rebuking a friend.

(xxv) friendship demands absolute sincerity and constancy.

(xxvi) the person who is best satisfied with himself is most open to flattery from others.

(xxvii) the essay ends with a glorification of virtue, which forms and preserves the bonds of friendship.

Mills thus examines the classical notion of 'friend' (pp.8-9):

(1) the choice of friends is an important matter, determining the success and duration of the future relationship.

(2) the number of friends must be considered. The ideal friendship is made up of just two persons.

(3) regard must be had to the character and quality of those chosen for friends.

(4) the distinction between a flatterer and a friend receives much attention, especially by Plutarch.

(5) the best friendships are those that continue throughout life, but there are causes that justify the breaking of friendship.

(6) after friends have been chosen prudently and approved, there may be exchange of confidence.

(7) between friends there may be, and ought to be, entire frankness.

(8) friendship is, strictly speaking, independent of good fortune or bad, yet fortune may affect the development of friendship.

(9) the separation of friends, according to Aristotle, may, if it is voluntary, dissolve friendship; if it is enforced by circumstances, there is less cause for discontinuance.

(10) accompanying the idea of friendship as a condition, there developed the theory of the community of wealth among friends.

I will be indicating in my subsequent argument these items by the numbers, roman or arabic, used above.

78. Dorothy Farr, *John Ford and the Caroline Theatre* (London, 1979), pp.139-40, finds 'in Jacobean drama...embarrassments between two well-meaning and trusty friends' and points out that: 'The pattern

had been well worked over by Beaumont and Fletcher -- between Maximus and Aecius in *Valentinian* and Aminter and Melantius in *The Maid's Tragedy*. In both cases the debate is between honour on the one hand and loyalty of a subject to an unjust sovereign on the other; in both episodes swords are drawn and sheathed, in both the dialogue peters out in high-minded face-saving, a situation which Middleton gently parodied in the duel scene, also between trusted friends, in *A Fair Quarrel*.'

79. Cf. note 77 (xvi).
80. Cf. note 77 (10).
81. Cf. note 77 (10).
82. Brian Opie, '"Being All One": Ford's Analysis of Love and Friendship in *Loves Sacrifice* and *The Ladies Triall*', in *John Ford: Critical Re-visions*, ed. Michael Neill (Cambridge, 1988), pp.233-60 (234).
83. Stone, *Family*, pp.97-8, pointed out in Opie, p.244.
84. Opie, p.244.
85. Cf. Mills, p.10. Tilley records more than 150 proverbs altogether under 'friend, friends, friendly, friendship'; see F682a-762, etc.
86. Farr, p.149.
87. Glenn Hopp, 'The Speaking Voice in *The Lady's Trial*', in *Concord in Discord*, p.169. Cf. also Sargeaunt, p.152 and G. F. Sensabaugh, *The Tragic Muse of John Ford* (Stanford, 1944), for the originality and modernity of Ford's work.
88. Cf. note 77 (xxi) and (9).
89. Farr, p.140, makes this point.
90. Bueler, 'Tested Woman Plot', pp.325-44, points out the existence of the tested wife plot in the play, saying that 'whereas much critical attention has been paid to courtly love and revenge elements in drama, the structural (as distinct from the didactic) elements of the tested wife plot have not been explored' (p.343).
91. A number of shortcomings of the play have been pointed out; for instance, not enough materials for the five-act plot, lack of theatricality, over-complicated sub-plots, lack of humour, etc.
92. Cf. Ali, pp.79-88; Howe, 'Ford's *The Lady's Trial*: A Play of Metaphysical Wit', *Genre*, 7 (1976), pp.342-61; Donald K. Anderson, *John Ford* (New York, 1972), p.127.
93. Huebert, p.114, points out the fusion of the not contradictory but similar worlds.
94. Opie, 'Love and Friendship', pp.233-60 (236-46).
95. Sargeaunt, *John Ford*, p.149, points out that there are only two preceding plays where wronged husbands take actions unconventional for the time; Thomas Heywood, *A Woman Killed with Kindness* (1603) and Thomas Dekker, *The Honest Whore* (1604); cf. also Sargeaunt, p.152.
96. 'Reason' or 'reasons' occurs nine times in the play; I.i.185, 195, I.iii.60, 61, II.ii.29, III.iii.13, 48, IV.i.51, and V.ii.99.
97. Auria declares that passion is well under control: 'Never did passion | Purpose ungentle usage of my sword | Against Aurelio' (III.iii.144-6).
98. Burton, III, 65.
99. Mark Stavig, *John Ford and the Traditional Moral Order* (Madison, Wisc., 1968), p.84: 'Greater attention is paid to structure and theme than psychological analysis', whereas Oliver, p.118, asserts

- that 'Ford's interest is not in action but once again in the psychological problem to which the action has given rise'.
100. Characters affected by the Burtonian melancholy include Malfato, Aurelio, Amoretta, Levidolche, and, though temporarily, Auria himself.
 101. Howe, pp.347, 350 and 353, makes this point.
 102. Cf. Howe, p.354: 'Ford advocates enough flexibility in legal proceedings to allow the heart to speak. Reality is allowed to influence one's interpretation of appearance; an adjustment in a basically sound system is all that is needed to bring appearance and reality into harmony'.
 103. Oliver, p.118, sees the action of the play as stopping at the end of Act II.
 104. Farr, p.142, sees it in a different way: 'while anyone can find "likelihood of guilt" in her behaviour she will have none of him or any of her kindred'.
 105. Oliver, p.120, points out that 'Ford's play...does suggest a form of human aspiration, a civilized approach to the relations of human beings to one another.'
 106. C. J. Norman, ed., 'A Critical Edition of *The Golden Mean* and *A Line of Life*' (Unpublished Ph.D. Dissertation, University of London, 1968); *The Laws of Candy in Works of Beaumont and Fletcher*, eds. Arnold Glover and A. R. Waller, 10 vols (Cambridge, 1905-12), X, 37.
 107. As Farr, p.139, points out that 'The melancholic and the moralist are curiously alike'.
 108. Farr, p.144: 'the implication of this play is that conviction may not be enough. A man comes to full maturity when he can call upon reason and understanding to guide his conduct and assess his vision of truth. This, I think, would be Ford's conception of wisdom.'
 109. Huebert, p.114: '*The Lady's Trial* is not a collision between two different worlds, but a fusion of two similar worlds that blend into one motif'.
 110. Lois E. Bueler, 'The Structural Uses of Incest in English Renaissance Drama', *RD*, n.s. 15 (1984), 115-45, supplies a brief comment under a section sub-titled 'Witting Incest - The Failure of Exchange': 'In Ford's *The Lady's Trial*, where a minor character entertains a circumspect and unrequited love for his married cousin, the hint of incestuous passion merely flavors one of the play's many examples of ethical discrimination and control' (p.132).
 111. Stavig, p.22.
 112. Clifford Leech, 'Pacifism in Caroline Drama', *DUJ*, 31 (1938), 126-36, suggests a general tendency of pacifism in Caroline drama. In the play Guzman notably testifies: 'We may descend to tales of peace and love' (II.1.63).
 113. Oliver, p.120, claims to detect a trace of 'fatigue' on the part of Ford, though it is possible that the calm undertone of the play may have been misleading.
 114. Cf. Salinger, *Dramatic Form in Shakespeare and the Jacobean* (Cambridge, 1986), 140-52.
 115. Trelcatio clearly means this by 'wit' at IV.ii.194-5, V.ii.229-30, 232-33.
 116. Cf. Una Ellis-Fermor, *The Jacobean Drama* (London, 1936), p.233: '[*The Lady's Trial*] is interesting rather as showing the final

development of Ford's tendency to work more and more in reticent undertones in action, in character and in sentiment, than as adding much to his positive poetry'.

117. Cf. especially Sedge, p.349; Howe, pp.342-61; Huebert, pp.112-6; Bueler, 'Tested Woman', 325-44; Farr, pp.146-7; Hopp, 149-70; Opie, pp.233-60. These works contribute considerably to the development of criticism of the play.
118. Samuel Pepys, *The Diary*, eds. R. C. Latham and W. Matthews, 11 vols (London, 1970-83), IX (1976), 465.
119. Farr, pp.147-9, offers an example of staging.
120. Ellis-Fermor, p.233; cf. note 116 above. Cf. also Robert Davril, *Le Drama de John Ford* (Paris, 1954), pp.427-71 and Cronin, pp.37, *et passim*.
121. Cf., for instance, F. P. Wilson, *Elizabethan and Jacobean* (Oxford, 1945), pp.87-8, and Wanke, p.22. Cf. also C.S. Lewis, *Rehabilitation and Other Essays* (Oxford, 1939), pp.161-80, pointed out by Ronald Huebert in his Revels edition of Shirley's *The Lady of Pleasure* (Manchester, 1986), Introduction, pp.18-20.
122. Cf. Robert Smallwood, ' 'Tis Pity She's a Whore and Romeo and Juliet', *Cahiers elisabéthains*, 20 (1981), 49-70.
123. James Howe, pp.342-61 (345), categorizes these legal terms in three groups: (1) words of formal legal affairs; (2) quasi-legal terms frequently used in normal conversation; and (3) basically normal words and phrases but also used in formal legal affairs.
124. For instance, Abstemia in Robert Davenport's *The City-Night-Cap* (1624; printed 1661), who is put in a situation not dissimilar to Spinella's, describes her patient endurance of her husband's mistreatment:

as the Ocean suffers

The angry Bark to plough thorow her Bosome,
And yet is presently so smooth.

(I.1, in Bullen's *Collection of Old English Plays*
(London, 1882-9; rpt. New York, 1964), VII, 97)

Cf. G. R. Owst, *Literature and Pulpit in Medieval England* (Oxford, 1961), pp.68-76, for sea images in the literary tradition.

125. Edward Arber, *A Transcript of the Registers*, 5 vols (London and Birmingham, 1877), IV, 416.
126. Spencer, p.1.
127. W. W. Greg, *A Bibliography of the English Printed Drama to the Restoration*, 4 vols (London, 1939-59), II, 695.
128. R. J. Fehrenbach, 'Typographical Variation in Ford's Texts: Accidentals or Substantives?', in *Concord in Discord*, pp.287.
129. Fehrenbach, p.287. Cf. also W. W. Greg, 'The Rationale of Copy-Text', *SB*, 3 (1950-1), 19-36 (21) and Ure, p.xx1.

THE LADY'S TRIAL

THE
LADIES
TRIALL.

ACTED
By both their Majesties Servants
at the private house in
DRURY LANE.

FIDE HONOR.

LONDON,
Printed by E. G. for Henry Shephard, and are to be
sold at his shop in *Chancery-lane* at the signe of
the Bible, between Sarjants Inn and Fleet-Street,
neare the Kings-head Taverne. 1639.

(The Title-page of the Cambridge copy)

THE EPISTLE DEDICATORY

To my deservingly honoured, John Wyrley, Esquire, and to the [A3]
virtuous and right worthy gentlewoman, Mrs Mary Wyrley, his wife,
this service.

The inequality of retribution turns to a pity when there is not
ability sufficient for acknowledgement. Your equal respects may
yet admit the readiness of endeavour, though the very hazard in it
betray my defect. I have enjoyed freely acquaintance with the
sweetness of your dispositions, and can justly account, from the 5
nobleness of them, an evident distinction betwixt friendship and
friends. The latter, according to the practice of compliment, are
usually met with, and often without search; the other, many have
searched for, I have found. For which, though I partake a benefit
of the for- | tune, yet to you, most equal pair, must remain the [A3v]
honour of that bounty. In presenting this issue of some less 11
serious hours to your tuition, I appeal from the severity of
censure to the mercy of your judgements, and shall rate it at a
higher value than when it was mine own, if you only allow it the
favour of adoption. Thus, as your happiness in the fruition of 15
each other's love proceeds to a constancy, so the truth of mine
shall appear less unshaken as you shall please to continue in your
good opinions.

John Ford.

The Speakers

[A4]

AURIA,	a noble Genoese	
SPINELLA,	wife to Auria	
CASTANNA,	her sister	
ADURNI,	a young lord	
AURELIO,	friend to Auria	5
MALFATO,	a discontented lover [, kinsman to Spinella]	
TRELCAIO,	a citizen of Genoa [, uncle to Spinella]	
AMORETTA,	a fantastic maid [, daughter to Trelcatoi]	
MARTINO,	a citizen of Genoa	
LEVIDOLCHE,	a wanton [, niece to Martino]	10
PIERO,	a dependent on Adurni	
FUTELLI,	a dependent on Adurni	
GUZMAN,	a braggadocio Spaniard	
FULGOSO,	an upstart gallant	
BENATZI,	husband to Levidolche [, disguised as Paradol.	15

The Scene : Genoa

PROLOGUE

[A4v]

Language and matter, with a fit of mirth
That sharply savours more of air than earth,
Like midwives, bring a play to timely birth.

But where's now such a one in which these three
Are handsomely contrived, or, if they be, 5
Are understood by all who hear to see?

Wit, wit's the word in fashion, that alone
Cries up the poet, which, though neatly shown,
Is rather censured oftentimes than known.

He who will venture on a jest, that can 10
Rail on another's pain, or idly scan
Affairs of state, O, he's the only man!

A goodly approbation, which must bring
Fame with contempt, by such a deadly sting!
The muses chatter, who were wont to sing. 15

Your favours in what we present today;
Our fearless author boldly bids me say,
He tenders you no satire, but a play.

In which, if so he have not hit all right
For wit, words, mirth, and matter as he might, 20
'A wishes yet 'a had, for your delight.

Mr. Bird.

ACT I

[B1]

[I. 1]

Enter PIERO and FUTELLI at several doors.

PIERO. Accomplished man of fashion!

FUTELLI. The times' wonder!

Gallant of gallants, Genoa's Piero!

PIERO. Italy's darling, Europe's joy, and so forth!

The newest news, unvamped.

FUTELLI. I am no foot-post,

No pedlar of avisos, no monopolist

5

Of forged corantos, monger of gazettes.

PIERO. Monger of courtesans, fine Futelli!

In certain kind a merchant of the staple

For wares of use and trade; a taker up,

Rather indeed a knocker down. The word

10

Will carry either sense. But, in pure earnest,

[B1~]

How trolls the common noise?

FUTELLI. Auria, who lately

Wedded and bedded to the fair Spinella,

Tired with the enjoyments of delights, is hasting

To cuff the Turkish pirates in the service

15

Of the Great Duke of Florence.

PIERO. Does not carry

His pretty thing along.

FUTELLI. Leaves her to buffet
Land pirates here at home.

PIERO. That's thou and I,
Futelli, sirrah, and Piero. Blockhead!
To run from such an armful of pleasures
For gaining--what?--a bloody nose of honour,
Most sottish and abominable!

FUTELLI. Wicked,
Shameful, and cowardly, I will maintain.

PIERO. Is all my signor's hospitality,
Huge banquetings, deep revels, costly trappings,
Shrunk to a cabin, and a single welcome
To beverage and biscuit?

FUTELLI. Hold thy peace, man.
It makes for us--he comes. Let's part demurely.

Enter ADURNI and AURIA.

ADURNI. We wish thee, honoured Auria, life and safety.
Return crowned with a victory whose wreath
Of triumph may advance thy country's glory,
Worthy your name and ancestors.

AURIA. My lord,
I shall not live to thrive in any action
Deserving memory, when I forget
Adurni's love and favour.

PIERO. I present ye 35

My service for a farewell.

FUTELLI. Let few words

Excuse all arts of compliment.

PIERO. [*Aside.*] For my own part, [B2]

Kill or be killed, for there's the short and long on't.

Call me your shadow's hench-boy.

AURIA. Gentlemen,

My business, urging on a present haste, 40

Enforceth short reply.

ADURNI. We dare not hinder

Your resolution winged with thoughts so constant.

All happiness!

PIERO and FUTELLI. Contents! [*Exeunt ADURNI, PIERO and FUTELLI.*]

AURIA. So leave the wintered people of the north

The minutes of their summer, when the sun 45

Departing leaves them in cold robes of ice

As I leave Genoa.

Enter TRELCATIO, SPINELLA and CASTANNA.

Now appears the object

Of my apprenticed heart. Thou bring'st, Spinella,

A welcome in a farewell. Souls and bodies

Are severed for a time, a span of time, 50

To join again without all separation

In a confirmed unity for ever.

Such will our next embraces be for life.

And then to take the wrack of our divisions

Will sweeten the remembrance of past dangers,

55

Will fasten love in perpetuity,

Will force our sleeps to steal upon our stories.

These days must come, and shall, without a cloud

Or night of fear or envy. To your charge,

Trelcatio, our good uncle, and the comfort

60

Of my Spinella's sister, fair Castanna,

I do entrust this treasure.

TRELCATIO.

I dare promise

My husbanding that trust with truth and care.

CASTANNA. My sister shall to me stand an example

Of pouring free devotions for your safety.

65

AURIA. Gentle Castanna, thou art a branch of goodness

Grown on the selfsame stock with my Spinella.

But why, my dear, hast thou locked up thy speech

In so much silent sadness? O, at parting!

Belike, one private whisper must be sighed.

[B2~]

Uncle, the best of peace enrich your family!

71

I take my leave.

TRELCATIO.

Blessings and health preserve ye.

Exit.

AURIA. Nay, nay, Castanna, you may hear our counsels

A while. You are designed your sister's husband.

Give me thy hand, Spinella. You did promise

75

To send me from you with more cheerful looks

Without a grudge or tear. 'Deed, love, you did.

SPINELLA. What friend have I left in your absence?

AURIA. Many.

Thy virtues are such friends they cannot fail thee:

Faith, purity of thoughts, and such a meekness

80

As would force scandal to a blush.

SPINELLA. Admit, sir,

The patent of your life should be called in,

How am I left then to account with griefs,

More slaved to pity than a broken heart?

Auria! Soul of my comforts! I let fall

85

No eye on breach of fortune. I contemn

No entertainment to divided hopes.

I urge no pressures by the scorn of change.

And yet, my Auria, when I but conceive

How easy 'tis, without impossibility,

90

Never to see thee more, forgive me then,

If I conclude I may be miserable,

Most miserable.

CASTANNA. And such conclusion, sister,

Argues effects of a distrust more voluntary

Than cause by likelihood.

AURIA. 'Tis truth, Castanna.

95

SPINELLA. I grant it truth. Yet, Auria, I am a woman,

And therefore apt to fear. To show my duty

And not take heart from you, I'll walk from ye

At your command, and not as much as trouble

Your thought with one poor looking-back.

AURIA. I thank thee, 100
My worthy wife! Before we kiss, receive
This caution from thine Auria. First--Castanna, [B3]
Let us bid farewell. [CASTANNA walks aside.]

SPINELLA. Speak, good, speak.

AURIA. The steps
Young ladies tread, left to their own discretion,
However wisely printed, are observed 105
And construed as the lookers-on presume.
Point out thy ways then in such even paths
As thine own jealousies from others' tongues
May not intrude a guilt, though undeserved.
Admit of visits as of physic forced 110
Not to procure health, but for safe prevention
Against a growing sickness. In thy use
Of time and of discourse be found so thrifty
As no remembrance may impeach thy rest.
Appear not in a fashion that can prompt 115
The gazer's eye or holla to report
Some widowed neglect of handsome value.
In recreations be both wise and free.
Live still at home, home to thyself, howe'er
Enriched with noble company. Remember 120
A woman's virtue in her lifetime writes
The epitaph all covet on their tombs.
In short, I know thou never wilt forget
Whose wife thou art, nor how upon thy lips

Thy husband at his parting stalled this kiss.

125

No more.

SPINELLA. Dear heaven! Go, sister, go.

Exeunt [SPINELLA and CASTANNA].

AURIA. Done bravely,

And like the choice of glory to know mine;

One of earth's best I have forgone.

Enter AURELIO.

See, see,

Yet in another I am rich; a friend,

A perfect one, Aurelio.

AURELIO. Had I been

130

No stranger to your bosom, sir, ere now

You might have sorted me in your resolves,

Companion of your fortunes.

AURIA. So the wrongs

[B3~]

I should have ventured on against thy fate

Must have denied all pardon. Not to hold

135

Dispute with reputations, why before

This present instant I concealed the stealth

Of my adventures from thy counsels, know

My wants do drive me hence.

AURELIO. Wants, so you said,

And 'twas not friendly spoken.

AURIA. Hear me further.

140

AURELIO. Auria, take heed the covert of a folly

Willing to range be not without excuse

Discovered in the coinage of untruths.

I use no harder language. Thou art near

Already on a shipwreck in forsaking

145

The holy land of friendship, in forsaking

To talk your wants. Fie!

AURIA. By that sacred thing

Last issued from the temple where it dwelt,

I mean our friendship, I am sunk so low

In my estate, that, bid me live in Genoa

150

But six months longer, I survive the remnant

Of all my store.

AURELIO. Umh!

AURIA. In my country, friend,

Where I have sided my superior, friend,

Swayed opposition, friend; friend, here, to fall

Subject to scorn or rarely-found compassion

155

Were more than man that hath a soul could bear,

A soul not stooped to servitude.

AURELIO. You show

Nor certainty nor weak assurance yet

Of reparation in this course, in case

Command be proffered.

AURIA. He who cannot merit

160

Preferment by employments, let him bare

His throat unto the Turkish cruelty,

Or die or live a slave without redemption.

[B4]

AURELIO. For that, so. But you have a wife, a young,

A fair wife; she, though she could never claim

165

Right in prosperity, was never tempted

By trial of extremes, to youth and beauty

Baits for dishonour and a perished fame.

AURIA. Show me the man that lives, and to my face

Dares speak, scarce think, such tyranny against

170

Spinella's constancy, except Aurelio.

He is my friend.

AURELIO. There lives not then a friend

Dares love you like Aurelio, that Aurelio,

Who late and early often said, and truly,

Your marriage with Spinella would entangle

175

As much th'opinion due to your discretion

As your estate. It hath done so to both.

AURIA. I find it hath.

AURELIO. He who prescribes no law,

No limits of condition to the objects

Of his affection, but will merely wed

180

A face because 'tis round, or limned by nature

In purest red and white, or, at the best,

For that his mistress owes an excellence

Of qualities, knows when and how to speak,

Where to keep silence, with fit reasons why,

185

Whose virtues are her only dower, else

In either kind, ought of himself to master

Such fortunes as add fuel to their loves;
For otherwise--but herein I am idle,
Have fooled to little purpose.

AURIA She's my wife. 190

AURELIO. And being so, it is not manly done
To leave her to the trial of her wits,
Her modesty, her innocence, her vows.
This is the way that points her out an art
Of wanton life.

AURIA. Sir, said ye?

AURELIO. You form reasons, [B4~] 196
Just ones, for your abandoning the storms
Which threaten your own ruin, but propose
No shelter for her honour. What my tongue
Hath uttered, Auria, is but honest doubt,
And you are wise enough in the construction. 200

AURIA. Necessity must arm my confidence,
Which, if I live to triumph over, friend,
And e'er come back in plenty, I pronounce
Aurelio heir of what I can bequeath.
Some fit deduction for a worthy widow 205
Allowed with caution, she be like to prove so.

AURELIO. Who? I your heir, your wife being yet so young,
In every probability so forward
To make you a father? Leave such thoughts.

AURIA. Believe it,
Without replies, Aurelio. Keep this note, 210

A warrant for receiving from Martino
Two hundred ducats; as you find occasion
Dispose them in my absence to Spinella.
I would not trust her uncle; he, good man,
Is at an ebb himself. Another hundred 215
I left with her; a forth I carry with me.
Am I not poor, Aurelio, now? Exchange
Of more debates between us would undo
My resolution. Walk a little, prithee.
Friends we are, and will embrace, but let's not speak 220
Another word.

AURELIO. I'll follow you to your horse. Exeunt.

[I. ii]

Enter ADURNI and FUTELLI [with] a letter.

ADURNI. With her own hand?

FUTELLI. She never used, my lord,
A second means, but kissed the letter first,
O'erlooked the superscription, then let fall
Some amorous drops, kissed it again, talked to it
Twenty times over, set it to her mouth, 5
Then gave it me, then snatched it back again, [C1]
Then cried, 'O, my poor heart!' and in an instant,
'Commend my truth and secrecy'. Such medley
Of passion yet I never saw in woman.

ADURNI. In woman? Th'art deceived. But that we both 10
Had mothers, I could say how women are
In their own natures, models of mere change--
Of change of what is naught to what is worse.
She fed ye liberally?

FUTELLI. Twenty ducats
She forced on me; vowed by the precious love 15
She bore the best of men--I use, my lord,
Her very words--'the miracle of men,
Malfato', then she sighed; this mite of gold
Was only entrance to a farther bounty.
'Tis meant, my lord, belike press-money.

ADURNI. Devil! 20
How durst she tempt thee, Futelli, knowing
Thy love to me?

FUTELLI. There lies, my lord, her cunning,
Rather her craft. First she began what pity
It was that men should differ in estates
Without proportion: some so strangely rich, 25
Others so miserably poor; 'and yet',
Quoth she, 'since 'tis in very deed unfit
All should be equals, so, I must confess,
It were good justice that the properest men
Should be preferred to fortune, such as nature 30
Had marked with fair abilities of which
Genoa, for aught I know, hath wondrous few--
Not two to boast of.'

ADURNI. Here began her itch.

FUTELLI. I answered, she was happy then, whose choice
In you, my lord, was singular.

ADURNI. Well urged. 35

FUTELLI. She smiled and said it might be so, and yet
There stopped; then I closed with her, and concluded
The title of a lord was not enough
For absolute perfection. I had seen [C1~]
Persons of meaner quality much more 40
Exact in fair endowments--but your lordship
Will pardon me, I hope.

ADURNI. And love thee for it.

FUTELLI 'Phew! Let that pass', quoth she. 'And now we prattle
Of handsome gentlemen, in my opinion,
Malfato is a very pretty fellow, 45
Is he not, pray, sir?' I had then the truth
Of what I roved at, and with more than praise
Approved her judgement in so high a strain
Without comparison, my honoured lord,
That soon we both concluded of the man, 50
The match and business.

ADURNI. For delivering
A letter to Malfato?

FUTELLI. Whereto I
No sooner had consented, with protests--
I did protest, my lord--of secrecy
And service, but she kissed me, as I live, 55

Of her own free accord. I trust your lordship
Conceives not me amiss. Pray, rip the seal,
My lord, you'll find sweet stuff, I dare believe.

ADURNI. 'Present to the most accomplished of men, Malfato,
with this love a service.'

Reads.

60

Kind superscription! Prithee, find him out,
Deliver it with compliment, observe
How ceremoniously he does receive it.

FUTELLI. Will not your lordship peruse the contents?

ADURNI. Enough, I know too much. Be just and cunning.

65

A wanton mistress is a common sewer.
Much newer project labours in my brain--

Enter PIERO.

Your friend! Here's now the gemini of wit!
What odd conceit is next on foot: Some cast
Of neat invention, ha, sirs?

PIERO. Very fine,

70

I do protest, my lord.

[C2]

FUTELLI. Your lordship's ear

Shall share i'th'plot.

ADURNI. As how?

PIERO. You know, my lord,

Young Amoretta, old Trelcatio's daughter;

An honest man, but poor.

FUTELLI. And, my good lord,

He that is honest must be poor, my lord;

75

It is a common rule.

ADURNI.

Well, Amoretta--

Pray, one at once--my knowledge is not much,

Of her instruct me.

PIERO.

Speak, Futelli.

FUTELLI.

Spare me.

Piero has the tongue more pregnant.

PIERO.

Fie,

Play on your creature!

FUTELLI.

Shall be yours.

PIERO.

Nay, good.

80

ADURNI. Well, keep your mirth, my dainty honeys, agree

Some two days hence, till when--

PIERO.

By any means,

Partake the sport, my lord; this thing of youth--

FUTELLI. Handsome enough: good face, quick eye, wellbred--

PIERO. Is yet possessed so strangely--

FUTELLI.

With an humour

85

Of thinking she deserves--

PIERO.

A duke, a count,

At least a viscount, for her husband that--

FUTELLI. She scorns all mention of a match beneath

One of the foresaid nobles; will not ride

In a caroché without eight horses.

PIERO.

Six,

90

She may be drawn to four--

FUTELLI. Are for the poor;

But for two horses in a coach--

PIERO. She says

Th'are not for creatures of heaven's making, fitter--

FUTELLI. Fitter for litters to convey hounds in

Than people Christian; yet herself--

PIERO. Herself

[C2~1

Walks evermore afoot, and knows not whether

96

A coach doth trot or amble--

FUTELLI. But by hearsay--

ADURNI. Stop, gentlemen; you run a gallop both,

Are out of breath, sure. 'Tis a kind of compliment

Scarce entered to the times, but certainly

100

You coin a humour; let me understand

Deliberately your fancy.

PIERO. In plain troth,

My lord, the she whom we describe is such,

And lives here, here in Genoa, this city,

This very city, now, the very now.

105

ADURNI. Trelcatio's daughter?

FUTELLI. Has refused suitors

Of worthy rank, substantial and free parts,

Only for that they are not dukes or counts;

Yet she herself, with all her father's store,

Can hardly weigh above four hundred ducats.

110

ADURNI. Now, your design for sport?

PIERO.

Without prevention.

Guzman, the Spaniard, late cashiered, most gravely
Observes the full punctilios of his nation.
And him have we beleaguered to accost
This she-piece, under a pretence of being
Grandee of Spain and cousin to twelve princes.

115

FUTELLI. For rival unto whom we have enraged

Fulgoso, the rich coxcomb, lately started
A gentleman out of a sutler's hut

In the late Flemish wars. We have resolved him
He is descended from Pantagruel,

120

Of famous memory, by the father's side,
And by the mother from Dame Fusti-bunga,
Who, troubled long time with a strangury,

Vented at last salt-water so abundantly

125

As drowned the land 'twixt Zirick-see and Vere
Where steeples' tops are only seen. He casts
Beyond the moon and will be greater yet

In spite of Don.

[C3]

ADURNI. You must abuse the maid

Beyond amends.

FUTELLI. But countenance the course,

130

My lord, and it may chance, beside the mirth,

To work a reformation on the maiden;

Her father's leave is granted and thanks promised.

Our ends are harmless trials.

ADURNI.

I betray not

Secrets of such use.

PIERO and FUTELLI.

Your lordship's humblest.

135

Exeunt.

[I. III]

*Enter AURELIO and MALFATO.**AURELIO.* A melancholy, grounded and resolved,

Received into a habit, argues love

Or deep impression of strong discontents.

In cases of these rarities a friend,

Upon whose faith and confidence we may

5

Vent with security our grief, becomes

Oft-times the best physician, for, admit

We find no remedy, we cannot miss

Advice instead of comfort, and believe

It is an ease, Malfato, to disburden

10

Our souls of secret clogs, where they may find

A rest in pity, though not in redress.

MALFATO. Let all this sense be yielded to.*AURELIO.*

Perhaps

You measure what I say the common nature

Of an officious curiosity.

15

MALFATO. Not I, sir.*AURELIO.*

Or that other private ends

Sift your retirements--

Enter FUTELLI [with a letter].

MALFATO. Neither.

FUTELLI. Under favour,

Signor Malfato, I am sent to crave

Your leisure for a word or two in private.

MALFATO. To me! Your mind?

FUTELLI. This letter will inform ye. 20

MALFATO. Letter? How's this? What's here?

FUTELLI. Speak ye to me, sir? [C3v]

MALFATO. Brave riddle. I'll endeavour to unfold it.

AURELIO. How fares the Lord Adurni?

FUTEELI. Sure in health, sir.

AURELIO. He is a noble gentleman, withal

Happy in his endeavours. The general voice 25

Sounds him for courtesy, behaviour, language

And every fair demeanour, an example:

Titles of honour add not to his worth,

Who is himself an honour to his titles.

MALFATO. You know from whence this comes.

FUTELLI. I do.

MALFATO. D'ee laugh! 30

But that I must consider such as spaniels

To those who feed and clothe them, I would print

Thy panderism upon thy forehead--there!

Bear back that paper to the hell from whence

It gave thee thy directions; tell this lord 35

He ventured on a foolish policy
In aiming at the scandal of my blood.
The trick is childish, base--say, base.

FUTELLI. You wrong him.

AURELIO. Be wise, Malfato.

MALFATO. Say, I know this whore.

She who sent this temptation was wife 40
To his abused servant, and divorced
From poor Benatzi, senseless of the wrongs,
That Madam Levidolche and Adurni
Might revel in their sports without control,
Sure, unchecked.

AURELIO. You range too wildly now, 45
Are too much inconsiderate.

MALFATO. I am
A gentleman free-born. I never wore
The rags of any great man's looks, nor fed
Upon their after-meals. I never crouched
Unto the offal of an office promised, 50
Reward for long attendance, and then missed. [C4]
I read no difference between this huge,
This monstrous big word, 'lord', and 'gentleman'
More than the title sounds. For aught I learn,
The latter is as noble as the first, 55
I'm sure more ancient.

AURELIO. Let me tell you then,
You are too bitter, talk you know not what,

Make all men equals, and confound all course
Of order and of nature; this is madness.

MALFATO. 'Tis so, and I have reason to be mad--

60

Reason, Aurelio, by my truth and hopes.

This wit, Futelli, brings a suit of love

From Levidolche, one, however masked

In colourable privacy, is famed

The Lord Adurni's pensioner at least.

65

Am I a husband picked out for a strumpet,

For a cast-suit of bawdry? Aurelio,

You are as I am, you could ill digest

The trial of a patience so unfit.

Be gone, Futelli. Do not mince one syllable

70

Of what you hear. Another fetch like this

May tempt a peace to rage. So say; be gone.

FUTELLI. I shall report your answer.

Exit.

MALFATO.

What have I

Deserved to be so used? In colder blood

I do confess nobility requires

75

Duty and love. It is a badge of virtue

By action first acquired, and next in rank

Unto anointed royalty. Wherein

Have I neglected distance, or forgot

Observance to superiors? Sure, my name

80

Was in the note mistook.

AURELIO.

We will consider

The meaning of this mystery.

MALFATO.

Not so;

Let them fear bondage who are slaves to fear;

The sweetest freedom is an honest heart.

85

Exeunt.

ACT II

[C4~]

[II. 1]

Enter FUTELLI and GUZMAN.

FUTELLI. Dexterity and sufferance, brave Don,
Are engines the pure politic must work with.

GUZMAN. We understand.

FUTELLI. In subtleties of war--
I talk t'ee now in your own occupation,
Your trade, or what you please--unto a soldier
Surprisal of an enemy by stratagem
Or downright cutting throats is all one thing.

5

GUZMAN. Most certain; on, proceed.

FUTELLI. By way of parallel,
You drill or exercise your company--
No matter which for terms--before you draw
Into the field; so in the feats of courtship,
First choice is made of thoughts, behaviour, words,
The set of looks, the posture of the beard,
Besol as manus, cringes of the knee,
The very hums and ha's, thumps and ay mes.

10

15

GUZMAN. We understand all these; advance.

FUTELLI. Then next,
Your enemy in face, your mistress, mark it,

Now you consult either to skirmish slightly--
That's careless amours--, or to enter battle;
Then fall to open treaty, or to work 20
By secret spies or gold; here you corrupt
The chambermaid, a fatal engine, or
Place there an ambuscado--that's contract
With some of her near friends for half her portion--
Or offer truce, and in the interim 25
Run upon slaughter--'tis a noble treachery--
That's swear and lie. Steal her away, and to her
Cast caps, and cry 'Victoria!' The field's [D1]
Thine own, my Don, she's thine.

GUZMAN. We do vouchsafe her.

FUTELLI. Hold her then fast.

GUZMAN. As fast as can the arms 30
Of strong imagination hold her.

FUTELLI. No,
Sh'as skipped your hold. My imagination's eyes
Perceives she not endures the touch or scent
Of your war-overworn habiliments,
Which I forgot in my instructions 35
To warn you of; therefore, my warlike Don,
Apparel speedily your imagination
With a more courtly outside.

GUZMAN. 'Tis soon done.

FUTELLI. As soon as said. [Aside.] In all the clothes thou hast
More than that walking wardrobe on thy back. 40

GUZMAN. Imagine first our rich mockado doublet

With our cut cloth-of-gold sleeves, and our quellio,

Our diamond-buttoned callamanco hose,

Our plume of ostrich, with the embroidered scarf

The Duchess Infantazgo rolled our arm in.

45

FUTELLI. Ay, this is brave indeed.

GUZMAN.

Our cloak, whose cape is

Larded with pearls, which the Indian cacique

Presented to our countryman De Cortes

For ransom of his life, rated in value

At thirteen thousand pistolets; the guerdon

50

Of our achievement, when we rescued

The Infanta from the boar in single duel,

Near to the Austrian forest, with this rapier,

This only, very, naked, single rapier.

FUTELLI. Top and topgallant brave!

GUZMAN.

We will appear

55

Before our Amoretta like the issue

Of our progenitors.

FUTELLI.

Imagine so,

And that this rich suit of imagination

Is on already now--which is most probable

[D1~]

As that apparel. Here stands your Amoretta:

60

Make your approach and court her.

GUZMAN.

Lustre of beauty,

Not to affright your tender soul with horror,

We may descend to tales of peace and love,

Soft whispers fitting ladies' closets, for
Thunder of cannon, roaring smoke and fire, 65
As if hell's maw had vomited confusion,
The clash of steel, the neighs of barbed steeds,
Wounds spouting blood, towns capering in the air,
Castles pushed down, and cities ploughed with swords,
Become great Guzman's oratory best, 70
Who, though victorious--and during life
Must be--, yet now grants parley to thy smiles.

FUTELLI. 'Sfoot, Don, you talk too big, you make her tremble;
Do you not see't imaginarily?
I do as plainly as you saw the death 75
Of the Austrian boar; she rather hears
Of feasting than of fighting. Take her that way.

GUZMAN. Yes, we will feast. My queen, my empress saint,
Shalt taste no delicates but what are dressed
With costlier spices than the Arabian bird 80
Sweetens her funeral bed with. We will riot
With every change of meats, which may renew
Our blood unto a spring, so pure, so high,
That from our pleasures shall proceed a race
Of scepter-bearing princes, who at once 85
Must reign in every quarter of the globe.

FUTELLI. [*Aside.*] Can more be said by one that feeds on herring
And garlic constantly?

GUZMAN. Yes, we will feast.

FUTELLI. Enough! She's taken, and will love you now,

As well in buff as your imagined bravery; 90
Your dainty ten-times-dressed buff, with this language,
Bold man of arms, shall win upon her, doubt not,
Beyond all silken puppetry. Think no more
Of your mockadoes, callamancoes, quellios, [D2]
Pearl-larded capes and diamond-buttoned breeches. 95
Leave such poor outside helps to puling lovers
Such as Fulgoso, your weak rival, is
That starveling-brained companion. Appear you
At first, at least, in your own warlike fashion.
I pray, be ruled, and change not a thread about you. 100

GUZMAN. The humour takes--for I, sir, am a man
Affects not shifts. I will advance thus.

FUTELLI. Why, so you carry her from all the world.
I'm proud my stars designed me out an instrument
In such an high employment.

GUZMAN. Gravely spoken, 105
You may be proud on't.

Enter FULGOSO and PIERO.

FULGOSO. What is lost is lost,
Money is trash, and ladies are et ceteras,
Play's play, luck's luck, fortune's an I know what;
You see the worst of me, and what's all this now?

PIERO. A very spark, I vow; you will be styled 110
Fulgoso the invincible. But did

The fair Spinella lose an equal part?

How much in all d'ee say?

FULGOSO.

Bare three score ducats,

Thirty apiece; we need not care who know it.

She played; I went her half, walked by, and whistled

115

After my usual manner, thus--

Whistles.

--unmoved

As no such thing had ever been, as it were,

Although I saw the winners share my money.

His lordship and an honest gentleman

Pursued it, but not so merrily as I

120

Whistled it off.

Whistles.

PIERO.

A noble confidence!

FUTELLI. D'ee note your rival?

GUZMAN.

With contempt I do.

FULGOSO. I can forgo things nearer than my gold,

Allied to my affections and my blood;

[D2~]

Yea, honour, as it were, with the same kind

125

Of careless confidence, an't come off fairly

Too, as it were.

PIERO.

But not your love, Fulgoso.

FULGOSO. No, she's inherent, and mine own past losing.

PIERO. It tickles me to think with how much state

You, as it were, did run at tilt in love

130

Before your Amoretta.

FULGOSO.

Broke my lance.

PIERO. Of wit, of wit!

FULGOSO. I mean so, as it were,
And laid flat on her back, both horse and woman.

PIERO. Right, as it were.

FULGOSO. What else, man, as it were?

GUZMAN. Did you do this to her? Dare you to vaunt 135
Your triumph, we being present? Um, ha, um.

FULGOSO *whistles the Spanish pavin.*

FUTELLI. What think you, Don, of this brave man?

GUZMAN. A Man?

It is some truss of reeds, or empty cask,
In which the wind with whistling sports itself.

FUTELLI. Bear up, sir; he's your rival. Budge not from him 140
An inch; your grounds are honour.

PIERO. Stoutly ventured,
Don, hold him to't.

FULGOSO. Protest a fine conceit,
A very fine conceit; and thus I told her
That for mine own part, if she liked me, so,
If not, not. For 'My duck or doe', said I, 145
'It is no fault of mine that I am noble,
Grant it; another may be noble too,
And then we're both one noble.' Better still,
Habs-nabs good. Wink and choose. If one must have her,
The other goes without her; best of all, 150
My spirit is too high to fight for woman;

I am too full of mercy to be angry:
A foolish, generous quality, from which
No might of man can beat me, I'm resolved.

GUZMAN. Hast thou a spirit then, ha? Speaks thy weapon [D3]
Toledo language, Bilbo, or dull Pisa? 156
If an Italian blade or Spanish metal
Be brief, we challenge answer.

FUTELLI. Famous Don!

FULGOSO. What does he talk? My weapon speaks no language;
'Tis a Dutch iron truncheon.

GUZMAN. Dutch?

FULGOSO. And if need be, 160
'Twill maul one's hide in spite of who says nay.

GUZMAN. Dutch to a Spaniard, hold me!

FULGOSO. Hold me too,
Sirrah, if th'art my friend, for I love no fighting.
Yet hold me lest in pity I fly off;
If I must fight, I must. In a scurvy quarrel 165
I defy hes and shes. Twit me with Dutch!
Hang Dutch and French, hang Spanish and Italians,
Christians and Turks. Pew-waw, all's one to me.
I know what's what, I know on which side
My bread is buttered.

GUZMAN. Buttered? Dutch again? 170

You come not with intention to affront us!

FULGOSO. Front me no fronts; if thou be'st angry, squabble--
Here's my defence, and thy destruction-- Whistles a charge.

If friends, shake hands, and go with me to dinner.

GUZMAN. We will embrace the motion, it doth relish. 175

The cavaliero treats on terms of honour,

Peace is not to be balked on fair conditions.

FUTELLI. Still Don is Don the great.

PIERO. He shows the greatness

Of his vast stomach in the quick embracement

Of th'other's dinner.

FUTELLI. 'Twas the ready means 180

To catch his friendship.

PIERO. Y'are a pair of worthies,

That make the Nine no wonder.

FUTELLI. Now, since fate

Ordains that one of two must be the man,

The man of men which must enjoy alone [D3~]

Love's darling Amoretta; both take liberty 185

To show himself before her, without cross

Of interruption. One of t'other, he

Whose sacred mystery of earthly blessings

Crowns the pursuit, be happy!

PIERO. And till then

Live brothers in society.

GUZMAN. We are fast. 190

FULGOSO. I vow a match; I'll feast the Don today,

And fast with him tomorrow.

GUZMAN. Fair conditions.

Enter ADURNI, SPINELLA, AMORETTA, [*and*] CASTANNA.

ADURNI. Futelli and Piero, follow speedily.

PIERO. My lord, we wait ye.

FUTELLI. We shall soon return.

Exeunt [*all but* FULGOSO and GUZMAN].

FULGOSO. What's that? I saw a sound.

GUZMAN. A voice for certain. 195

FULGOSO. It named a lord.

GUZMAN. Here are lords too, we take it.

We carry blood about us, rich and haughty

As any the twelve Caesars.

FULGOSO. Gulls or Moguls.

Tag-rag or other, Hogen Mogen Vanden,

Skipjacks or Chouses. Whoo! The brace are flinched, 200

The pair of shavers are sneaked from us, Don.

Why, what are we?

GUZMAN. The variant will stand to't.

FULGOSO. So say I. We will eat and drink and squander,

Till all do split again.

GUZMAN. March on with greediness. *Exeunt.*

[II. ii]

Enter MARTINO and LEVIDOLCHE.

MARTINO. You cannot answer what a general tongue

Objects against your folly. I may curse
The interest you lay claim to in my blood. [D4]
Your mother, my dear niece, did die, I thought,
Too soon, but she is happy. Had she lived 5
Till now, and known the vanities your life
Hath dealt in, she had wished herself a grave
Before a timely hour.

LEVIDOLCHE.

Sir, consider

My sex. Were I mankind, my sword should quit
A wounded honour, and reprieve a name 10
From injury, by printing on their bosoms
Some deadly character whose drunken surfeits
Vomit such base aspersions. As I am,
Scorn and contempt is virtue; my desert
Stands far above their malice.

MARTINO.

Levidolche,

15

Hypocrisy puts on a holy robe,
Yet never changeth nature. Call to mind
How, in your girl's days, you fell, forsooth,
In love, and married. Married--hark ye--whom?
A trencher-waiter: shrewd preferment! But 20
Your childhood then excused that fault, for so
Footmen have run away with lusty heirs,
And stable grooms reached to some fair ones' chambers.

LEVIDOLCHE. Pray let not me be bandied, sir, and baffled
By your intelligence.

MARTINO.

So touched to the quick,

25

Fine mistress? I will then rip up at length
The progress of your infamy. In colour
Of disagreement you must be divorced;
Were so, and I must countenance the reasons;
On better hopes I did, nay, took you home, 30
Provided you my care, nay, justified
Your alteration, joyed to entertain
Such visitants of worth and rank as tendered
Civil respects; but then, even then--

LEVIDOLCHE.

What then?

Sweet uncle, do not spare me.

MARTINO.

I more shame

35

To fear my hospitality was bawd-- [D4~]
And name it so--to your unchaste desires
Than you to hear and know it.

LEVIDOLCHE.

Whose whore am I?

For that's your plainest meaning.

MARTINO.

Were you modest,

The word you uttered last would force a blush. 40
Adurni is a bountious lord, 'tis said,
He parts with gold and jewels like a free
And liberal purchaser, 'a wriggles in
To ladies' pleasures by a right of pension.
But you know none of this; you are grown a tavern-talk, 45
Matter for fiddlers' songs. I toil to build
The credit of my family, and you
To pluck up the foundation. Even this morning,

Before the common council, young Malfato--
Convented for some lands he held, supposed 50
Belonged to certain orphans--as I questioned
His tenure in particulars, he answered,
My worship needed not to flaw his right,
For if the humour held him, he could make
A jointure to my over-loving niece 55
Without oppression; bade me tell her too,
She was a kind young soul, and might in time
Be sued to by a loving man, no doubt.
Here was a jolly breakfast.

LEVIDOLCHE.

Uncles are privileged

More than our parents. Some wise man in state 60
Hath rectified, no doubt, your knowledge, sir--
Whiles all the policy for public business
Was spent--for want of matter, ay by chance,
Fell into grave discourse. But by your leave,
I from a stranger's table rather wish 65
To earn my bread than from a friend's, by gift
Be daily subject to unfit reproofs.

MARTINO. Come, come, to the point.

LEVIDOLCHE. All the curses [E1]
Due to a ravisher of sober truth
Damn up their graceless mouths.

MARTINO. Now you turn rampant; 70

Just in the wench's trim and garb, these prayers

Speak your devotions purely.

LEVIDOLCHE.

Sir, alas,

What would you have me do? I have no orators,
More than tears, to plead my innocence,
Since you forsake me, and are pleased to lend
An open ear against my honest fame.
Would all their spite could harry my contents
Unto a desperate ruin. O, dear goodness,
There is a right for wrongs!

75

MARTINO.

There is; but first

Sit in commission on your own defects,
Accuse yourself, be your own jury, judge,
And executioner. I make no sport
Of my vexation.

80

LEVIDOLCHE.

All the short remains

Of undesired life shall only speak
Th' extremity of penance; your opinion
Enjoins it too.

MARTINO.

Enough; thy tears prevail

Against credulity.

85

LEVIDOLCHE.

My miseries,

As in a glass, present me the rent face
Of an unguided youth.

MARTINO.

No more--

Enter TRELATIO [with] a letter.

Trelcatio!

Some business speeds you hither.

TRELCATIO.

Happy news.

Signor Martino, pray your ear. My nephew 90
Auria hath done brave service, and, I hear--
Let's be exceeding private--, is returned
High in the Duke of Florence's respects,
'Tis said, but make no words that 'a has firked
And mumbled the roguy Turks.

MARTINO.

Why would you know

[Exit]

His merits so unknown?

TRELCATIO.

I am not yet

96

Confirmed at full. Withdraw, and you shall read
All what this paper talks.

MARTINO.

So! Levidolche,

You know our mind, be cheerful. Come, Trelcatio.
Causes of joy or grief do seldom happen 100
Without companions near; thy resolutions
Have given another birth to my contents.

Exeunt [MARTINO and TRELCATIO].

LEVIDOLCHE. Even so, wise uncle; much good do ye. --Discovered!

I could fly out, mix vengeance with my love,
Unworthy man, Malfato. My good lord, 105
My hot in blood, rare lord, grows cold too. Well,
Rise dotage into rage, and sleep no longer.
Affection turned to hatred threatens mischief. *Exit.*

[II. iii]

Enter PIERO, AMORETTA, FUTELLI and CASTANNA.

PIERO. In the next gallery you may behold

Such living pictures, lady, such rich pieces,

Of kings and queens and princes, that you'd think

They breathe and smile upon ye.

AMORETTA. Ha' they crownthes,

Great crownthes o'th'gold, upon their headthes?

PIERO. Pure gold, 5

Drawn all in state.

AMORETTA. How many horthes, pray,

Are i'th'their chariots?

PIERO. Sixteen, some twenty.

CASTANNA. My sister, wherefore left we her alone?

Where stays she, gentlemen?

FUTELLI. Viewing the rooms,

'Tis like you'll meet her in the gallery. 10

This house is full of curiosities

Most fit for ladies' sights.

AMORETTA. Yeth, yeth, the thight

Of printhethes ith a fine thight. [E2].

CASTANNA. Good, let us find her.

PIERO. Sweet ladies, this way.

[To FUTELLI.] See the doors sure.

FUTELLI. [To PIERO.] Doubt not. *Exeunt.*

[II. iv]

Enter ADURNI and SPINELLA.

[*A*] *song.*

Pleasures, beauty, youth attend ye.

Whiles the spring of nature lasteth,
Love and melting thoughts befriend ye;
Use the time, ere winter hasteth.

Active blood and free delight,

5

Place and privacy invite.

Do, do! Be kind as fair,

Lose not opportunity for air.

She is cruel that denies it,

Bounty best appears in granting,

10

Stealth of sport as soon supplies it,

Whiles the dues of love are wanting.

Here's the sweet exchange of bliss,

When each whisper proves a kiss.

In the game are felt no pains,

15

For in all the loser gains.

ADURNI. Plead not, fair creature, without sense of pity,

So incompassionately 'gainst a service
 In nothing faulty more than pure obedience.
 My honours and my fortunes are led captives 20
 In triumph by your all-commanding beauty.
 And if you ever felt the power of love,
 The rigour of an uncontrollèd passion,
 The tyranny of thoughts, consider mine,
 In some proportion, by the strength of yours; 25
 Thus may you yield and conquer.

SPINELLA.

Do not study,

My lord, to apparel folly in the stead
 Of costly colours; henceforth cast off far,
 Far from your noblest nature, the contempt [E2~]
 Of goodness, and be gentler to your fame 30
 By purchase of a life to grace your story.

ADURNI. Dear, how sweetly

Reproof drops from that balmy spring, your breath!
 Now could I read a lecture of my griefs,
 Unearth a mine of jewels at your foot, 35
 Command a golden shower to rain down,
 Impoverish every kingdom of the east
 Which traffics richest clothes and silks; would you
 Vouchsafe one unspleened chiding to my riot;
 Else such a sacrifice can but beget 40
 Suspicion of returns to my devotion
 In mercenary blessings, for that saint
 To whom I vow myself must never want

Fit offerings to her altar.

SPINELLA.

Auria, Auria,

Fight not for name abroad, but come, my husband,

45

Fight for thy wife at home!

ADURNI.

O, never rank,

Dear cruelty, one that is sworn your creature

Amongst your country's enemies. I use

No force but humble words, delivered from

A tongue that's secretary to my heart.

50

SPINELLA. How poorly some, tame to their wild desires,

Fawn on abuse of virtue! Pray, my lord,

Make not your house my prison.

ADURNI.

Grant a freedom

To him who is the bondman to your beauty.

A noise within.

Enter AURELIO, CASTANNA, AMORETTA, FUTELLI and PIERO.

AURELIO. Keep back, ye, close contrivers of false pleasures,

55

Or I shall force ye back! Can it be possible?

Locked up, and singly too! Chaste hospitality!

A banquet in a bed chamber! Adurni,

Dishonourable man.

ADURNI.

What sees this rudeness

[E3]

That can broach scandal here?

AURELIO.

For you, hereafter.

60

O, woman, lost to every report,

Thy wrongèd Auria is come home with glory.

Prepare a welcome to uncrown the greatness
Of his prevailing fates.

SPINELLA. Whiles you belike
Are furnished with some news for entertainment,
Which must become your friendship to be knit
More fast betwixt your souls, by my removal,
Both from his heart and memory.

65

ADURNI. Rich conquest,
To triumph on a lady's injured fame,
Without a proof or warrant.

FUTELLI. Have I life, sir,
Faith, Christianity?

70

PIERO. Put me on the rack,
The wheel, or the galleys, if--

AURELIO. Peace, factors
In merchandise of scorn! Your sounds are deadly.
Castanna, I could pity your consent
To such ignoble practice. But I find
Coarse fortunes easily seduced, and herein
All claim to goodness ceases.

75

CASTANNA. Use your tyranny.

SPINELLA. What rests behind for me? Out with it!

AURELIO. Horror!

Becoming such a forfeit of obedience,
Hope not that any falsity in friendship
Can palliate a broken faith; it dares not.
Leave in thy prayers, fair vow-breaking wanton,

80

To dress thy soul 'new, whose purer whiteness
Is sullied by thy change from truth to folly.
A fearful storm is hovering; it will fall.
No shelter can avoid it. Let the guilty
Sink under their own ruin.

85

*Exit.**SPINELLA.*

How unmanly

[E3~]

His anger threatens mischief!

AMORETTA.

Whom, I prithee,

Doth the man speak to?

ADURNI.

Lady, be not moved.

I will stand champion your honour, hazard

90

All what is dearest to me.

SPINELLA.

Mercy, heaven!

Champion for me, and Auria living? Auria!

He lives, and, for my guard, my innocence,

As free as are my husband's clearest thoughts,

95

Shall keep off vain constructions. I must beg

Your charities. Sweet sister, yours, to leave me.

I need no fellows now. Let me appear

Or mine own lawyer, or in open court,

Like some forsaken client, in my suit

Be cast for want of honest plea. O, misery!

Exit. 100*ADURNI.* Her resolution's violent; quickly follow.*CASTANNA.* By no means, sir. Y'ave followed her already,

I fear, with too much ill success, in trial

Of unbecoming courtesies. Your welcome

Ends in so sad a farewell.

ADURNI.

I will stand

105

The roughness of th' encounter like a gentleman,

And wait ye to your homes, whate'er befall me.

Exeunt.

ACT III

[III. 1]

Enter FULGOSO and GUZMAN.

FULGOSO. I say, Don, brother mine, win her and wear her.

And so will I. If't be my luck to lose her,

I lose a pretty wench, and there's the worst on't.

GUZMAN. Wench, said ye? Most mechanically, faugh!

Wench is your trull, your blowze, your dowdy. But

[E4]

Sir brother, he who names my queen of love

6

Without his bonnet vailed, or saying grace

As at some paranympthal feast, is rude,

Nor versed in literature. Dame Amoretta,

Lo, I am sworn thy champion.

FULGOSO.

So am I, too.

10

Can, as occasion serves, if she turn scurvy,

Unswear myself again, and ne'er change colours.

Pish, man. The best, though call 'em ladies, madams,

Fairs, fines, and honeys, are but flesh and blood,

And now and then too, when the fits come on 'em,

15

Will prove themselves but flirts and tirliry puffkins.

GUZMAN. Our choler must advance.

FULGOSO.

Dost long for a beating?

Shall's try a slash? Here's that shall do't. [Draws.] I'll tap

A gallon of thy brains, and fill thy hogshead
With two of wine for't.

GUZMAN. Not in friendship, brother. 20

FULGOSO. Or whistle thee into an ague. Hang't,
Be sociable, drink till we roar and scratch.
Then drink ourselves asleep again. The fashion!
Thou dost not know the fashion.

GUZMAN. Her fair eyes,
Like to a pair of pointed beams drawn from 25
The sun's most glorious orb, does dazzle sight:
Audacious to gaze there; then over those
A several bow of jet securely twines
In semicircles; under them two banks
Of roses, red and white, divided by 30
An arch of polished ivory, surveying
A temple from whence oracles proceed
More gracious than Apollo's, more desired
Than amorous songs of poets softly tuned.

FULGOSO. Heyday! What's this?

GUZMAN. O, but those other parts, 35

All--

FULGOSO. All! Hold there. I bar play under board,
My part yet lies therein; you never saw [E4~]
The things you wiredraw thus.

GUZMAN. I have dreamt
Of every part about her, can lay open
Her several inches as exactly, mark it, 40

As if I had took measure with a compass,

A rule, or yard, from head to foot.

FULGOSO.

O, rare!

And all this in a dream!

GUZMAN.

A very dream.

FULGOSO. My waking brother soldier is turned

Into a sleeping carpenter or tailor

45

Which goes for half a man.

Enter BENATZI as an outlaw [and] LEVIDOLCHE above.

What's he? Bear up!

BENATZI. Death of reputation, the wheel, strappado, galleys, rack

are ridiculous fopperies: goblins to fright babies, poor

lean-souled rogues! They will swoon at the scar of a pin;

one tear dropped from their harlots' eyes breeds earthquakes

50

in their bones.

FULGOSO. Bless us! A monster patched of dagger bombast,

His eyes like copper basins! 'A has changed

Hair with a shag dog.

GUZMAN.

Let us then avoid him,

Or stand upon our guard; the foe approaches.

55

BENATZI. Cut-throats by the score abroad, come home, and rot in

fripperies. Brave man at arms, go turn pander, do. Stalk

for a mess of warm broth, damnable! Honourable cuts are but

badges for a fool to vaunt; the raw-ribbed apothecary

poisons *cum privilegio*, and is paid. O, the commonwealth of

60

beasts is most politicly ordered!

GUZMAN. Brother, we'll keep aloof. There is no valour

In tugging with a man-fiend.

FULGOSO.

I defy him.

It gabbles like I know not what. Believe it,

The fellow's a shrewd fellow at pink.

65

BENATZI. Look else. The lion roars, and the spaniel fawns. Down

cur! The badger bribes the unicorn, I that a jury may not [F1]

pass upon his pillage. Here the bear fees the wolf, for he

will not howl gratis; beasts call pleading howling. So, then,

there the horse complains of the ape's rank riding; the 70

jockey makes mouths, but is fined for it. The stag is not

jeered by the monkey for his horns, the ass by the hare for

his burden, the ox by the leopard for his yoke, nor the goat

by the ram for his beard. Only the fox wraps himself warm in

beaver, bids the cat mouse, the elephant toil, the boar 75

gather acorns, whiles he grins, feeds fat, tells tales,

laughs at all, and sleeps safe at the lion's feet. Save ye,

people.

FULGOSO. Why, save thee too, if thou be'st of heaven's making.

What art? Fear nothing, Don. We have our blades,

80

Are metal-men ourseves. Try us who dare.

GUZMAN. Our brother speaks our mind. Think what you please on't.

BENATZI. A match. Observe well this switch. With this only

switch have I pashed out the brains of thirteen Turks to the

dozen for a breakfast.

85

FULGOSO. What, man, thirteen? Is't possible thou liest not?

BENATZI. I was once a scholer; then I begged without pity. From
thence I practised law; there a scruple of conscience popped
me over the bar. A soldier I turned a while, but could not
procure the letter of preferment. Merchant I would be, and a 90
glut of land rats gnawed me to the bones. Would have bought
an office, but the places with reversions were caught up.
Offered to pass into the court, and wanted trust for clothes.
Was lastly, for my good parts, pressed into the galleys, took
prisoner, redeemed amongst other slaves by your gay great man 95
--they call him Auria--and am now I know not who, where, or
what. How d'ee like me? Say.

FULGOSO. A shaver of all trades! What course of life
Dost mean to follow next, ha? Speak thy mind.

GUZMAN. Nor be thou daunted, fellow. We ourselves 100
Have felt the frowns of fortune in our days.

BENATZI. I want extemely, exceedingly, hideously.

LEVIDOLCHE. Take that, enjoy it freely, wisely use it

Throws a purse.

T'advantage of thy fate, and know the giver. *Exit.*

FULGOSO. Hoyday! A purse, in troth. Who dropped? Stay, stay. [Flv]

Umh, have we gypsies here? O, mine is safe. 106

Is't your purse, brother Don?

GUZMAN. Not mine. I seldom

Wear such unfashionable trash about me.

FULGOSO. Has't any money in it, honest blade?

A bots on empty purses.

GUZMAN.

We defy them.

110

BENATZI. Stand from about me, as you are mortal; you are dull
clod-pated lumps of mire and garbage. This is the land of
fairies. Imperial Queen of Elves, I do crouch to thee, vow
my services, my blood, my sinews to thee, sweet sovereign
of largess and liberality. A French tailor, neat! Persian 115
cook, dainty! Greek wines, rich! Flanders mares, stately!
Spanish salads, poignant! Venetian wanton, ravishing!
English bawd, unmatched! Sirs, I am fitted.

FULGOSO. All these thy followers? Miserable pygmies!

Prate sense, and don't be mad. I like thy humour; 120
'Tis pretty odd, and so, as one might say,
I care not greatly if I entertain thee.
Dost want a master? If thou dost, I am for thee.
Else choose, and snick up. Pish, I scorn to flinch, man.

GUZMAN. Forsake not fair advancement. Money certes 125
Will fleet and drop off, like a cozening friend
Who holds it, holds a slippery eel by th'tail,
Unless he gripe it fast. Be ruled by counsel.

BENATZI. Excellent! What place shall I be admitted to, chamber,
wardrobe, cellar, or stable? 130

FULGOSO. Why, one and all; th'art welcome. Let's shake hands on't.
Thy name?

BENATZI. Parado, sir.

FULGOSO. The great affairs

I shall employ thee most in will be news, 135

And telling what's a clock, for aught I know yet.

BENATZI. It is, sir, to speak punctually some hour and half eight
three thirds of two seconds of one minute over at most, sir.

FULGOSO. I do not ask thee now. Or if I did,

We are not much the wiser. And for news--

[F2]

BENATZI. Auria, the fortunate, is this day to be received with
great solemnity at the city council house; the streets are
already thronged with lookers-on.

FULGOSO. That's well remembered. Brother Don, let's trudge,
Or we shall come too late.

GUZMAN.

By no means, brother.

145

FULGOSO. Wait close, my ragged new-come.

BENATZI. As your shadow's.

Exeunt.

[III. ii]

Enter AURIA, ADURNI, MARTINO, TRELCATIO, AURELIO, PIERO, and FUTELLI.

AURIA. Your favours, with these honours, speak your bounties,

And though the low deserts of my success

Appear in your constructions fair and goodly,

Yet I attribute to a noble cause,

Not my abilities, the thanks due to them.

5

The Duke of Florence hath too highly prized

My duty in my service by example,

Rather to cherish and encourage virtue

In spirits of action than to crown the issue
Of feeble undertakings. Whiles my life 10
Can stand in use, I shall no longer rate it
In value than it stirs to pay that debt
I owe my country for my birth and fortunes.

MARTINO. Which to make good, our state of Genoa,
Not willing that a native of her own, 15
So able for her safety, should take pension
From any other prince, hath cast upon you
The government of Corsica.

TRELCATIO. Adds thereto,
Besides th' allowance yearly due, for ever,
To you and to your heirs, the full revenue 20
Belonging to Savona, with the office
Of Admiral of Genoa.

ADURNI. Presenting
By my hands from their public treasury [F2v]
A thousand ducats.

MARTINO. But they limit only
One month of stay for your dispatch, no more. 25

FUTELLI. In all your great attempts may you grow thrifty,
Secure, and prosperous!

PIERO. If you please to rank,
Amongst the humblest, one that shall attend
Instructions under your command, I am
Ready to await the charge.

AURIA. O, still the state 30

Engageth me her creature with the burden
Unequal for my weakness. To you, gentlemen,
I will prove friendly, honest, of all mindful.

ADURNI. In memory, my lord--such is your style now--
Of your late fortunate exploits, the council,
Amongst their general acts, have registered
The Great Duke's letters, witness of your merit,
To stand in characters upon record.

35

AURIA. Load upon load! Let not my want of modesty
Trespass against good manners. I must study
Retirement to compose this weighty business,
And moderately digest so large a plenty,
For fear it swell unto a surfeit.

40

ADURNI. May I
Be bold to press a visit?

AURIA. At your pleasure.
Good time of day, and peace.

ALL. Health to your lordship! 45

[*Exeunt all but ADURNI and FUTELLI.*]

ADURNI. What of Spinella yet?

FUTELLI. Quite lost; no prints
Or any tongue of tracing her. However
Matters are huddled up. I doubt, my lord,
Her husband carries little peace about him.

ADURNI. Fall danger what fall can; she is a goodness
Above temptation, more to be adored
Than sifted. I am to blame, sure.

50

FUTELLI.

Levidolche,

[F3]

For her part, too, laughed at Malfato's frenzy--
Just so she termed it. But for you, my lord,
She said she thanked your charity, which lent
Her crooked soul, before it left her body,
Some respite, where it might learn again
The means of growing straight.

ADURNI.

She has found mercy

Which I will seek and sue for.

FUTELLI.

You are happy.

Exeunt.

[III. III]

*Enter AURIA and AURELIO.**AURIA.* Count of Savona! Genoa's Admiral!

Lord governor of Corsica! Enrolled
A worthy of my country! Sought and sued to,
Praised, courted, flattered! Sure, this bulk of mine
Tails in the size a tympany of greatness
Puffs up too monstrously my narrow chest.
How surely dost thou malice these extremes,
Uncomfortable man? When I was needy,
Cast naked on the flats of barren pity,
Abated to an ebb so low that boys
A-cook-horse frisked about me without plunge,
You could chat gravely, then, in formal tones,

5

10

Reason most paradoxically. Now
Contempt and wilful grudge at my uprising
Becalms your learned noise.

AURELIO. Such flourish, Auria, 15

Flies with so swift a gale, as it will waft
Thy sudden joys into a faithless harbour.

AURIA. Canst mutter mischief. I observed your dullness
Whiles the whole ging crowed to me. Hark! My triumphs
Are echoed under every roof. The air 20
Is straitened with the sound: there is not room
Enough to brace them in. But not a thought
Doth pierce into the grief that cabins here.
Here, through a creek, a little inlet, crawls [F3~]
A flake no bigger than a sister's thread, 25
Which sets the region of my heart afire.
I had a kingdom once, but am deposed
From all that royalty of blest content
By a confederacy 'twixt love and frailty.

AURELIO. Glories in public view but add to misery

Which travails in unrest at home.

AURIA. At home?

That home Aurelio speaks of I have lost,
And, which is worse, when I have rolled about,
Toiled like a pilgrim round this globe of earth,
Wearied with care and overworn with age,
Lodged in the grave, I am not yet at home.
There rots but half of me, the other part

Sleeps, heaven knows where. Would she and I--my wife

I mean (but what, alas, talk I of wife?)

The woman--would we had together fed

40

On any outcast parings, coarse and mouldy,

Not lived divided thus! I could have begged

For both, for't had been pity she should ever

Have felt so much extremity.

AURELIO.

This is not

Patience, required in wrongs of such vile nature.

45

You pity her: think rather on revenge.

AURIA. Revenge! For what, uncharitable friend?

On whom? Let's speak a little, pray, with reason.

You found Spinella in Adurni's house;

'Tis like 'a gave her welcome, very likely:

50

Her sister and another with her, so

Invited. Nobly done! But he with her

Privately chambered. He deserves no wife

Of worthy quality who dares not trust

Her virtue in the proofs of any danger.

55

AURELIO. But I broke ope the doors upon 'em.

AURIA. Marry, it was a slovenly presumption,

And punishable by a sharp rebuke.

I tell you, sir, I in my younger growth

[F4]

Have by the stealth of privacy enjoyed

60

A lady's closet, where to have profaned

That shrine of chastity and innocence

With one unhallowed word would have exiled

The freedom of such favour into scorn.

Had any he alive then ventured there

65

With foul construction, I had stamped the justice

Of my unguilty truth upon his heart.

AURELIO. Adurni might have done the like, but that

The conscience of his fault in coward blood

Blushed at the quick surprisal.

AURIA.

O, fie, fie!

70

How ill some argue in their sour reproof

Against a party liable to law!

For had that lord offended with that creature,

Her presence would have doubled every strength

Of man in him, and justified the forfeit

75

Of noble shame; else 'twas enough in both

With a smile only to correct your rudeness.

AURELIO. 'Tis well you make such use of neighbours' courtesy.

Some kind of beasts are tame, and hug their injuries:

Such way leads to a fame too.

AURIA.

Not uncivilly,

80

Though violently, friend.

AURELIO.

Wherefore, then, think ye,

Can she absent herself, if she be blameless?

You grant, of course, your triumphs are proclaimed,

And I in person told her your return.

Where lies she hid the while?

AURIA.

That rests for answer

85

In you. Now I come t'ee. We have exchanged

Bosoms, Aurelio, from our years of childhood.

Let me acknowledge with what pride I own

A man so faithful, honest, fast, my friend,

He whom, if I speak fully, never failed,

90

By teaching trust to me, to learn of mine;

I wished myself thine equal. If I aimed

A wrong, 'twas in an envy of thy goodness.

[F4~]

So dearly--witness with me my integrity--

I laid thee up to heart, that from my love

95

My wife was but distinguished in her sex.

Give back that holy signature of friendship,

Cancelled, defaced, plucked off, or I shall urge

Accounts, scored on the tally of my vengeance,

Without all former compliments.

AURELIO.

D'ee imagine

100

I fawn upon your fortunes, or intrude

Upon the hope of bettering my estate,

That you cashier me at a minute's warning?

No, Auria, I dare vie with your respects.

Put both into the balance, and the poise

105

Shall make a settled stand. Perhaps the proffer,

So frankly vowed at your departure first

Of settling me a partner in your purchase,

Leads you into opinion of some ends

Of mercenary falsehood. Yet such wrong

110

Least suits a noble soul.

AURIA.

By all my sorrows,

The mention is too coarse.

AURELIO.

Since, then, th' occasion

Presents our discontinuance, use your liberty.

For my part, I am resolute to die

The same my life professed me.

AURIA.

Pish! Your faith

115

Was never in suspicion. But consider,

Neither the lord nor lady, nor the bawd

Which shuffled them together, Opportunity,

Have fastened stain on my unquestioned name.

My friend's rash indiscretion was the bellows

120

Which blew the coal, now kindled to a flame,

Will light his slander to all wandering eyes.

Some men in giddy zeal o'erdo that office

They catch at, of whose number is Aurelio;

For I am certain, certain, it had been

125

Impossible, had you stood wisely silent.

[G1]

But my Spinella, trembling on her knee,

Would have accused her breach of truth, have begged

A speedy execution on her trespass.

Then with a justice lawful as the magistrate's

130

Might I have drawn my sword against Adurni,

Which now is sheathed and rusted in the scabbard.

Good thanks to your cheap providence. Once more

I make demand: my wife--you, sir!

[Draws his sword.]

AURELIO.

Roar louder,

The noise affrights not me. Threaten your enemies,

135

And prove a valiant tongue-man. Now must follow,
By way of method, the exact condition
Of rage which runs to mutiny in friendship.
Auria, come on. This weapon looks not pale [Draws.]
At sight of that. Again hear, and believe it: 140
What I have done was well done and well meant.
Twenty times over, were it new to do,
I'd do't and do't, and boast the pains religious.
Yet since you shake me off, I slightly value
Other severity.

AURIA. Honour and duty 145
Stand my compurgators. Never did passion
Purpose ungentle usage of my sword
Against Aurelio. Let me rather want
My hands, nay friend, a heart, than ever suffer
Such dotage enter here. If I must lose 150
Spinella, let me not proceed to misery
By losing my Aurelio. We, through madness,
Frame strange conceits in our discoursing brains,
And prate of things as we pretend they were.
Join help to mine, good man, and let us listen 155
After this straying soul, and, till we find her,
Bear our discomfort quietly.

AURELIO. So doubtless
She may be soon discovered.

AURIA. That's spoke cheerfully.
Why, there's a friend now! Auria and Aurelio [G1~]

At odds! O, 't cannot be, must not, and sha' not.

160

Enter CASTANNA.

But look, Castanna's here! Welcome, fair figure
Of a choice jewel locked up in a cabinet,
More precious than the public view should sully.

CASTANNA. Sir, how you are informed, or on what terms

Of prejudice against my course or custom

165

Opinion sways your confidence, I know not.

Much anger, if my fears persuade not falsely,

Sits on this gentleman's stern brow. Yet, sir,

If an unhappy maid's word may find credit,

As I wish harm to nobody on earth,

170

So would all good folks may wish none to me!

AURIA. None does, sweet sister.

CASTANNA. If they do, dear heaven

Forgive them is my prayer. But perhaps

You might conceive--and yet methinks you should not--

How I am faulty in my sister's absence.

175

Indeed, 'tis nothing so, nor was I knowing

Of any private speech my lord intended,

Save civil entertainment. Pray, what hurt

Can fall out in discourse, if it be modest?

Sure, noblemen will show that they are such

180

With those of their own rank; and that was all

My sister can be charged with.

- AURIA. Is't not, friend,
An excellent maid?
AURELIO. Deserves the best of fortunes;
CASTANNA. With your leave,
You used most cruel language to my sister, 185
Enough to fright her wits, not very kind
To me myself. She sighed when you were gone,
Desired no creature else should follow her.
And in good truth, I was so full of weeping
I marked not well which way she went.
- AURIA. Stayed she not 190
Within the house, then?
CASTANNA. 'Las, not she. Aurelio [G2]
Was passing rough.
- AURIA. Strange! Nowhere to be found out.
CASTANNA. Not yet. But on my life, ere many hours
I shall hear from her.
- AURIA. Shalt thou? Worthy maid,
Thou'st brought to my sick heart a cordial. Friend, 195
Good news! Most sweet Castanna!
- AURELIO. May it prove so. Exeunt.

[III. iv]

Enter BENATZI [disguised] as before.

BENATZI. The paper in the purse for my directions appointed this

the place, the time now; here dance I attendance--she is come already.

Enter LEVIDOLCHE.

LEVIDOLCHE. Parado, so I overheard you named.

BENATZI. A mushroom, sprung up in a minute by the sunshine of your 5
benevolent grace. Liberality and hospitable compassion, most
magnificent beauty, have long since lain bedrid in the ashes
of the old world till now; your illustrious charity hath
raked up the dead embers, by giving life to a worm inevitably
devoted yours, as you shall please to new-shape me. 10

LEVIDOLCHE. A grateful man, it seems. Where gratitude
Has harbour, other furniture becoming
Accomplished qualities must needs inhabit.
What country claims your birth?

BENATZI. None. I was born at sea, as my mother was in passage 15
from Cape Ludugory to Cape Cagliari, toward Afric, in
Sardinia; was bred up in Aquilastro, and at years put myself
in service under the Spanish Viceroy, till I was taken
prisoner by the Turks. I have tasted in my days handsome
store of good and bad, and am thankful for both. 20

LEVIDOLCHE. You seem the issue, then, of honest parents.

BENATZI. Reputed no less. Many children oftentimes inherit their
lands who peradventure never begot them. My mother's husband
was a very old man at my birth; but no man is too old to
father his wife's child. Your servant I am, sure, I will 25

ever prove myself entirely.

LEVIDOLCHE. Dare you be secret?

[G2v]

BENATZI. Yes.

LEVIDOLCHE. And sudden?

BENATZI. Yes.

30

LEVIDOLCHE. But, withal, sure of hand and spirit?

BENATZI. Yes, yes, yes.

LEVIDOLCHE. I use not many words; the time prevents 'em.

A man of quality has robbed mine honour.

BENATZI. Name him.

35

LEVIDOLCHE. Adurni.

BENATZI. 'A shall bleed.

LEVIDOLCHE. Malfato contemned my proffered love.

BENATZI. Yoke 'em in death. What's my reward?

LEVIDOLCHE. Propose it, and enjoy it.

40

BENATZI. You for my wife.

LEVIDOLCHE. Ha!

BENATZI. Nothing else. Deny me, and I'll betray your counsels to
your ruin; else do the feat courageously. Consider.

LEVIDOLCHE. I do. Dispatch the task I have enjoined,

45

Then claim my promise.

BENATZI. No such matter, pretty one. We'll marry first--or, farewell.

LEVIDOLCHE. Stay. Examine

From my confession what a plague thou drawest

Into thy bosom. Though I blush to say it,

50

Know, I have, without sense of shame or honour,

Forsook a lawful marriage bed, to dally

Between Adurni's arms.

BENATZI. This lord's?

LEVIDOLCHE. The same. More. Not content with him, I courted 55
A newer pleasure, but was there refused
By him I named so late.

BENATZI. Malfato?

LEVIDOLCHE. Right. Am henceforth resolutely bent to print 60
My follies on their hearts, then change my life
For some rare penance. Canst thou love me now?

BENATZI. Better. I do believe 'tis possible you may mend. I All [G3]
this breaks off no bargain.

LEVIDOLCHE. Accept my hand; with this, a faith as constant
As vows can urge. Nor shall my haste prevent 65
This contract, which death only must divorce.

BENATZI. Settle the time.

LEVIDOLCHE. Meet here tomorrow night.

We will determine further, as behoves us.

BENATZI. How is my new love called? 70

LEVIDOLCHE. Levidolche.

Be confident I bring a worthy portion.

But you'll fly off.

BENATZI. Not I, by all that's noble! A kiss. Farewell, dear fate.

Exit.

LEVIDOLCHE. Love is sharp-sighted, 75

And can pierce through the cunning of disguises.

False pleasures, I cashier ye; fair truth, welcome! *Exit.*

ACT IV

[IV. i]

Enter MALFATO and SPINELLA.

MALFATO. Here you are safe, sad cousin. If you please
May oversay the circumstance of what
You late discoursed. Mine ears are gladly open,
For I myself am in such hearty league
With solitary thoughts, that pensive language 5
Charms my attention.

SPINELLA. But my husband's honours,
By how much more in him they sparkle clearly,
By so much more they tempt belief to credit
The wrack and ruin of my injured name.

MALFATO. Why, cousin, should the earth cleave to the roots, 10
The seas and heavens be mingled in disorder,
Your purity with unaffrighted eyes
Might wait the uproar. 'Tis the guilty trembles
At horrors, not the innocent. You are cruel [G3v]
In censuring a liberty allowed. 15
Speake freely, gentle cousin. Was Adurni
Importunately wanton?

SPINELLA. In excess
Of entertainment, else not.

MALFATO. Not the boldness
Of an uncivil courtship?

SPINELLA. What that meant
I never understood. I have at once
Set bars between my best of earthly joys
And best of men: so excellent a man
As lives without comparison. His love
To me was matchless.

20

MALFATO. Yet put case, sweet cousin,
That I could name a creature whose affection
Followed your Auria in the height: affection
To you, even to Spinella, true and settled
As ever Auria's was, can, is, or will be.
You may not chide the story.

25

SPINELLA. Fortune's minions
Are flattered, not the miserable.

MALFATO. Listen
To a strange tale, which thus the author sighed.
A kinsman of Spinella--so it runs--
Her father's sister's son, sometime before
Auria, the fortunate, possessed her beauties,
Became enamoured of such rare perfections
As she was stored with, fed his idle hopes
With possibilities of lawful conquest,
Proposed each difficulty in pursuit
Of what his vain supposal styled his own,
Found in the argument one only flaw

30

35

40

Of conscience by the nearness of their bloods--

Unhappy scruple, easily dispensed with,

Had any friend's advice resolved the doubt.

Still on 'a loved and loved, and wished and wished,

Eftsoon began to speak, yet soon broke off,

45

And still the fondling durst not, 'cause 'a durst not.

[G4]

SPINELLA. 'Twas wonderful.

MALFATO.

Exceeding wonderful,

Beyond all wonder, yet 'tis known for truth.

After her marriage, when remained not aught

Of expectation to such fruitless dotage,

50

His reason then--now, then--could not reduce

The violence of passion, though 'a vowed

Ne'er to unlock that secret, scarce to her

Herself, Spinella, and withal resolved

Not to come near her presence, but to avoid

55

All opportunities, however proffered.

SPINELLA. An understanding dulled by th' infelicity

Constant sorrow is not apprehensive

In pregnant novelty. My ears receive

The words you utter, cousin, but my thoughts

60

Are fastened on another subject.

MALFATO.

Can you

Embrace, so like a darling, your own woes,

And play the tyrant with a partner in them?

Then I am thankful for advantage, urged

By fatal and enjoined necessity

65

To stand up in defence of injured virtue,
Will against any--I except no quality--
Maintain all supposition misapplied
Unhonest, false, and villainous.

SPINELLA.

Dear cousin,

As y'are a gentleman--

MALFATO.

I'll bless that hand,

70

Whose honourable pity seals the passport
For my incessant turmoils to their rest.
If I prevail--which heaven forbid!--these ages
Which shall inherit ours may tell posterity
Spinella had Malfato for a kinsman,
By noble love made jealous of her fame.

75

SPINELLA. No more. I dare not hear it.

MALFATO.

All is said.

Henceforth shall never syllable proceed,
From my unpleasant voice, of amorous folly.

Enter CASTANNA.

CASTANNA. Your summons warned me hither. I am come,

[G4~]

Sister, my sister, 'twas an unkind part
Not to take me along wi'ee.

81

MALFATO.

Chide her for it,

Castanna, this house is as freely yours
As ever was your father's.

CASTANNA.

We conceive so,

Though your late strangeness hath bred marvel in us.

85

But wherefore, sister, keeps your silence distance?

Am I not welcome t'ee?

SPINELLA.

Lives Auria safe?

O, prithee do not hear me call him husband

Before thou canst resolve what kind of wife

His fury terms the runaway. Speak, quickly.

90

Yet do not. Stay, Castanna--I am lost!

His friend hath set before him a bad woman,

And he, good man, believes it.

CASTANNA.

Now in truth--

SPINELLA. Hold! My heart trembles. I perceive thy tongue

Is great with ills and hastes to be delivered.

95

I should not use Castanna so. First, tell me,

Shortly and truly tell me how he does.

CASTANNA. In perfect health.

SPINELLA.

For that my thanks to heaven.

MALFATO. The world hath not another wife like this.

Cousin, you will not hear your sister speak,

100

So much your passion rules.

SPINELLA.

Even what she pleases.

Go on, Castanna.

CASTANNA.

Your most noble husband

Is deaf to all reports, and only grieves

At his soul's love, Spinella's causeless absence.

MALFATO. Why, look ye, cousin, now.

SPINELLA.

Indeed.

CASTANNA. Will value 105
No counsel, takes no pleasure in his greatness,
Neither admits of likelihood at all
That you are living. If you were, he's certain
It were impossible you could conceal
Your welcomes to him, being all one with him. [H1]
But as for jealousy of your dishonour, 111
He both laughs at and scorns it.

SPINELLA. Does 'a?

MALFATO. Therein

He shows himself desertful of his happiness.

CASTANNA. Methinks the news should cause some motion, sister.

You are not well.

MALFATO. Not well!

SPINELLA. I am unworthy. 115

MALFATO. Of whom? What? Why?

SPINELLA. Go, cousin. Come, Castanna.

Exeunt.

[IV. ii]

Enter TRELATIO, PIERO and FUTELLI.

TRELATIO. The state in council is already set.

My coming will be late. Now, therefore, gentlemen,

This house is free. As your intents are sober,

Your pains shall be accepted.

FUTELLI.

Mirth sometimes

Falls into earnest, signor.

PIERO.

We, for our parts,

5

Aim at the best.

TRELCATIO.

You wrong yourselves and me else.

Good success t'ee!

Exit.

PIERO. Futelli, 'tis our wisest course to follow

Our pastime with discretion, by which means

We may ingratiate, as our business hits,

10

Our undertakings to great Aurlia's favour.

FUTELLI. I grow quite weary of this lazy custom,

Attending on the fruitless hopes of service

For meat and rags. A wit? A shrewd preferment.

Study some scurril jests, grow old and beg.

15

No, let 'em be admired that love foul linen.

I'll run a new course.

PIERO.

Get the coin we spend,

And knock 'em o'er the pate who jeers our earnings.

FUTELLI. Husht, man! One suitor comes.

Music.

PIERO.

The t'other follows.

FUTELLI. Be not so loud.

Enter AMORETTA.

Here comes Madonna Sweet-lips.

20

Mithtreth, inthooth, for thooth, will lithp it to uth.

[H1~]

AMORETTA. Dentlemen, then ye! Ith thith muthic yourth, or

Can ye tell what great manth's fiddleth made it?

'Tith vedee petty noith, but who thold thend it?

PIERO. Does not yourself know, lady?

AMORETTA.

I do not uthe

25

To thpend lip-labour upon queththionths

That I mythelf can anthwer.

FUTELLI.

No, sweet madam,

Your lips are destined to a better use.

Or else the proverb fails of lisping maids.

AMORETTA. Kithing you mean. Pey, come behind with your mockths, then.

My lipthes will therve the one to kith the other.

31

How now, wha'th neckt?

[A] song.

What, hoe! We come to be merry.

Open the doors. A jovial crew,

Lusty boys and free, and very,

35

Very, very lusty boys are we.

We can drink till all look blue,

Dance, sing, and roar,

Never give o'er

As long as we have ne'er an eye to see.

40

Prithee, prithee, leths come in,

One thall all oua favours win.

Dently, dently, we thall pass.

None kitheth like the lithping lass.

PIERO. What call ye this, a song?

45

AMORETTA. Yeth, a delithiouth thong, and wondrouth pretty.

FUTELLI. [*Aside.*] A very country catch! Doubtless some prince

Belike hath sent it to congratulate

Your night's repose.

AMORETTA. Think ye tho, thignor?

It mutht be, then, thome unknown obthcure printh

[H2]

That thunth the light.

PIERO. Perhaps the prince of darkness.

51

AMORETTA. Of darkneth? What ith he?

FUTELLI. A courtier matchless.

'A woos and wins more beauties to his love

Than all the kings on earth.

AMORETTA. Whea thandeth hith court, pey?

Enter FULGOSO.

FUTELLI. This gentleman approaching, I presume,

55

Has more relation to his court than I,

And comes in time t'inform ye.

AMORETTA. Think ye tho?

I'm thure you know him.

PIERO. Lady, you'll perceive it.

FULGOSO. [*Aside.*] She seems in my first entrance to admire me.

Protest she eyes me round. Fulg, she is thine own.

60

PIERO. Noble Fulgoso.

FULGOSO. Did you hear the music?

'Twas I that brought it. Was't not tickling, ah, ha?

AMORETTA. Pay, what pinth thent it?

FULGOSO. Prince! No prince, but we.

We set the ditty and composed the song.

There's not a note or foot in't, but our own,

65

And the pure-trodden mortar of this brain.

We can do things and things.

AMORETTA. Dood! Thing't youathelf, then?

FULGOSO. Nay, nay, I could never sing

More than gib-cat or a very howlet.

But you shall hear me whistle it.

[Whistles.]

AMORETTA. Thith thingth thome jethter. 70

Thure, he belongth unto the printh of darkneth.

PIERO. Yes, and I'll tell you what his office is.

His prince delightshimself exceedingly

In birds of divers kinds. This gentleman

Is keeper and instructor of his blackbirds.

75

He took his skill first from his father's carter.

AMORETTA. 'Tith wonderful to thee by what thrange means

Thome men are raised to plathes.

FULGOSO. I do hear you,

[H2v]

And thank ye heartily for your good wills,

In setting forth my parts. But what I live on

80

Is simple trade of money from my lands.

Hang sharks! I am no shifter.

AMORETTA.

Ith't pothible?

Enter GUZMAN.

Bleth uth, who'th thith?

FUTELLI.

O, it is the man of might.

GUZMAN. May my address to beauty lay no scandal

Upon my martial honour, since even Mars

85

Whom, as in war, in love I imitate,

Could not resist the shafts of Cupid. Therefore,

As, with the god of war, I deign to stoop.

Lady, vouchsafe, love's-goddess-like, to yield

Your fairer hand unto these lips, the portals

90

Of valiant breath that hath o'erturned an army.

AMORETTA. Faya weather keep me! What a thtorm ith thith?

FUTELLI. O, Don, keep off at further distance, yet

A little further. Do you not observe

How your strong breath hath terrified the lady?

95

GUZMAN. I'll stop the breath of war, and breathe as gently

As a perfumed pair of sucking bellows

In some sweet lady's chamber. For I can

Speak lion-like or sheep-like, when I please.

FUTELLI. Stand by, then, without noise, a while, brave Don,

100

And let her only view your parts. They'll take her.

GUZMAN. I'll publish them in silence.

PIERO.

Stand you there,

Fulgoso the magnificent.

FULGOSO. Here?

PIERO. Just there.

Let her survey you both. You'll be her choice.

Ne'er doubt it, man.

FULGOSO. I cannot doubt it, man. 105

PIERO. But speak not till I bid you.

FULGOSO. I may whistle?

PIERO. A little to yourself, to spend the time.

AMORETTA. Both foolth, you thay? [H3]

FUTELLI. But hear them for your sport.

PIERO. Don shall begin. Begin, Don. She has surveyed

Your outwards, and inwards, through the rents 110

And wounds of your apparel.

GUZMAN. She is politic.

My outside, lady, shrouds a prince obscured.

AMORETTA. I thank ye for your muthic, printh.

GUZMAN. [Aside.] My words

Are music to her.

AMORETTA. The muthic and the thong

You thent me by thith whithling thing, your man? 115

GUZMAN. [Aside.] She took him for my man! Love, thou wert just.

FULGOSO. [Aside.] I wo'not hold. His man? 'Tis time to speak

Before my time. O, scurvy, I his man

That has no means for meat or rags and seam-rents?

GUZMAN. Have I with this one rapier--

PIERO. He has no other. 120

GUZMAN. Passed through a field of pikes, whose heads I lopped
As easily as the bloody minded youth
Lopped off the poppy heads?

FULGOSO. The puppet heads.

GUZMAN. Have I--have I--have I?

FULGOSO. Thou liest, thou hast not,
And I'll maintain't.

GUZMAN. Have I--but let that pass. 125

For though my famous acts were damned to silence,
Yet my descent shall crown me thy superior.

AMORETTA. That I would listen to.

GUZMAN. List and wonder.

My great great grandsire was an ancient duke,
Styled *Dis vir di Gonzado*.

FUTELLI. [To Amoretta.] That's in Spanish 130

An incorrigible rogue without a fellow,
An unmatched rogue. He thinks we understand not.

GUZMAN. So was my grandfather, hight Argozile.

FUTELLI. An arrant, arrant thief leader. Pray, mock it.

GUZMAN. My grandsire by the mother's side a condee, [H3~]
Condee Scrivano.

FUTELLI. A crop-eared scrivener. 136

GUZMAN. Whose son, my mother's father, was a marquis,
Hijo di puto.

PIERO. That's the son of a whore.

GUZMAN. And my renowned sire, Don Piccaro--

FUTELLI. In proper sense, a rascal--O, brave Don! 140

GUZMAN. *Hijo di una pravada--*

PIERO.

'A goes on,

Son of branded bitch--high-spirited Don!

GUZMAN. Had honours both by sea and land, to wit--

FUTELLI. The galleys and Bridewell.

FULGOSO.

I'll not endure it!

To hear a canting mongrel--hear me, lady.

145

GUZMAN. 'Tis no fair play.

FULGOSO.

I care not fair or foul.

I from a king derive my pedigree,

King Oberon by name, from whom my father,

The mighty and courageous Mountibanco,

Was lineally descended. And my mother--

150

In right of whose blood I must ever honour

The lower Germany--was a Harlequin.

FUTELLI. He blow up

The Spaniard presently by his mother's side.

FULGOSO. Her father was Grave Hans van Herne, the son

155

Of Hogen Mogen, dat de droates did *sneighen*

Of *veirteen* hundred Spaniards in one *neict*.

GUZMAN. O, diablo!

FULGOSO. Ten thousand devils nor diabolos

Shall fight me from my pedigree. My uncle,

160

Yacob van Flagon-drought, with Abraham Snorten-fert,

And youngster Brogen-foh, with fourscore hargubush,

Managed by well-lined butter-boxes, took

A thousand Spanish jobbernowles by surprise,

And beat a scone about their ears.

GUZMAN. My fury 165

Is now but justice on thy forfeit life. Draws. [H4]

AMORETTA. 'Lath, they thall not fight.

FUTELLI. Fear not, sweet lady.

PIERO. Be advised, great spirits.

FULGOSO. My fortunes bid me to be wise in duels,

Else, hang't. Who cares?

GUZMAN. Mine honour is my tutor, 170

Already tried and known.

FULGOSO. Why, there's the point;

My honour is my tutor too. Noblemen

Fight in their persons! Scorn't. 'Tis out of fashion;

There's none but harebrained youths of metal use it.

PIERO. Yet put not up your swords. It is the pleasure 175

Of the fair lady that you quit the field

With brandished blades in hand.

FUTELLI. And more to show

Your suffering valour, as her equal favours,

You both should take a competence of kicks.

GUZMAN and FULGOSO. How?

FUTELLI and PIERO. Thus and thus! [*Kick both GUZMAN and FULGOSO.*]

Away, you brace of stinkards!

FULGOSO. Pheugh! as it were.

GUZMAN. Why, since it is her pleasure, 181

I dare and will endure it.

FULGOSO. Pheugh!

PIERO.

Away.

But stay below.

FUTELLI.

Budge not, I charge ye,

Till you have further leave.

GUZMAN.

Mine honour claims

The last foot in the field.

FULGOSO.

I'll lead the van, then.

185

FUTELLI. Yet more? Begone!

Exeunt [GUZMAN and FULGOSO].

Re-enter TRELATIO.

Are not these precious suitors?

TRELATIO. What tumults fright the house?

FUTELLI.

A brace of castrels,

That fluttered, sir, about this lovely game,

Your daughter. But they durst not give the souse,

And so took hedge.

PIERO.

Mere haggards, buzzards, kites.

190

AMORETTA. I thcorn thuch trumpery, and will thape my luff,

Henthforth ath thall my father betht direct me.

[H4~]

TRELATIO. Why, now thou sing'st in tune, my Amoretta.

And my good friends, you have, like wise physicians,

Prescribed a healthful diet. I shall think on

195

A bounty for your pains, and will present ye

To noble Auria, such as your descents

Commend. But for the present we must quit

This room to privacy. They come--

AMORETTA.

Nay, pridee

Leave me not, dentlemen.

FUTELLI.

We are your servants.

Exeunt. 200

[IV. iii]

Enter AURIA, ADURNI and AURELIO.

AURIA. Y'are welcome, be assured you are. For proof,
Retrieve the boldness--as you please to term it--
Of visit to commands. If this man's presence
Be not of use, dismiss him.

ADURNI. 'Tis, with favour,
Of consequence, my lord, your friend may witness
How far my reputation stands engaged
To noble reconcilement.

5

AURIA. I observe
No party here amongst us who can challenge
A motion of such honour.

ADURNI. Could your looks
Borrow more clear serenity and calmness
Than can the peace of a composèd soul,
Yet I presume, report of my attempt,
Trained by a curiosity in youth
For scattering clouds before 'em, hath raised tempests
Which will at last break out.

10

AURIA. Hid now, most likely,

15

I'th'darkness of your speech.

AURELIO.

You may be plainer.

ADURNI. I shall, my lord. That I intended wrong--

AURIA. Ha? Wrong? To whom?

ADURNI.

To Auria. And as far

As language could prevail, did--

[I]

AURIA.

Take advice,

Young lord, before thy tongue betray a secret

20

Concealed yet from the world. Hear and consider.

In all my flight of vanity and giddiness,

When scarce the wings of my excess were fledged,

When a distemperature of youthful heat

Might have excused disorder and ambition,

25

Even then, and so from thence till now, the down

Of softness is exchanged for plumes of age

Confirmed and hardened, never durst I pitch

On any, howsoever likely, rest,

Where the presumption might be constered wrong:

30

The word is hateful, and the sense wants pardon.

For, as I durst not wrong the meanest, so

He who but only aimed by any boldness

A wrong to me should find I must not bear it:

The one is as unmanly as the other.

35

Now, without interruption.

ADURNI.

Stand, Aurelio,

And justify thine accusation boldly.

Spare me the needless use of my confession,

And, having told no more than what thy jealousy
Possessed thee with, again before my face, 40
Urge to thy friend the breach of hospitality
Adurni trespassed in and thou conceiv'st
Against Spinella. When thy proofs grow faint,
If barely not supposed, I'll answer guilty.

AURELIO. You come not here to brave us?

ADURNI. No, Aurelio. 45
But to reply upon that brittle evidence,
To which thy cunning never shall rejoin.
I make my judge my jury. Be accountant
Whether, with all the eagerness of spleen
Of a suspicious rage can plead, thou hast 50
Enforced the likelihood of scandal.

AURELIO. Doubt not
But that I have delivered honest truth, [11~]
As much as I believe and justly witness.

ADURNI. Loose grounds to raise a bulwark of reproach on!
And thus for that. My errand hither is not 55
In whining, truant-like submission,
To cry, 'I have offended. Pray, forgive me,
I will do so no more', but to proclaim
The power of virtue, whose commanding sovereignty
Sets bounds to rebel bloods, unchecked restrains 60
Custom of folly, by example teaches
A rule of reformation, by rewards
Crowns worthy actions, and invites to honour.

AURELIO. Honour and worthy actions best beseem

Their lips who practise both, and not discourse 'em.

65

AURIA. Peace, peace, man! I am silent.

ADURNI.

Some there are,

And they not few in number, who resolve

No beauty can be chaste, less unattempted,

And, for because the liberty of courtship

Flies from the wanton, on th'other comes next,

70

Meeting ofttimes too many soon seduced,

Conclude all may be won by gifts, by service,

Or compliments of vows. And with this life

I stood in rank; conquest secured my confidence.

Spinella--storm not, Auria--was an object

75

Of study for fruition. Here I angled,

Not doubting the deceit could find resistance.

AURELIO. After confession follows--

AURIA.

Noise! Observe him.

ADURNI. O, strange! By all the comforts of my hopes,

I found a woman good--a woman good!

80

Yet as I wish belief, or do desire

A memorable mention, so much majesty

Of humbleness and scorn appeared at once

In fair, in chaste, in wise Spinella's eyes,

That I grew dull in utterance, and one frown

85

From her cooled every flame of sensual appetite.

AURIA. On, sir, and do not stop.

[12]

ADURNI.

Without protests,

I pleaded merely love, used not a syllable
But what a virgin might without a blush
Have listened to, and, not well armed, have pitied. 90
But she neglecting cried, 'Come, Auria, come.
Fight for thy wife at home!' Then in rushed you, sir,
Talked in much fury, parted, when as soon
The lady vanished, after her the rest.

AURIA. What followed?

ADURNI. My contrition on mine error, 95
In execution whereof I have proved
So punctually severe, that I renounce
All memory, not to this one fault alone
But to my other greater and more irksome.
Now he, whoever owns a name, that consters 100
This repetition the report of fear,
Of falsehood or imposture, let him tell me
I give myself the lie, and I will clear
The injury, and man to man, or if
Such justice may prove doubtful, two to two, 105
Or three to three, or any way reprieve
Th'opinion of my forfeit without blemish.

AURIA. Who can you think I am? Did you expect
So great a tameness as you find, Adurni,
That you cast loud defiance? Say--

ADURNI. I have robbed you 110
Of rigour, Auria, by my strict self-penance
For the presumption.

AURIA. Sure, Italians hardly
Admit dispute in questions of this nature.
The trick is new.

ADURNI. I find my absolution
By vows of change from all ignoble practice.

115

AURIA. Why, look ye, friend, I told you this before.
You would not be persuaded. Let me think--

AURELIO. You do not yet deny that you solicited
The lady to ill purpose.

[12~]

ADURNI. I have answered.
But it returned much quiet to my mind,
Perplexed with rare commotions.

120

AURIA. That's the way.
It smoothes all rubs.

AURELIO. My lord?

AURIA. Foh! I am thinking.
You may take forward. If it take, 'tis clear.
And then, and then--and so, and so--

ADURNI. You labour
With curious engines, sure.

AURIA. Fine ones! I take ye
To be man of credit. Else--

125

ADURNI. Suspicion
Is needless. Know me better.

AURIA. Yet you must not
Part from me, sir.

ADURNI. For that, your pleasure.

AURIA.

'Come,

Fight for thy wife at home, my Auria! '--Yes,

We can fight, my Spinella, when thine honour

130

Relies upon a champion. Now--

Re-enter TRELATIO.

TRELATIO.

My lord,

Castanna, with her sister and Malfato,

Are newly entered.

AURIA.

Be not loud. Convey them

Into the gallery. Aurelio, friend,

Adurni, lord, we three will sit in council,

135

And piece a hearty league, or scuffle shrewdly.

Exeunt.

ACT V

[V. 1]

Enter MARTINO, BENATZI and LEVIDOLCHE.

MARTINO. Ruffian, out of my doors! Thou com'st to rob me.

An officer! What ho! My house is haunted

By a lewd pack of thieves, of harlots, murderers,

Rogues, vagabonds! I foster a decoy here.

[13]

And she trolls on her ragged customer

5

To cut my throat for pillage.

LEVIDOLCHE.

Good sir, hear me.

BENATZI. Hear or not hear, let him rave his lungs out. Whiles this woman hath abode under this roof, I will justify myself her bedfellow in despite of denial. In despite--those are my words.

MARTINO. Monstrous!

10

Why, sirrah, do I keep a bawdy-house,

A hospital for panders? O, thou monster,

Thou she-confusion! Are you grown so rampant

That from a private wanton thou proclaim'st thyself

A baggage for all gamesters, lords or gentlemen,

15

Strangers or home-spun yeomen, foot-posts, pages,

Roarers, or hangmen? Heyday! Set up shop,

And then cry, 'A market open! To't, and welcome!'

LEVIDOLCHE. This is my husband.

MARTINO. Husband!

20

BENATZI. Husband natural. I have married her. And what's your
verdict on the match, signor?

MARTINO. Husband, and married her!

LEVIDOLCHE. Indeed, 'tis truth.

MARTINO. A poor joining! Give ye joy, great mistress.

Your fortunes are advanced, marry, are they?

25

What jointure is assured, pray? Some three thousand

A year in oaths and vermin? Fair preferment!

Was ever such a tattered rag of man's flesh

Patched up for copesmate to my sister's daughter?

LEVIDOLCHE. Sir, for my mother's name forbear this anger.

30

If I have yoked myself beneath your wishes,

Yet is my choice a lawful one. And I

Will live as truly chaste unto his bosom

As e'er my faith hath bound me.

MARTINO. A sweet couple!

BENATZI. We are so. For mine own part, however my outside appear 35

ungay, I have wrestled with death, Signor Martino, to

preserve your sleeps, and such I as you are untroubled. A [13~]

soldier is in peace a mockery, a very town-bull for laughter.

Unthrifths and landed babies are prey curmudgeons lay their

baits for. Let the wars rattle about your ears once, and the 40

security of a soldier is right honourable amongst ye then.

That day may shine again. So to my business.

MARTINO. A soldier! Thou a soldier! I do believe

Th'art lousy. That's a pretty sign, I grant.

A villainous poor banditti rather. One 45
Can man a qean, and cant, and pick a pocket,
Pad for a cloak or hat, and in the dark
Pistol a straggler for a quarter ducat.
A soldier! Yes, 'a looks as if 'a had not
The spirit of a herring or a tumbler. 50

BENATZI. Let age and dotage rage together. Levidolche, thou art
mine. On what conditions the world shall soon witness. Yet
since our hands joined, I have not interested my possession
of thy bed. Nor till I have accounted to thy injunction, do
I mean. Kiss me quick, and resolve. So, adieu, signor. 55

LEVIDOLCHE. Dear, for love's sake, stay.

BENATZI. Forbear entreaties. *Exit.*

MARTINO. Ah, thou--but what? I know not how to call thee.

Fain would I smother grief, and out it must.
My heart is broke. Thou hast for many a day 60
Been at a loss, and now art lost for ever:
Lost, lost, without recovery.

LEVIDOLCHE. With pardon,
Let me retain your sorrows.

MARTINO. 'Tis impossible.

Despair of rising up to honest fame
Turns all the courses wild, and this last action 65
Will roar thy infamy. Then you are certainly
Married, forsooth, unto this new-come?

LEVIDOLCHE. Yes.
And herein every hope is brought to life

Which long hath lain in deadness. I have once more

Wedded Benatzi, my divorcèd husband.

70

MARTINO. Benatzi! This the man?

[14]

LEVIDOLCHE.

No odd disguise

Could guard him from discovery. 'Tis he,

The choice of my ambition. Heaven preserve me

Thankful for such a bounty! Yet he dreams not

Of this deceit. But let me die in speaking

75

If I repute not my success more happy

Than any earthly blessing. O, sweet uncle,

Rejoice with me. I am a faithful convert,

And will redeem the stains of a foul name

By love and true obedience.

MARTINO.

Force of passion

80

Shows me a child again. Do, Levidolche,

Perform thy resolutions. Those performed,

I have been only steward for your welfare.

You shall have all between ye.

LEVIDOLCHE.

Join with me, sir.

Our plot requires much speed. We must be earnest.

85

I'll tell ye what conditions threaten danger,

Unless you intermeddle. Let us hasten,

For fear we come too late.

MARTINO.

As thou intendest

A virtuous honesty, I am thy second

To any office, Levidolche witty,

90

My niece, my witty niece.

LEVIDOLCHE.

Let's slack no time, sir.

Exeunt.

[V. 11]

Enter TRELATIO, Malfato, Spinella, and Castanna.

TRELATIO. Kinsman and ladies, have a little patience.

All will be as you wish. I'll be your warrant.

Fear nothing. Auria is a noble fellow.

I leave ye. But be sure, I am in hearing.

Take courage.

Exit.

Malfato. Courage! They who have no hearts

5

Find none to lose. Ours is as great as his

Who defy danger most. Sure, state and ceremony

Inhabit here; like strangers, we shall wait

[14~]

Formality of entertainment. Cousin,

Let us return; 'tis paltry.

Spinella. Gentle sir,

10

Confine your passion. My attendance only

Commends a duty.

Castanna. Now, for heaven's sake, sister,

Enter Auria and Aurelio.

'A comes. Your husband comes. Take comfort, sister.

Auria. Malfato!

Malfato. Auria!

AURIA. Cousin, would mine arms

In their embraces might at once deliver 15

Affectionately what interest your merit

Holds in my estimation! I may chide

The coyness of this intercourse betwixt us,

Which a retired privacy on your part

Hath pleased to show. If aught of my endeavours 20

Can purchase kind opinion, I shall honour

The means and practice.

MALFATO. 'Tis our charity.

AURELIO. Worthy Malfato!

MALFATO. Provident Aurelio!

AURIA. Castanna, virtuous maid!

CASTANNA. Your servant, brother.

AURIA. But who's that other? Such a face mine eyes
Have been acquainted with. The sight resembles
Something which is not quite lost to remembrance.

[SPINELLA kneels.]

Why does the lady kneel? To whom? Pray, rise.

I shall forget civility of manners,

Imagining you tender a false tribute, 30

Or him to whom you tender it a counterfeit. [She rises.]

MALFATO. My lord, you use a borrowed bravery,
Not suiting fair constructions. May your fortunes
Mount higher than can apprehension reach 'em!
Yet this waste kind of antic sovereignty
Unto a wife who equals every best

Of our deserts, achievements, or posterity,
Bewrays a barrenness of noble nature. [K1]
Let upstarts exercise uncomely roughness.
Clear spirits to the humble will be humble. 40
You know your wife, no doubt.

AURIA. Cry ye mercy, gentleman!
Belike you come to tutor a good carriage,
Are expert in the nick on't. We shall study
Instructions quaintly. 'Wife' you said? Agreed.
Keep fair, and stand the trial.

SPINELLA. Those words raise 45
Lively soul in her, who almost yielded
To faintness and stupidity. I thank ye.
Though prove what judge you will, till I can purge
Objections which require belief and conscience.
I have no kindred, sister, husband, friend, 50
Or pity for my plea.

MALFATO. Call ye this welcome?
We are mistook, Castanna.

CASTANNA. O, my lord,
Other respects were promised!

AURIA. Said ye, lady,
'No kindred, sister, husband, friend'?

SPINELLA. Nor name.
With this addition, I disclaim all benefit 55
Of mercy from a charitable thought,
If one or all the subtleties of malice,

If any engineer of faithless discord,
If supposition for pretence in folly
Can point out, without injury to goodness, 60
A likelihood of guilt in my behaviour,
Which may declare neglect in every duty
Required, fit or exacted.

AURIA. High and peremptory!

The confidence is masculine.

MALFATO. Why not?

An honourable cause gives life to truth 65
Without control.

SPINELLA. I can proceed. That tongue
Whose venom by traducing spotless honour
Hath spread th'infection is not more mine enemy
Than theirs, or his weak and besotted brains are, [K1~]
On whom the poison of its cankered falsehood 70
Hath wrought for credit to so foul a mischief.
Speak, sir, the churlish voice of this combustion.
Aurelio, speak. Nor, gentle sir, forbear
Aught what you know, but roundly use your eloquence
Against a mean defendant.

MALFATO. He's put to't. 75

It seems the challenge gravels him.

AURELIO. My intelligence

Was issue of my doubts, not of my knowledge.

A self confession may crave assistance.

Let the lady's justice impose the penance.

So, in the rules of friendship, as of love, 80
Suspicion is not seldom an improper
Advantage for the knitting faster joints
Of faithfulest affection by the fevers
Of casualty unloosed, where lastly error
Hath run into the toil.

SPINELLA. Woeful satisfaction 85
For a divorce of hearts!

AURIA. So resolute?
I shall touch nearer home. Behold these hairs,
Great masters of a spirit, yet they are not
By winter of old age quite hid in snow.
Some messengers of time, I must acknowledge, 90
Amongst them took up lodging, when we first
Exchanged our faiths in wedlock. I was proud
I did prevail with one whose youth and beauty
Deserved a choice more suitable in both.
Advancement to a fortune could not court 95
Ambition either on my side or hers.
Love drove the bargain, and the truth of love
Confirmed it, I conceived. But disproportion
In years, amongst the married, is a reason
For change of pleasures. Whereto I reply 100
Our union was not forced; 'twas by consent.
So then the breach in such a case appears
Unpardonable. Say your thoughts. [K2]

SPINELLA. My thoughts

In that respect are as resolute as yours,
The same. Yet herein evidence of frailty 105
Deserved not more a separation
Than doth charge of disloyalty objected
Without or ground or witness. Women's faults
Subject to punishments, and men's applauded,
Prescribe no laws in force.

AURELIO. Are ye so nimble? 110

MALFATO. A soul sublimed from dross by competition,
Such as is mighty Auria's famed, descends
From its own sphere, when injuries, profound ones,
Yield to the combat of a scolding mastery.
Skirmish of words hath with your wife lewdly ranged, 115
Adulterating the honour of your bed.
Hold dispute. But execute your vengeance
With unresisted rage we shall look on.
Allow the fact, and spurn her from our bloods.
Else, not detected, you have wronged her innocence 120
Unworthily and childishly, for which
I challenge satisfaction.

CASTANNA. 'Tis a tyranny
Over an humble and obedient sweetness
Ungently to insult--

Enter ADURNI.

ADURNI. That I make good,

And must without exception find admittance, 125
Fitting the party who hath herein interest.
Put case I was in fault, that fault stretched merely
To a misguided thought. And who in presence,
Except the pair of sisters fair and matchless,
Can quit an imputation of like folly? 130
Here I ask pardon, excellent Spinella,
Of only you. That granted, he amongst you
Who calls an even reckoning shall meet
An even accountant.

AURIA. Baited by confederacy!

I must have right. [K2~]

SPINELLA. And I, my lord, my lord. 135
What stir and coil is here? You can suspect,
So reconciliation then is needless.
Conclude the difference by revenge, or part
And never more see one another. Sister,
Lend me thine arm. I have assumed a courage 140
Above my force, and can hold out no longer.
Auria, unkind, unkind!

CASTANNA. She faints.

AURIA. Spinella!

Regent of my affections, thou hast conquered.
I find thy virtues as I left them, perfect,
Pure, and unflawed. For instance, let me claim 145
Castanna's promise.

CASTANNA. Mine?

AURIA.

Yours, to whose faith

I am a guardian, not by imposition

But by you chosen. Look ye, I have fitted

A husband for you, noble and deserving.

No shrinking back. Adurni, I present her,

A wife of worth.

150

MALFATO.

How's that?

ADURNI.

So great a blessing

Crowns all desires of life. The motion, lady,

To me, I can assure you, is not sudden,

But welcomed and forethought. Would you could please

To say the like.

AURIA.

Castanna, do. Speak, dearest.

It rectifies all crooks, vain surmises.

I prithee, speak.

155

SPINELLA.

The courtship's somewhat quick,

The match, it seems, agreed on. Do not, sister,

Reject the use of fate.

CASTANNA.

I dare not question

The will of heaven.

MALFATO.

Unthought of and unlooked for!

160

SPINELLA. My ever honoured lord.*AURELIO.*

This marriage frees

[K3]

Each circumstance of jealousy.

AURIA.

Make no scruple,

Castanna, of the choice. 'Tis firm and real.

Why else have I so long with tameness nourished

Report of wrongs, but that I fixed on issue 165

Of my desires? Italians use not dalliance

But execution. Herein I degenerated

From custom of our nation, for the virtues

Of my Spinella rooted in my soul,

* * * * *

Yet common form of matrimonial complements 170

Short-lived as are their pleasures. Yet in sooth,

My dearest, I might blame your causeless absence,

To whom my love and nature were no strangers.

But being in your kinsman's house, I honour

His hospitable friendship, and must thank it. 175

Now lasting truce on all hands.

AURELIO. You will pardon

A rash and over-busy curiosity.

SPINELLA. It was to blame, but the success remits it.

ADURNI. Sir, what presumptions formerly have grounded

Opinion of unfitting carriage to you, 180

On my part I shall faithfully acquit

At easy summons.

MALFATO. You prevent the nicety.

Use your own pleasure.

Enter BENATZI [with] his sword drawn, LEVIDOLCHE and MARTINO following.

AURELIO. What's the matter?

AURIA. Matter?

BENATZI. Adurni and Malfato found together!

Now, for a glorious vengeance.

LEVIDOLCHE. Hold! O, hold him! 185

AURELIO. This is no place for murder. Yield thy sword.

AURIA. Yield it, or force it. [BENATZI is disarmed.]

Set you up your shambles

Of slaughter in my presence?

ADURNI. Let him come.

MALFATO. What can the ruffian mean?

BENATZI. I am prevented.

The temple or the chamber of the Duke [K3~] 191

Had else not proved a sanctuary. Lord,

Thou hast dishonourably wronged my wife.

ADURNI. Thy wife! I know not her nor thee.

AURIA. Fear nothing.

LEVIDOLCHE. Yes, me you know. Heaven has a gentle mercy

For penitent offenders. Blessèd ladies, 195

Repute me not a castaway, though once

I fell into some lapses, which our sex

Are oft entangled by. Yet what I have been

Concerns me now no more, who am resolved

On a new life. This gentleman, Benatzi, 200

Disguised as you see, I have remarried.

I knew you at first sight, and tender constantly

Submission for all errors.

MARTINO. Nay, 'tis true, sir.

BENATZI. I joy in the discovery, am thankful

Unto the charge.

AURIA. Let wonder henceforth cease,

205

For I am partner with Benatzi's counsels,

And in them was director. I have seen

The man do service in the wars late past,

Worthy an ample mention. But of that

At large hereafter; repetitions now

210

Of good or bad would straiten time presented

For other use.

MARTINO. Welcome, and welcome ever!

LEVIDOLCHE. Mine eyes, sir, never shall without a blush

Receive a look from yours. Please to forget

All passages of rashness. Such attempt

215

Was mine, and only mine.

MALFATO. You have found a way

To happiness. I honour the conversion.

ADURNI. Then I am freed.

MALFATO. May style your friend your servant.

MARTINO. Now all that's mine is theirs.

ADURNI. But let me add

An offering to the altar of this peace.

[K4]

AURIA. How likes Spinella this? Our holy day

221

Deserves the Calendar.

SPINELLA. This gentlewoman

Reformed must in my thoughts live fair and worthy.

Indeed you shall.

CASTANNA. And mine; the novelty

Requires a friendly love.

LEVIDOLCHE. You are kind and bountiful. 225

*Enter TRELCATIO, FUTELLI, AMORETTA, PIERO, driving in FULGOSO and
GUZMAN.*

TRELCATIO. By your leaves, lords and ladies! To your jollities
I bring increase with mine, too. Here's a youngster
Whom I call son-in-law, for so my daughter
Will have it.

AMORETTA. Yeth, in sooth, the will.

TRELCATIO. Futelli
Hath weaned her from this pair.

PIERO. Stand forth, stout lovers. 230

TRELCATIO. Top and topgallant pair. And for his pains
She will have him or none. He's not the richest
I'th'parish, but a wit. I say, Amen,
Because I cannot help it.

AMORETTA. 'Tith no matter.

AURIA. We'll remedy the penury of fortune. 235

They shall with us to Corsica. Our cousin
Must not despair of means, since 'tis believed
Futelli can deserve a place of trust.

FUTELLI. You are in all unfellowed.

AMORETTA. Withely thpoken.

PIERO. Think on Piero, sir.

AURIA. Piero, yes. 240

But what of these two pretty ones?

FULGOSO. I'll follow

The ladies, play at cards, make sport, and whistle.

My purse shall bear me out. A lazy life

Is scurvy and debauched. Fight you abroad, [K4v]

And we'll be gaming; whiles you fight at home, 245

Run high, run low. Here is a brain can do't.

But for my martial brother Don, prithee make him

A--what d'ee call't--a setting dog, a sentinel.

I'll mend his weekly pay.

GUZMAN. He shall deserve it.

Vouchsafe employment honourable--

FULGOSO. Marry, 250

The Don's a generous Don.

AURIA. Unfit to lose him.

Command doth limit us short time for revels.

We must be thrifty in them. None, I trust,

Repines at these delights. They are free and harmless.

After distress at sea, the danger's o'er, 255

Safety and welcomes better taste ashore.

[Exeunt.]

EPILOGUE

The court's on rising. 'Tis too late
To wish the lady in her fate
Of trial now more fortunate.

A verdict in the jury's breast
Will be given up anon at least,
Till then 'tis fit we hope the best.

5

Else if there can be any stay,
Next sitting without more delay,
We will expect a gentle day.

COMMENTARY

COMMENTARY

TITLE-PAGE

1-3. *THE | LADIES | TRIALL. |* The original spelling allows 'ladies' to be plural and the women in this play who face trials of various kinds include Amoretta and Levidolche as well as Spinella. (Charles Lamb printed 'The Ladies' Trial' in *Specimens of English Dramatic Poets*, London, 1808, rpt. 1854, p.205.) Since the play itself overwhelmingly points to Spinella's trial, however, a singular form in a modernised text seems preferable. Cf. Introduction, 9V, and Appendix B of the Revels edition of Dekker's *Shoemaker's Holiday*, eds. R. L. Smallwood and Stanley Wells (Manchester, 1979), pp.219-21.

5. *both their Majesties Servants |* i.e. Beeston's Boys Company, founded by Christopher Beeston in 1637 (cf. Bentley, I, 324-42).

6-7. *the private house in | DRVRY LANE |* i.e., the Phoenix, or the Cockpit in Drury Lane, which was under Christopher Beeston's management at this time; DRURY LANE being 'so called for that there is a house belonging to the Familie of the *Druries*' (Stow, II, 98).

8. *FIDE HONOR |* The anagram of 'John Forde', which appears on the title pages of *The Broken Heart* (1633), *Perkin Warbeck* (1634) and *The Fancies, Chaste and Noble* (1638); cf. Introduction, 9X.

10. *E. G. |* i.e. (presumably) Edward Griffin Junior, son of Edward and Anne Griffin, who 'took up his freedom January 18th, 1636/7...and succeeded to the business, which he continued to carry on

until his death in 1652' (Henry R. Plomer, ed., *Dictionary of the Booksellers*

and Printers Who Were at Work in England, Scotland and Ireland from 1641 to 1667 (London, 1907; rpt. 1977), p.86).

Henry Shephard 1 Publisher of plays and political tracts as well as bookseller in London, who 'took up his freedom September 15th, 1634'. One of his two shops was in Chancery Lane, carrying the sign of the Bible, 1636-46 (Plomer, *Dictionary 1641-1667*, p.163). An illustration of the bookseller's shop may be found in Comenius, *Pictus*, p.192.

11. Chancery-lane 1 'A street in London, running north from Fleet Street, just east of the New Law Courts, to Holborn' (Sugden, 109; contraction expanded, and capitalization normalized). Cf. also Stow, II, 42-3.

11-2. *the sign of 1 the Bible 1* There were about sixteen shops which carried the sign of the Bible, one of them owned by Henry Shephard (McKerrow et al, eds, *Dictionary of Printers and Booksellers in England, Scotland, and Ireland, and of Foreign Printers of English Books 1557-1640* (London, 1910; rpt. 1977), p.310).

12. *Sarjants Inn 1* 'A building in London for the lodging of the Serjeants-at-Law and the Judges. The first Serjeants Inn was in Chancery Lane, on the east side, close to Fleet Street' (Sugden, 461). About 1603 already apprentices at the law 'hold not any roome in those Innes of Court, being translated to one of the sayde two Innes, called Sergeantes Innes, where none but the Sergeants and Iudges do conuerse' (Stow, I, 79).

Fleet Street 1 A fashionable suburb of the time, 'running west

from the bottom of Ludgate Hill to Temple Bar, the site of which is now marked by the Griffin. It was originally a mere path along the river bank....It took its name from the Fleet river, which it crossed at its east end' (Sugden, 195). Cf. also Stow, I, 38-41.

13. *Kings-head Tavern* 1 The site was 'on the north side of the [Fleet] street, for it was opposite the Queen's Head, which was between the Temple Gates, but probably close to Temple Bar' (Sugden, 294).

EPISTLE DEDICATORY

0.1-2. *John Wyrley...Mrs Mary Wyrley* 1 Sir John Wyrley, 1607- (Sept) 1687. Son by his second wife of Humphrey Wyrley (1574-?) of Hamstead Hall, Handsworth, near Birmingham. Matriculated at Magdalen Hall, Oxford, 17 May 1622. Admitted as a student at Gray's Inn, 27 May 1625. Knighted by Charles I at Whitehall, 4 June 1641. J.P. for Staffordshire. Married Mary, daughter of Sir Francis Wolley of Perton, Surrey. Sir Francis Wolley (1583-1611) was the only son of Sir John Wolley (d. 1596), Latin secretary to Queen Elizabeth, and became the benefactor of John Donne, who married his cousin Anne More and was given asylum by Sir Francis at his house at Pyrford near Guildford. Hackwood states that 'Sir John Wyrley was accounted a very "learned gentleman" proud of his ancestry and always a staunch Royalist.' He adds that he left no issue. The Wyrleys were among the most considerable landowners in the region immediately north of Birmingham. It appears (Birmingham Central Library records) that no portrait of Sir John Wyrley has survived. [Sources: *The Register of Admissions to Grays Inn, 1521-1889*,

with the Register of Marriages in Gray's Inn Chapel, 1695-1754, ed. Joseph Foster (London, 1889), p.177; Frederick W. Hackwood, *Handsworth Old and New: A History of Birmingham's Staffordshire Suburbs* (Handsworth, 1908), pp.14-18, 62; Gregory King, *Staffordshire Pedigrees, 1669-1700* (London, 1912), pp.259-260; Rupert Simms, *Bibliotheca Staffordiensis* (Lichfield, 1894), p.531; *Enquiry Book No.6*, Local Studies Dept., Birmingham Central Library.]

1-4. *The inequality...defect* | The very first sentences of the text reveal that elegant ornateness of language which can make meaning so elusive (see Introduction, SVIII). The sense here seems to be 'I lack the means to repay the debts of gratitude I owe you. Your graciousness may be willing to accept my effort though my desperate attempt will reveal my inability.'

6-10. *evident...bounty* | True friendship is one of the themes of the play. Ford here expresses what he regards as special connotations of friendship, involving 'fortune' and 'virtue'; cf. Introduction, SVII.

8. *many* | which many (cf. Abbott, §244).

14-6. *as...opinions* | The Wyrley marriage seems to have achieved what Ford in *The Broken Heart* suggests is a rare occurrence: 'Friendship, though it cease not | In marriage, yet is oft at less command | Than when a single freedom can dispose it' (IV.iii.100-2).

17. *less unshaken* | A similar construction occurs in a seductive context at IV.iii.68: 'less unattempted'.

THE SPEAKERS

1. *AURIA* 1 From Italian *aurea*, i.e. golden crown (Florio); but also the name of an aristocratic family in Genoa. Fynes Moryson describes their residences as 'the stately Pallace of Andreetta D'Auria, (or Doria) the building whereof, the garden, the staires to discend to the sea, the banquetting house, and divers open galleries, are of Kingly magnificence', and 'the Pallace of Giovan Battista d' Auria, the building whereof was very stately, and the garden not onely most pleasant, but adorned with statuaes and fountaines' (I, 358-9). In fact, the Doria, Grimaldi, and Fieschi (and Spinolla) were three of the most important families in Genoa, to which John Webster refers in *The Devil's Law-Case* (1620), IV.ii.129-35: 'he has rankt himselfe | With the Nobilitie...| Which...sought to oresway | The [*Fieschi*], the *Grimaldi*, *Dorifa*l, | And all the ancient pillars of our State' (Lucas, II, 293). Although there is no firm evidence, Ford may have had in mind the great Andrea Doria who was engaged in the battle of Lepanto in 1571; cf. note on *GENOA* in 'SCENE' below.

2. *SPINELLA* 1 Possibly from Spinolla, one of the four pillar families in Genoa (see the note above). But Italian *spinella*, a diminutive of *spina* = 'thorn' from Latin *spinare* (Italian *spinare* = 'prick with any thorn' (Florio)), means a group of gemstones of a red or scarlet colour, called 'spinel' in English, closely resembling the true ruby (O.E.D.), which are named after the shape of the crystals similar to a thorn. David Hinton, describing rubies, adds that '"baleys" or "balas rubies" ... ought to be spinels, red stones from Afganistan from geological deposits which also yield rubies, but it is very doubtful if

the distinction between spinels and rubies was known in the west' (*Medieval Jewellery*, Princes Risborough, 1982, p.11). Ford may, however, distinguish one from the other here. At any rate, the name is appropriate, suggesting both Spinella's character and her less than noble family: her uncle Trelcatio is described as 'citizen' in 'The Speakers', and it becomes evident in IV.1.83-4 that her late father's house is occupied by Malfato.

3. *CASTANNA*] The compound of Italian *casto* = 'chaste, pure' and *Anna*.

4. *ADURNI*] Probably from Italian *adurere* = 'burn'; *O.E.D.* records 'adure' = 'burn completely, scorch' and 'adurent' = 'burning, hot and dry', the last instances of them both in Bacon's *Sylva Sylvarum* (1626). But it is perhaps worth noting that St. Catherine of Genoa's husband was called Giuliano Adorno, a Genoese nobleman, who 'proved faithless, violent-tempered, and a spendthrift', and thus drove Catherine melancholy (*Catholic Encyclopædia*, III, 446). Massinger, in *The Maid of Honour* (1621), adopts 'Adorni' to the name of the heroine's faithful, but ardent, agent who kills one of her unworthy suitors.

5. *AURELIO*] Presumably from 'Aurelius', whether after the Roman emperor or from a character in *commedia dell' arte*, meaning 'golden'.

6. *MALFATO*] The compound of Italian *mal-* = 'ill' and *fato* = 'fate'.

8. *AMORETTA*] Diminutive of Italian *amore* = 'love'.

10. *LEVIDOLCHE*] Probably the compound of Italian *lieve* = 'light' and *dolche* = 'sweet' (*lieve* is an alternative spelling of *lieve*); Florio lists 'wanton' for one of the meanings of *lieve*.

12. *FUTELLI* 1 Probably from Italian *fùtile* = 'foolish'; Q also spells *Futillli*.

13. *GUZMAN* 1 The common Spanish surname, derived from 'the man of "godo"', which still retains the meaning of a nobleman who had distinguished service in the royal navy, or the army of Spain as a soldier but with distinction (cf. *Diccionario de la Lengua Española*, Real Academia Española, Madrid, 1925).

14. *FULGOSO* 1 Probably coined from Latin *fulgor* = 'brilliance, glow' (the same in Spanish), or Italian *fulgore* = 'refulgence', which might represent his upstartness.

15. *BENATZI* 1 A variant of *Benazzi*, the common Italian surname, possibly in association with Italian *ben-* = 'good' and *azione* = 'deed'.

PARADO 1 Probably from the gerund *parado* or the past participle *parato* of Italian *parare* = 'adorn, protect oneself', with implications of Italian *parere* = 'seem, appear' (its gerund and past participle are *parendo* and *paruto* respectively).

SCENE

Genoa 1 After the long struggles with the Pisans and the Venetians, the republic of Genoa came under the power of France and Milan at the end of the 14th century. In 1528, however, Andrea Doria threw off the French domination and restored a biennial dogeship. Genoa dispatched a squadron under a later Andrea Doria (sometimes called 'the Great') to the battle of Lepanto in 1571, though Auria's fighting with Florence against the Turk does not necessarily indicate this event.

PROLOGUE

7. *Wit...fashion* 1 In the 1630's courtier playwrights, Davenant in particular, leading this trend, threatened competition to professional dramatists. The latter, Ben Jonson among others, contended that dramatists' craftmanship should be protected. Cf. Brome, *The Northern Lass* (1629), to which Ford, expressing 'more mildly the same sentiment' as Jonson's (Harbage, *Cavalier Drama*, p.154), contributes a commendatory verse:

Poets and Paynters...atchieue Reward
 By Immortality of Name: So thrives
 Art's Glory, that All, what it breathes on, lives.
 Witnesse this Northern Piece. The Court affords
 No newer fashion, or for Wit, or Words.
 The Body of the Plot is drawne so faire,
 That the Soules language quickens, with fresh ayre,
 This well-limb'd Poem, By no Rate, or Thought
 Too dearely priz'd, being or sold, or bought.

(Sig. A3^v) (ed. Fried, New York and London, 1980)

In *The Lady's Trial*, too, Futelli expresses his realization of the foolishness of being merely called a wit (IV.ii.14-5).

21. 'A 1 he.

22. *Mr Bird* 1 Possibly the author of the prologue. The omission of Bird's name from the foot of the page in the copies of Boston, Folg2, Longe and Wrenn1 is probably irrelevant to the question of authorship since these copies seem to represent an early stage in the printing with this and other more unambiguously erroneous points uncorrected. Cf. Introduction, SX.

Mr Bird is presumably Theophilus Bird, who became Christopher Beeston's son-in-law, acting at the Phoenix, the Cockpit in Drury lane, at this time (cf. Bentley, II, 377-9). His name appears at the end of

the prologue of *The Witch of Edmonton* (published 1658, acted at the Phoenix by the Princes Servants, i.e. Prince Charles's company, 1621; cf. Bentley, I, 205) and the dedication of *The Sun's Darling* (1624) (acted at Whitehall by their Majesties' Servants, and later at the Phoenix).

ACT I

[I. 1]

I. 1] Q provides only act divisions. The scene divisions, first added by Weber and revised by later editors, are not always convincing (e.g. IV. 111). This opening scene presents gossip about the protagonist's recent marriage and his resolution to seek military service, not unlike the first scene of *Othello*.

0.1. several] different.

4-6. *newest news...monger of gazettes*] Satire upon the news industry. That news is often forged and gulls people was a common belief in the early 17th century; Ben Jonson satirizes the industry in *The Staple of News* (1626) packed with gullibles and gullers. In the same year, John Webster depicts its notoriety in a collaborative play with Ford, Massinger, etc., *The Fair Maid of the Inn* (1626), IV.11.82-7:

that captaine writ a full hand-gallop, and wasted
indeed more harmelesse paper then ever did laxative
Physick, yet wil I make you to out-scribble him, and,
set downe what you please, the world shall better
beleeve you....A new office for writing pragmaticall
Currantos.

(Lucas, IV, 204)

Recent scholarship (e.g., Joseph Frank, *Beginnings of the English Newspaper 1620-1660* (Cambridge, Mass., 1961), pp.12-3) suggests that the attack on news-mongers as swindlers and liars is groundless. Cf. Kifer, ed., *The Staple of News* (Regents Renaissance Drama), Introduction, pp.xi-xiii; and Herford and Simpson, X, 256-8. Ford's attitude towards the news agent seems constant; a foolish courtier, Pelias, in *The Lover's Melancholy*, I.11.23-4, says to a Stoic, Rhetias: 'I sought thee

out to tell thee news, | New, excellent new news'.

4. *unvamped* | not embellished or added to (*E.D.D.*; not in *O.E.D.*, but see 'vamp' = 'furnish up, renovate, restore'; cf. *Sun's Darling*, II. 1.202: 'how to vamp a rotten quarrel without ado' (Bowers, IV, 33)).

foot-post | letter-carrier or messenger who travels on foot, here with a contemptuous implication; cf. V.1.16 below. Cf. also *The Fancies, Chaste and Noble*, IV.11.190: 'By the next foot-Post thou wilt heare some newes | Of alteration'; *The Lover's Melancholy*, II.11.112-4: 'we stalk about the streets | Justled by carmen, footposts, and fine apes | In silken coats'. In Brome's *The Northern Lass* (1632), I.11, *foot-post* is described as 'fast'.

5. *avisos* | intelligences, information.

monopolist | Monopolies were disliked in Renaissance England (cf. *Shakespeare's England*, I, 334-6; Stone, *Aristocracy*, 432-5). Jonson conceives the idea of a monopolistic news service in *News from the New World Discovered in the Moon* (1620) in which the usual forgery of news is displayed. In *The Staple of News* (1626), I.11.33-6, the staple is erected as a monopoly:

Where all the newes of all sorts shall be brought,
And there be examin'd, and then registred,
And so be issu'd vnder the Seale of the Office,
As *Staple Newes*; no other newes be currant.

(Herford and Simpson, VI, 286)

6. *corantos* | one-sheet newspapers.

6-7. *monger of gazettes*... | *Monger of courtesans* | Piero takes up Futelli's *monger* (= dealer) as 'one who carries on a disreputable traffic', i.e. 'whoremonger', and continues this meaning up to line 11; *O.E.D.* cites this passage in illustration.

8. *staple* l market place, commercial centre.

9. *wares* l articles of merchandise, but with a bawdy quibble on the pudendum and penis (*O.E.D.*, 4c; Farmer and Henley; and Henke, citing Jonson, *Bartholomew Fair* (1614), III.iv.103-5: 'I hope my ware lies as open as another's; I may shew my ware, as well as you yours' (Herford and Simpson, VI, 70).

use l with a quibble on 'sexual enjoyment' (Partridge); cf. *O.E.D.*, 3b, and Henke.

trade l with a quibble on 'trade of whore' = 'prostitution' (Partridge) and 'customers of prostitution' (Henke).

taker up l purchaser or purveyor of commodities, but probably with bawdy implications from 'take up a woman's gown' = 'embark upon the preliminaries to a bout of love-making' (Partridge), or 'take up the leg' = 'copulate' (Henke).

10. *knocker down* l person who strikes to the ground with a blow, hence slaughterer (*O.E.D.*), but here with the bawdy implication of 'one who copulates' (Henke).

11. *pure* l Ford often uses the word as an emphasiser; cf. II.1.2, etc. and Introduction, SIX.

12. *How trolls the common noise?* l i.e. What's the news?, What's the gossip?

trolls l moves nimbly, as the tongue in speaking (*O.E.D.*, citing *The Fancies, Chaste and Noble*, III.iii.5: 'His tongue trouls like a mill-clack'); cf. V.1.5.

noise l rumour.

15-6. *cuff...Florence* l There had been a struggle which Italian states had engaged upon with the Turks since the Middle Ages and which

culminated in the battle of Lepanto, 1571 (see the next note). In *The Fair Maid of the Inn* (1626), I.ii.1-7, the Duke of Florence encourages his retinue to attack the enemy:

You finde by this assur'd intelligence
The preparation of the *Turke* against us.
We have met him oft and beate him; now to feare him
Would argue want of courage, and I hold it
A safer policie for us and our signories
To charge him in his passage ore the sea
Then to expect him here.

(Lucas, IV, 168)

15. *Turkish pirates* | In spite of the defeat at Lepanto in 1571, Turks still kept Cyprus as their navy base and continued to be a source of fear. Petitions by wives and relatives of English captives were made almost every year, e.g. one in *CSPD*, 1637-38, pp.477-8; even in England, 'eleven Turkish pirates have taken prizes in the Severn' in September 1624 (*CSPD*, 1623-25, p.334). Near Genoa, the scene of this play, the Corsican coasts were ravaged by Turks in the 16th century; see Marlowe, *The Jew of Malta* (1589), II.ii.10-2: 'late upon the coast of Corsica, | Because we vailed not to the Turkish fleet, | Their creeping galleys had us in the chase' (Revels ed.).

16. *Great Duke of Florence* | Presumably Cosimo de Medici I (1519-74), the Duke of Florence, who became the Grand Duke in 1569 and 'though prone to sea-sickness, took great pleasure in sailing with his fleet himself' (Christopher Hibbert, *The Rise and Fall of the House of Medici* (London, 1974), p.266). Ford, in Massinger's *Great Duke of Florence* (licensed 1627, published 1636), contributed a commendatory verse in which he delivers: 'This Pen, might style the Duke of Florence Great' (Edwards and Gibson, III, 105). Johanne M. Stochholm, ed., *The Great Duke of Florence* (Baltimore, 1933), Introduction, p.lxxii,

observes that Massinger's Duke resembles James I, but whether Ford had the English king (or Charles I) in mind is not certain.

Does 1 The subject 'he', understood.

17. *pretty* 1 having beauty without majesty or stateliness; beautiful in a slight, dainty, or diminutive way, as opposed to *handsome* (O.E.D., 4).

17-8. *buffet...pirates* 1 Futelli, from the previous lines, continues to employ war images, implying 'as Auria goes to fight pirates on the sea, so his wife Spinella, left alone ashore, must ironically fight enemies on the land'.

18. *Land pirates* 1 Those who rob on land, Highwaymen; cf. Thomas Randolph, *The Jealous Lovers* (1632), IV.iv, H3~:

Thou knowest I rob no where but on the highway to heaven, such as are upon their last journey thither. Thou and I have been land-pyrats this six and thirty yeares, and have pillaged our share of Charons passengers.

Cf. also 'land rats' in III.1.91.

19-27. *Blockhead...biscuit* 1 These criticisms against Auria's engagement in the war are reflected in his counter criticism in III.iii. 19-22.

21. *a bloody nose of honour* 1 the (dubious) honour of a bloody nose. Piero is playing on 'blood' 'as affected by sexual passion' and *nose* = 'penis' (Partridge); cf. *The Spanish Gipsy*, IV.iii.60-1: 'Soto. Hold his nose to the grindstone, my lord. Rodrigo. I shall have non? Alvarez. Charge me a case of pistols' (Bullen, Middleton, VI, 201); *The Fancies, Chaste and Noble*, I.ii.102-3: 'Why, there's another quarrell, man. I Once more in spight of my nose'; and 'Tis Pity She's a Whore, I.ii.7: 'a bloody nose'.

22. *sottish* | foolish.

25. *deep* | expensive, heavy (with the implication of drunkenness, from the idea of drinking 'deeply').

26. *cabin* | small room, cell (used rhetorically for 'poor dwelling').

36-9. *Let...compliment...For...hench-boy* | Futelli turns out to be less talkative and more introspective than Piero; cf. III.ii.27-30 and V.ii.241. Gifford's and Dyce's reallocation of *Let... compliment* to Piero cannot, therefore, be justified, and Weber's speech head of 'Fulgoso' to *For...hench-boy*, which follows a simple error in Q, is unreasonable since the scene concentrates not so much on a comic subplot as on Auria's serious personality.

38. *there's...on't* | Proverbial; cf. Tilley, L419: 'The long and the short of it'.

39. *hench-boy* | page of honour, boy attendant. In the 17th century they ran on foot beside the mayor, sheriffs, etc. (O.E.D.); cf. *The Fair Maid of the Inn* (1626), II.iii.23: 'As if I had bin a Foote-boy' (Lucas, IV, 180).

48. *apprenticed* | bound as an apprentice (i.e. in servitude).

heart | For Ford's use of the word, cf. Introduction, SVIII.

49-52. *Souls...ever* | The idea is from the funeral service; *Common Prayer* says: 'We meekly beseech Thee, (O FATHER,)...that, when we shall depart this life, we may sleep in Him, as our hope is this our brother doth; and [that] at the general Resurrection in the last day, both we, and this our brother departed, receiving again our bodies, and rising again in Thy most gracious favour, may, with all Thine elect saints, obtain eternal joy' (Collect, in *Prayer Book* of 1549, cited in

The Annotated Book of Common Prayer, ed. J. H. Blunt (London, 1895), p.483); cf. John, v.21, vi.37, 51, and xi.24. Here Auria is probably suggesting that he might lose life if things went wrong.

54-5. *to take...dangers* | Proverbial; cf. Tilley, R73: 'The remembrance of past sorrow (dangers) is joyful'; *wrack* = (1) figurative use of a wrecked ship, adversity; (2) pain, playing on 'rack' (cf. IV.11.9). Emendation to 'wreck', as in Gifford, Coleridge, Dyce and Keltie, loses this verbal play.

57. *force...stories* | The phrase perhaps means 'calm follows the perturbation of events'; *stories* = lives.

63. *husbanding* | taking care of.

65. *pouring free devotions* | taking every opportunity to offer prayers.

68-9. *But...sadness* | Silence plays an important role not only in this drama but in Ford's plays in general; for its meaning and function, cf. Introduction, SVII. Cf. also IV.1.86; *The Queen*, III (Bang 1619-22): 'But now Muretto | The eye of luxury speaks loud in silence'; *The Broken Heart*: II.iii.6-8, 'sadness grows | Upon his recreations, which he hoards | In such a willing silence'; and Tilley, S447: 'Silence is the best ornament of a woman'; S448: 'Better silent than saucy'; and M1148: 'More have repented speech than silence'.

74. *designed your sister's husband* | under the guardianship of your brother-in-law (perhaps). Auria reminds Castanna of this status in V.11.145-8; *designed* = 'bestowed' (O.E.D., 5); *your sister's husband* is possibly a dative, influenced by a Latin syntax such as 'praedam militibus donat' = 'bestowed the booty on the troops' in Caesar, *The Gallic War*, trans. H. J. Edwards, VII, 11 (Loeb Classical Library) (London,

1917).

82. *The patent...called in* I i.e. You should die; *patent* = licence, privilege.

83. *account with* I occupy myself with (Spencer; not in *O.E.D.*); cf. *The Broken Heart*, II.iii.17: 'I have some private thoughts I would account with'.

84. *broken heart* I Spencer notes: 'the more solemn meaning of "utterly oppressed by grief" was the usual one up to the seventeenth century and beyond' (*The Broken Heart*, Revels ed., p. 32); cf. Introduction, SIX.

86-7. *contemn...hopes* I i.e. welcome every encouragement to unite us; *contemn* = treat with contempt.

entertainment I support.

87. *divided hopes* I Spinella's and Auria's in being separated. Spinella makes it manifest that she fears Auria's death in action in 1.82 above and 1.91 below.

88. *urge no pressures by the scorn of change* I will not invite any influence through contemptuous changes on my part, as I would not change; *pressures* = 'constraining influences' (Auria later takes up the same metaphor in 11.104-9).

94. *Argues* I Proves.

voluntary I self-willed; her fears, Castanna implies, arise within herself rather than being caused by actual circumstances.

103. *good* I (a common absolute vocative) good husband, man etc.

103-25. *The steps...this kiss* I Although counter-attack from women was intense in this period (e.g. the Swetnam controversy, expounded in Woodbridge, *Women and the English Renaissance* (Brighton, 1984),

pp.300-22), proverbs and common beliefs against women are numerous (cf. Tilley, W622-724), showing the vulnerability of the status of women. A rumour about Spinella's gambling appears in II.1.106-15 as the materialization of one of the examples Auria mentioned as precaution; cf. Introduction, SV.

103-9. *The steps...undeserved* | James Howe points out that 'the concern for "discretion"...suggests the speech of a magistrate, even as his mature age suggests a man of broad experience in the world, a man of sober reflection rather than passion' ('Ford's *The Lady's Trial*: A Play of Metaphysical Wit', *Genre*, 7 (1976), 348-9).

108. *jealousies* | suspicions.

tongues | rumours; for Ford's use of the word, cf. Introduction, SIX.

110-2. *Admit...sickness* | 'Receive visitors as warily as you would take medicine, before you were even ill'; apparently proverbial in form, but not in Tilley or Wilson.

110. *Admit of* | Allow; *O.E.D.*'s first recorded usage is in 1649.

physic | medicine.

115-7. *Appear...value* | Dyce glosses: 'Do not...appear abroad so particularly dressed as to invite attention, and prompt the gazer's eye, or voice (clamorous voice, if the reader pleases) to report (to prattle of) a handsome woman apparently neglected by her husband'.

116. *gazer's eye* | Ford often uses the phrase for a contemptuous expression against the public; cf. III.111.163. See Introduction, SIX.

holla | shout to excite attention.

117. 1 Davril, pp.430-5, discusses Ford's preference for abstractions; this may be a typical example. Cf. V.11.17-20.

125. *stalled* 1 installed, enthroned (O.E.D., v' 7, citing *Richard III*, I.111.204-6: 'Long may'st thou live...And see another, as I see thee now, Deck'd in thy Rights, as thou art stall'd in mine'). There is no need for emendation to 'sealed' as in Weber, Gifford and Dyce.

129-30. *a friend...perfect* 1 It was the Renaissance belief that friendship can only exist between virtuous equals. Aurelio is thus presented here as an equal to Auria. Cf. L. J. Mills, *One Soul in Bodies Twain: Friendship in Tudor Literature and Stuart Drama* (Bloomington, Ind., 1937), pp.4, 7; and Stone, *Family*, p.79. Cf. also 1.172 below and Introduction, SVII.

130-3. *Had...fortunes* 1 Aurelio suggests that Auria has breached the code of friendship; hence Aurelio's strong protest and advice in 11.139-47 below.

132. *sorted me* 1 chosen me from others (O.E.D., v', 14.b., citing this instance). Cf. *The Lover's Melancholy*, II.1.261: 'We shall sort time to take more notice of him'.

135-8. *not...counsels* 1 This infinitive phrase could modify both the previous and the next phrase. A similar sentiment occurs in *The Lover's Melancholy*, V.1.163-6:

Forgive me, sister; I have been too private
In hiding from your knowledge any secret
That should have been in common 'twixt our souls;
But I was ruled by counsel.

138. *thy* 1 Weber's emendation from *the* to *thy*, which has been accepted by later editors, makes sense, judging by Aurelio's speech in 11.130-3 above; cf. *Love's Sacrifice*, III.11 (II, 66; Bang 1705): 'He has

a working braine, is minister | To all my ladies counsels'.

141. *covert* | concealment, shelter.

145-6. *shipwreck...friendship* | Aurelio takes up sea and land metaphors from the idea of Aurlia's fighting Turkish pirates on the sea, *ship* being a laborious wordplay (for another metaphor of *friendship*, cf. III.iii.97). Ford slightly changes the 'ship on the sea' image which had, since the Middle Ages, provided a metaphor for human beings in the world (cf. G. R. Owst, *Literature and Pulpit in Medieval England*, 1933, rpt. Oxford, 1966, pp.68-76).

146. *in forsaking* | Since the compositor seems to have picked up the previous line, Gifford offers an alternative reading, but the original is irrecoverable.

147-8. *sacred thing...temple* | Aurlia takes up religious images from Aurelio's *holy land* in l.146 above.

149. *that, bid* | Q's punctuation and reading causes the grammatical difficulty, rendering emendation necessary as in Gifford and subsequent editors.

151. *survive* | outlive; i.e. if he lives six months longer in Genoa he will outlast his means: he'd be 'broke'.

remnant | remainder.

152. *Umh* | a variant of 'um' or 'umph', rarely used in Ford; O.E.D.'s first record is 1614. Cf. III.i.106.

153. *Where...superior* | 'Where I have equalled or matched (in state or expence) my superior in rank' (Weber).

158. *Nor...nor* | Neither...nor.

161. *preferment* | advancement.

163. *Or...or* | Either...or.

165-8. *She...fame* | 'She, though she never could claim a right in prosperity, (or, in other words, never know prosperity) was never tempted (to dishonour) by the trial of extremities or misfortunes; which, to a youthful and beauteous lady, are baits to lead her to dishonour, and the loss of her reputation' (Weber); cf. note on IV.111.68.

172-3. *He...Aurelio* | Cf. note on 11.129-30 above.

175-8. *Your...hath* | Cf. 1.139 above.

178-88. *He...loves* | There is a proverbial ring; cf. Tilley, L552: 'Who marries for love without money has good nights and sorry days'. Cochnower cites this sentence as an example of marriage which 'results from the simplest incentives, beauty and goodness' (p.148). The subject is *He* (1.178), its verb *ought* (1.187).

178. *prescribes no law* | does not provide any standard. The same phrase reappears in a literal sense in Spinella's speech, V.11.110.

181. *limned* | painted, or adorned or embellished with gold or bright colour.

183. *owes* | i.e. owns.

186. *virtues are her only dower* | Cochnower, p.148n, points out that out of 'the nine successful marriages among the nobility in Ford's plays, there are four in which "beauty and virtue" are the lady's only dower', citing Burton, III, 239: 'Beauty, good bringing up, methinks, is a sufficient portion of itself...and he doth well that will accept of such a wife'; and *The Witch of Edmonton*, V.111.107-10: 'Oh that my Example | Might teach the World hereafter what a curse | Hangs on their heads, who rather chuse to marry | A goodly Portion, then a Dower of Vertues!' (Bowers, III, 561).

186-7. *dower, else* | *In either kind* | Because of the difficulty of the meaning, Weber suggests one or two omitted lines between *else* and *In*; Gifford and Dyce add 'none' after *else*; and Keltie and Sutfin integrate the phrase into the immediately previous clause, omitting a comma between *dower* and *else*. Weber may be right but it is possible to extract a meaning from the lines as printed. It would seem that *either kind* refers to (1) *when and how to speak* in l.184 and (2) *where to keep silence* in l.185. Probably *else* is a colloquial intensive: 'at all, indeed' (Roper; not in *O.E.D.*); cf. V.ii.120 below; 'Tis Pity She's a Whore, I.ii.71: 'no marvel else'; and *The Witch of Edmonton*, II.i.192: 'I would I might else' (Bowers, III, 512). Cf. Introduction, SIX, for the difficulty of language.

189. *Idle* | foolish, out of my mind.

191-3. *It...vows* | In spite of the Christian concept of marriage as a uniting of man and woman in one soul and body (see IV.i.110) the idea of women as the weaker sex was constant (cf. Tilley, W655). Auria's exposure of Spinella to trials of this kind is not, therefore, justified in Aurelio's eyes; cf. Introduction, SV.

198-9. *What...doubt* | Aurelio's worry is based on his prejudice against women, which he himself admits at the end of the play; cf. V.ii.76-7.

200. *construction* | construing.

203-4. *I...bequeath* | another sign of ideal friendship.

205. *deduction* | (i.e. from the bequest).

206. *caution* | a legal term; Clarkson and Warren, *The Law of Property in Shakespeare and the Elizabethan Drama* (Baltimore, 1942), p.276, explain that 'the bequest does not appear to have been upon

conditions so much as subject to certain cautionary or precatory charges'.

206. *she be like to prove so* | either (1) 'she is likely to prove a widow', or (2) 'she is likely to prove worthy' (Weber).

212. *ducats* | gold coins of varying value, formerly in use in most European countries; *O.E.D.* cites about nine shillings and four pence for its English value in the late 16th century.

214. *her uncle* | i.e. Trelcatio.

220-1. *let's not speak | Another word* | The Fordian belief in the power of silence is made conspicuous in this speech.

[I. II]

3. *O'erlooked* | Examined, Perused.

superscription | direction, address, of a letter.

7. *heart* | For Ford's use of the word, cf. Introduction, SIX.

8. *Commend* | i.e. Recommend.

11-2. *women...models of mere change* | Renaissance commonplaces about women as found in *Hamlet*, I.ii.153-6: 'Within a month, | Ere yet the salt of most unrighteous tears | Had left the flushing in her galled eyes, | She married'; cf. Introduction, SV.

13. *naught* | morally bad, wicked.

14. *fed* | gratified (in this case implying payment).

Twenty ducats | a considerable amount of money, though to Futelli (1.18 below) *twenty ducats* are no more than a *mite*; cf. note on I.i.212.

18. *mite*] small amount (originally a Flemish copper coin of very small value).

20. *press-money*] money paid in advance for work undertaken, or expenses to be incurred (*O.E.D.*, 2); or earnest-money paid to a sailor or soldier on his enlistment, the acceptance of which was the legal proof of his engagement (*O.E.D.*, 3).

23-5. *what...proportion*] Again Renaissance commonplaces; cf. *King Lear*, IV.1.71-2: 'So distribution should undo excess, | And each man have enough'.

25. *Without proportion*:] not in *O.E.D.*, but apparently 'unbalancedly', 'exceedingly'. Q's punctuation, followed by Sutfin, seems less convincing, because the next phrase, being symmetrical, points to Ford's habit of balanced composition of a sentence; cf. note on IV.1.7-8.

33. *itch*] uneasy or restless desire or hankering after something.

35. *singular*] especially good.

37. *closed with*] came to agreement with (*O.E.D.*, v, 14).

41. *Exact*] Accomplished, Refined.

43. *And*] If.

47. *roved at*] guessed at, hinted at, from 'to shoot with arrows at a mark selected at pleasure or at random, and not of any fixed distance' (*O.E.D.*, v¹, 1, its last record being from 1633).

50. *concluded of*] came to a decision about.

57. *Conceives...amiss*] Does not misunderstand my behaviour, or more colloquially 'does not get me wrong'.

66.] The form is proverbial in flavour, but not in Tilley or

Wilson.

67.] to seduce Spinella; cf. II.iii.14 below.

68. *Here's now the gemini of wit*] The twins of wit are now completed by Piero's appearance; *O.E.D.* cites this instance.

69. *conceit*] idea, device.

cast] kind, style (*O.E.D.*, 40, its first record in this sense being 1772-84); but here, perhaps, with reference to the theatrical sense of the list of persons in a play (*O.E.D.*, 26), deriving from the literary term *conceit* in the previous sentence, and leading to *plot* in 1.72 below.

75. *He...poor*] Proverbial; cf. Wilson, 'Poor but honest' (not in Tilley).

77. *one at once*] one at a time.

79. *Play on your creature*] with a sexual implication derived from *tongue more pregnant* in the previous line; *creature* = Amoretta. Cf. *Hamlet*, III.ii.341-2: 'Will you play upon this pipe?'

Shall be yours] The subject 'She' (= your creature, Amoretta), understood.

81. *honeys*] term of companionship among men, sweet ones; cf. III.1.14.

84. *quick*] of ready or swift perception (*O.E.D.*, 20), but with slightly suggestive overtones (cf. Henke).

90. *caroche*] coach or chariot of a stately or luxurious kind.

96. *Walks...afoot*] A possible reminder of Shakspeare's dark lady: 'My mistress when she walks treads on the grounds' (*Sonnet 130*).

100. *entered*] admitted (*O.E.D.*, 17b).

101. *coin a humour*] make up a fancy.

102. *Deliberately*] Precisely, Not hastily.

103. *the she*] Cf. Abbott, §92, for emphatic 'the' before a pronoun; cf. also IV.ii.19: 'the t'other follows' and *The Fancies, Chaste and Noble*, IV.ii.170-1: 'So would the hee you talke to, *Romanello*, | Without a noise that's singular'.

110. *four hundred ducats*] It is disclosed here that Trelcatio [Spinella's uncle (I.i.60, 214) as well as Amoretta's father] is not rich enough to provide more than four hundred ducats for his daughter's dowry. Auria has the same amount of money (I.i.211-6) which here proves too small.

113. *punctillios*] petty formalities.

115. *she-piece*] *She* as prefix meaning 'female', but usually with vaguely contemptuous overtones (*O.E.D.*, citing this instance); cf. V.i.13: 'she-confusion'.

119. *sutler*] one who follows an army or lives in a garrison town and sells provisions to the soldiers (*O.E.D.*).

120. *late Flemish wars*] It is not possible to decide which wars Ford is referring to; the latest conspicuous hostilities included the recapture of Breda by the Dutch from the Spaniards in 1637.

121. *Pantagruel*] the name given to the last of the giants in Rabelais, a coarse and extravagant humorist, dealing satirically with serious subjects; long before the first English translation by Thomas Urquhart appeared in 1653 (Books One and Two), Rabelais was well known in Renaissance England (cf. *O.E.D.* and P. Harvey and J. E. Hesletine, eds., *The Oxford Companion to French Literature*, Oxford, 1959).

123. *Fusti-bunga*] a female personification of a hugely swollen, smelly cask; possibly Ford's coinage out of 'fusty' and 'bungy'

= 'puffed out, protuberant' (O.E.D.).

124. *strangury* 1 a disease of the urinary organs characterised by slow and painful emission of urine.

125-7. *salt-water...seen* 1 an allusion to floods (or perhaps a famous flood in the 16th century); cf. Moryson, I, 103: 'The sea lying upon this part of Brabant, was old firme land, joined to the continent, till many villages by divers floods (and seventeene Parishes at once by a famous flood) were within lesse then 200. yeeres agoe swallowed up of the Sea, and for witnes of this calamity, divers Towers farre distant the one from the other, appeare in this Sea, and according to the ebbing and flowing, more or lesse seene, doe alwaies by their sad spectacle put the passengers in mind of that wofull event. And the Hollanders say, that these flouds caused the Rheine to change his bed'.

126. *Zirick-see* 1 or *Zuruch-see*, 'a village on the south coast of the island of Schouwen, on the east Scheldt, off the coast of North Brabant' (Sugden, 577).

Vere 1 'a town in the island of Walcheren, off the coast of Holland, about 12 miles south-east of Zirick-see and 8 miles north-east of Flushing' (Sugden, 546).

127-8. *casts* 1 *Beyond the moon* 1 conjectures wildy, indulges in wild conjectures; cf. Tilley, M1114.

129. *Don* 1 Originally a Spanish title, prefixed to a man's Christian name, but here, by extension, used humorously.

130. *countenance* 1 bear out, support.

132-3. *To...promised* 1 cf. IV.ii.193-5.

134. *Our...trials* 1 Curing the humour of Amoretta is thus defined as another of the play's trials of women.

I betray not] Since Q's reading hardly makes sense, Weber emends 'me' to *No*, followed by Gifford, Coleridge, Dyce, and Keltie, which seems reasonable. Sutfin reads *I* as 'ay'. This is possible, though Ford's uses of *I* for 'ay' are very few and almost exclusively limited to persons of low social status. The Weber emendation takes *trials* as di-syllabic and this breaks the line after *betray*. But *trials* elsewhere in Ford is occasionally monosyllabic (e.g. *The Broken Heart*, IV.ii.45, IV.iv.47), requiring an extra syllable at the end of the line, which makes *No*, in this position, extremely awkward. I therefore emend 'me' to *not*.

[I. iii]

1-7. *A melancholy...the best physician*] Burton, II, 107-8, argues that 'the best way for ease is to impart our misery to some friend, not to smother it up in our own breast....A friend's counsel is a charm....Friends' confabulations are comfortable...good words are cheerful and powerful of themselves, but much more from friends'. But also proverbial; cf. Wilson, 'No physician like a true friend'.

11. *clogs*] impediments.

14. *measure*] judge, take for.

17. *Under favour*] With your permission, 'if I may say so' (perhaps).

22. *Brave*] Fine, Splendid; 'loosely, as a general epithet of admiration or praise' (O.E.D., 3).

24-9.] Cf. Introduction, SVIII, for the hypocrisy of the

moralist Aurelio; Adurni's reputation is emphatically reversed by Martino at II.ii.41-4.

24-5. *withal* | *Happy in his endeavours* | all his enterprises are worthy and successful.

26. *Sounds* | Makes known or famous, Celebrates (O.E.D., v', 10).

31. *spaniels* | i.e. sycophants.

32-3. *print...forehead* | Presumably Malfato intends the horn or horns on a cuckold's head, although Futelli acts as pander here; planting the scrolled letter on his forehead may be not so inappropriate an action. Printing images often appear, e.g. II.ii.11-2, III.i.60, III.iii.66-7, and III.iv.59-60.

37. *aiming...blood* | attempting to dishonour my family.

41. *his* | i.e. Martino's.

47-51. *I...missed* | Malfato's pride leads Futelli to his abandoning political ambition, which creates the impression that Futelli has something in common with Malfato (cf. IV.ii.12-6). A parody of this speech appears in Fulgoso's lines in a farcical scene involving Amoretta, Guzman, Piero and Futelli (IV.ii.119).

52-8. *I read no difference between... 'lord' and 'gentlemen' ...You...Make all men equal* | Stone, *Aristocracy*, pp.49-50, 62, argues that the degradation of the title of 'gentleman' had taken place by 1640, causing social confrontations. Malfato the melancholy may be influenced by this tendency; hence the conservative Aurelio's criticism: 'this is madness' in l.59. Cf. Burton, II, 141: 'What wise man thinks better of any person for his nobility? as he said in Machiavel, *omnes eodem patre nati* [all descended from one ancestor], Adam's sons,

conceived all and born in sin, etc. "We are by nature all as one, all alike, if you see us naked; let us wear theirs and they our clothes, and what's the difference?" Cf. Introduction, §§IV, VIII.

64. *colourable*] fair-seeming, plausible.

65. *pensioner*] hireling, creature (i.e. he pays her money for unspecified services, 'keeps' her).

67. *cast-suit of bawdry*] i.e. worn-out prostitute; *cast* = discarded. Cf. *'Tis Pity She's a Whore*, I.ii.10, 'cast suit' for which Roper provides the following gloss: 'servant or other needy person who might be given cast-off clothes'. The phrase seems to be a favourite of Ford's, e.g. *The Queen*, I (Bang 542): 'cast suit'; *The Lover's Melancholy*, I.ii.114: 'cast-apothecaries'.

68. *You are as I am*] Put yourself in my place (Gifford).

70. *mince*] lessen, diminish.

71. *fetch*] stratagem, trick.

85.] Apparently proverbial in form, but there is no example which perfectly fits this sentence. Ford seems to allude to (and combine) Tilley, F668: 'Freedom is a fair thing'; and H316, 'An honest heart cannot dissemble'.

ACT II

[II. 1]

1-2. *Dexterity...with*] an adaptation of Machiavellian tactics to courtship. Futelli, mocking Guzman, leads him to believe that Guzman will succeed in courting Amoretta, exploiting his occupation, soldier, by the use of war terms developed in the following lines.

1. *sufferance*] patient endurance.

2. *engines*] contrivances, devices.

pure politic] perfect craft; *pure* is an emphasiser as in I.1.11 above, *politic* being a Machiavellian term common in the 16th and 17th centuries.

3. *We*] Guzman uses the 'royal we', his pomposity defeating itself in its own absurdity.

subtleties] ingenious contrivances, crafty devices (with an implication of treachery).

6. *Surprisal*] Surprise, Sudden attack.

11. *feats of courtship*] wooing exercise.

13. *set of looks*] a reference to 'a courtier's choice of countenance' (Hill, commenting on *The Lover's Melancholy*, III.11.56: 'On goes my set of faces most demurely').

14. *Besol as manus*] a corruption of the Spanish *Beso las manos* = 'kiss the hands', the popular phrase found in various forms in many plays of the time. See the Revels edition of Marston's *The Fawn* (1605), ed. David A. Blostein (Manchester, 1978), p.187, for Montaigne's

criticism of this form of courtesy.

14. *cringes* 1 deferential or fawning obeisances.

15. *thumps* 1 The surface meaning is 'heavy knocks (on the chest), the heavy sound of such blow', but 'thump' as verb means 'copulate with (a girl, woman)' (Partridge) which may possibly also be intended.

17. *face* 1 (double entendre) 'buttocks' as well as the surface meaning (Frankie Rubinstein, *A Dictionary of Shakespeare's Sexual Puns and their Significance* (London, 1984); not in *O.E.D.*).

18. *consult* 1 plan, contrive (*O.E.D.*, indicating the 1611 Bible, Psalms, lxii. 4: 'They onely consult to cast him downe from his excellency, they delight in lies').

20. *fall to* 1 begin, proceed to.

23. *ambuscado* 1 ambush.

24. *portion* 1 dowry, marriage portion.

27. *swear and lie* 1 an echo from *Macbeth*, IV.ii.46-7: 'Son. What is a traitor? [Lady] Macduff. Why, one that swears and lies'; Futell1 is here playing on *lie* as 'copulate'. Cf. also Tilley, S1030: 'He that will swear will lie'.

28. *Cast caps* 1 i.e. in courteous greeting, but with latent sense of 'casting caps at', i.e. seeking an association with, her.

33. *Perceives* 1 See Abbott, §333, for non-agreement of subject and verb.

41. *mockado* 1 cloth inferior to velvet, worn chiefly by persons who could not afford the real thing (cf. Linthicum, pp.81-2).

42. *cut...sleeves* 1 *O.E.D.* explains *cut* as 'having the edges or other parts purposely indented or slashed, for ornament or as a fashion'

(ppl. a, 1b), citing Middleton, *The Mayor of Queenborough* (1618), V.i.157: 'You'd both need wear cut clothes' (Bullen, *Middleton*, II, 99); Bullen cites Nares: '[cut-work is] open work in linen, stamped or cut by hand'. 'Rents & And wounds' in IV.ii.110-1 is a derisive reference to this fashion.

quellio] Spanish ruff (O.E.D., citing this instance).

43. *callamanco*] a woollen stuff of Flanders, glossy on the surface, and woven with a satin twill and chequered in the warp, so that the checks are seen on one side only (O.E.D.); Linthicum, pp.72-3, suggests that the *cullamanco* of this scene 'seems to be of silk'.

45. *Infantazgo*] The usual meaning is 'infantado' (*Diccionario de la Lengua Española*), i.e. the territory of an infante or infanta, who is a son or daughter (specifically eldest daughter) of a king and queen of Spain or Portugal, neither heir to the throne. O.E.D., which does not record this word, however, explains 'infantado' as 'a grandiose erroneous extension of *infante*', its only recorded example being in 1659. Here the Spanish braggard Guzman mistakenly employs a hyperbolic territorial term to 'Duchess' in order to increase his importance as well as her worth. But in fact extending *Infanta* (l.52) to any lady, he unwittingly disparages the title.

46-50. *cloak...pistolets*] The reference is generally to the ransoms which Cortes gained during the Mexican conquest; I have not been able to trace a specific source for the *cloak*.

47. *cacique*] Q's 'lacquies' makes little sense so that Gifford and subsequent editors emend to *cacique* which means 'a native chief or "prince" of the aborigines in the West Indies and adjacent parts of America' (O.E.D.). Thus *his* in l.49 refers to *cacique* which probably

indicates Montezuma, Aztec emperor.

48. *De Cortes* 1 Hernan or Hernando Cortes (1485-1547), conqueror of Mexico. He set out in November 1518 and landed in Mexico in March 1519. Having founded Vera Cruz, he arrived at Mexico city whose emperor was Montezuma, being welcomed by the natives. However, in the end, he captured Montezuma with an enormous ransom in gold and jewels. After Montezuma's death, he was driven out of the city by the Mexicans, but defeated them in the battle of Otumba in July 1520, and recaptured the city in August 1521 (cf. *Encyclopedia Britannica*, 1956, pp.487-8). Guzman's addition of *De* is presumably his error rather than Ford's.

50. *pistolets* 1 the 16th century Spanish gold coins worth approximately five shillings (O.E.D.).

guerdon 1 reward.

55. *Top and topgallant* 1 short for *topsail and topgallant sail*; hence figuratively as *adverb* with all sail set, in full array or career (O.E.D.).

brave 1 splendid.

56-7. *like...progenitors* 1 in a way befitting my ancestor.

66. *maw* 1 mouth, jaws.

67. *barbèd* 1 armed or caparisoned with a *barb* or bard; properly *bared* (O.E.D.).

78. *empress saint* 1 i.e. saint of saints (a cliché for a lover); cf. II.iv.42 below.

79. *delicates* 1 For the food image, cf. Introduction, SIX.

80. *Arabian bird* 1 i.e. Phoenix.

81. *riot* 1 revel.

82. *meats* 1 food (of any kind, not specifically in the modern sense of 'meat').

87. *herring* 1 Lenten food, with an implication of poor quality; cf. Tilley, H446: 'as dead as a herring'; H447: 'as lean as a shotten herring'. Fish in general was associated with prostitutes and even female genitals (Partridge), and here, with a connotation of 'smell' too conjured up by the next word, *garlic*.

90. *in buff* 1 naked; *buff* = 'bare skin'. Cf. Dekker, *Satiromatix* (1602), III.1.203: 'doe not scorne mee because I goe in Stag, in Buffe' (Bowers, I, 343).

93. *puppetry* 1 'get up' or dress as of a puppet (O.E.D., citing this for its last record).

96. *puling* 1 pining, weakly.

102. *Affects not* 1 Who does not care for (cf. Abbott, §244).

shifts 1 under-garments of linen, cotton, or the like; women's smocks or chemises (O.E.D., 10).

104. *my stars...instrument* 1 I was appointed to be agent by the Fates.

108. *fortune's an I know what* 1 As Fulgoso is talking about his loss in gambling, *fortune* can mean both 'luck' and 'money', going here with three possible interpretations of *an* one of which, *an* as an article, designates *I know what* as a noun phrase (cf. I.111.57 and II.1.96-7); another, *an* as an alternative form of 'and', illustrates either the usual uncertainty of 'Fortune' when *an* means 'if', or, more likely, Fulgoso's hesitation at commenting on his *fortune* when *an* has the modern meaning of 'and'. Cf. Tilley, F600: 'Fortune favors fools'; F604: 'Fortune is blind'; and F611: 'He dances well to whom fortune

pipes'.

109. *worst* 1 defeat.

110. *spark* 1 one who affects smartness or display in dress and manners (*O.E.D.*, sb², 2).

111-3. *But...say?* 1 It is not until this stage that Spinella, who is supposed to be chaste and loyal to her husband's instructions, reportedly betrays an unexpected weakness by indulging in gambling. This would take the audience, if not Piero, by surprise, 'although gambling was by no means an unusual aristocratic habit at the time (cf. Stone, *Aristocracy*, pp.567-72). A rumour like this endorses Auria's warnings in I.1.103-22. Cf. Introduction, SV.

115. *went her half* 1 Probably the same as 'went halves' or 'went halvers', meaning 'I lost the same amount as her', emphasising Spinella's part (cf. II.111-2 above); the expression is not in *O.E.D.*.

123. *nearer* 1 dearer.

124. *blood* 1 For Ford's use of the word, cf. Introduction, SIX.

125-6. *with...confidence* 1 i.e. with assurance that I am no more concerned about (my) honour than (my) money which I can cheerfully give up.

126. *an't* 1 if it. Q's and all editors' reading 'and' makes little sense since *honour* (I.125) is presented as an example of *things nearer than my gold* (I.123) (cf. Piero's reference to *love* in I.127), and because *come* clearly refers to 'honour' as its subject; 'and' prevents the grammatical construction of the phrase. MS *an't* could also be mistaken for 'and', especially if the apostrophe was written without break from 't'.

come off fairly 1 bear a suitable result (*O.E.D.*, *come*, 611).

129. *state* 1 both ceremonious style and excited condition. Piero is using the tilting image in order to derive a literal answer from Fulgoso (cf. *Broke my lance* in 1.131), and then twists it into a metaphorical meaning by adding *Of wit* in 1.132; cf. note on 1.179 below.

136.1. *the Spanish pavin* 1 Originally a stately dance in double time, but here its tune (also 'pavan' or 'pavane'); *the* perhaps implies 'that well known'. In spite of its name, the tune originated in Italy around 1550, and was already popular in England at the turn of the century. In *'Tis Pity She's a Whore*, Poggio, seeing his master Bergetto dance, asides, 'I have seen an ass and a mule trot the Spanish pavin with a better grace' (I.ii.120-1). Cf. Appendix B, for its representative melodies.

138-9. *It...itself* 1 Guzman derides Fulgoso's habit of whistling; for Fulgoso's remarks against Guzman in the same vein, cf. III.i.18-20.

144. *That* 1 So that.

148. *noble* 1 (pun) (1) aristocratic; (2) the gold coin having the value of one third of a pound.

149. *Habs-nabs* 1 Get or lose, however it may turn out (O.E.D., citing this instance). A similar expression occurs in *The Spanish Gipsy* (of which Ford's authorship has not been established):

*Soto. Take heed, for I speak not by habs and by nabs,
Ere long you'll be horribly troubled with scabs.*

(III.ii.143-4; Bullen, *Middleton*, VI, 169)

149. *wink* 1 close one's eyes.

155-60. *Speaks...truncheon* 1 cf. *The Fair Maid of the Inn*, II. 11. 115-8:

FOROIBOSCO1. What language shal's conjure in? high
Dutch I thinke, that's ful i'th mouth.

CLOW[NE]. No, no, *Spanish*, that roares best; and will
appeare more dreadfull.

(Lucas, IV, 179)

156. *Toledo*] a sword (or sword-blade) made at Toledo.

Bilbo] a sword, made at Bilbao, noted for the temper and
elasticity (O.E.D.).

Pisa] a Pisan dagger or poniard, rated inferior (the phrase
may indicate Guzman's mistaking Fulgoso for an Italian).

160. *Dutch iron truncheon*] a short, but formidable and heavy
iron-made cudgel. That *Dutch* signifies 'dull' is a Renaissance common-
place; cf. Massinger and Field, *The Fatal Dowry*, III.1.497-8:
'[Charalois.] I am a *Frenchman*, no *Italian* borne. I *Romont*. A dull *Dutch*
rather' (Edwards and Gibson, I, 63).

And if] If.

161. *in spite of who says nay*] whatever any one may say; *who* =
any one (Abbott, §257).

162. *Dutch...me*] There were severe conflicts about religion
between Spain and Holland in the Low Countries in the 16th and 17th
centuries; the encounter of the two could make a fight inevitable.

166. *hes and shes*] anybody, whether male or female; cf. *The
Fancies, Chaste and Noble*, IV.1.166-7: '*Jewes and Infidels, hees and
shees*'.

168. *Pew-waw*] an utterance of contempt or derision (O.E.D.,
citing this instance under the entry of 'pew' = 'pooh, phew').

170. *buttered...Dutch*] The usual allusion to the fondness of
the Dutch for butter; cf. note on *butter-boxes* in IV.11.163.

173.1. *charge*] (as a sign of attack).

174. *If...dinner*] A similar expression is found at the end of

The Bride (1638), V.vii, by Thomas Nabbes who may have been associated with Ford; the play was written for Beeston's Boys for which *The Lady's Trial* too was composed. For the image of food and banquet, cf. Introduction, §IX.

175. *doth relish* 1 appeals, is agreeable.

176. *cavaliero* 1 i.e. cavalier.

177. *balked* 1 refused, checked.

179. *stomach* 1 spirit, valour; but Piero superimposes the usual meaning by adding *dinner* in the next line; cf. note on l.129 above.

180-1. *a pair of worthies...wonder* 1 you two are so distinguished that even the Nine Worthies are no longer wonderful. The Nine Worthies are three Gentiles (Hector, son of Priam; Alexander the Great; Julius Caesar), three Jews (Joshua, conqueror of Canaan; David, King of Israel; Judas Maccabæus), and three Christians (Arthur, King of Britain; Charlemagne; Godfrey of Bouillon) (cf. Caxton, *Morte D'Arthur* (1485)), but Shakespeare, in *Love's Labour's Lost*, includes Hercules.

184. *which* 1 who (Abbott, §265).

198. *Moguls* 1 Indian emperors, great personages, presumably employed through the sound similar to *Gulls*.

199. *Hogen Mogen* 1 O.E.D. defines this as 'a popular corruption or perversion of the Dutch *Hoogmogendheiden*, "High Mightinesses", the title of the States-General', hence 'any grandee or high and mighty person: used humorously or contemptuously of a person in power or who arrogates or affects authority', citing this instance for its first record. Cf. IV.11.156 below.

Vanden 1 i.e. Dutch, a humorous application of Dutch *van den*, 'of the', in surnames (O.E.D., citing only this instance).

200. *Skipjacks*] Pert shallow-brained fellows.

Chouses] O.E.D. illustrates this as 'Turkish official messengers', citing this for its last record, but here 'swindlers, cheats' is more likely from the entrance of the word into English. 'A Turk named Mustapha reached England towards the end of July 1607, announcing that he was an ambassador from the Sultan, though he took no higher title than that of *Chāush* [translation of the Turkish *çavus*]....he had procured from the Sultan letters to the kings of France and England. The secretary of the Levant Company warned the authorities about him. But...the Levant merchants had to entertain him at a cost of £5 a day, and paid all his expenses....In September 1607 he was received at Windsor....He departed in November. He added a new word to the English language, "to chouse", to cheat, because of the way he had fooled the Levant merchants' (*The Travels of John Sanderson*, ed., Sir William Foster, Hakluyt Society, 1930, pp.xxiii-xxxv, cited in the note on I.ii.26 of *The Alchemist*, Herford and Simpson, X, 61).

flinched] withdrawn.

201. *shavers*] scoundrels, cheats; cf. III.i.98.

203-4.] Possibly relevant proverbs are Tilley, A286: 'Appetite comes with eating'; M1149: 'The more one drinks (eats) the more one may'.

[II. ii]

1. *general tongue*] popular opinion; cf. Introduction, SIX.

11-3. *printing...aspersions*] cutting their bosoms to leave

some fatal wound on them from which disreputable slanders should be thrown up because of their superfluity of such matters; the antecedent of *whose* is *their* (=slanderers'). Cf. I.iii.32-3, III.i.60, III.iii.66-7, and III.iv.59-60, for printing images.

12. *character* 1 wound or mark (from *printing* in l.11).

14. *scorn...virtue* 1 to treat the slander with contempt is the only way to assert my virtue.

16-7. *Hypocrisy...nature* 1 Not recorded as proverbial, but cf. Tilley, W616: 'A wolf (fox) may change his hair but not his heart (nature, malice)'.

18. *girl's* 1 disyllable (girrelz) as usual in Ford.

20. *trencher-waiter* 1 servant.

22-3. *Footmen...chambers* 1 Interclass marriages like Othello's and the Dutchess of Malfi's are a couple of instances out of many in English Renaissance drama in which a woman of a high class family is married to a man from a lower class. Malvolio's case may be counted one of them, though abortive; Ben Jonson, too, treats the same topic in *Poetaster* (1601). In contemporary society, John Donne or Francis Bacon, for example, eloped with or married a daughter from a considerably higher class. Cf. Introduction, §V.

24. *bandied* 1 tossed to and fro.

baffled 1 disgraced.

25. *intelligence* 1 information; cf. V.ii.76.

27. *infamy* 1 Martino delivers the same purport in V.i.65, rendering Gifford's emendation from Q's 'infancie' plausible.

colour 1 pretext, mask.

28. *divorced* 1 Divorce was extremely unusual and difficult at

the time (Stone, *Family*, pp.33-6). Penelope, one of Ford's dedicatees of *Fame's Memorial*, won a divorce from Lord Rich in 1603 after a long association with Mountjoy, her later husband.

35. *shame* 1 am ashamed.

36. *my hospitality...desires* 1 my hospitality provided you with the opportunity to indulge your sexual looseness.

41-4. *Adurni...pension* 1 cf. I.iii.24-29 above.

44. *a right of pension* 1 paying regular fees for pleasure.

45. *tavern-talk* 1 subject for gossip or vulgar rumour; *O.E.D.* cites this instance as well as Lewis Machin, *Everie Woman in Her Humor* (1607), III.1.1-2: 'urge no more, tis Taverne talke, for Taverners Table talke for all the vomit of rumor' (Bullen's *Collection of Old English Plays*, IV, 344).

47. *credit* 1 reputation.

49. *the common council* 1 the administrative body of London; Ford seems to be thinking of his scene in the context of England. Stow, I, 271, describes the location: 'On the North side of this streete [Catstreet] is the Guild Hall, wherein the courts for the citty be kept, namely, 1. the court of common counsaile...'. Cf. IV.ii.144, and Introduction, SIV, for references to London.

50. *Convented* 1 Summoned before a judge.

55-6. *jointure...oppression* 1 the holding of the property to the joint use of a husband and wife for life or in tail, as a provision for the latter, in the event of her widowhood (*O.E.D.*); cf. Clarkson and Warren, pp.81-4, and V.i.26 below.

63. *ay* 1 All editors take Q's 'I' as the subject of 'fell' in the line below, but it should be 'some wise man' in l.60; hence this

edition alters 'I' to the affirmative 'ay'. Cf. note on I.ii.134.

65-7.] Levidolche, too, struggles to be independent; cf. Auria's explanation in I.i.154-7.

70. *rampant*] fierce, angry; cf. V.i.13.

71. *Just...trim*] exactly as a woman would behave.

73-4. *I...innocence*] cf. Spinella's speech in V.ii.50-1.

77. *harry*] 'drag' as well as 'worry'.

contents] pleasures, satisfaction. Ford not infrequently uses the plural form; e.g. *The Lover's Melancholy*, V.ii.180-1: 'The thoughts of you, my sister, country, fortunes, | And something of the prince, barred all contents'; *The Fancies, Chaste and Noble*, III.iii.195-7: 'I am not | So weary of th' authority I hold | Over mine owne contents in sleepes and wakings'.

94. *make no words*] not to mention.

firked] beaten (O.E.D., citing this instance).

95. *mumbled*] mauled (O.E.D., citing this instance); the first record in O.E.D. is *The Lover's Melancholy*, V.i.132-3: 'He has mumbled his nose, that 'tis as big as a great cod piece' (Hill).

100-2. *Causes...contents*] Like sorrows, joys often come together with other joys (i.e. Auria's triumph, in addition to your repentance, has given me one more delight). The sentence is probably an elaborate echo of *Hamlet*, IV.v.75-6: 'When sorrows come, they come not single spies, | But in battalions!'.

104. *mix vengeance with my love*] Bell-Imperia, in *Spanish Tragedy* (c.1589), I.iv.66, utters a similar intention: 'second love [i.e. Horatio] shall further my revenge' (Revels ed.).

106. *hot*] hot condition, heat (O.E.D., a, 10).

108.] The form is proverbial, but not in Tilley; perhaps a variant of Tilley, L482: 'Hot love hasty vengeance'.

[II. iii]

II.iii] Middleton's *Women Beware Women* (c.1621), I.iii, uses a similar situation in which, after Bianca and the Mother are invited to the Duke of Florence's house, Bianca is seduced by the Duke in the gallery, while the Mother is downstairs kept busy with a chess game by Livia.

14-5. See...not] It is possible that Piero and Futelli have been ordered to lock the doors by Adurni, but it is not clear whether these two know their lord's intention to separate Spinella from the others. Adurni's ambition to win her is made plain at I.ii.67.

[II. iv]

SD 0.2] As only two characters enter the stage, a singer may be backstage. It is quite possible, however, that he may be on the upper stage, part of which was usually occupied by musicians in the Cockpit in Drury Lane.

1-16.] The song and score survive in William Lawes's MS (British Museum Additional MS 31432) and have been printed twice; cf. Appendix C. The content of the song indicates Adurni's intention of

seducing Spinella.

3. *befriend*] Since William Lawes' MS has the authorial 'befriend', it may be that a scribe mistranscribed Ford's handwriting into 'attend'; probably this is not the compositor's error as the song is carefully composed. There is another similar misreading of the scribe at IV.iii.95, 'contrition' into 'commission'; again probably not the compositor's error. In addition, Ford contributed to *Jonsonus Virbius: or, The Memorie of Ben Jonson*, ed. Bryan Duppa (1638) an elegy of 46 lines, at the 25th line of which Gifford's emendation from 'Contented' to 'Consented' is accepted by Herford and Simpson (XI, 465-6). It would seem reasonable, therefore, to suppose that sometimes Ford's (or a scribe's) MSs of 'f', 'r', 's' and 't' were at least confusing. Here the emendation again coincides with Gifford's, but his ground for alteration is not mentioned in his apparatus. Cf. note on IV.iii.95 and Appendix C.

8. *air*] mood and tune with the implication of lightness.

11. *sport*] amorous dalliance.

16. *in all the loser gains*] If you give in, in the sexual sense you gain, with the overtones that the loser of semen (or virginity) gains children (cf. Partridge and Henke).

23. *rigour*] Cf. 'Tis Pity She's a Whore, V.v.72: 'love will wipe away that rigour'.

25. *Thus...conquer*] This may be reflecting the last line of the song; cf. note on 1.16 above.

27-8. *in the stead* | *Of*] not in O.E.D. but apparently 'by means of'. Weber's emendation from Q's 'steed' to *stead* seems right, but his interpretation of 'profit, advantage' is strained, whereas

Gifford's emendation to 'weed', followed by Dyce, only compatible with *apparel*, goes away from the tenor of *costly colours* (= aristocratic appearance; cf. *fame* in 1.30 below) which are appropriate to the description of Adurni by Aurelio in I.iii.24-9. It is notable, therefore, that 'instead of' occurs in *The Fair Maid of the Inn* (1625), III.1.198, the verse in Act III Scene 1 thought to be by Ford (cf. Lucas, IV, 188, 253-4).

30-1. *be...story* 1 make more of your honour by conducting your life in a way that will lead to a high reputation in posterity.

30. *gentler* 1 (1) more gentlemanly; (2) tenderer.

31. *purchase* 1 one of Ford's favourite words, a figurative use of a legal term meaning 'the acquirement of property by one's personal action, as distinct from inheritance' (O.E.D.); cf. *Honour Triumphant*, C2~; *Christes Bloodie Sweat*, C, C3~, 13~; *The Fair Maid of the Inn*, IV.1.295; *The Fancies, Chaste and Noble*, I.1.4.

life 1 Within the context of *fame* and *story* (= history) the sense of *life* as 'biography' is latent.

story 1 history, reputation in posterity, in connection with *fame* in line above.

39. *unspleened* 1 not angry, without bitterness (not in O.E.D.). The spleen was 'regarded as the seat of melancholy or morose feelings' (O.E.D., spleen, sb 1b); cf. Burton, I, 377 and note on IV.iii.49-50. The word seems to be a Fordian coinage, e.g. 'Tis Pity She's a Whore, I.ii.57-8: 'Yet the villainy of words...may be such as would make any unspleened dove choleric'.

42. *that saint* 1 i.e. Spinella, a cliché signifying a lover (cf. II.1.78).

44-6. *Auria...home*] This clear evidence of Spinella's innocence, which later on Auria repeats to himself, confirms that both of them should fight against the accusation together (cf. IV.iii.128-31). Cf. also Introduction, SVIII.

47. *your...enemies*] i.e. Turks; and possibly, though tenuously, people who speak ill of Spinella in Genoa.

50.] Almost the same expression occurs in *The Fancies, Chaste and Noble*, V.11.34-5: 'his tongue | But a just Secretary to his heart'; cf. Introduction, SIX.

51-2. *How...virtue*] How contemptibly some people, succumbing to their desires, revel in the denigration of virtue (no doubt with a glance at the hypocrisy of Neo-Platonic love then in fashion, especially in the court).

60. *broach*] give publicity to, introduce (O.E.D., 7).

63-4. *Prepare...fates*] Provide the news of your faithlessness and destroy the greatness of his victory which his own fate has brought him; *uncrown* = deprive of royalty (O.E.D., citing this instance for a figurative use).

64-7. *Whiles...memory*] Perhaps you have some news suitable only to your old friendship with Auria, which must be strengthened all the more by excluding me, his wife, from his love and care.

72. *factors*] agents.

76. *coarse...seduced*] The form is proverbial, perhaps a combination of 'A low hedge is easily leaped over' (Tilley, H361) and 'The poor suffer all the wrong' (P469); cf. I.i.175-88.

80-1. *Hope...faith*] Do not speculate that a false friend (i.e. Adurni) is able to conceal or excuse the guilt of vow-breaking (i.e. of

Spinella). There may be some connection with a proverb: 'There is falsehood (flattery) in fellowship' (Tilley, F41).

88-9. *AMORETTA*] If Q correctly assigns the speech to Amoretta, *speak* should be read 'thpeak' to conform with her lisp elsewhere. But to introduce her comic mode of speech here seems to destroy the tension that has been built up. Castanna, whose bitterness is clear at ll.102-5 below, would seem a more likely questioner. The editor is bound by the Q reading, however; performance might make an adjustment seem desirable.

97. *fellows*] allies. Gifford's emendation to 'followers', accepted by Dyce, is not necessary, since the line scans, and *fellows* makes sense as 'company'; cf. *The Fancies, Chaste and Noble*, III.111.62: 'Without a fellow' (i.e. unparallelled).

97-100. *Let...plea*] Spinella anticipates a trial, using legal terms such as *lawyer*, *court*, *client*, *cast* and *plea*, giving the audience an interest in the development of legal procedures. Thus the more subtle situation is prepared because in this kind of trial judges and accusers would be tried as well; for a similar situation, cf. Thomas Heywood, *A Woman Killed With Kindness* (1603). Cf. also Introduction, SIX.

100. *cast*] condemned (O.E.D., 17).

107. *wait*] attend.

ACT III

[III. 1]

III. 1 Location is a street (probably in front of Martino's house) since Levidolche enters at the gallery without being noticed by Benatzi at SD 46.1 and because it is difficult to imagine that a ragged outlaw should come across people like Fulgoso and Guzman in a house.

1. *win her and wear her*] Proverbial; cf. Tilley, W408: 'Win it and wear it'; *wear* = possess and enjoy. Cf. also *The Broken Heart*, I.11.67: 'Accept, wear, and enjoy it'.

4. *mechanically*] in ungentlemanly manner; meanly (*O.E.D.*'s only recorded usage in this sense being in 1613).

faugh] a variant of 'foh'; cf. IV.11.162.

5. *trull*] prostitute; cf. *Love's Sacrifice*, III.1 (II, 59; Bang 1518): 'Out vpon me, here's more of his truls'.

blowze] beggar wench (*O.E.D.*, citing this instance).

dowdy] woman shabbily or unattractively dressed; cf. *The Sun's Darling*, III.iv.64: 'The Moon has not a clearer: this! a dowlie' (Bowers, IV, 45).

7. *Without his bonnet vailed*] Not taking his hat off in respect; *vailed* = doffed in salutation (*O.E.D.*, its last instance in this sense being in 1621).

8. *paranympthal feast*] wedding reception.

9. *literature*] polite learning (*O.E.D.*, 1).

14. *Fairs*] Beloved women (*O.E.D.*, citing this instance).

finest 1 fine women (O.E.D., citing this example).

honeys 1 sweethearts, darlings.

15. *fits* 1 sexual impulses, mood; cf. *'Tis Pity She's a Whore*, II.1.48-9: 'if a young wench feel the fit upon her'.

16. *tirliry puffkins* 1 light or flighty women, figuratively derived from 'little puffs' (this is the only example of *puffkins* in O.E.D.); *tirliry* = trifling (O.E.D., citing this for its last instance).

19. *hogshead* 1 large cask, containing about 50 gallons (with play on 'hog's head', as an insult to Guzman). The joke depends partly on the fact that a dry gallon is a larger measure than a liquid gallon (three and two pottles respectively), though there is space in Guzman's head for thrice as much wine as the brain it contains.

24-34. *Her...tuned* 1 The description mocks the language of the Platonic love cult as coined in the sonnets of the preceding generation. Criticism against this kind of compliment was common; see, e.g. James Shirley, *The Witty Fair One*, I.111 (*Works*, Dyce, 1833, I, 285). Giovanni's description of his sister in *'Tis Pity She's a Whore*, II.v. 49-56, may be recalled:

View well her face, and in that little round
You may observe a world of variety:
For colour, lips, for sweet perfumes, her breath;
For jewels, eyes; for threads of purest gold,
Hair; for delicious choice of flowers, cheeks;
Wonder in every portion of that throne.
Hear her but speak, and you will swear the spheres
Make music to the citizens in Heaven.

26. *does* 1 The subject is eyes in 1.24 above; cf. Abbott, §333.

28. *A several bow of jet* 1 i.e. black eyebrows; *several* = separate, distinct.

29-30. *two...white* 1 i.e. cheeks.

30. *arch of polished ivory* 1 i.e. nose.

32. *temple* 1 i.e. mouth.

35. *Heyday* 1 exclamation denoting gaiety, surprise, wonder, etc.; cf. V.1.17.

36. *play under board* 1 (1) (figuratively) cheating with words, from a trick in a card game played at a table (*under board* = deceptively; cf. *O.E.D.*, 'board', sb 5b, and 'underboard', adv 2); (2) sexual 'play' under the (dining) table; hence Fulgoso's playing on *part* in the next line.

37. *part* 1 (pun) (1) as a partner at the competition of courtship; (2) as one of the merits of Amoretta which Guzman tries to describe; (3) private part.

38. *wiredraw* 1 draw out to an elongated form, protract excessively.

39-42. *lay...foot* 1 The terms of carpentry or tailoring (cf. 1.45) hide bawdy implications: 'disclose or examine secret parts'; *several* = different; *yard* = (double entendre) (1) measuring-rod; (2) penis (Partridge). Guzman is apparently not aware of the bawdy overtones of his own speech, thus allowing Fulgoso to exploit them.

45. *tailor* 1 with bawdy implications of a male copulator, one who 'tail-ers' a woman, from a pun on 'tail' = pudendum (cf. Henke).

46. *goes for half a man* 1 does not function as a sound man (in both social and sexual meanings).

47. *strappado* 1 'A form of punishment or of torture to extort confession in which the victim's hands were tied across his back and secured to a pulley; he was then hoisted from the ground and let down half way with a jerk' (*O.E.D.*).

48. *fopperies* 1 things foolishly respected.

52. *dagger bombast* 1 The reference is to Benatzl's fierce language as well as his ragged appearance. The earlier meaning of *bombast* is 'padding, stuffing', in which case *dagger* means 'dagged' (cf. Abbott, §430, for the noun used for a passive participle), the entire phrase meaning 'torn clothes'; cf. *fripperies* in 1.55 below. (It seems unlikely that, as Sutfin suggests, *dagger* is a misreading of 'dagged' = 'dagged, spattered'.) The dominant and later use of *bombast*, however, may also be intended here as 'inflated or turgid language'. In this case *dagger* is an emphasiser, 'very' or 'sheer', as in 'dagger-cheap', and also figurative--from the supposed gesture of 'brandishing a dagger'--with a connotation of 'ferocious'. A final, but less likely, possibility is the 'wooden dagger' of the Vice in the *Moralities*, suggested by Benatzl's appearance as an 'outlaw' at SD 46.1; cf. *Twelfth Night*, IV.11.127-31: 'the old Vice...with dagger of lath, in his rage and his wrath'. Benatzl, too, is in rage and wrath.

57. *fripperies* 1 old clothes (with the implications of 'gawdy, needless'), or places where cast-off clothes are sold; cf. *The Fancies, Chaste and Noble*, I.111.89: 'Some frippery to hide nakedness' (O.E.D. citation).

58. *warm broth* 1 Cf. '*Tis Pity She's a Whore*, I.11.49-50: 'On a dish of warm broth to stay your stomach--do, honest innocence, do!'.

59. *raw-ribbed apothecary* 1 The allusion seems to be to the apothecary scene in *Romeo and Juliet*, V.1.57-84.

raw-ribbed 1 with projecting ribs. O.E.D. does not record this combination; but cf. 'raw-boned'.

60. *cum privilegio* 1 with licence, with authority; the phrase was also used as a formula in the licence to print a book.

60-1. *O...ordered* 1 The natural order of the animal world is usually based on physical strength, but, figuratively, especially when politics is involved, the order could be rearranged (as seen in various fables). Benatzi refers to this re-ordered hierarchy, i.e. *the commonwealth of beasts; politicly* = shrewdly.

63. *tugging* 1 contending, striving in opposition.

65. *at pink* 1 at stabbing with a poniard, rapier (O.E.D., citing this instance for its last record).

66-78. 1 The basic ideas of this very curious and difficult passage seem to depend upon Aesop's fables, *Reynard the Fox*, and Bidpai's *The Moral Philosophy of Doni*, the former two frequently printed, the latter first published in 1570, with a second issue in 1601. Benatzi considerably changes the stories, however, even to the extent of absurdity, only to render himself appear distracted. Ford may have invented some combinations of animals in order to emphasise Benatzi's antic disposition. The point seems to lie in upsetting the usual hierarchy to produce bizarre equalling between each pair, with a final stress upon the cleverness of the fox, conjuring up frequent Machiavellian images in the play. If the point of the speech is, as seems very likely, to reveal Benatzi's pretended state of distraction, then the search for full explanations of the allusions is clearly futile.

66. *lion* 1 the head of the animal hierarchy; Topsell begins the section on the lion with a summary of Aesop's fable (p.456).

spaniel fawns 1 Proverbial; cf. Tilley, S704: 'As flattering (fawning) as a spaniel'. Cf. also note on I.iii.31.

67. *cur* 1 Topsell provides a long note as to why the descrip-

tion of *curs* is not necessary in his book (p. 177); cf. Tilley, C914-9, D502.

badger bribes the unicorn 1 No source is traceable. One suspects a political allusion, the *unicorn* (and the lion) being the 'supporters' in the royal arms; but the badger does not seem to have been used in any heraldic device after the death of James Brocks (Bishop of Gloucester) in 1558. Here the unicorn is representative of justice, but corrupted by bribery.

68. *bear fees the wolf* 1 No source has been traced; presumably the bear cannot howl so well as the wolf, which is therefore 'fee'd' as lawyer.

69. *pleading* 1 (in a legal sense).

70. *horse complains of the ape's rank riding* 1 The ape riding on a horse may be a sexual image; in Shakespeare's *Venus and Adonis*, 299-300: 'Look what a horse should have he did not lack, I Save a proud rider on so proud a back', 'proud' means 'sexually excited' (O.E.D., proud, a, 8; Henke, 243). There may be a connection with a proverb, 'A running horse is an open grave' (Tilley, H687); here presumably, the dangerous running horse is defeated by *the ape's rank riding*.

ape 1 symbol of various qualities such as imitation, lechery, folly, etc.; cf. Tilley, A262-74, esp. A271: 'The higher the ape goes the more he shows his tail'.

rank 1 The image of the ape impregnates the word with such connotations as 'violent, lustful, foul'; cf. 'rank-rider' = 'jockey, highwayman'.

71. *jockey...it* 1 No source is traceable.

makes mouths 1 expresses disapproval, derision, etc. by distort-

ing his mouth.

71-2. *stag...horns*] Perhaps referring to the monkey which, in Aesop, has lost its freedom and cannot laugh at the stag's horns (as a source of danger, presumably): in Aesop a deer is killed by dint of the horns which disclose its hiding place to hunters' dogs. The usual connection between *horns* and cuckoldry may be lurking somewhere behind this, though it is not immediately apparent. Cf. Brewer, 464.

72-3. *ass...burden*] Both the *ass* and the *hare* are types of stupidity, the former in its slowness and clumsiness, the latter in its madness and timidity (see Tilley, A348-79, H147-65, and S544; Brewer, pp.435-6).

73. *ox*] a metaphor for a fool; cf. *The Merry Wives of Windsor*, V.v.116-7:

Falstaff. I do begin to perceive that I am made an ass.
Ford. Ay, and an ox too; both the proofs are extant.

Cf. also Tilley, O102-13; Brewer, 668.

leopard] noted for its spots; cf. Jeremiah, XIII, 23: 'Can the Ethiopian change his skin, or the leopard his spots?' (*Authorized Version*). Cf. Tilley, L205, 206; Brewer, 543.

74. *goat...beard*] Perhaps alluding to the ram whose golden fleece was stolen and which is not entitled therefore to laugh at the goat's worthless beard.

goat] 'From very early times, the *goat* has been connected with the ideas of sin...and associated with devil-lore. It is an old superstition in England and Scotland that a goat is never seen for the whole of the twenty-four hours, because once every day it pays a visit to the devil to have its beard combed. Formerly the devil himself was frequent-

ly depicted as a goat; and the animal is also a type of lust and lechery' (Brewer, 402); cf. Tilley, G167-70.

74-6. *the fox...acorns* | Again the meaning of the allusions is elusive. The legendary qualities of the fox are shrewdness, cunning, slyness, wisdom, etc. derived from Aesop and *Reynard the Fox* in particular; cf. Tilley, F627-61; Brewer, p.374. Cf. also *The Lover's Melancholy*, IV.11.65-9: 'So politicians...do wriggle | In their heads first, like a fox, to rooms of state'.

75. *beaver* | beaver fur (particularly soft and warm).

76. *acorns* | traditionally eaten by pigs. Cf. James Frazer, *The Golden Bough*, 3rd edition (London, 1936), II, 356: 'It is on acorns that those hogs are fattened...and in the remaining royal forests of England the inhabitants of the neighbouring villages still claim their ancient right of *pannage*, turning their hogs into the woods in October and November.' Cf. also Topsell, p.694.

76-7. *he grins...laughs at all* | In *Reynard the Fox* the fox's triumphs and self satisfaction are a constant theme.

77. *sleeps safe at the lion's feet* | The fox in *Reynard the Fox* acquires all kinds of liberty from the lion, but to sleep at its feet is the last thing he is likely to do.

81. *metal-men* | men who are carrying swords, but figuratively men of 'mettle' = 'spirit, courage'.

84. *switch* | slender tapering riding whip (O.E.D., 1).

84-5. *pashed...breakfast* | The reference seems to be to Henry Percy in 1 *Henry IV*, II.iv.100-1: 'he that kills me some six or seven dozen of Scots at a breakfast'.

84. *pashed out* | dashed out; cf. *The Lover's Melancholy*,

I.1.161: 'he was pashing it against a tree'.

84. *thirteen...to the dozen* | in large numbers, speedily (cf. *O.E.D.*, dozen, sb 1c). Fulgoso takes *thirteen* literally in 1.86 below.

87-97. | The list of Benatzzi's failures in the professions provides a catalogue of social satires not unlike Shakespeare's in Sonnet 66.

87. *a scholar; then I begged* | The begging scholar is a common caricature in Renaissance drama.

without pity | receiving no pity.

88-9. *I...bar* | Satire against lawyers who were notorious for making money out of their profession. (There is no record of Ford as barrister in spite of his long stay in the Middle Temple.)

88-9. *popped me over the bar* | induced me to give up the legal profession.

91. *land rats* | cf. note on I.1.18.

92. *reversions* | rights of succession to an office or place of emolument, after the death or retirement of the holder (*O.E.D.*).

92-3. *caught up* | taken away, snatched (*O.E.D.*, 21).

93. *trust* | credit.

94. *took* | alternative past participle (Abbott, §343); cf. *The Queen*, II (Bang 779-80): 'the *Shaparoons* have ever took place of the best French-hoods in the parish'. Ford adopts the more modern form in III.iv.18 below.

95. *gay* | brilliant, gallant; or possibly 'very' as adverb.

98. *shaver* | joker, cheat; cf. *The Fancies, Chaste and Noble*, III.iii.122: 'Behold these two - this Madam and this shaver'. Cf. also II.1.201.

104. *T'advantage* | Gifford's emendation to 'to | Th' advantage', followed by Dyce, is unnecessary.

105. *Hoyday* | cf. 1.35 above.

110. *bots* | parasital worms or maggots, inhabiting the digestive organs of horses, etc.; hence an expression of execration (O.E.D.).

112. *clod-pated* | thick-headed, stupid (O.E.D., citing this instance).

garbage | entrails (O.E.D., citing *The Fancies, Chaste and Noble*, IV.1.200: 'Rotten in thy maw, thy guts and garbage').

113. *Imperial Queen of Elves* | i.e. Queen Mab. 'In the 16th and 17th centuries most of the poets made Queen Mab the queen of Fairies' (Briggs, *A Dictionary of Fairies* (London, 1976), p.276).

115. *largess* | liberality.

115-8. *A French...unmatchable* | Q's punctuation is unconvincing, because *Persian Cooke* has no epithet and *unmatchable* should refer to *English Bawd* rather than *sirs*.

115. *French tailor, neat* | 'French tailors were the most fashionable' (Sugden, 206); cf. Massinger, *Renegado* (1630), III.1.57-8: 'get me some French taylor | To new create you' (Edwards and Gibson, II, 50).

115-6. *Persian cook, dainty* | Things Persian were generally noted for gorgeousness, e.g., carpets and silk; cf. *The Fancies, Chaste and Noble*, IV.11.8-10: 'I keepe nor house, nor entertainments. | French Cookes compos'd, Italian Collations | Rich Persian surfets'; and Massinger, *The City Madam* (1632), V.1.136-8: 'I will prepare you such a feast, | As Persia in her height of pomp, and riot | Did never equall'

(Edwards and Gibson, IV, 89).

116. *Greek wines, rich* | 'The wines of Greece, of Mount Libanus, and especially of Palormo in Natolia, are exceeding rich and good' (Moryson, IV, 120).

Flanders mares, stately | 'Flanders mares were specially valued as carriage-horses in England. They are of a heavy and powerful breed' (Sugden, 193).

117. *Spanish salads, poignant* | Peter Heylyn, in *Microcosmus; a Little Description of the Great World*, 3rd edition (1627), B8^v-C1, reports, 'The Cattle hereof are neither faire nor many; so that their [the Spaniards'] fare is for the most part on sallets and fruits of the earth', which 'was despised by the English as being meagre' (Sugden, p.479). And salads were believed to cause melancholy; cf. Burton, I, 221: 'Our Italians and Spaniards do make a whole dinner of herbs and sallets....They are windy, and not fit, therefore, to be eaten of all men raw, though qualified with oil, but in broths, or otherwise'; but also to cure melancholy some kinds of salads such as lettuce and spinach are tolerated (II, 26). Lorna Sass, *To the Queen's Taste* (London, 1977), p.79, expounds the importance of salads: 'Since Elizabethan food is rather sweet, a piquant salad is essential', citing *Hamlet*, II.ii. 437-8: 'there were no sallets in the lines to make the matter savoury'.

Venetian wanton, ravishing | The Venetian courtesans were famous for their immorality. Sugden, p.545, lists numerous allusions to this, among them, Jonson, *Every Man in his Humour* (1598), II.iv.44-6: 'I neuer yet was he, | That trauail'd with my sonne, before sixteene, | To shew him, the *Venetian coutezans*' (Herford and Simpson, III, 335).

118. *English bawd, unmatched* | English national characteris-

tic to end the list, enticing sarcastic laughter. (For Shakespeare, it was madness; see *Hamlet*, V.i.145-50).

120. *humour*] antic disposition.

124. *sneek up*] 'go and be hanged' (Nares); cf. *Twelfth Night*, II.iii.89-90: 'We did keep time, sir, in our catches. Sneek up!'

125. *certes*] certainly.

126. *fleet*] slip away.

127. *holds...th'tail*] Cf. Tilley, E61: 'He holds a wet eel by the tail'.

131. SP. FULGOSO] Q mistakenly assigns the speech to Futelli.

132. *Parado*] Cf. note on PARADO in 'The Speakers' 1.15 above.

135-6. *eight...most*] nonsense: Benatzi maintains his antic disposition.

[III. 11]

1. *bounties*] virtues; cf. *The Fancies, Chaste and Noble*, II. 11.126-8: 'My spouse and my selfe with our posterity, shall prostitute our services, to your bounties. Shals not duckling?'

2-3. *though...goodly*] although you value too highly my success, which is of little worth.

3. *constructions*] interpretation (legal term); James Howe categorizes it with 'words and phrases current in normal conversation ...which are used commonly also in formal legal affairs' ('Ford's *The Lady's Trial: A Play of Metaphysical Wit*', *Genre*, 7 (1976), 345). Cf. also Introduction, SIX.

5. *them* 1 i.e. 'the low deserts of my success' in 1.2 above.

6. *The Duke of Florence* 1 cf. I.1.16 above.

6-10. 1 The Duke of Florence has overestimated what I achieved, so that his generosity may be an example (i.e. inspiration) to encourage soldierly prowess rather than as a reward for such feeble service as I have done.

14. *our state of Genoa* 1 Genoa was a republic.

18. *government of Corsica* 1 Corsica had been subject to long struggles. The Genoese, expelling the Pisans, gained the sovereignty of Corsica at the end of the fifteenth century. After the brief conquest (1553-6) of Henry II of France, the island was again taken over by the Genoese republic in 1559. However, 'the Genoese attempted to levy a tax which the Corsicans refused to pay', bringing about a war which lasted until 1568. 'The settlement of 1568 had reserved a large measure of autonomy to the Corsicans', but they continued to be exploited. The Genoese 'made the issue of licences to carry firearms a source of revenue, and therefore studiously avoided interfering with the custom of the *vendetta*' (*Encyclopedia Britannica*, 1956, IV, 485); cf. note on *Turkish pirates* in I.1.15. The appointment of the governor of Corsica, therefore, promises enormous revenue, compared with the previous status of Auria in dire poverty, described in I.1. His triumph involves huge success in terms of both finance and honour, as well as benefitting people around him.

19. *allowance yearly due* 1 yearly salary of the governorship of Corsica.

21. *Savona* 1 Province south west of Genoa and part of the Genoese republic at this date (cf. *Encyclopedia Britannica*).

21-2. *with the office* | *Of Admiral of Genoa* | Thus Auria comes to command the navy as well. Genoa had a strong navy which could defeat the Pisans and the Venetians.

24. *ducats* | Cf. note on I.i.212.

27-30. *If...charge* | Piero tends to be self-recommending; cf. I.i.35-6 and V.ii.241. Cf. also Introduction, SSIV, VIII.

31-2. *burden...weakness* | Cf. 11.9-10 above.

34. *style* | title. (As Governor of Corsica Auria is now entitled to be called 'Lord'.)

36. *acts* | decrees passed by a legislative body.

40. *study* | aim at.

41. *compose* | put in the proper state.

42. *disgest* | i.e. digest.

44. *press a visit* | request permission to visit you.

48. *huddled up* | jumbled, mixed up in confusion.

52. *sifted* | made trial of; cf. Luke, xxii, 31: 'And the Lord said, Simon, behold, Satan hath desired to have you, that he may sift you as wheat' (*Authorized Version*).

[III. iii]

3. *worthy* | distinguished or eminent person.

4-6. *Sure this bulk...chest* | My rewards exceed my deserts to the extent of making me feel unproportionately swollen with honours.

5. *Tails* | (1) (legal term) Ties up by entail, Entails (*O.E.D.*, v² 5); (2) Tallies or agrees with, Equals (*O.E.D.*, v² 9). For the

authority of the second meaning, *O.E.D.* records only this instance. On the other hand, Q's 'tayles' could suggest 'tales', (although *O.E.D.* does not list Q's spelling in its column of 'Forms', yet at least through the same sound,) rendering possible another meaning: (3) Tells (*O.E.D.*, tale, v 5).

tympany] swelling, excess; but also an alternative spelling of a musical instrument 'tympan' which introduces a series of sound effects such as *Puffs up*, *chest* (1.5), *flats* (1.9), *ebb* (1.10), *A-cock-horse* (1.11), *chat*, *formal tones* (1.12), and *noise* (1.15).

6. *Puffs up*] i.e. Which inflates (cf. Abbott, §244).

7. *malice*] regard with malice; cf. Jonson, *Every Man out of his Humour* (1599), V.xi.61-2: 'I am so farre from malicing their states, That I begin to pittie them' (*O.E.D.* citation), originally pointed out by Weber, later by Gifford and Dyce.

extremes] Weber notes: 'Extremes, in the text, refers to the extreme honours which had been so liberally bestowed upon Auria'.

9. *Cast naked on the flats of barren pity*] Exposed to harsh circumstances mercilessly and friendlessly (cf. criticism against his marriage in I.i.12-27, 172-7); *flats* = (1) plains, (2) plain figures, and perhaps (3) half tones in music, (4) victims (from the association with 'sharps (sharpers) and flats').

10. *Abated*] Beaten or Brought down; or (legal term) Done away with.

11. *A-cock-horse*] On toyhorses.

without plunge] The meaning would seem to be 'without hindrance, let, embarrassment', but *O.E.D.* records no sense of *plunge* that would directly support this.

12. *chat gravely* 1 oxymoron.

13. *Reason most paradoxically* 1 another oxymoron.

15. *learned noise* 1 yet another oxymoron, juxtaposing, deliberately and effectively, *reason* and *paradox*.

15-7. 1 There is a proverbial ring; cf. Tilley, F46: 'Fame is but the breath of the people and that often unwholesome'; 'And indeed mutablenes and inconsistencie are the intimates and badges whereby fools are known', one of several examples under M1336.

17. *faithless harbour* 1 Nicholas Brooke, commenting on Chapman's *Bussy D'Ambois* (1607), I.i.32-3, points out that the phrase is perhaps from Quintilian via Erasmus, citing Erasmus, *Adagia*, I.v.76:

In Portu Impingere

Est apud Quintilianum in Institutionibus: In Portu impingere.

To wreck in Port

This is in Quintilian, in the *Institutions*: to wreck [his boat] in Port.

(Revels edition, p.155)

18. *Canst mutter mischief* 1 The remark in response to Aurelio's lesson may indicate Auria's willingness to accept it: 'Thou' is understood before *canst*, so that the phrase means 'You may complain now', or more colloquially 'Now you can talk', since earlier 'I observed your dullness (= I realized you were not willing to join those who praised my success)'. The emendation of Weber, Gifford and Dyce, tempting but not essential, indicates a rhetorical question, implying Auria's protest against what Aurelio has said.

dullness 1 lack of enthusiasm (while the rest were crowing).

19. *ging* 1 company, gang.

20-1. *straitened* 1 i.e. full; *straitened* = confined, and thus, insufficiently spacious, tense, 'full'.

22. *brace them in*] restrain them; *them* = 'my triumphs' (1.19).

23. *cabins*] lodges.

24. *a creek, a little inlet*] i.e. a throat.

25. *flake*] flash, portion of ignited matter thrown off by burning or incandescent body (*O.E.D.*, sb' 2), a sense which is activated by 'afire' in 1.26.

sister's thread] i.e. sewster's thread; *sister* = a variant form of 'sewster' (Halliwell, *A Dictionary of Archaic and Provincial Word*, 1855; not in *O.E.D.*). The sister's spinning the thread also calls to mind the destinies; cf. John Suckling, *Aglaure* (1636), V.iii.27-8: 'The Sisters spin no cables for us mortalls; | Th'are threds' (*The Works: The Plays*, ed. Beaurline, 1971); Shirley, *Hyde Park*, V.1 (*Works*, ed. Dyce, 1833, II, 533): 'upon Ixion's wheel I'll spin | The sister's thread'.

30-1. *Glories...home*] Apparently proverbial in flavour, but not recorded by Tilley, though vaguely related to Boethius, *De Consolatio Philosophi*, Book II, Prose iv : 'in all adversity of fortune it is the most unhappy kind of misfortune to have been happy' (trans. H. F. Stewart, Loeb Classical Library, London, 1918, p.189) which is also adopted by Thomas Hughes et al in *The Misfortunes of Arthur* (1588), 5.1.188f.

37. *half of me, the other part*] my soul and body (cf. 'body in grave, soul "heaven knows where"'); and, as a tentative secondary possibility, Spinella and Auria.

43. *both*] i.e. both of us.

46. *revenge*] For the first time the revenge theme appears. However, Aurelio, rushing to the conventional way of thinking, reveals

that he does not really understand his friend; Auria never dreams of revenge. Cf. Introduction, §§VI, VII.

54. *quality* 1 character, nature (O.E.D., citing this instance).

59-64. *I...scorn* 1 G. F. Sensabaugh, 'John Ford and Platonic Love in the Court', *SP*, 36 (1939), 223-4, argues that Ford seems to believe it quite possible that a woman can still keep her chastity in this kind of meeting, citing *The Queen*, IV (Bang 1671-5), in which Murretto, commenting on similar circumstances, maintains: 'I think now a woman may lie four or five nights together with a man, and yet be chaste; though that be very hard, yet so long as 'tis possible, such a thing may be'. Cf. *The Fancies, Chaste and Noble*, III.ii.40-43: 'Cam. 'Tis a common custome 1 'Mongst friends (they are not friends else) chiefly gallants, 1 To trade by turnes in such like *fraile commodities*. 1 The one is but reversioner to tother. 1 Ves. Why 'tis the fashion man' (Sensabaugh's quotation).

65. *he* 1 man; cf. Abbott, §224, for *he* substituting 'man'.

66. *construction* 1 interpretation (legal term). From here, legal terms frequently appear in Auria's speech, e.g. *justice* (l.66), *unguilty* (l.67), *argue*, *reproof* (l.71), *party liable to law* (l.72), *offended* (l.73), *justifies*, *forfeit* (l.75), and *correct* (l.77).

had 1 i.e. would have; 'the speaker rises in the tone of confidence' (Abbott, §371, and also §370).

66-7. *stamped...heart* 1 Cf. I.iii.32-3, II.ii.11-2, III.i.60, and III.iv.59-60, for printing images.

67. *unguilty* 1 guiltless (O.E.D., citing *The Broken Heart*, II. iii.25-7: 'Time can never On the white table of unguilty faith Write counterfeit dishonour').

70. *at the quick surprisal*] at being so suddenly disturbed.

72. *a party liable to law*] i.e. Adurni whose conduct has made him vulnerable to prosecution.

75. *forfeit*] offence, transgression; cf. IV.111.107.

78. *neighbours*] those in close proximity (O.E.D., 2b); cf. Tilley, N119: 'One may need one's neighbours sometime'. The word may connote 'men's duties towards each other' in echoes of Luke, x.27 (O.E.D.).

79-80. *beasts...too*] Proverbial in flavour; cf. Tilley, B158: 'The most deadly of wild beasts is a backbiter (tyrant), of tame ones a flatterer.'

80-1. *Not...friend*] Gifford comments: 'Do not use *rude* language, however warm you may be'.

89. *fast*] firmly.

92. *aimed*] committed.

97. *holy signature of friendship*] Auria's legal metaphor based on the idea of exchanging bonds; cf. I.1.146.

99. *Accounts*] a legal as well as an accounting term. Aurelio picks up Auria's accounting terms here and in 1.99 (*scored, tally*) and builds on them in his following speech: *fortunes* (1.101), *estate* (1.102), *cashier, warning* (1.103), *balance* (1.105), *settled, proffer* (1.106), *partner, purchase* (1.108), *mercenary* (1.110), and *discontinuance* (1.113). The lower status of accountancy contrasts with that of the law upon which Auria had based his metaphors; hence Aurelio's denial of abandoning their friendship as his conclusion, and Auria's reproach against Aurelio, 'By all my sorrows, | The mention is too coarse' in 11.111-2.

99. *scored*] written down as a debt.

104. *vie with your respects*] i.e. challenge your opinion; *respects* = opinions or views (*O.E.D.*, 13e, its only recorded instance being in 1662).

108. *purchase*] property, estate; the reference is to Auria's determination to make 'Aurelio heir of what I can bequeath' (I.i.204), hence especially that which is taken in war (*O.E.D.*, 8).

113. *discontinuance*] Rastell, *Les Termes de la Ley* (1636), S2^v, explains: 'if the Justices of any Court doe not meet at the day and place appointed, then the cause shall bee discontinued vnto another day'; *O.E.D.* further compounds that 'the interruption of a suit, or its dismissal, by reason of the plaintiff's omission of formalities necessary to keep it pending'. The implication is that Aurelio yet again accuses Auria of observing no conventions.

117-9. *bawd...opportunity...name*] Cf. Shakespeare, *The Rape of Lucrece*, 876-89, esp. 876 and 886:

O Opportunity, thy guilt is great!

...

Thou foul abettor! thou notorious bawd!

first pointed out by Dyce.

120-3. *bellows...blew...kindled...flame...light...eyes...giddy zeal*] For the development of the fire images, cf. Shakespeare, *Sonnets*, 73, 11.9-12:

In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourish'd by.

and *King John*, V.11.83-7:

Your breath first kindled the dead coal of wars

Between this chast'st kingdom and myself
 And brought in matter that should feed this fire;
 And now 'tis far too huge to be blown out
 With that same weak wind which enkindled it.

Cf. also Tilley, F247-8, 256, 264-6.

126. *wisely silent*] The wisdom of silence is one of the play's concerns. Ford may, in this phrase, be reversing one of the ideals of wisdom inherent in the teaching of the time: i.e. to understand rightly, to do rightly, and to speak out rightly; cf. Comenius, *Pictus*, 1659, p.16. Cf. Introduction, §§VII, VIII, for Fordian meaning of 'silence'.

133. *cheap providence*] misplaced, foolish apprehension.

136. *valiant tongue-man*] Irony of the kind is common; cf. *Much Ado about Nothing*, I.1.42-3: 'a very valiant trencher-man'; Beaumont and Fletcher, *Philaster* (1610), I.11.181: 'a valiant voice' (Revels ed.).

136-8. *Now...friendship*] Now that rage which produces discord between friends is inescapable, and will automatically ensue.

146. *compurgators*] witnesses, those who testify to or vindicate another's veracity (originally a term of the Canon Law) (O.E.D.).

147. *Purpose*] Propose, Intend (O.E.D., citing *The Broken Heart*, I.111.179-81: 'Mortality Creeps on the dung of earth, and cannot reach The riddles which are purposed by the gods').

153. *discoursing*] passing rapidly from one thought to another, busily thinking (O.E.D., citing this instance for its last record).

155-6. *listen after*] endeavour to discover, be alert for information about.

158. *spoke*] Cf. Abbott, §343, for dropping the inflection 'en'. Cf. also note on *took* in III.1.95 above. See *Love's Sacrifice*, III.111 (II, 67; Bang 1726-7): 'Did not I note your darke abrupted ends

I Of words halfe spoke?'; 'Tis Pity She's a Whore, I.i.16-7: 'Another word untold, which hath not spoke I All what I ever durst or think, or know'.

162. *cabinet*] jewel-case; cf. *The Fancies, Chaste and Noble*, I.i.75: 'lodge it [= jewell] in a Cabanet of Ivory' and V.iii.37: 'A Cabinet of Jewels, rich and lively'.

163. *public view should sully*] Proverbial; cf. Tilley, M20: 'A maid oft seen, a gown oft worn, are disesteemed and held in scorn'. Cf. also I.i.116, and Introduction, §IX.

176. *nothing*] i.e. not; cf. Abbott, §55, for the adverbial usage of *nothing*.

177. *my lord*] i.e. Adurni.

183. *Deserves*] 'Who' or 'She' is understood.

191-2. *Aurelio* | *Was passing rough* | Possibly aside to Auria, who ignores Castanna's accusation in the following line; *passing* = exceedingly.

[III. iv]

2. *dance...attendance*] wait with assiduous attention and obsequiousness; originally, stand waiting or 'kicking one's heels' in an antichamber; the expression used with some shade of sarcasm or contempt (*O.E.D.*, attendance, 5; dance, v, 5, citing *Henry VIII*, V.ii.29-30: 'To suffer A man of place...To dance attendance on their Lordships' pleasures, And at the dore too, like a Post with Packets').

5-6. *A mushroom...grace*] Proverbial; cf. Tilley, M1319, citing

Bacon, *Sylva Sylvarum* (1626), VI 546, p.114: 'Mushrooms...come up so hastily, as in a Night, and yet they are Unsown. And therefore such as are Upstarts in State, they call, in reproach, Mushroomes'.

12. *furniture*] 'That with which one is provided...(whether material or immaterial)' (O.E.D., 3).

16. *Cape Ludugory*] Probably Cape Caccia on the west coast of Sardinia in the district of Logudoro is intended (Sugden).

Cape Cagliari] Probably Cape Carbonara on the east of the Bay of Cagliari; *Cagliari* is the capital and chief seaport of Sardinia in the south of the island (Sugden).

17-8. *Aquilaastro...the Spanish Viceroy*] Italian *aquilaastro*, a diminutive of *aquila* (= eagle), means 'osprey, eaglet'. And *Aquila* is a city of the kingdom of Naples as well as the name of the constellation. The city has the massive citadel (1535) of the Spanish viceroy Don Pedro de Toledo. It may be observed that Ford's knowledge of Italy is accurate.

17. *at years*] not in O.E.D. but clearly meaning 'in maturity', 'when I grew up'.

24-5. *no...child*] There is a proverbial ring, but not recorded by Tilley or Wilson.

29. *sudden*] quick, peremptory (both physically and mentally).

38. *contemned*] despised, or treated with contemptuous disregard; cf. *The Broken Heart*, I.iii.17-8: 'They care not | For harms to others, who contemn their own'.

46. *enjoined*] prescribed, imposed (O.E.D., citing Dr Johnson's note: 'It is more authoritative than *direct*, and less imperious than *command*').

59-61. *Am...penance*] Murray, II, 66, sees this as typical of repentance in Italy: 'Let me only commit a few more crimes, dispatch a few more enemies, and I will then do some rare penance, and amend my life for good and all'.

59-60. *print...hearts*] Cf. I.iii.32-3, II.ii.11-2, III.i.60, and III.iii.66-7, for printing images.

72. *portion*] dowry.

73. *fly off*] relapse.

76. *perce...disguises*] The penetration of disguise is very rare in Renaissance plays. Probably Ford's departure from the convention is meant to emphasise the power of love, which seems to show Ford's own idea of love rather than the received idea of Platonic love. Levidolche, getting out of folly in pursuing courtly love, realises whom she truly loves and follows her intuition. Cf. V.ii.202 and Introduction, SSV, VIII.

ACT IV

[IV. 1]

2. *May*] presumably 'would you' (not in *O.E.D.* or *Abbott*).

oversay] say over, repeat (Ogilvie, in *The Imperial Dictionary*, new edition, 1906-8, refers to Ford without example).

7-8. *By how much more...By so much more*] a literal translation of Latin, '*quo...eo*' (Abbott, §94). Davril, p.442, lists other examples of Ford's frequent use of balanced composition.

9. *wrack*] cf. note on I.i.44.

15. *liberty allowed*] A meeting in which a woman can remain chaste endorses freedom of both her and a man; hence *allowed*. Cf. note on III.iii.59-64.

17. *importunately*] troublesomely, with an implication of impertinent solicitation.

17-8. *In excess* | *Of entertainment*] i.e. he was excessively lavish in the courtesies of entertainment, not sexually 'wanton'.

21-2. *my best...of men*] i.e. my hope for love and Auria. Spinella assumes that her marriage is broken; cf. her self definition as 'runaway' in I.90 below.

23. *His*] Auria's.

24. *put case*] suppose. Herford and Simpson, IX, 507, annotate, 'originally in a legal sense', commenting on Jonson, *Cynthia's Revels* (1601), III.i.54: 'Put case they doe retaine you there'. Cf. *The Fancies, Chaste and Noble*, I.i.76-7: 'Put case- | Livio himselfe shall

keepe the key on't?'; and II.ii.252-3: 'put case I (I doe but put the case forsooth) a' find yee'.

32-3. *A...son*] Malfato's melancholy is caused by his incestuous love for Spinella; cf. Introduction, SVIII.

37. *lawful conquest*] i.e. marriage.

40-3. *one only flaw...nearness of their bloods...doubt*] Cf.

'Tis Pity She's a Whore, I.i.28-34:

Say that we had one father, say one womb
(Curse to my joys!) gave both us life and birth;
Are we not therefore each to other bound
So much the more by nature? by this links
Of blood, of reason? nay, if you will have 't,
Even of religion, to be ever one,
One soul, one flesh, one love, one heart, one all?

Roper comments, 'the argument Giovanni uses here in favour of incestuous love had previously been used against it', citing Montaigne, 'Of Moderation', trans. Florio (1603) in *Essayes* (I, 247-8), ed. Seccombe (1908) (Revels ed., p.8n). Cf. also *The Broken Heart*, III.ii.93-6:

Friendship, or nearness
Of birth to any but my sister, durst not
Have moved that question as a secret, sister,
I dare not murmur to myself.

45. *Eftsoon*] Again.

46. *fondling*] foolish person.

47. *Exceeding*] Exceedingly (Abbott, S1).

53. *scarce*] (pleonastic negative) scarcely even.

57-9. *An understanding...novelty*] i.e. The understanding dulled by constant unhappiness is slow in its reception of new ideas; *pregnant* = fertile, inventive.

63. *play...them*] treat so tyrannously someone suffering the same griefs as yourself.

65. *fatal* 1 allotted by fate.

enjoined 1 imposed; cf. III.iv.46.

67. *except no quality* 1 do not exclude anybody however high his social rank may be.

71. *seals the passport* 1 makes possible the departure. Malfato knows that he cannot acquire love from Spinella; instead what he has got now is *honourable pity* (cf. 'barren pity' in III.iii.9 mentioned by Auria) which seems to him an ultimate authorization to give up his affection to her.

76. *jealous* 1 acutely protective, watchfully vigilant.

77-9. *All...folly* 1 cf. *The Lover's Melancholy*, III.ii.194-200:

Henceforth I will bury
Unmanly passion in perpetual silence.
I'll court mine own distraction, dote on folly,
Creep to the mirth and madness of the age,
Rather than be so slaved again to woman
Which in her best of constancy is steadiest
In change and scorn.

80. *Your summons warned me hither* 1 again legal diction; *warned* = commanded the attendance of.

88. *do...husband* 1 Spinella anticipates her 'trial' and therefore cautiously does not use 'my husband' but *Auria* in l.87 above. Cf. Spinella's speech, V.ii.50-1 below.

92. *set...woman* 1 i.e. alleged to Auria that I have betrayed him.

94-5. *thy tongue...delivered* 1 Normally in Ford the tongue cannot fully express the heart, and therefore the tongue is distrusted; cf. Introduction, §IX.

110. *being all one with him* 1 i.e. one in marriage as *Common Prayer* stipulates: 'they be from this tyme forthe, but one body'.

111. *jealousy* 1 suspicion.

113. *desertful* 1 meriting, deserving (O.E.D., citing this instance for its last record).

114. *motion* 1 emotion (O.E.D., 9).

[IV. ii]

4-5. *Mirth...earnest* 1 Proverbial; cf. Tilley, J46: 'Leave jesting while it pleases lest it turn to earnest'.

12. *lazy* 1 The word here seems to have the sense 'worthless' or 'futile'; O.E.D. does not record this meaning until 1671 (A, adj. 3).

13-4. *fruitless...rags* 1 Malfato has maintained himself against Aurelio and Futelli by using the same words as here in I.iii.47-9; and Guzman also repeats the same idea in IV.ii.118-9.

17. *I'll...course* 1 Futelli, who has realized the impossibility of high rank, becomes realistic enough to accept Amoretta. And he is going to make the same kind of marriage as Auria in terms of finance (cf. I.ii.110 and V.ii.236-9).

19. *The t'other* 1 Cf. Abbott, §92, for the emphatic *the*; and note on I.ii.103.

22. *then ye* 1 i.e. *den ye* = 'good even to ye' (Gifford).

24. *vedee petty* 1 i.e. very pretty; apparently Amoretta's difficulties extend from 's' to 'r'.

29. *the proverb* 1 i.e. 'A lisping lass is good to kiss' (Tilley, L76, citing this instance for its first record); cf. 'None kitheth like the lithping lass' (1.44 below). Previously Ford, *Christes Bloodie*

Sweat, D1^v, has suggested that there are many who are 'En-amourd on so many lispig *Shees*'.

32.1. *song*] Presumably sung in the musicians' box on the upper stage as in II.iv.

33-44.] This catch involves three voices. The first two stanzas of the song may be sung by two male singers (certainly not by Fulgoso; cf. 1.68 below) and the last by another male singer, imitating Amoretta's lispig (not by Amoretta, either; cf. 11.47-8 below). The song and score survive in William Lawes's MS (British Museum Additional MS 31432); cf. Appendix D.

37. *blue*] used of the effect of drinking on the eyesight (O.E.D., a, 10); cf. *The Welsh Ambassador*, II.ii.126: 'my very braines burnt blew' (Bowers, IV, 337).

40. *ne'er*] Since the whole phrase means 'we are so fond of drinking, dancing, singing and roaring that we continue with them until eyesight fails', there is no need for emendation to 'e'er'.

42. *One*] i.e. *the lispig lass* (1.44). Gifford's emendation to 'we' is not convincing.

oua] i.e. our.

favours] i.e. those of the *we* (1.40).

46. *wondrouth pretty*] Amoretta sometimes succeeds in pronouncing 'r'; the actress might perhaps indicate her surprise at such success.

47. *catch*] 'A round...for three or more male voices, popular in England in the 16th, 17th and 18th centuries. The words were generally sportive and often indecent....The catch was a convivial form of entertainment, which did not call for any literary finesse in the

words or any subtlety in the music' (*New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, London, 1980); *O.E.D.*, sb' 14, further explains: 'subsequently specially applied to rounds in which the words are so arranged as to produce ludicrous effects, one singer catching at the words of another'.

48. *Belike* 1 In all likelihood.

50. *obthcure* 1 Amoretta intends 'obscure' to be 'unknown to fame, humble', but unwittingly indicates 'dark, evil', by adding the following modification: 'That thuns the light' in l.51.

51. *prince of darkness* 1 Satan; cf., however, *All's Well that Ends Well*, IV.v.38-9: 'The Black prince, sir; alias, the Prince of Darkness; alias, the devil'.

52. *matchless* 1 (1) without an equal; (2) unmarried (leading to 'woos and wins' in the following line).

54. *all the kings on earth* 1 Ford, as usual, alludes easily, almost unconsciously, to biblical phrasing.

55-6. *This...I* 1 Futelli's sharp remark satirically links Fulgoso with the court of the Prince of Darkness (but perhaps also has overtones of his own sense of social inferiority).

60. *Protest* 1 i.e. I protest (as a mere asseveration); cf. II.i.140.

63. *pinth* 1 Amoretta's pronunciation is not consistent in the text; cf. *printh* (ll.71, 113). It might be made so in performance.

65. *foot* 1 refrain or chorus (of a song).

66. *pure-trodden* 1 thoroughly worked, with connotations of 'totally beaten, worn out'. Q's and later editors' reading 'pure trodden mortar' suggests that *pure* modifies *mortar*. The point, however,

is Fulgoso's invention of the song, and *pure* is an emphasiser as often the case with Ford (cf. I.i.11, and II.i.2).

mortar 1 materials mixed up in unity; cf. *Love's Sacrifice*, IV. ii (II, 85; Bang 2245): 'Pound you to morter'.

67. *Dood* 1 i.e. Good; cf. *Dentleman* for 'Gentleman' in 1.22 above.

69. *gib-cat* 1 male cat. Topsell, K5, referring to the mating season of cats, writes: 'they [i.e. male cats] haue a peculiar direfull voyce'. Cf. 1 *Henry IV*, I.ii.71: 'I am as melancholy as a gib cat'.

howlet 1 owlet, almost universally regarded as having a melancholy and direful call. Shakespeare's description of it as 'a merry note' in the final song to *Love's Labour's Lost* is extremely unusual.

70. *jethter* 1 i.e. jester, the subject of *thingth* (= sings).

80. *parts* 1 qualities (with a bawdy implication).

82. *sharks* 1 parasites, sharpers.

shifter 1 one who resorts to petty shifts or tricks; cozeners.

85-7. *Mars...Cupid* 1 (alluding to Mars's love for Venus).

89. *love's goddess* 1 i.e. Venus.

92. *Faya weather* 1 i.e. Fair weather; both literally and figuratively (i.e. goodness). Amoretta follows the literal meaning in the following sentence.

93-5. 1 Perhaps a faint (and mocking) allusion to the Platonic love cult is intended.

96-7. *breathe...bellows* 1 apparently an echo of *A Midsummer Night's Dream*, I.iii.72-3: 'I will roar you as gently as any sucking dove'. The usefulness of *sucking bellows* is not clear; perhaps the word

is chosen mainly to echo Shakespeare.

101. *view your parts. They'll take her* | examine your attributes, she'll be taken with them (with bawdy innuendoes).

102. *publish* | show, make known (with the undertone of 'flaunt', to continue the bawdy sense of the preceding line).

110. *inwards* | inner qualities (possibly with a bawdy implication, derived from *parts* above).

110-1. *rents* | *And wounds of your apparel* | Clothes of the period in order to show off their linings, often silk, mostly had 'cuts' to which (presumably continuing the military metaphor) Piero refers as *wounds* received in battle, to mock Guzman; cf. note on II.1.42.

102. *prince obscured* | hidden prince, with the implication of an illegitimate son of the royal family.

118-9. *his...seam-rents?* | Fulgoso implies that, unlike Guzman, he is a landed gentleman; cf. Futelli's weariness, typically that of the unpropertied, of 'the fruitless hopes of service | For meat and rags', 11.13-4 above. *Seam-rents* = clothes which come apart at the seams.

121. *pikes* | weapons consisting of a long wooden shaft with a pointed head of iron or steel; formerly the chief weapon of a large part of the infantry (O.E.D.).

123. *Lopped...puppet heads* | Guzman's reference to Tarquin is degraded by Fulgoso's reductive allusion to Don Quixote (first pointed out by Gifford who comments, 'The Don seems the better scholar of the two'). Tarquin is Sextus Tarquin, the eldest son of Tarquin the Proud, who 'sent a friend to ask his father to show him the way of destroying Gabii. Below the palace lay a garden trim of odoriferous plants, whereof the ground was cleft by a brook of purling water: there Tarquin

received the secret message of his son, and with his staff he mowed the tallest lilies. When the messenger returned and told of the cropped lilies, "I take," quoth the son, "my father's bidding." Without delay, he put to the sword the chief men of the city of Gabii and surrendered the walls, now bereft of their native leaders' (Ovid, *Fasti*, II. 701-10, trans. Sir James George Frazer, Loeb Classical Library, London, 1931, rpt. 1967, p.109). While Don Quixote was watching a puppet show, on the other hand, 'he unsheathed his sword, and at one frisk he got to the motion, and with an unseen and posting fury he began to rain strokes upon the puppetish Moorism [*sic*], overthrowing some and beheading others, maiming this and cutting in pieces that' (*Don Quixote*, trans. Thomas Shelton (1612; rpt. London, 1900), III, 5).

127. *descent* 1 race, stock (*O.E.D.*, 8a); cf. note on l.197 below.

130. *Dis vir di Gonzado* 1 a form of the Spanish *desvergonzado* (i.e. impudent, shameless), as explained by Futelli in the following lines.

133. *hight* 1 called (*O.E.D.*, B4); but Futelli takes this as 'high' meaning 'head' or 'leader'.

Argozile 1 implying the leader of thieves. Weber takes this as 'a corruption of *alguazil*, a beadle or catchpole'; *O.E.D.* explains 'alguazil' as 'originally the same word as *visier*, the meaning of which descended in Spain through that of *justiciary* or *justice*, to *warrant-officer* or *sergeant*'.

134. *mock* 1 If one assumes that Futelli speaks direct to the audience or Amoretta there is no need for emendation.

135. *condee* 1 i.e. count.

136. *Scrivano*] i.e. Scrivener.

138. *Hijo di puto*] as explained by Piero in the second half of the line.

puto] Cf. *Putana* = 'whore, harlot' (Florio, *A World of Words*) (Annabella's nurse in *'Tis Pity She's a Whore*).

139. *Piccaro*] Rogue, Thief. Spelled in Spanish '*picaro*', in Italian, '*piccaro*'; there seems to be a confusion of Spanish and Italian in Guzman's speech.

141. *una pravada*] a vicious, evil (i.e. depraved) woman.

144. *Bridewell*] a prison in London, originally a palace called St. Bridget's well, 'on the west side of the Fleet Ditch abutting on the Thames'. 'It gradually degenerated into a prison for women of bad character and it was also used as a place of detention for men who were pressed for the army and navy' (Sugden, 76). Cf. II.11.49, for references to London.

148. *Oberon*] 'King of the Fairies, husband of Titania....The name is probably connected with Alberich, the king of the elves....In the medieval French romance, *Huon de Bordeaux*...he was only three feet high....At his birth the fairies bestowed their gifts--one was insight into men's thoughts, and another was the power of transporting himself to any place instantaneously; and in the fullness of time legions of angels conveyed his soul to Paradise' (Brewer, 654).

149. *Mountibanco*] i.e. mountebank = itinerant quack appealing to an audience from a platform.

152. *lower Germany*] Both the Low Countries and female parts (Partridge).

Harlequin] stock character of witty servant in *comedia dell'*

arte.

153. *He...up* 1 Lineation follows Q. The sense seems adequate so the suggestion that part of the line may be missing is not relevant. Presumably Ford wrote a short line.

153. *blow* 1 A plural verb with a singular subject often occurs in the play; cf. Epistle Dedicatory 3, I.i.157, and V.ii.7.

155. *Grave Hans van Herne* 1 a reference to the Dutch count of Hoorn, also suggesting 'horn', the symbol of cuckoldry. For the history of Hoorn, cf. Kossmann and Mellink, eds., *The Texts concerning the Revolt of the Netherlands* (London and New York, 1974).

156. *Hogen Mogen* 1 cf. note on II.i.199.

dat...sneighen 1 who cut the throats (*sneighen* = 'cut', the Dutch equivalent of which is *snijden*).

157. *veirteen* 1 fourteen (Dutch *veertien*).

161. *Flagon-drought* 1 Dutch *flagdrapon* is a kind of drink similar to beer, but the phrase seems only to mean (from *flagon* as a large vessel) 'a large amount of drink in one mouth'.

Snorten-fert 1 Snort and fart.

162. *Brogen-foh* 1 Brag and fight; or Brag and an exclamation of disgust (*foh* = an alternative form of 'faugh'; cf. III.i.4).

hurgubush 1 i.e. *harquebus*, an early type of portable gun.

163. *butter-boxes* 1 A pejorative nickname for Dutchmen, frequent in plays of the period. Moryson, III, 455, reports, 'because they feede much on butter, they [the Netherlands] are called butter-mouthes, and because daily passing to and fro in ships, they use for avoiding of greater expences in Innes, to carry with them boxes of butter, they are also called butter-boxes by the English'.

164. *jobbernowls* 1 a ludicrous term for heads, usually connoting stupidity; blockheads.

165. *sconce* 1 (1) head; (2) small fort. Cf. *The Comedy of Errors*, II.ii.35-9:

Dromio of Syrcuse: Sconce, call you it? So you would leave battering, I had rather have it a head. An you use these blows long, I must get a sconce for my head, and insconce it too; or else I shall seek my wit in my shoulders. But I pray, sir, why am I beaten?

171-2. *Noble...fashion* 1 The illegality of duelling was repeatedly proclaimed by the Stuart authorities, James I in particular; peers involved in violent action increased in terms of number, yet considerably decreased in terms of percentage (cf. Stone, *Aristocracy*, pp.242-50, 269; *Shakespeare's England*, II, 405-6). Cf. Introduction, SVI.

175. *swords* 1 (perhaps with bawdy quibble).

179. *competence* 1 sufficient supply, competency; cf. *The Fancies, Chaste and Noble*, I.iii.116: 'Weighing her competency with your owne'.

181-2. *since...it* 1 more parody, perhaps of the Neo-Platonic love cult.

183. *Budge* 1 Stir, and also Wince (as the result of kicking).

185. *van* 1 i.e. be the first, though figurative usage in the phrase *lead the van* is not recorded by *O.E.D.* before 1661.

187. *brace* 1 pair; especially used of certain kinds of game. Here the word may be tied up with *castrels* by contemptuous force.

castrels 1 another form of 'kestrel', a species of small falcon, little value in falconry and thus figuratively applied with contemptuous force to persons. Ben Jonson's *The Alchemist* (1610) has

'Kastrel' as 'The Angry Boy' (usually called 'a roarer' or 'a roaring boy'), which may also be connoted here.

188. *lovely game*] the first expression of Futelli's real feeling toward Amoretta.

189. *souse*] (term of falconry) the act, on the part of a hawk, of swooping down upon a bird (O.E.D., citing *The Fancies, Chaste and Noble*, III.ii.36-8: 'I presume she is a wanton, And therefore mean to give the sowse, whenever I find the game on wing').

190. *took hedge*] departed (O.E.D., citing this example).

haggards] wild, untrained (female) hawks, with an implication of uselessness; figuratively, coarse, useless persons.

buzzards] inferior kind of hawk, useless for falconry; figuratively, worthless, stupid or ignorant persons.

kites] long-winged birds of prey, scavengers, worthless for falconry; figuratively persons who prey upon others.

191. *Trumpery*] Rubbish.

luff] An implement or contrivance for altering the course of a ship. Thus *thape my luff* may be an analogous usage from 'turn my luff' (= change my course).

194-5. *my...diet*] Thus is accomplished Futelli's original purpose in I.ii.130-4 above.

197. *descents*] race, stock, ancestry. Futelli's lineage seems better than his behaviour suggests. Gifford's proposed emendation to 'deserts' seems unnecessary.

[IV. 111]

IV. 111] Q and later editors have no scene division at this point. The scene apparently changes here, however, and the stage is cleared.

1. *proof*] one of many recurrent legal terms in the scene, e.g. *commands* (1.3), *dismiss* (1.4), *consequence*, *witness* (1.5), *reconcilement* (1.7), *party* (1.8), and *motion* (1.9).

2-3. *Retrieve...commands*] Although you earlier called it boldness to pay a visit, please regard this visit as requested since I invite you now; cf. III.11.41-2.

9-11. *Could...break out*] If it were possible for you to look even more serene than your peaceful nature dictates, yet I am sure that the report of what I have attempted, led on by that youthful propensity for disturbing the peace, has in this case provoked a rage which must finally reveal itself. Q's 'severitie' is a misreading of *serenity*.

10. *Borrow*] one of Ford's favourite terms; cf. V.11.32, and note.

10-16.] The flow of imagery is noteworthy: *serenity*, *calmness* (1.10), *peace*, *a composed soul* (1.11), *clouds*, *tempests* (1.14), and *darkness* (1.16).

15. *Hid*] i.e. Which are hidden (cf. Abbott, §244).

15-16. *Hid...speech*] If I were upset, it would be only because what you mean is obscure; *darkness* = obscurity of meaning, or secret (cf. 1.20 below).

24. *distemperature*] disorder; cf. Burton, I, 378: 'head-melancholy is commonly caused by a cold or hot distemperature of the

brain'.

26-8. *now...hardened* 1 Gifford identifies this phrase with an English version of Horace, *Carminum*, IV.x.2: 'insperata tuae cum veniet pluma superbiae' = 'when unexpected down shall come upon thy pride' (trans. C. E. Bennett, Loeb Classical Library), noting that it provides 'at once a correct translation and a good comment'.

28-9. *pitch* 1 *On* 1 choose, settle down.

30. *constered* 1 i.e. construed; the accent is on the first syllable.

31. 1 Even the word 'wrong' is itself to be hated, and its meaning is unforgivable.

38. *confession* 1 Considered highly desirable for judges to deliver judgment; cf. Rastell, *Les Termes de la Ley* (1636), Sig. L7: 'confession of the prisoner himselfe is the most certaine answer and best satisfaction that may be given to the Judge to condemne the offendor, so that the said confession proceedeth freely and of his owne accord, without any threats, force, or rigorous extremitie vsed'; cf. Aurelio who sticks to confession in IV.iii.78 and V.ii.78.

39. *jealousy* 1 suspicion.

43. *When thy* 1 Gifford comments, 'This is formed by conjecture out of "*Why*" (the old reading), which has no sense here, and which the defect of metre shows to be made-up of some dropt word'.

44. *barely not supposed* 1 i.e. scarcely believable (cf. Abbott, §406); *supposed* = believed as a fact.

45. *brave* 1 challenge, defy.

47. *rejoin* 1 (legal term) reply to a charge or plea.

48. *I...jury* 1 Ambiguity arises depending on the meaning of *my*

judge: (1) I totally obey Auria's judgment (*judge* = Auria); (2) I put the case before the court of my judgment (*judge* = judgment), although O.E.D.'s first record in this sense is not earlier than 1662.

48-51. *be...scandal* 1 Q's reading creates grammatical difficulty in the construction of the sentence and ambiguity in the sense. If *Whether* commands the clause up to *plead*, *withal* is an adverb; and 'Thou...scandal' becomes an independent sentence. On the other hand, if *Whether* commands the clause up to *scandal*, Q's 'withall...plead' must be a sub-subordinate sentence, and 'withall' has three possibilities: (1) preposition (as 'with all'), which requires an emendation from 'Of a suspicious rage' to 'That a suspicious rage' as in Murray; (2) conjunction, meaning 'although', which is not recorded in O.E.D.; (3) a misreading of 'with all (that)' as Weber, Gifford, Coleridge, Keltie and Sutfin suggest. If the first of these three options did not involve a textual emendation for which there would seem to be no bibliographical (or palaeographical) warrant, it would obviously be the most attractive of the three. This text adopts Weber's emendation on the grounds that sense 3 is possible, though strained.

48. *Be accountant* 1 i.e. Tell us honestly.

49-50. *eagerness...rage* 1 Burton argues that *spleen* is the seat of melancholy (I, 171, 398), that *rage* causes melancholy (I, 258, 269), and that *suspicion* is one of the symptoms of melancholy (I, 387, 391).

51. *Enforced...scandal* 1 Made a scandal inevitable (perhaps); *enforced* = (1) compelled observance to (legal term); (2) added force to.

52. *not* 1 *But* 1 no more but, nothing but (Abbott, §127).

59-61. *power...folly* 1 One of the examples of this is mentioned by Auria in V.1.167-9.

60. *unchecked* 1 Q's reading has puzzled editors, who try to regularize it, though with difficulty. I suggest that Q's 'and checke' is a misreading of *unchecked*. Another possibility is that Q's 'and checke' is an accidental reversal of 'checks and', although the meaning is redundant. Finally, the Q reading 'and' may reflect Ford's or a scribe's habit of writing for 'an't' (cf. II.i. 126), but 'if it check' is less plausible since the subjunctive does not fit in with the tone of the sentence.

61. *Custom of folly* 1 Customary folly.

66. *I am silent* 1 'Silence' is a keyword in this play, indicating an aspect of virtue and strength; cf. *The Broken Heart*, II. iii. 45-6: 'Thing of talk, begone! 1 Begone without reply'. Cf. also Introduction, SVII, VIII.

68. *No...unattempted* 1 No beautiful woman can be chaste unless she remains unsolicited (by men). Cf. Ovid, *Amores*, I.viii.43: 'casta est, quam nemo rogavit' = 'chaste is she whom no one has asked' (trans. Showerman, Loeb classical library). Ford often employs the same idea, e.g. *Love's Sacrifice*, I.ii (II, 19; Bang 395-6): 'a chaste wife, or a mother 1 That neuer stept awry, are wonders, wonders in *Italy*'; and '*Tis Pity She's a Whore*, IV.iii.82-4: 'what hath she committed, which any lady in Italy in the like case would not?'; cf. Tilley, S608. There is no need for emendation to 'unless attempted' as in Gifford.

70. *Flies...next* 1 Tires of the promiscuous and turns its attention to the chaste. Q's 'the her' refers to the immediately previous word, *wanton*, but this makes little sense in the context, rendering an emendation to *th'other* plausible.

72-3. *Conclude...vows* 1 Cf. *Don Quixote* (I, 316): 'I am of

opinion, O friend, that a woman is of no more worth or virtue, than that which is in her, after she hath been solicited; and that she alone is strong who cannot be bowed by the promises, gifts' (trans. Shelton, 1612; rpt. 1900); cf. also note on l.68 above. The subject of *Conclude* is *who* (l.67).

73. *complements* 1 fulfilments (as well as greetings).

82-6. *so...appetite* 1 Sykes, *Sidelights on Elizabethan Drama* (New York, 1924), pp.185-6, compares this passage with *The Spanish Gipsy*, l.v.25-30:

I found, even in that beauty that invited me,
Such a commanding majesty of chaste
And humbly glorious virtue, that it did not
More check my rash attempt then draw to ebb
The float of those desires, which in an instant
Were cool'd in their own streams of shame and folly.

(Bullen, *Middleton*, VI, 128)

Cf. also III.i.27.

91. *neglecting* 1 i.e. neglectingly (cf. Abbott, §1).

91-2. *Come...home* 1 repeating Spinella's speech at II.iv.44-56; the idea reappears at II.128-9 below.

95. *contrition* 1 Gifford's suggested emendation of Q's 'commission' to 'contrition' is bold in that it virtually reverses the meaning of Adurni's statement. As it is the only reading concurrent with the overall narrative of the play, however, it seems appropriate to adopt it. That a scribe misread Ford's handwriting is conceivable, for there is another suspected misreading similar to this, i.e. 'befriend' to 'attend' at II.iv.3, in which case William Lawes' MS perhaps attests the error. Cf. note on II.iv.3, for the possible confusion in Ford's handwriting.

97. *punctually*] explicitly, in every point; cf. *The Fancies, Chaste and Noble*, 11.1.54: '*Ves! pucil. Shee had seene the fellow, didst observe. Cam! illol. Most punctually*'.

99. *my...irksome*] referring (presumably) to his affairs with Levidolche.

100. *consters*] i.e. construes.

104-6. *man to man...two to two...three to three*] The duel, by definition, can have only two participants. Adurni seems to be implying that more than one participant in the fight would make surer his assertion if he won. Cf. Fulgoso's unmanly comment in IV.11.171-2 above and Introduction, SVII. A duel involving seconds occurs in Chapman, *Bussy D'Ambois*.

107. *forfeit*] transgression, misdeed; cf. III.111.75.

112-3. *Italians...nature*] Italian husbands were notorious for jealousy and would resort to quick action, e.g. *duello*, private stab, etc. rather than listen to seducers. Auria, however, is not jealous at all, accepting Adurni's claim of 'strict self-penance' (1.111); hence 'The trick is new' in 1.114; cf. V.11.166-7. Freedom from jealousy on the lover's part is one of the Platonic love codes.

114. *The trick is new*] Cf. Introduction, SVIII.

116-7. *I...persuaded*] presumably referring to advice we are to imagine as given before the start of the play.

120. *it*] referring to *my absolution* in 1.114 above.

quiet] peace, connoting that Adurni is beginning to achieve the same mental quality as Auria, an important preparation for Auria's marrying Castanna to Adurni in the denouement.

125. *engines*] contrivances, ideas.

128-9. *Come...Auria* 1 Auria's final resolution, about which he has been thinking in ll.117-24. The phrase is an almost exact quotation from Spinella through Adurni in ll.91-2 above, therefore quotation marks are needed.

130. *We can fight* 1 Auria never uses the 'royal we', so that at this point he determines to fight against conventions, together with Spinella.

136. *piece* 1 Although Q's 'peece' is an alternative form of both 'piece' and 'peace', the verb in this context requires a meaning of 'piece together', i.e. 'create', 'complete'.

ACT V

[V. 1]

4. *decoy*] one who entices another into an evil situation (O.E.D., citing this instance for its first record in this sense).

5. *trolls*] angles with a running line, hence 'entices'; cf. I.1.12. Ford occasionally uses angling metaphors (cf. IV.111.76).

12. *hospital*] house of entertainment, 'open house' (O.E.D., sb 4, citing Greene, *Groat's Worth of Wit* (1592, 1617 edition), 9: 'The house where Lamilia (for so we call the Curtezan) kept her Hospitall'; cf. *Shakespeare's England*, I, 440-1.

13. *she-confusion*] The *she* indicates 'characteristic of women'; cf. *The Broken Heart*, II.1.59-60: 'But this is but she-news; I had it from a midwife' (O.E.D. citation). Cf. also I.11.115.

rampant] violent and extravagant in action, with a possible implication of 'lustful, vicious'; cf. II.11.70.

yeomen] those who cultivate their own lands; cf. *The Queen*, IV (Bang 2932-4): 'If some proper squire or lusty yeoman have a mind to any thing I have about me, 'a shall soon know what to trust too'. Cf. II.11.49, IV.11.144, and Introduction, SIV, for references to London.

foot-posts] cf. note on I.1.4.

17. *Roarers*] Roaring boys, Braggarts. For a description of roarers, cf. H. E. Rollins, ed., *A Pepysian Garland* (Cambridge, 1922), pp.244-7, 'The Cheating Age' (a broadside ballad);

Up straight comes a Roarer with long shaggy lockes,
 New broke out frō Newgate, the Cage, or some Stocks
 Or else from the Spittle, halfe cur'd of the Pox,
 But I'll be carefull be, least he pepper my box.

For this is the cheating Age, etc.

(Stanza 8)

Set up shop 1 i.e. Open a brothel; cf. James Shirley, *The Gamester* (1633, published 1637), V.1: 'Let her make the best on't; set up shop 1 I'th Strand, or Westminster' (*Works*, ed. Dyce, 1833, III, 263).

21. *natural* 1 'instinctively felt to be right and fair' (O.E.D., 1), with implications of 'free from artificiality' (O.E.D., 7b); perhaps consciously used as an antonym of 'disguised'.

26. *jointure* 1 Cf. note on II.ii.55-6.

29. *cofesmate* 1 partner in marriage (O.E.D., citing this instance for its last record).

sister's daughter 1 The relationship seems close enough to evoke such strong feelings in Martino. It may be that Q's 'nieces daughter' was an authorial mistake. As there are some textual references to the nature of the relations (II.ii.4, 35, 55, 59, etc.), the Q reading is necessarily altered.

36-7. *I...troubled* 1 A reference to the latest war in which Benatzí was engaged.

37-8. *A soldier is in peace a mockery* 1 Proverbial; cf. Tilley, S605: 'Soldiers in peace are like chimneys in summer'.

38. *town-bull for laughter* 1 The *town-bull* is 'a bull formerly kept in turn by the cow-keepers of a village' (O.E.D., citing 2 *Henry IV*, II.ii.172: 'A Kinswoman of my Masters...Euen such Kin, as the Parish Heyfors are to the Towne-Bull?'). The word inevitably carries sexual

implications, suggesting the only use for soldiers in peace; hence a butt for laughter.

39-40. *Unthrifths...for* 1 Livio, a young gentleman, in *The Fancies Chaste and Noble*, I.iii.80-6, enumerates dishonourable ways of living, one of which, in phrasing similar to this, is described as 'One thrives by cheating--shallow fooles and unthrifths 1 Are game knaves onely flie at' (II.80-1); cf. Tilley, G22: 'To fly at all game' (its only example being in 1670), and *Hamlet*, II.ii.449-50.

39. *landed babies* 1 innocent landowners.

curmudgeons 1 misers, avaricious churls (presumably insinuating Martino).

43-5. *A Soldier...rather* 1 For a disbanded soldier in ragged clothes or in misery, cf. Jonson, *Every Man in his Humour* (1598), II.ii.38-60 (Herford and Simpson, III, 223-4).

45. *banditti* 1 (plural form of 'bandit' or 'banditto', but used as a singular here) literally, one who is proscribed or outlawed; hence, a lawless marauder, a brigand. *Banditti* as 'a band of gangsters' occurs in *'Tis Pity She's a Whore*.

46. *man* 1 attend (upon); but in the expression 'man a whore' with sexual connotations. Cf. Beaumont and Fletcher, *The Scornful Lady* (1613), I.i.182-3: 'Why ile purse [i.e. take purses]; if that raise mee not, Ile bet at bowling-alleys, or man whores' (Bowers, *B&F*, II, 470).

quean 1 whore (often, though apparently not here, with a quibble on 'queen').

cant 1 speak in the peculiar jargon or 'cant' of vagabonds, thieves, and the like (*O.E.D.*, v^a 2, citing, as its first record in this sense, Dekker, *Lanthorn and Candle-light* (1609), *Wks* III, 1885, 194: 'He

that in such assemblies can cant best, is counted the best Musitian').

47. *Pad* 1 Rob on the highway, Be a footpad (*O.E.D.*, citing this instance for its first record, though *padder* (= footpad, highwayman) is recorded from 1610).

48. *Pistol* 1 Shoot (or threaten) with a pistol.

straggler 1 in military sense a soldier who leaves the line of march; here, apparently, one of a group of travellers lagging behind his companions.

49-50. 'a looks...*tumbler* 1 he does not look as if he had as much courage as a herring or a pigeon; *tumbler* = a variety of pigeon, though *O.E.D.*'s first record is not until 1678.

53. *interested* 1 been engaged, involved, in; cf. Massinger, *Believe As You List* (1631), II.ii.340-1: 'such men as were interested 1 in the great cause' (Edwards and Gibson, III, 339).

54. *accounted to* 1 made account of.

injunction 1 hyperbolic use of law term meaning 'authoritative admission', with an implication of the lawful marriage.

54-5. *do I mean* 1 (to do so).

63. *retain* 1 (an alternative word for 'restrain') hold back, check; cf. *Generydes* (c.1500), 1543: 'For your wurchippe yoa most your self reteyne, and take a good avise in this mater' (ed. W. A. Wright, 1873, 1878) (*The Middle English Dictionary*); *O.E.D.*'s last record is as late as 1737. There is no need for emendation to 'restrain'.

71-2. No...discovery 1 Cf. V.ii.200-2 and note on III.iv.76.

90. *witty* 1 knowing, wise.

91. *slack no time* 1 lose no time, hasten; cf. *Love's Sacrifice*, V.i (II, 96; Bang 2554): 'I'll slacke no time'.

[V. 11]

5. *hearts*] Cf. Introduction, SIX.

7. *who*] Cf. Abbott, §258, for 'who' substituting 'which'.

defy] A plural verb with a singular subject is not unusual in Ford; cf. Eipstle Dedicatory 3, I.1.157, and IV.11.153. There is no need for emendation to 'defies'.

7-9. *Sure...entertainment*] Ambiguity arises depending on punctuation and emendation. In the Q reading, *like strangers* could modify either *habit* or *wait*. When Q's 'In habit' is regarded as a verb, *inhabit*, then heavier punctuation than Q's is needed either before *like* or after *strangers*, thus taking one further from the original text. To leave 'In habit' as it is, however, raises a grammatical difficulty, since *state* and *ceremony* then lack a verb, or take *like* as their verb, which makes for a very strained meaning. (Another possibility, although less likely, is that after *here* 'are' is understood.) The importance of the moment lies in Malfato's irritation which makes him fretful and which induces Spinella's advice to him in 11.10-1 below; his confusions of phrasing are thus, perhaps, appropriate to his state of mind. As punctuated here the whole phrase would mean: 'state and ceremony certainly preside here in full dress; we are forced to attend formal ceremonies as if we were foreign ambassadors'.

12. *Commends*] i.e. Recommends, or Directs attention to; cf. I.11.8.

17-20. *I...show*] You have so confined yourself in private that we have had few opportunities to see each other; even now, on this rare occassion, you are so reserved that I could easily take offence.

Davril, p.430-5, points out Ford's fondness for abstractions; *the coyness of this intercourse* and *a retired privacy* are examples of this. Cf. I.i.117.

18. *coyness* | reserve, shy unwillingness; cf. *The Lover's Melancholy*, IV.i.44-7: 'You cannot...I Impute that to a coyness or neglect | Which my discretion and your service aimed | For noble purposes'.

21. *purchase* | obtain; cf. note on II.iv.31.

27.1. *Spinella kneels* | Spinella's silence requires the accompaniment of some action or posture of penitence which is defined as kneeling by line 28.

32. *Borrowed bravery* | Feigned bravado or brusqueness of manner; hence l.35 below. *Borrowed* is one of Ford's favourite words; cf. IV.iii.10 above; *The Broken Heart*, II.iii.76, III.i.4; 'Tis Pity She's a Whore, II.iii.5; and *The Fancies, Chaste and Noble*, V.iii.134.

33. *not suiting fair constructions* | i.e. which it is difficult to interpret graciously.

35. *antic* | (1) having the features grotesquely distorted like 'antics' in architecture; (2) extravagant; one of Ford's favourite terms. Cf. *Perkin Warbeck*, V.ii.87-9: 'Sirrah, shift | Your antic pageantry, and now appear | In your own nature'.

38. *Bewrays* | i.e. Betrays.

42. *carriage* | behaviour.

43. *nick* | mark.

on't | of it.

44. *quaintly* | finely, in detail, ingeniously.

45-9. *Those words...conscience* | Spinella sensitively reacts to

Auria's totally legal way of treating the events, in which testimony (i.e. 'words') will play a vital role. Although Auria's speech rekindles her, however, she sticks to matters of the heart: *belief* and *conscience* are what concern her, rather than the tongue (as usual in Ford); cf. note on IV.i.94-5.

49. *require* 1 demand (i.e. evidence is overwhelming) (*O.E.D.*, 4), or lack (not in *O.E.D.*).

52. *mistook* 1 i.e. mistaken (alternative past participle (Abbott, S343); cf III.i.94).

58. *engineer* 1 contriver.

59. *supposition...folly* 1 i.e. suspicion that I pretend to be unchaste.

folly 1 lewdness, wantonness (*O.E.D.*'s last record in this sense is not later than 1634). Cf. *Love's Sacrifice*, V.ii (II, 99; Bang 2630-1): 'by the honour which I owe to goodnesse, I For any actual folly I am free'.

62. *which may declare neglect in every duty* 1 which can accuse me of being lax in any duty.

64. *confidence is masculine* 1 Cf. Introduction, SV.

66. *without control* 1 unrestrainedly; cf. *The Broken Heart*, IV.ii.168-9: 'They leave, without control, I Nor cure nor comforts for a leprous soul'.

tongue 1 Cf. notes on IV.i.94-5 and V.ii.45-9.

67. *traducing* 1 dishonouring, speaking evil of; cf. *The Fancies, Chaste and Noble*, Prologue.12-4: 'there's the hight I Of what he writes, which if traduc'd by some, I 'Tis well (he sayes) he's farre enough from home'.

69. *theirs*] i.e. (presumably) the tongues of those who have spread the *cankered falsehood*.

his] i.e. Aurelio's.

70. *cankered*] ill-natured, malicious; the word is 'exceedingly frequent in the 16th century' (*O.E.D.*), but in Ford this is the only example except for 'cankeres' in *A Line of Life* (1620), MS 164^r.

73-4. *Nor...forbear*] *Aught what*] Don't refrain from speaking anything; *forbear* = refrain from (*O.E.D.*, 5 and 7). Cf. *The Broken Heart*, IV.1.1: 'Forbear your inquisition'.

75. *put to't*] challenged, put on the spot (*O.E.D.*, *put*, v 28c); hence *challenge* in the following line.

76. *gravels*] confounds, embarrasses, silences; cf. *As You Like It*, IV.1.64-7:

Orl. I would kiss before I spoke.

Ros. Nay, you were better speak first; and when you were gravell'd for lack of matter, you might take occasion to kiss.

76-7. *My...knowledge*] Aurelio's cause is not firm enough, but shows to what extent he is bound by his own assumption about women; cf. IV.111.52-3, for his confidence.

76. *intelligence*] information; cf. II.11.25.

78. *self confession*] Cf. note on IV.111.38, for its function in the judgement of the courts.

79. *lady's...penance*] Spinella's sense of justice will itself make her penitent.

81-4. *Suspicion...unloosed*] A difficult sentence because of its compressed expression and its three negatives. Presumably, 'suspicion is often an unsuitable but effective means of fastening the bonds of affection loosened by the stresses and strains of circumstance'

(*the fevers* | *Of casualty*).

84. *error* | false suspicion.

85. *run into the toil* | got into a turmoil (i.e. because obsessed).

85-6. *Woeful satisfaction* | *For a divorce of hearts* | (ironic exclamation) Your accusation is enough to separate the couple's hearts, which is full of sorrow to me. Spinella nearly despairs; hence, Auria's rescue, 'I shall touch nearer home' in 1.87.

87-8. *Behold...spirit* | The allusion is to Horace, *Carminum*, III. xiv.25-6: '*lenit albescens animos capillus | litium et rixae cupidos protervae*' = 'My whitening hair softens a spirit prone to strife and wanton brawling' (trans. C. E. Bennett, Loeb Classical Library), first pointed out by Gifford. The phrase would mean 'the white *hairs* are great *masters of a spirit* because their whiteness signals his mastery of his former turbulence of spirit'; Ford compresses expression (as ever) into the briefest abstraction. Q's '(Great Masters of a spirit)' may not be vocative but apposition to *hairs*.

88-9. *Yet...snow* | Gifford comments: 'in a word, Auria, like Othello, was somewhat declined into the vale of years; but *that's not much*. This speech is exquisitely beautiful' (I, pp.clviii-clix).

93. *prevail with* | succeed in persuading; cf. *The Lover's Melancholy*, I.i.182-6: 'The fame...and my desperate love, | Prevailed with him'.

97-103. *Love...Unpardonable* | Perhaps an echo from Shakespeare: the love match with the age gap echoes that between Viola and Orsino in *Twelfth Night* and that between Desdemona and Othello.

97. *Love drove the bargain* | The agreement was based entirely

on our mutual love; or 'everything was decided in favour of love'.

101.] Ford is concerned with the tragedy (and comedy) of 'forced marriage' from the beginning to the end of his career; cf. Frank and Susan in *The Witch of Edmonton*, and Secco and Morosa in *The Fancies, Chaste and Noble*. However, in the case of 'marriage by consent' (e.g. Katherine and Warbeck in *Perkin Warbeck*), he affirms the moral value of the marriage to the end.

105-8. *evidence...witness*] Adultery, when proved by evidence, of course deserves divorce, but no more than wholly unsubstantiated accusations of disloyalty.

107. *objected*] brought forward, or presented, as 'preference' (in the legal sense); cf. Field and Massinger, *The Fatal Dowry* (1619), IV.iv.173-4: 'To vrge my many merits, which I may | Obiect vnto you' (Edwards and Gibson, I, 80).

108. *or...or*] either...or.

108-10. *Women's...force*] When women's alleged misbehaviour is punished while that of men is applauded, then there is no justice.

110. *Prescribe no laws*] Do not provide any standard in laws; *prescribe* = limit, restrain (O.E.D., 4). Cf. I.i.178.

111. *sublimed*] (a term of alchemy) purified; cf. Jonson, *The Alchemist*, I.i.68-9: '[have I] Sublim'd thee, and exalted thee and fix'd thee | I'the third regin, call'd our state of grace?' (Revels ed.).

competition] agreement (from the alchemy metaphor).

114. *scolding*] (said chiefly of women) quarrelling noisily (O.E.D.); cf. *The Lover's Melancholy*, V.i.67-8: 'Your ladyship | Has had a time of scolding to your humour'. Spinella too has her skill at scold-

ing as has been shown (therefore 'mastery').

115. *Skirmish of words* 1 Petty verbal squabbling (here Aurelio's accusation and subsequent rumour).

ranged 1 strayed, gone unchecked; cf. the Duke, banishing Rosalind in *As You Like It*, I.iii.63-4, says to Celia: 'we stay'd her for your sake, 1 Else had she with her father rang'd along'.

117. *Hold* 1 Refrain from, Restrain (*O.E.D.*, 11b). Weber's emendation to 'Hold not' and Gifford's emendation to 'Withhold' are unnecessary; cf. 'hold one's tongue'.

119. *Allow the fact* 1 i.e. If her guilt is admitted.

bloods 1 kindred, family; cf. Introduction, SIX.

120. *Else, not detected* 1 Otherwise, if the fault is not proved.

127. *Put case* 1 Suppose; cf. note on IV.i.24.

130. *quit...folly* 1 be free from such a foolish misdeed (implying that, although such folly is dishonourable, nobody can avoid it); *quit* = acquit himself of.

132. *That granted* 1 When it is granted.

132-4. *He...accountant* 1 The phrase has a proverbial form, but is not recorded by Tilley or Wilson. The conscious use of accounting terms may suggest Adurni's contempt to Aurelio; cf. also note on III.iii.99.

134. *confederacy* 1 alliance; but here (in a kind of court) Auria may be using the word as a legal term which is always pejorative: 'conspiracy'.

142. *Auria, unkind, unkind* 1 Cf. Annabella's final words after she has been stabbed by Giovanni: 'Brother, unkind, unkind' in *'Tis Pity*

She's a Whore, V.v.93, and Penthia's complaint to Calantha: 'this brother | Hath been, you know, unkind; O most unkind' in *The Broken Heart*, III.v.105-6; *unkind* meaning 'unnatural'.

145. *instance* | evidence (O.E.D., 7, citing Shakespeare, *Rape of Lucrece*, 1511: 'Cheeks neither red, nor pale, but mingled so, That blushing red, no guiltie instance gaue'); cf. *Love's Sacrifice*, IV.1 (II, 76; Bang 1983-4): 'You must produce an instance to mine eye, | Both present and apparent'.

147. *imposition* | ordinance (O.E.D., 5b, citing *Merchant of Venice*, III.iv.33: 'I doe desire you Not to denie this imposition, The which my loue and some necessity Now layes vpon you').

156. *crooks* | impediments.

157-9. *The courtship's...fate* | Spinella's recovery from faint is not indicated in Q, but she must quickly have come to consciousness, judging by her accurate comment on the event.

157-60. *The courtship's...heaven* | Cf. Tilley, M682: 'Marriage is destiny'; M688: 'Marriages are made in heaven'.

159. *use* | practice, habit.

fate | G. F. Sensabaugh, *The Tragic Muse of John Ford* (Stanford, 1944), pp.109-10, points out a Renaissance belief that 'fate rules all lovers'.

162. *jealousy* | suspicion.

165-6. *fixed...desires* | kept hoping that my secret desires would be fulfilled.

166-7. *Italians...execution* | Italians had a reputation for quick temper and hastiness of action; jealous husbands especially were supposed to resort to private stabbing, not even waiting for the *duello*.

Cf. John L. Lievsay, *The Elizabethan Image of Italy* (Ithaca, N.Y., 1964), pp.5-6. Cf. also Introduction, SVI.

167-9. *degenerated...soul* 1 Cf. IV.iii.59-61.

169-70. 1 Between ll.169-70 a line or more are missing (as Weber first pointed out).

170-1. *common... Short-lived* 1 Proverbial; cf. Tilley, M685: 'Marriage rides upon the saddle and repentance on the crupper'; and M694: 'Marry today repent tomorrow'.

173. 1 whom so dearly I loved and regarded as my *raison-d'être*; *whom* = Spinella, not *absence*.

nature 1 the inherent power or force by which the physical and mental activities of man are sustained (O.E.D., 10); cf. *The Fancies, Chaste and Noble*, IV.ii.16-7: 'Is Nature I Become, in your contempt of me, a Monster?'

174. *being* 1 'you' (i.e. Spinella) understood; for the irregularities and confusions of the use of participles, cf. Abbott, §378.

177. *A rash...curiosity* 1 Cf. Wilson, p.161, 'Curiosity is ill manners in another's house'.

178. *success* 1 what has issued.

179. *what* 1 whatever.

grounded 1 supplied or formed a reason for.

180. *unfitting carriage* 1 improper behaviour (of Adurni himself).

182. *At easy summons* 1 Whenever you care to demand.

prevent the nicety 1 impede the delicacy of feeling (O.E.D., *nicety*, 6a, though its first recorded usage in this sense is not earlier than 1693).

184-5.] In the presence of nobility Benatzì speaks verse.

191. *else*] otherwise.

202. *I...sight*] Cf. V.1.71-2 and note on III.iv.76.

204-5. *I...charge*] Gifford wonders that Benatzì should not recollect Levidolche; however, he has merely been pretending not to know her previously.

206. *am partner...counsels*] *am* in Benatzì's confidence; *counsels* = counsellors.

215. *passages of rashness*] foolish behaviours derived from youthfulness and unthoughtfulness.

218. *May style*] The subject is 'you', understood.

219-20. *But...peace*] Here Adurni does not necessarily speak literally; therefore no need for an additional SD as in Gifford.

221-2. *Our holy...Calendar*] Our day of reconciliation should be counted as one of the holy days in the calendar.

224. *novelty*] innovation (of Levidolche's life).

229. *the*] i.e. she, Amoretta herself.

230. *pair*] Q's 'paine' may be the compositor's error, caused by catching 'pains' in the line after next; *pair* refers to Fulgoso and Guzman.

stout lovers] i.e. Fulgoso and Guzman.

231. *Top...pair*] The reference is to Fulgoso and Guzman, or possibly, Amoretta and Futelli.

Top and topgalant] Cf. note on II.1.55.

236. *They...Corsica*] Cf. note on III.11.18.

cousin] kinsman; Futelli marries Amoretta who is a daughter of Trelcatio, Auria's uncle through Spinella, and thus becomes Auria's

kinswoman's husband.

239. *unfellowed* 1 unequalled; cf. *The Queen*, I (Bang 585-6), 'whose beauty, is through the world unfellowed'.

243. *bear...out* 1 back up.

246. *Run high, run low* 1 Carry on, aimlessly, and regardless of what you are doing.

247. *him* 1 i.e. Guzman.

255-6. *After...ashore* 1 Auria's own foresight in I.i.49-57 materializes here. There is a proverbial ring to the phrase, but it is not recorded by Tilley or Wilson. For a similar aphorism, cf. the ending of *The Lover's Melancholy*, V.ii.253-4: 'So they thrive 1 Whom fate, in spite of storms, hath kept alive'.

EPILOGUE

EPILOGUE 1 Cf. Introduction, SX, for its authorship.

1. *on rising* 1 on the verge of rising.

7. *stay* 1 delay (*O.E.D.*, sb³ 4), particularly in the legal sense of 'stay of execution'.

8. *sitting* 1 in the court, but also in the auditorium (indicating the audience sitting in the private theatre, i.e., the Cockpit in Drury Lane).

COLLATION

COLLATION

[TITLE PAGE]

Printed on the signature A2 in Q.

[THE EPISTLE DEDICATORY]

The whole dedication is omitted in Murray.

THE EPISTLE DEDICATORY] *appeares only in running-title on A3^v in Q.*

The following words are printed in Italic in Q: 3. Ende-l vour, Defect, 6. Friendship, Friends, 8. Search, 9. most equall Paire, 10. Honour, Bounty, this Issue, 12. cendure, Iudgements, It, 13. It, It, 14. Adoption, 15. constancie, mine.

[The Speakers]

Weber, Gifford and Coleridge place this after PROLOGUE.

Additions in square brackets are this edition. The order has been rearranged according to modern practice; see Appendix A.

The Speakers] *The Speakers. Q; DRAMATIS PERSONAE. Weber.*

[SCENE]

THE SCENE : GENOA] *THE SCENE, 1 Genoa. Q, placed above 'The Speakers' with a rule in-between. See figure 2.*

[PROLOGUE]

All the lines are printed in Italic in Q except for PROLOGVE and Mr. Bird. The following words are capitalised in Q: 3. Midwives,

Play, 8. *Poet*, 15. *Muses*, 17. *Author*, 18. *Satyr*.

5. *handsomely*] *Weber*; *hansonely* Q; *hansomely* *Sutfin*.

18. *satire*,] *This ed.*; *satire* Q.

[ACT I]

ACT I] *ACTVS PRIMVS*. Q.

[I.1]

SD.] *A room in the House of Auria*. *Weber*.

5. *avisos*] *Murray*; *Aviso's* Q; *Avisos* *Weber*.

7-11. *Monger...sense*] *omitted in Murray*.

7. *fine*] Q; *my fine* *Gifford*.

11. *sense*.] *Weber*; *sence* Q; *sense:--* *Gifford*; *sence*; *Sutfin*.

16-19. *Does...Piero*] *omitted in Murray*.

19. *Blockhead!*] *Murray*: --*blockhead* Q; --*Blockhead!* *Weber*.

28.1.] Q; *Weber adds 'Fulgoso'*.

35-36. *Let...compliment*.] Q; *Gifford ascribes the speech to Piero and prints it after 'farewell' with a semicolon*.

37.SP. *PIERO*.] *Sutfin*; *Fvl.* Q; *Futelli*. *Gifford*.

37.SD. *Aside*] *Sutfin*; *not in Q*.

43.1.] *Gifford*; *not in Q*; *Weber includes 'FULGOSO'*.

47. SD] *Enter Trelca-Itio, Spinella, & Castanna*. Q, *in margin against 11.46-8*.

50. *time*,] *Weber*; *time*; Q.

54. *wrack*] Q; *wreck* *Gifford*.

69. sadness? O, at parting! 1 *This ed.*; sadnesse, oh at parting! Q;
sadness? Oh! at parting *Weber*; sadness? O! at parting, *Gifford*.
78. Many. 1 *This ed.*; Many Q; Many: *Weber*.
79. are 1 *Weber*; are, Q.
83. left then 1 Q; then left *Weber*.
86. fortune 1 *fortune* Q.
93. SP 1 *Weber*; Co_N. Q.
99. not take 1 Q; not to take *Weber*.
103. SD 1 *Gifford*; not in Q.
110. forced, 1 *Weber*; forc'd Q.
112. sickness. 1 *This ed.*; sicknesse Q; sickness; *Weber*.
116. report 1 *Gifford*; report; Q.
117. handsome 1 *Gifford*; hand, some Q.
- value. 1 *This ed.*; value Q; value; *W*; value: *Gifford*.
122. all 1 all Q.
125. stalled 1 Q; seal'd *Weber*.
- 126.1. 1 *Weber*; Exit. Q; Exeunt. *Sutfin*.
128. SD 1 Enter Aure-lio. Q, in margin against 11.127-9.
- See 1 Q has a long dash before 'see', indicating an interruption by *Aurelio*.
135. pardon. Not 1 *Weber*; pardon, not Q.
138. thy 1 *Weber*; the Q.
139. Wants, 1 Q; Wants? *Weber*; Wants! *Gifford*.
142. range 1 *Dyce*; range; Q; range, *Weber*.
146. in forsaking 1 Q; and forbearing conj. *Gifford*.
150. that, bid 1 *Weber*; that bids Q.
154. friend; 1 *Weber*; friend, Q.

156. could 1 eould Q.

157. You 1 Weber; Your Q.

show 1 Dyce; shew, Q, Gifford (show,).

180. affection, 1 Weber; affection; Q.

186. dower, else 1 Q; dower, (else none, Gifford; dower, else none Dyce; dower else Keltie.

221. SD. Exeunt. 1 Gifford; Exit Q.

[I. 11]

SD. 1 A Room in the House of Adurni. Weber.

0.1. with 1 Gifford; not in Q.

1. hand? 1 Weber; hand. Q.

14. fed 1 Q; feed Gifford; fee'd Dyce.

liberally? 1 Weber; liberally. Q.

16-17. --I...lord 1 Her...words-- 1 This ed.; (I...lord) 1 Her...words Q; --I...lord 1 Her...words,-- D; in parentheses Weber.

21. thee 1 Q; thee thus Gifford.

25. proportion: 1 This ed.; proportion Q; proportion; Weber.

27. in 1 conj. Weber; not in Q.

33. Here...itch. 1 omitted in Murray.

52. Malfato? 1 Weber; Malfato. Q.

59-60. 1 Present...accomplished 1 Of...this 1 Love...service. Q, printed in *Italic* without quotation marks.

59. SD 1 Adurni reads. Q, placed after 'accomplished' in margin against 1.61.

59-60. 'Present...service' 1 in *Italics* in Q, without quotation marks.

63. ceremoniously 1 ceremoneoussy Q.

65. much. 1 *This ed.*; much Q; much: Weber; much; Gifford.

66. 1 *omitted in Murray.*

66. sewer. 1 *Sutfin*; sewer Q; sewer, Weber; sewer.- Gifford.

67. Much newer 1 *Gifford*; Much never Q; Must never Weber.

brain 1 Q has five short dashes after 'braine', indicating Piero's entrance.

67.1. 1 *placed in margin against 1.69 in Q.*

68. friend! 1 *Gifford*; friend Q; friend: Weber.

wit! 1 *This ed.*; wit Q; wit: Weber; wit; Sutfin.

73. daughter; 1 Weber; daughter Q.

77. once-- 1 *Gifford*; once Q; once.-- Weber; once; Sutfin.

79-80. Fie...your. 1 *omitted in Murray.*

80. Nay, good. 1 Weber; Nay good Q; nay, nay. Murray.

81. honeys, 1 *This ed.*; honies Q; honies; Gifford.

93. making, 1 Weber; making Q; making; Gifford.

95. Christian; 1 *Sutfin* ; Christian Q; Christian: Weber.

106. daughter? 1 Weber; daughter. Q.

111. sport? 1 *Gifford*; sport. Q.

124-5. 1 *omitted in Murray.*

134. I 1 Q; I, Sutfin.

134-5. betray not | Secrets 1 *This ed.*; betray me secrets Q; betray |

No secrets Weber; betray | Me secrets Sutfin.

135. SP 1 Weber; Ambo. Q.

135. SD. Exeunt. 1 Weber; Exit. Q.

[I. 111]

SD. 1 *The Lodgings of Malfato. Weber; A room in Malfato's house.*

Gifford.

3. discontents. 1 *Weber*; discontents, *Q*.

6. security our grief, 1 *Weber*; security, our grief *Q*; security our griefe *Sutfin*.

17. SD 1 *Enter Futelli*. *Q*, placed in margin against 'Neither' at 1.17.

SD. with a letter 1 *Weber*; not in *Q*.

33. Thy panderism upon thy forehead 1 *Q*; Upon thy forehead thy foul errand *Murray*.

43. Levidolche 1 *Lenidolche Q*.

50. promised, 1 *Weber*; promis'd *Q*; promis'd,- *Dyce*.

63. Levidolche 1 *Lenidolche Q*.

67. bawdry 1 *Weber*; bawdrie *Q*; harlotry *Murray*.

78. royalty. 1 *This ed.*; royaltie *Q*; royalty.- *Weber*; royalty: *Sutfin*.

[ACT II]

ACT II 1 *Actus Secundus. Q*.

[II.1]

SD. 1 *A Street. Weber*.

15. ay mes 1 *Q* (ay mees); Aye, me's *Weber*; ah me's *Gifford*; ay me's *Dyce*.

33. perceives 1 *Q*; perceive *Gifford*.

39. SD. *Aside*. 1 *Dyce*; not in *Q*.

42. sleeves 1 sseeves *Q*.

47. cacique 1 *Gifford*; lacquies *Q*; lackies *Weber*.

59-60. which...apparel. J *omitted in Murray.*

79. Shalt J *Gifford*; Shal't Q; 'Shalt W.

87. SD. *Aside.* J *Dyce*; *not in Q.*

98. starveling-brained companion. J *starveling braind-companion Q*;
starveling-brain'd companion: *Weber*; starveling-brain'd companion;
Gifford.

107. et ceteras, J *et cætera's Q*; *et cæteras, Weber*; *et-cæteras, D.*

108. an J *Q*; an- *Gifford*; *omitted in W.*

114. it. J *Weber*; it Q.

115. half, J *Weber*; halfe Q.

116. SD J *placed in margin against l.116 in Q.*

118. money. J *money Q*; money: *Weber*; money; *Sutfin.*

121. SD J *whistles Q, placed as part of speech after 'off' with six short dashes; omitted in Gifford, Murray, Coleridge, and Keltie.*

125. kind J *Weber*; kinde. Q.

126. an't J *This ed.*; and Q.

136.1. J *Fulgoso whi- | stles the Spa- | nish Pavin. Q, placed in margin against ll.135-7.*

148. noble. J *This ed.*; noble Q; noble; *Weber.*

still, J *This ed.*; still Q; still-- *Weber*; still!-- *Gifford*; still;
Sutfin.

149. good. J *This ed.*; good Q; good; *Gifford*; good, *Sutfin.*

150. her; J *Sutfin*; her Q; her,- *Weber.*

154. me, I'm J *Gifford*; I'me, ime Q.

160. SP. *FULGOSO.* J *Weber*; FnL Q; Fut. *Murray.*

And if need be J Q; And, if need be *Weber.*

166. Dutch! J *Weber*; dutch? Q.

168. Turks.] *Weber*; *Turkes Q.*

Pew-waw,] *Weber*; *pew-waw; Q.*

172. angry, squable--] *Gifford*; *angry squable Q; angry, squable: Weber.*

173.1.] *placed after 'destruction--' as part of speech in Q.*

175. relish.] *Gifford*; *relish, Q; relish; Weber; relish Coleridge.*

187. interruption.] *This ed.; interruption, Q.*

t'other,] *This ed.; tother: Q; th'other; Weber; t'other: Dyce; th'other: Keltie.*

189. pursuit,] *Weber*; *pursuit; Q; pursuit Dyce.*

192.1. and] *Weber*; *not in Q.*

194.1.] *Weber; Exeunt. Q.*

198. any the] *Q; any of the Weber; any o' the Gifford.*

204.1.] *Sutfin; Exeunt. Q.*

[II.11]

SD.] *A Room in the House of Martino. Weber.*

6. vanities your life] *Weber*; *vanities of your life Q.*

13. Vomit] *Q; put forth Murray.*

21-3. for...chambers.] *omitted in Murray.*

27. infamy] *conj. Gifford; infancie Q.*

28. divorced;] *Gifford; divorc'd, Q.*

29. reasons;] *Weber*; *reasons Q; reasons: Keltie.*

35-8. 1...it.] *omitted in Murray.*

48. foundation.] *Weber*; *foundation, Q; foundation: Gifford.*

49. Malfato--] *Gifford*; *Malfato Q; Malfato Weber; Malfato,- Dyce.*

50. held,] *Weber*; *held; Q.*

51. orphans--] *This ed.*; Orphans, Q; Orphans; *Sutfin*; orphans) *Weber*; orphans,) *Gifford*; orphans,- *Dyce*; orphans), *Keltie*.

55. over-loving] *Gifford*; over-living Q, *Weber*.

58. by] Q; buy *Weber*.

61. sir--] *This ed.*; sir, Q; sir. *Gifford*.

63. ay] *This ed.*; I Q.

70. rampant;] *This ed.*; rampant, Q.

garb,] Q; garb; *Gifford*.

88. No more] Q has a long dash after 'No more', indicating, perhaps, the interruption by *Trelcatio*'s entrance.

88.1.] Enter *Trel- l catio*. A let- l ter. Q, placed in margin against 11.86-8.

with] *Weber*; not in Q.

93. repects,] Q; respects; *Weber*; respects. *Sutfin*; respects: *Dyce*.

94. words] Q; words- *Weber*; words, *Sutfin*.

95. roguy] *Weber*, Q (rogule); rogue *Gifford*.

know] Q; have *Gifford*.

100. grief,] Q; grief *Gifford*.

101. companions near;] *Gifford*; companions, near Q; companions near.-- *Weber*.

105. Malfato.] Malfato, Q; Malfato.-- *Weber*; Malfato!-- *Gifford*.

[II.iii]

SD.] *An Apartment in Adurni's House. Weber*.

4. Ha'] *Weber*; Ha, Q; Ha *Gifford*.

14.SD. To *Futelli*.] *Gifford*; not in Q.

14.SD. To *Piero*.] *Dyce*; not in Q.

14. SD. *Exeunt.*] *Weber; Exit. Q.*

[II. iv]

SD.] *Another Room in the same.--A Bauquet set out. Gifford; Weber does not divide the scene here.*

0.1.] *comes after SONG in Q.*

0.2.] *Weber; SONG. Q.*

1-16.] *All the lines are in Italic in Q.*

3. *befriend*] *conj. Gifford; attend Q.*

ye;] *Dyce: yee Q; ye, Weber.*

9-16.] *omitted in Murray.*

24. *thoughts,*] *Weber; thoughts Q.*

27. *stead*] *Weber; steed, Q; weed conj. Gifford.*

46. *rank*] *Gifford; canke Q.*

48. *use*] *Weber; use. Q.*

54. SD] *A noise | within. Q, in margin against 11.53-4.*

SD. FUTELLI] *Futelli Q.*

57. *hospitality!*] *Weber; hospitality Q.*

83. '*new*] *This ed.; new Q; anew Gifford.*

93. *innocence,*] *Weber; innocence Q.*

97. *fellows*] *Q; followers Gifford.*

[ACT III]

ACT III] *Actus tertius. Q.*

[III.1]

SD.] *A Street before the House of Martino, with a Balcony. Weber; The Street before Martino's House. Gifford.*

13. 'em] *Weber; em, Q.*

15-16.] *omitted in Murray.*

15. fits] *Q; fit's Weber; fit 's Gifford.*

18. SD. *Draws.*] *Weber; not in Q.*

26. does] *Q; do Weber.*

35-46. What's...man.] *omitted in Murray.*

38. I have] *Q; But I have Gifford.*

46. SD] *Enter Benat-1 zi as an out-1 low. Levidolche above. Q, placed in margin against ll.43-5.*

and] *This ed.; not in Q.*

57. fripperies.] *Weber; fripperies, Q.*

57-8. Brave...damnable!] *omitted in Murray.*

man at arms] *Weber; man-at-arms Gifford; man at armes Q.*

arms,] *Weber; armes. Q.*

58. broth, damnable!] *This ed.; broath: damnable, Q; broth. Damnable! Weber; broth-damnable! Gifford.*

86. thirteen] *tirteen Q.*

103. it] *Dyce; it. Q; it, Weber.*

104. T'advantage] *This ed.; Th'advantage Q; to | Th'advantage Gifford.*

105. troth.] *troth Q; troth, Weber.*

106. safe.] *safe Q; fafe Weber; safe; Gifford.*

116. cook,] *Sutfin; Cooke; Q; cook-- Weber.*

wines, rich!] *Wines; rich Q; wines--rich; Weber; wines--rich! Gifford; Wines, rich; Sutfin.*

mares, stately!] Mares; stately Q; mares--stately; Weber; mares--stately! Gifford; Mares stately; Sutfin.

117. poignant!] *This ed.*; poynant, Q; --poignant; Weber; --poignant! Gifford; poynant; Sutfin.

117-8. Venetian...unmatchable!] *omitted in Murray.*

117. ravishing!] *This ed.*; ravishing, Q; --ravishing; Weber; --ravishing! Gifford; ravishing; Sutfin.

118. bawd, unmatchable!] *This ed.*; Bawd unmatchable Q; bawd--unmatchable. Weber; bawd--unmatchable! Gifford; Bawd, unmatchable; Sutfin.

119.] *omitted in Murray.*

119. followers?] Weber; followers, Q.

pygmies!] *This ed.*; pigmies Q; pigmies! Weber; pigmies; Sutfin.

123. thee.] Weber; thee Q; thee; Gifford.

125-8.] *omitted in Murray.*

126. fleet] Q; flit Gifford.

131. SP] Q ascribes the speech to Futelli.

136. a clock] Q; o'clock Dyce.

148. SD. Exeunt.] Gifford; Exit. Q.

[III.11]

SD.] *Another Street. Weber; A Hall in the House of Auria. Gifford.*

28. humblest,] Weber; humblest Q.

39. load!] Gifford; load Q; load: Weber.

42. plenty,] Weber; plenty. Q; plenty Sutfin.

45. peace.] Weber; peace, Q; peace! Gifford.

45. SP. All.] Weber; Oes: Q, placed as part of speech at the beginning

of 1.45.

45.1. 1 *Weber; not in Q; Exit. Sutfin, at the line of 'peace', indicating only Auria's going off stage.*

59. SD. *Exeunt.* 1 *Gifford; Exit. Q.*

[III.111]

SD. 1 *A Room in the House of Auria. Weber; Another Room in the same. Gifford.*

3. sued to 1 *Weber; su'd to Q; su'd-to Dyce.*

11. plunge, 1 *Weber; plunge Q.*

16. waft 1 *Weber; wast Q.*

18. mischief. 1 *mischief, Q; mischief? Weber.*

19. me. Hark! 1 *Weber; me harke Q.*

21. straitened 1 *Weber; streightened Q.*

38. I--my wife, 1 *Weber; I my wife, Q; I, my wife Sutfin.*

94. dearly--witness 1 *This ed.; dearly witness Q; dearly (witness Weber.*

integrity-- 1 *This ed.; integritie, Q; integrity) Weber.*

117. the 1 *Q; yet Murray.*

bawd 1 *Sutfin; bawd, Q.*

118. Opportunity, 1 *Weber; opportunity Q.*

128. truth, have 1 *Q; truth, and Weber.*

134. SD. 1 *Weber; not in Q.*

139. SD. 1 *Weber; not in Q.*

140. that. 1 *Weber; that Q; that-- Gifford; that; Sutfin.*

142. do, 1 *Weber; doe. Q.*

146. compurgators. 1 *compurgators Q; compurgators! Weber; compurgators:*

Gifford; compurgators, Sutfin.

153. conceits] conceirs Q.

160. odds!] Weber; odds Q.

160.1.] placed in margin against l.160 in Q.

166. not.] Weber; not Q.

[III.iv]

SD.] A Street. Weber.

0.1. disguised] Dyce; not in Q.

3.1.] placed at the right end of l.3 in Q.

11. SD] Dyce; not in Q.

21-6.] omitted in Murray.

32. Yes, yes, yes.] Q; Yes, yes. Dyce.

43. me,] Weber; mee. Q; mee Sutfin.

46. do.] This ed.; doe Q; do: Weber.

52. bosom.] Sutfin; bosome, Q; bosom; Weber.

57. More.] This ed.; more Q; More; Weber; more, Sutfin.

64. Better.] This ed.; Better Q; Better; Weber.

[ACT IV]

ACT IV] Actus Quartus. Q.

[IV.1]

SD.] A Room in the House of Malfato. Weber.

7. lain] Weber; lien Gifford; lyen Q.

9. wrack] Q; wreck Gifford.
19. courtship?] Weber; courtship. Q.
27. you,] Weber; you; Q.
48. truth.] Weber; truth, Q.
50. dotage,] Weber; dotage. Q.
64. advantage] Weber; advantange Q; th'advantage Gifford.
- 79.1.] *Enter Ca-l stanna. Q, placed in margin against 11.78-9.*
91. not.] *This ed.; not Q; not: Weber; not-- Gifford.*
105. now.] *This ed.; now? Q; now! Weber.*
112. 'a?] *Sutfin; a'. Q; he? Weber; he! Gifford.*

[IV.11]

- SD.] *An Apartment in the house of Trelcatio.--Night. Weber; An Apartment in the House of Trelcatio. Gifford.*
3. free.] *This ed.; free Q; free; Weber.*
12. custom,] Weber; custom Q.
14. preferment.] *This ed.; preferment Q; preferment? Weber; preferment! Murray.*
15. beg.] *This ed.; beg Q; beg! Weber; beg? Sutfin.*
20. SD. *Enter AMORETTA.] placed in margin against 1.19 in Q.*
22. ye!] *Gifford; ye Q; ye; Sutfin.*
23. it?] *Gifford; it Q.*
- 27-32. No...neckt?] *omitted in Murray.*
30. mean.] *This ed.; mean Q; mean, Weber; mean; Gifford.*
- 32.1.] *SONG. Q.*
- 33-44.] *All the lines are in Italic in Q.*
39. o'er] *Dyce; ore. Q; o'er, Weber.*

40. see.] *Weber*; see *Q*.
- 41-4.] *omitted in Murray*.
42. One] *This ed.*; *Oue Q*.
47. SD. *Aside*.] *Gifford*; *not in Q*.
49. withal] *Q* (*withall*); *with all Weber*.
50. Of] *Q*; *That Murray*.
- 51-4. Perhaps...pay?] *omitted in Murray*.
52. matchless.] *This ed.*; *matchlesse Q*; *maytchless; Weber*.
54. SD] *placed in margin at the line of 'earth' in Q*.
- 55-7. I...And] *omitted in Murray*.
59. SD. *Aside*.] *Gifford*; *not in Q*.
59. she] *Weber*; *shees Q*.
62. ah, ha?] *This ed.*; *ah, ha Q*; *ah, ha! Weber*; *ha, ha! Coleridge*.
63. pinth] *Q*; *printh Dyce*.
65. not] *nos Q*.
67. Dood!] *Gifford*; *Doo'd Q*; *Do't, Weber*.
70. SD] *Gifford*; *not in Q*.
- 70-82. Thith...pothible?] *omitted in Murray*.
82. Ith't] *This ed.*; *Ith Q*.
- 82.1.] *placed in margin against l.82 in Q*.
83. it is] *Q*; *'tis Murray*.
103. magnificent] *magnificenr Q*.
104. choice.] *This ed.*; *choyce Q*; *choice, Murray*; *choice Dyce*.
105. SP] *Q ascribes the speech to Futelli*.
106. whistle?] *Weber*; *whistle. Q*.
- 109-11. She...politic.] *omitted in Murray*.
112. outside, lady,] *Weber*; *out-side Lady Q*.

113. SD. *Aside.*] *Weber; not in Q.*
116. SD. *Aside.*] *Gifford; not in Q.*
117. SD. *Aside.*] *Dyce; not in Q.*
117. wo'not] *Q; will not Weber.*
- man?] *Sutfin; man, Q; man! Weber.*
- 120-8. Have...to.] *omitted in Murray.*
123. poppy heads?] *Weber; poppy heads. Q; poppy-heads? Gifford.*
125. maintain't] *Weber; mayn't Q.*
128. List] *Q; Listen Dyce.*
130. SD. *To Amoretta.*] *This ed.; not in Q.*
134. mock] *Q; mark Gifford.*
- 135-8. My...whore.] *omitted in Murray.*
139. SP. *GUZMAN.*] *omitted in Q.*
- Piccaro*] *This ed.; Piccaco Q; Picaro Weber.*
- 141-2.] *omitted in Murray.*
153. He blow up] *Q; He'll blow up Weber.*
154. mother's] *Weber; mother Q.*
- 156-60. dat...pedigree.] *omitted in Murray.*
160. My uncle,] *This ed.; my uncle Q; --My uncle Weber; and my uncle, hight Murray.*
- 162-3. And...butter-boxes,] *omitted in Murray.*
- 163-4. took | A thousand...surprise] *took by surprise a thousand Spanish jobbernowles Murray.*
180. SP. *GUZMAN* and *FULGOSO.*] *Dyce; Ambo. Q; Both. Gifford; omitted in Weber.*
- How?] *omitted in Weber.*
- SD] *Dyce; not in Q; Kicks them. Weber; kicking them, Gifford.*

stinkards 1 nincompoops *Murray*.

183. charge ye, 1 Q; charge ye both, *Dyce*.

186. SD 1 *Weber*; *Exit. Q, placed immediately after 'then' at l.185.*

186. SD. *Re-enter TRELCA110. 1 Enter Trelcatio. Q, placed after 'Exit.'*
with a three letter space at l.185.

188. fluttered 1 *Weber*; flattered Q.

190. Mere 1 *Weber*; Mee Q.

191. I thcorn 1 *Sutfin*; Ith korne Q; I thkorne *Weber*.

trumpery, 1 *conj. Gifford*; trumpe Q.

and will 1 Q; and I will *Weber*.

[IV.111]

10. serenity 1 *Gifford*; severity Q.

20. thy 1 Q; your *Gifford*.

21. consider. 1 *This ed.*; consider Q; consider: *Gifford*.

39. more 1 *Murray*; more, Q.

40. with, 1 *Weber*; with Q.

43. When thy 1 *conj. Gifford*; why Q.

49. Whether, with all 1 *Weber*; Whether withal Q.

50. Of 1 Q; That *Murray*.

plead; 1 *This ed.*; plead, Q.

60. unchecked 1 *This ed.*; and checke Q; and checks *Gifford*.

68. less unattempted 1 Q; 'less unattempted *Weber*; unless attempted
Gifford.

69-70. 1 *omitted in Murray*.

70. on th'other 1 *This ed.*; on the her Q.

92. thy 1 rhy Q.

95. contrition] *Murray, conj. Gifford; commission Q.*

101. fear,] *Weber; feare. Q.*

116. before.] *This ed.; before Q; before: Weber; before; Gifford.*

131. SD] *Enter Trelcatio. Q, placed in margin against 'now' at l.131.*

136. piece] *Weber; peece Q.*

136. SD. Exeunt.] *Weber; Exit. Q.*

[ACT V]

ACT V] *Actus Quintus. Q.*

[V.1]

SD.] *A Room in the House of Martino. Weber.*

11. a bawdy-house] *omitted in Murray.*

17-8. Heyday...welcome!] *omitted in Murray.*

29. sister's] *This ed.; niece's Q.*

39. prey curmudgeons] *Gifford; prey-curmudgeons, Q.*

43-4. I do...grant.] *omitted in Murray.*

46. Can man a quean, and] *omitted in Murray.*

and pick a pocket,] *omitted in Murray.*

47. or hat] *omitted in Murray.*

58. and] *Q; but Gifford.*

62. retain] *Q; restrain Gifford.*

[V.11]

SD.] *An Apartment in Trelcatio's House. Weber.*

3. Aurla 1 Weber; Augia Q.
7. defy 1 Q (defie); defies Weber.
8. Inhabit 1 Gifford; In habit Q.
- here; 1 *This ed.*; here Q; here. Gifford.
12. commends 1 Q; commands Weber.
12. SP. CASTANNA. 1 Weber; omitted in Q.
- 12.1. 1 Enter Aurla, 1 and Aurelio. Q, placed in margin against 11.10-11.
27. SD. SPINELLA kneels. 1 Gifford; not in Q.
31. SD. She rises. 1 Gifford; not in Q.
37. posterity 1 Q; prosperity Gifford.
68. spread 1 Weber; spread, Q.
79. justice impose 1 Q; justice then impose Gifford.
104. are as resolute 1 Q; are resolute Dyce.
108. women's 1 Gifford; womans Q.
114. mastery. 1 Q; mastery, Gifford.
115. words 1 Q; words. Gifford.
116. bed. 1 Q; bed? Gifford.
117. Hold 1 Q; Hold not Weber; Withhold Gifford.
118. rage; 1 Weber; rage Q.
- on. 1 *This ed.*; on Q; on, Weber.
- 131-2. pardon, excellent Spinella, 1 Of only you 1 Weber; pardon (excellent Spinella 1 Of only you) Q.
132. granted. 1 *This ed.*; granted Q; granted, Weber.
156. crooks, vain 1 Q; crooks, all vain Weber; crooked, vain Gifford.
- 168-9. for...soul, 1 omitted in Murray.
- 169-70. 1 Weber argues for omission of a line or more, which has been

accepted by all the later editors.

170. Yet] Q; The *conj.* Weber.

170-1. Yet...pleasures] *omitted in Murray.*

183. SD] Enter Benat-*l* zi, his sword *l* drawn, Levi-*l* dolche and *l* Martino fol-*l* lowing. Q, placed in margin against ll.182-5.

83. SD. with] Gifford; not in Q.

186. SP. AURIA.] Weber; Q erroneously assigns the speech to Aurelio.

186. SD] Gifford; not in Q.

222. Spinella] Spinelli Q.

231. pair] Gifford; paine Q.

242. follow] Weber; follow. Q.

244. debauched] *This ed.*; debauch'd Gifford; deboshd Q.

246. gaming] Gifford; game Q.

248. prithee] Q; pray ye Gifford.

249. sentinel.] *This ed.*; centinell Q; centinel: Weber; sentinel; Gifford; sentinel, Sutfin.

[EPILOGUE]

The whole epilogue is omitted in Murray.

LINEATION

LINEATION

I.i.14-16. Tired...hasting | To...service | Of...florence] *two lines in*

Q: Tyred... Tur- | kish...Florence.

68-9. But...speech | In...silent] *one line in Q.*

78-9. Many. | Thy...thee:] *one line in Q.*

I.ii.20-1. Devil! | How...knowing] *one line in Q.*

59-60. Present...men | Malfato...service] *three lines in Q:*

Present...accomplished | Of...this | Love...service.

71-2. Your...ear | Shall...plot.] *one line in Q.*

79-80. Fie, | Play...creature] *one line in Q.*

85-6. With...humour | Of...deserves--] *one line in Q.*

90-1. Six, | She...four--] *one line in Q.*

95-6. Herself | Walks...whether] *one line in Q.*

134-5. I...not | Secrets...use.] *one line in Q.*

I.iii.13-14. Perhaps | You...nature] *one line in Q.*

81-82. We...consider | The...mystery.] *one line in Q.*

II.i 31-2. No, | Sh'as...eyes] *one line in Q.*

141-2. Stoutly ventured | Don...to't.] *one line in Q.*

180-1. 'Twas...means | To...friendship.] *one line in Q.*

189-90. And...then | Live...society.] *one line in Q.*

II.ii.15-6. Levidolche, | Hypocrisy...robe] *one line in Q.*

45.] *two lines in Q:* But...this: | You...talke.

98-9. So! Levidolche, | You...Trelcatio.] *prose in Q:* So...Minde, |
Be...Trelcatio.

III.1.35-6. O...parts, | All--] *one line in Q.*

47-51.] *verse in Q:* Death...gallies, | Racke ...to | Fight...they |
Will...teare | Dropt...earth-quakes | In..bones.

82.] Our...please | on't. Q.

129-30. Excellent...chamber, | wardrobe...stable?] *verse in Q:*
Excellent...to? | Chamber...stable.

137-9.] *two lines in Q:* It...halfe | Eight...Sir.

III.111.80-1. Not uncivilly, | Though...friend.] *one line in Q.*

182-3. Is't...friend, | An...maid?] *one line in Q.*

III.iv.64-5. Better...All | this...bargain.] *verse in Q:*
Better...mend, | All...bargain.

71-2. Levidolche | Be...portion] *one line in Q.*

IV.1.30-1. Listen | To...sighed.] *one line in Q.*

61-2. Can you | Embrace...woes,] *one line in Q.*

69-70. Dear cousin, | As...gentleman--] *one line in Q.*

101-2. Even...pleases. | Go...Castanna.] *one line in Q.*

105-6. Will value | No...greatness,] *one line in Q.*

112-3. Therein | He...happiness.] *one line in Q.*

IV.11.4-5. Mirth sometimes | Falls...signor.] *one line in Q.*

5-6. We...parts, | Aim..best.] *one line in Q.*

6-7. You...else. | Good...T'ee! | *one line in Q.*

22-4. | *prose in Q:* Dentleman...can ye | tell...but | who...it.

57-8. Think...tho? | I'm...him. | *one line in Q.*

75-6. | *prose in Q:* Is...first | from...carter.

181-2. Why...pleasure, | I...it. | *one line in Q.*

182-3. Away. | But...below. | *one line in Q.*

IV.111.124-5. You labour | With...sure. | *one line in Q.*

126-7. Suspicion | Is...better. | *one line in Q.*

127-8. Yet...not | Part...sir. | *one line in Q.*

128-9. 'Come, | Fight...Yes, | *one line in Q.*

V.1.7-9. | *as if verse in Q:* Heare...out, | Whiles...roote, | I...
despight | Of...words.

10-11. Monstrous! | Why...bawdy-house, | *one line in Q.*

21-2. | *verse in Q:* Husband...her, | And...signior?

35-42. | *verse in Q:* We...out-side | Appeare...death, | Signior...such
| As...peace | A...unthrifths, | And...prey-curmudgeons, | Lay...about |
Your...is | Right...day | May...businesse.

V.11. 51-2. Call...welcome? | We...Castanna. | *one line in Q.*

52-3. O...lord, | Other...promised! | *one line in Q.*

64-5. Why not? | An...truth | *one line in Q.*

85-6. Woeful satisfaction | For...hearts! | *one line in Q.*

103-4. My thoughts | In...yours, | *one line in Q.*

141-2. Spinella! | Regent...conquered. | *one line in Q.*

230-1. Futelli | Hath...pair. | *one line in Q.*

PRESS VARIANTS

PRESS VARIANTS

corrected

uncorrected

Sig. A4~

PROLOGUE 22. Mr. Bird.]

BM1, 2; BUTE; Camb; D1, 2; NLS;
Chic; Folg1; Harvard; Hunt;
Newb; Pforz; Wrenn2; Yale.

not in Boston, Folg2, Longe,
Morgan, Wrenn1.

Sig. B1

I.1.2. Genoas]
others.

Genoua]
Longe.

B inner

Sig. B1~

I.1.28.1. SD. Adurni]
others.

Adnrni]
Camb, Yale.

Sig. B2

I.1.54. divisions]
BM2; Chic; Folg1; Harvard;
Hunt; Morgan; Pforz; Wrenn2.

di visions]
BM1; Bute; Camb; Dycel, 2; NLS;
Boston; Folg2; Longe; Newb;
Wrenn1.

	<i>corrected</i>	<i>uncorrected</i>
Sig. B3 [~]		
	I.1.151. remnant]	remnaut]
	others.	BM2; Hunt.
	I.1.162. cruelty]	crnelty]
	others.	BM1; Dycel; NLS; Yale.
Sig. D1 [~]		
	II.1.63. discend]	disecend]
	others.	Longe; Newb.
	II.1.93. Catch word. Of]	
	others.	not in Camb.
Sig. E2 [~]		
	II.iv.47. crulty]	crnlty]
	others.	NLS2; Chic; Newb.
Sig. F		
	III.1.98. of]	o f]
	Boston; Harvard.	others.
	III.1.100. our]	ou ^r]
	Boston; Harvard.	others.
	III.1.103.1. purse.]	purse]
	Boston; Harvard.	others.

*corrected**uncorrected*III.1.104. *Exit.* 1*Exit.* * 1

Boston; Harvard.

others.

Sig. F2

III.11.23. Catch Word. By 1

Ey 1

others.

Morgan.

H inner

Sig. H1[✓]

IV.11.47. --doubtlesse 1

---doublesse 1

others.

Camb; Chic; Folg2.

Sig. H2

IV.11.71. printh 1

painth 1

others.

Camb; Chic; Folg2.

Sig. H4

IV.11.191. luffe 1

buffe 1

others.

Camb; Chic; Folg2.

Sig. I4[✓]V.11.12.1. SD *Enter Auria**and Aurelio.* 1

others.

not in Dyce2.

V.11.33. fortunes l

fort unes l

BM1; Camb; Chic; Morgan.

BM2; Bute; Dycel, NLS1; Boston;

Folg1,2; Harvard; Hunt; Longe;

Newb; Wrenn1, 2; Yale.

other variants

fortu nes l

Dyce2.

fort u nes l (space between letters is half

as much as the variants above.)

NLS.

It may be suspected that these variants are not corrections, but that the gap between the letters is caused by the loosening of wedges or spaces as printing went on, since the copies at the later stage of printing have it. Cf. Introduction, SX.

APPENDICES

APPENDIX A

A REPRODUCTION OF SIG. A4

THE SCENE, Genoa.

The Speakers.

Auria	<i>A noble Genoese.</i>
Adurni	<i>A young Lord.</i>
Aurelio	<i>Friend to Auria.</i>
Malfato	<i>A discontented Lover.</i>
Trelcatio	{ <i>Citizens of Genoa.</i>
Martino	
Piero	{ <i>Dependants on Adurni.</i>
Futellii	
Guzman	<i>A Bragadolio Spaniard.</i>
Fulgoso	<i>An upstart Gallant.</i>
Benatzi	<i>Husband to Levidolche.</i>

Spinella *Wife to Auria.*

Castanna *Her sister.*

Amoretta *A fantastick Mayd.*

Levidolche *A Wanton.*

(Cambridge copy)

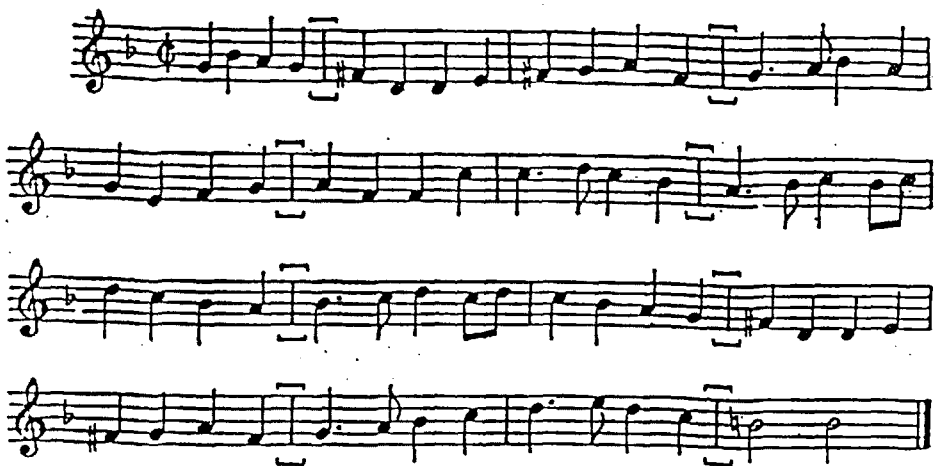
APPENDIX B

THE SPANISH PAVAN in II.1

The Spanish pavan was a popular dance in seventeenth-century England, its tune being Italian in origin in the middle of the sixteenth century; cf. Diana Poulton, 'Notes on the Spanish pavan', *The Lute Society Journal*, 3 (1961), 5-16. Claude M. Simpson, *The Broadside Ballad and its Music* (New Brunswick, New Jersey, 1966), pp.678-81, gives a transcription of the music (no.444), a photocopy of which is shown below.

A PHOTOCOPY OF A VIRGINAL SETTING OF THE TUNE

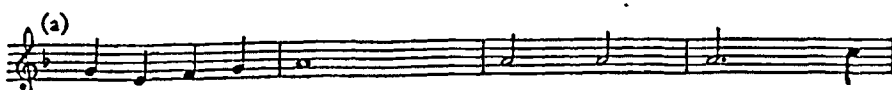
(Paris Conservatoire MSS Rés. 1186, Part II, p.6; in *The Fitzwilliam Virginal Book*, II, 131, arr. John Bull, transcribed by Simpson, p.679)



J. M. Ward, 'Apropos The British Broadside Ballad and its Music', *Journal of the American Musicological Society*, 20 (1967), 28-86, also presents a further explanation together with three versions of the music (Example 34; pp.75-7); they are reproduced below.

A PHOTOCOPY OF WARD'S EXAMPLE 34

(a) *La Pavane d' Espagne*, from Arbeau's *Orchésographie*, fol. 96^r. (b) *Pavaniglia*, from Bologna, Museo Civico, Bibl. Mus. MS Q 34, fol. 101. (c) [*The Spanish Pavan*] (var. 1), from CUL MS Dd. 4.22, fol. 3. (d) *The Gist of the Folia*.



The musical score is presented in two systems, each containing four parts labeled (a), (b), (c), and (d). The notation is in treble and bass clefs, with a key signature of one flat (B-flat). The time signature is 11/8.

System 1:

- (a) Treble clef, single staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4.
- (b) Treble and bass clefs, two staves. Treble: G4, A4, B4, C5, B4, A4, G4, F#4. Bass: G3, A3, B3, C4, B3, A3, G3, F#3.
- (c) Treble and bass clefs, two staves. Treble: G4, A4, B4, C5, B4, A4, G4, F#4. Bass: G3, A3, B3, C4, B3, A3, G3, F#3.
- (d) Bass clef, single staff. Notes: G3, A3, B3, C4, B3, A3, G3, F#3.

System 2:

- (a) Treble clef, single staff. Notes: G4, A4, B4, C5, B4, A4, G4, F#4.
- (b) Treble and bass clefs, two staves. Treble: G4, A4, B4, C5, B4, A4, G4, F#4. Bass: G3, A3, B3, C4, B3, A3, G3, F#3.
- (c) Treble and bass clefs, two staves. Treble: G4, A4, B4, C5, B4, A4, G4, F#4. Bass: G3, A3, B3, C4, B3, A3, G3, F#3.
- (d) Bass clef, single staff. Notes: G3, A3, B3, C4, B3, A3, G3, F#3.

Cf. also *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols (London, 1980), XIV, 311-4.

APPENDIX C

THE SONG IN II.iv

The song and score survive in William Lawes's MS in the British Museum, BM. ADD. MS. 31432, and was printed in John Playford, *The Treasury of Musick* (1669), Second Book, p.23 (titled 'Love in the Spring'), and *English Songs 1625-1660*, transcribed and edited by Ian Spink, *Musica Britannica*, 33 (1971), 133. The score below is a photocopy of Spink's edition. There are a number of differences of lines and vocabulary between Lawes's MS and later editions. Since it seems that Lawes's MS is authoritative, a transcription of the song is supplied; certainly the verse is better than that of the play text.

A PHOTOCOPY OF THE SONG IN SPINK'S EDITION

WILLIAM LAWES

1. Plea - sures, beau - ty, youth at - tend ye; Love and melt - ing thoughts be - friend ye;
2. Act - ive blood, and free de - light, Place and pri - va - cy in - vite;

Whil'st the spring of na - ture last - eth, Use the time ere win - ter hast - eth.
O be kind as you are fair, Lose no ad - van - tage got for air.

3. She is cruel that denies it,
Stealth of sport in love supplies it;
Bounty best appears in granting,
Else the dues of love are wanting.

4. Here's the sweet exchange of bliss
When each whisper proves a kiss;
In the game are felt no pains,
For still in all the loser gains.

A TRANSCRIPTION OF THE SONG IN BM. ADD. MS. 31432, f.19.

Pleasures, Bewty, [youth] <loue> attend yee,
loue and melting thoughts befreind yee.
whiles the spring of Nature Lasteth,
Vse the tyme Ere winter hasteth

Actiue blood, and free delight 5
place and privacie invite
O be kind as you are faire
Loose noe advantage Gott for Aire

She is Cruell that denyes it
stealth of sport in loue supplyes it 10
Bounty best appeares in granting
else the dues of loue are wanting

Heeres the sweet exchange of blisse
when each whisper [proues] <gaynes> a kisse
In the Game are felt noe paines 15
for still in All the looser gaines

In the New York Public Library there are two more extant manuscripts of the song, i.e., Drexel MS 4041 (no.68) and Drexel MS 4257 (no.178). The scores of both MSS are the same as that of BM ADD. MS. 31432 except for a corrected transcription in the first bar in Drexel 4257. The variations of the verses are as follows:

BM MS line 1. *Pleasures* 1 *Pleasure* 4041, 4257.

3. *whiles* 1 *whilst* 4041, 4257.

Nature 1 *buty* 4041 (*nature is crossed out*).

4. *the* 1 *yor* 4041; *your* 4257.

Ere 1 *for* 4257.

13. *Heeres* 1 *Theres* 4041; *Thar's* 4257.

15. *are* 1 *theres* 4041; *thars* 4257.

Since these MSS are available on microfilm only, I have not been able to make out exactly whether the added word on top of the crossed-out 'nature' in line 3 of Drexel 4041 is 'buty'. It could be read as 'duty', though less likely.

[Sources: John P. Cutts, 'Drexel Manuscript 4041', *Musica Disciplina*, 18 (1964), 151-202; *English Songs 1625-1660*, ed. Ian Spink, *Musica Britannica, A National Collection of Music* (1971), 133, 202.]

APPENDIX D

THE SONG IN IV.11

The song and score survive in William Lawes's MS in the British Museum, BM. ADD. MS. 31432, f.18. Since the score has not been printed, a transcription of MS is provided. On the other hand the song is printed with emendation in John P. Cutts, 'British Museum Additional MS. 31432 William Lawes' writing for the Theatre and the Court', *The Library*, 5th series, 7 (1952), 225-35 (230), so that a transcription of the verse is presented.

3 Voc

what Hee. wee Come to be our ry. Open the heart in Jovell Crowe by byes and first and, we give the last by byes are wee

what Hee. we Come ... Jovell Crowe Jovell byes first

we Come to ...

drick ring and Rone And Never give Ore ween like that let they done ring and Rone and we ver give Ore and weare give Ore

wee Come like all at look blow And never give Ore wee Can

wee Can

Dyea lily, Dyea lily, wee shall passe, Hone like with like the Liphing lily

Dyea lily ...

Dyea lily ...

W. Lawes

A TRANSCRIPTION OF THE SONG IN BM. ADD. MS. 31432, f.18.

what Hoe. wee Come to be merry,
Open the doores a Joviall Crew Lusty boyes,
and free and verie verie Lusty Boyes are wee.

wee Can drink till all looke blew,
dance sing and Rore 5
And never giue Ore
And Never giue Ore
we can drink till all looke blew,
dance sing and Rore
and never giue Ore 10
and neare give Ore,:

Dayntily, daintily, wee shall passe,
None kisseth Like the Liphping Lasse

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