

A CRITICAL EDITION OF WILLIAM HAUGHTON'S
ENGLISHMEN FOR MY MONEY; OR, A WOMAN WILL HAVE HER WILL

BY

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ENGLISHMEN FOR MY MONEY; OR,
A WOMAN WILL HAVE HER WILL

ENGLISH-MEN
For my Money:
OR,
A pleasant Comedy,
called,
A Woman will have her Will.



Imprinted at London by W. White,
dwelling in Cow-lane, 1616.

Figure 4: Title-page from the first edition (Q1) of *Englishmen*, Boston Public Library, G.176.59.

THE ACTORS' NAMES

-

PISARO	<i>a Portuguese</i>	
LAURENTIA		
MARINA	<i>Pisaro's daughters</i>	
MATHEA		
ANTHONY	<i>schoolmaster to them [Laurentia, Marina and Mathea]</i>	5
HARVEY	<i>[suitor to Marina]</i>	
Ferdinand, or HEIGHAM	<i>[suitor to Laurentia]</i>	
Ned, or WALGRAVE	<i>[suitor to Mathea]</i>	
DE LYON	<i>a Frenchman[, suitor to Mathea]</i>	
AL VARO	<i>an Italian[, suitor to Marina]</i>	10
VAN DAL	<i>a Dutchman[, suitor to Laurentia]</i>	
FRISCO	<i>a clown, Pisaro's man</i>	
MOORE	<i>[merchant]</i>	
TOWERSON	<i>merchant</i>	
BALSARO	<i>[Spanish merchant]</i>	15
BROWN	<i>clothier</i>	
POST		
BELLMAN		
[MERCHANT-STRANGERS]		

[Servant to Moore]

[SCENE 1]

Enter PISARO.

PISARO

How smug this grey-eyed morning seems to be:
A pleasant sight; but yet more pleasure have I
To think upon this moistening south-west wind
That drives my laden ships from fertile Spain.
But come what will, no wind can come amiss, 5
For two-and-thirty winds that rules the seas
And blows about this airy region,
Thirty-two ships have I to equal them,
Whose wealthy freights do make Pisaro rich.
Thus every soil to me is natural. 10
Indeed, by birth I am a Portuguese,
Who, driven by western winds on English shore,
Here liking of the soil, I married,
And have three daughters. But impartial Death
Long since deprived me of her dearest life, 15
Since whose decease, in London I have dwelt;
And by the sweet-loved trade of usury,
Letting for interest, and on mortgages,
Do I wax rich, though many gentlemen
By my extortion comes to misery. 20
Amongst the rest, three English gentlemen
Have pawned to me their livings and their lands,
Each several hoping – though their hopes are vain –
By marriage of my daughters to possess
Their patrimonies and their lands again. 25
But gold is sweet, and they deceive themselves,
For though I gild my temples with a smile,
It is but Judas-like, to work their ends.

Enter LAURENTIA, MARINA, MATHEA and ANTHONY
[with a letter, a purse and a pair of gloves].

But soft, what noise of footing do I hear? [PISARO *moves aside.*]

LAURENTIA Now, master, what intend you to read to us? 30

ANTHONY Pisaro, your father, would have me read moral philosophy.

MARINA What's that?

ANTHONY First tell me how you like it.

MATHEA First tell us what it is.

PISARO [*aside*]

They be my daughters and their schoolmaster. 35
Pisaro, not a word, but list their talk.

ANTHONY

Gentlewomen, to paint philosophy
Is to present youth with so sour a dish
As their abhorring stomachs nil digests.
When first my mother Oxford – England's pride – 40
Fostered me, pupil-like, with her rich store,
My study was to read philosophy.
But since, my headstrong youth's unbridled will,
Scorning the leaden fetters of restraint,
Hath preened my feathers to a higher pitch. 45
Gentlewomen, moral philosophy is a kind of art
The most contrary to your tender sexes.
It teacheth to be grave; and on that brow
Where Beauty in her rarest glory shines,
Plants the sad semblance of decayed age. 50
Those weeds that, with their riches, should adorn
And grace fair Nature's curious workmanship,
Must be converted to a black-faced veil:
Grief's livery, and Sorrow's semblance.
Your food must be your heart's abundant sighs, 55
Steeped in the brinish liquor of your tears;
Daylight as dark night, dark night spent in prayer;
Thoughts your companions, and repentant minds
The recreation of your tired spirits.
Gentlewomen, if you can like this modesty, 60
Then will I read to you philosophy.

LAURENTIA Not I.

MARINA Fie upon it.

MATHEA

Hang up philosophy, I'll none of it.

PISARO [*aside*]

A tutor, said I? A tutor for the Devil! 65

ANTHONY

No, gentlewomen, Anthony hath learned
To read a lecture of more pleasing worth. —
Marina, read these lines, [*giving a letter*] young Harvey sent them.
There every line repugns philosophy.
Then love him, for he hates the thing thou hates. — 70
Laurentia, this is thine from Ferdinand. [*Gives her a purse.*]
Think every golden circle that thou seest
The rich unvalued circle of his worth. —
Mathea, with these gloves thy Ned salutes thee [*giving gloves*]

– As often as these [<i>pointing to the gloves</i>] hide these [<i>pointing to her hands</i>] from the sun –	75
And, wanton, steals a kiss from thy fair hand, Presents his serviceable true heart's zeal, Which waits upon the censure of thy doom. What though their lands be mortgaged to your father, Yet may your dowries redeem that debt.	80
Think they are gentlemen, and think they love; And be that thought their true loves' advocate. Say you should wed for wealth – for to that scope Your father's greedy disposition tends – The world would say that you were had for wealth, And so fair beauty's honour quite distained. A mass of wealth being poured upon another Little augments the show, although the sum; But being lightly scattered by itself, It doubles what it seemed, although but one.	85
Even so yourselves, for wedded to the rich, His style was as it was: a rich man still. But wedding these, to wed true love, is duty: You make them rich in wealth, but more in beauty. I need not plead. [<i>to Marina</i>] That smile shows heart's consent; [<i>to Laurentia</i>] That kiss showed love, that on that gift was lent; [<i>to Mathea</i>] And last, thine eyes, that tears of true joy sends As comfortable tidings for my friends.	90
MARINA Have done, have done! What need'st thou more procure When long ere this I stooped to that fair lure? [<i>Reads from the letter.</i>] <i>Thy ever loving Harvey.</i> — I delight it; Marina, ever loving, shall requite it. Teach us philosophy? I'll be no nun. Age scorns delight; I love it, being young. There's not a word of this, [<i>motioning to the letter</i>] not a word's part, But shall be stamped, sealed, printed on my heart. On this I'll read, [<i>flourishing the letter</i>] on this my senses ply; All arts being vain, but this philosophy.	95
LAURENTIA Why was I made a maid, but for a man? And why Laurentia, but for Ferdinand? The chastest soul these angels could entice; Much more, himself, an angel of more price. Were't thyself present, as my heart could wish, Such usage thou shouldst have as I give this. [<i>Kisses the purse.</i>]	100
ANTHONY Then you would kiss him?	105
LAURENTIA If I did, how then?	110
	115

ANTHONY

Nay, I say nothing to it, but 'Amen'.

PISARO [*aside*]

The clerk must have his fees: I'll pay you them.

MATHEA

Good God, how abject is this single life!

I'll not abide it. Father, friends, nor kin,

Shall once dissuade me from affecting him. 120

A man's a man, and Ned is more than one.

I'faith I'll have thee, Ned, or I'll have none.

Do what they can, chafe, chide, or storm their fill,

Mathea is resolved to have her will.

PISARO [*Comes forward.*]

I can no longer hold my patience. 125

Impudent villain, and lascivious girls,

I have o'erheard your vile conversions.

[*to Marina*] You scorn philosophy, you'll be no nun,

[*to Laurentia*] You must needs kiss the purse because he sent it.

[*to Mathea*] And you, forsooth, you flirt-gill, minion! 130

A brat scant folded in the dozens at most,

You'll have your will, forsooth! What will you have?

MATHEA

But twelve year old? Nay, father, that's not so:

Our sexton told me I was three years mo.

PISARO

I say but twelve. You're best tell me I lie. — 135

What, sirrah Anthony!

ANTHONY Here, sir.

PISARO

Come here, sir. — And you light housewives get you in.

Stare not upon me, move me not to ire.

*Exeunt sisters [Laurentia, Mathea and Marina;
Anthony offers to leave with them].*

Nay, sirrah, stay you here, I'll talk with you. 140

Did I retain thee, villain, in my house,

Gave thee a stipend twenty marks by year,

And hast thou thus infected my three girls,

Urging the love of those I most abhorred?

Unthrifts – beggars, what is worse – 145

And all because they are your countrymen?

ANTHONY

Why, sir, I taught them not

To keep a merchant's book, or cast account;

Yet to a word much like that word 'account'.

PISARO

A knave past grace is past recovery. — [*Calls within to Frisco.*] 150

Why, sirrah Frisco, villain, loggerhead,
Where art thou?

Enter FRISCO, the clown.

- FRISCO [*aside*] Here's a calling indeed! A man were better to live a lord's life and do nothing, than a serving creature and never be idle. — O master, what a mess of brewis stands now upon the point of spoiling by your hastiness. Why, they were able to have got a good stomach with child even with the sight of them. And for a vapour — O, Precious vapour! — let but a wench come near them with a painted face, and you should see the paint drop and curdle on her cheeks, like a piece of dry Essex cheese toasted at the fire. 155
- PISARO
Well, sirrah, leave this thought, and mind my words:
Give diligence, enquire about
For one that is expert in languages,
A good musician, and a Frenchman born,
And bring him hither to instruct my daughters. 160
I'll ne'er trust more a smooth-faced Englishman. 165
- FRISCO What, must I bring one that can speak languages? [*aside*] What an old ass is my master! — Why, he may speak flaunt-tant as well as French, for I cannot understand him.
- PISARO If he speak French, thus he will say, 'ah *oui*, ah *oui*'. What, canst thou remember it? 170
- FRISCO O I have it now. For I remember my great grandfather's grandmother's sister's cousin told me that pigs and Frenchmen speak one language. 'Ah *oui*, ah *oui*'. I am dog at this. But what must he speak else? 175
- PISARO Dutch.
- FRISCO Let's hear it?
- PISARO Hans butterkin slowpin.
- FRISCO O this is nothing, for I can speak perfect Dutch when I list.
- PISARO Can you? I pray, let's hear some. 180
- FRISCO Nay, I must have my mouth full of meat first, and then you shall hear me grumble it forth full mouth, as Hans butterkin slowpin *frokin*. No, I am a simple Dutchman. Well, I'll about it. [*Offers to leave.*]
- PISARO Stay, sirrah, you are too hasty, for he must speak one language more.
- FRISCO More languages? I trust he shall have tongues enough for one mouth. But what is the third? 185
- PISARO Italian.
- FRISCO Why, that is the easiest of all, for I can tell whether he have any Italian in him even by looking on him.
- PISARO Can you so? As how? 190
- FRISCO Marry, by these three points: a wanton eye, pride in his apparel, and the Devil in his countenance. Well, God keep me from the Devil in seeking this Frenchman. But do you hear me, master: what shall my

fellow Anthony do? It seems he shall serve for nothing but to put
Latin into my young mistresses. *Exit.* 195

PISARO

Hence, ass! Hence, loggerhead! Begone, I say!
[*to Anthony*] And now to you that reads philosophy:
Pack from my house, I do discharge thy service,
And come not near my doors; for if thou dost,
I'll make thee a public example to the world. 200

ANTHONY [*aside*]

Well, crafty fox, you that work by wit,
It may be I may live to fit you yet. *Exit.*

PISARO

Ah, sirrah, this trick was spied in time,
For if but two such lectures more they'd heard,
Forever had their honest names been marred. 205
I'll in and rate them – yet that's not best:

The girls are wilful, and severity
May make them careless, mad, or desperate.
What shall I do? O, I have found it now!
There are three wealthy merchants in the town, 210
All strangers, and my very special friends.
The one of them is an Italian;

A Frenchman and a Dutchman be the other.
These three entirely do affect my daughters,
And therefore mean I they shall have the tongues, 215
That they may answer in their several language.

But what helps that? They must not stay so long,
For whiles they are a-learning languages,
My English youths both wed and bed them, too.
Which to prevent, I'll seek the strangers out. 220

Let's look: 'tis past eleven, Exchange time full.
There shall I meet them, and confer with them.
This work craves haste: my daughters must be wed.
For one month's stay, saith farewell, maidenhead. *Exit.*

[SCENE 2]

Enter HARVEY, HEIGHAM *and* WALGRAVE.

HEIGHAM

Come, gentlemen, we're almost at the house.
I promise you, this walk o'er Tower Hill,
Of all the places London can afford,
Hath sweetest air, and fitting our desires.

HARVEY

Good reason, so it leads to Crutched Friars, 5
 Where old Pisaro and his daughters dwell.
 Look to your feet, the broad way leads to hell:
 They say hell stands below, down in the deep;
 I'll down that hill, where such good wenches keep. —
 But, sirrah Ned, what says Mathea to thee? 10
 Will't fadge? Will't fadge? What, will it be a match?

WALGRAVE

A match, say you? A mischief 'twill as soon.
 'Sblood, I can scarce begin to speak to her,
 But I am interrupted by her father:
 'Ha, what say you?' and then put o'er his snout, 15
 Able to shadow Paul's, it is so great.
 Well, 'tis no matter. Sirs, this is his house.
 Knock for the churl, bid him bring out his daughter.
 I'll — 'Sblood I will, though I be hanged for it.

HEIGHAM

Hey-day, hey-day! Nothing with you but up and ride. 20
 You'll be within ere you can reach the door,
 And have the wench before you compass her.
 You are too hasty. Pisaro is a man
 Not to be fed with words, but won with gold.

*Enter ANTHONY [carrying a black cloak, black hat
 and false black beard].*

But who comes here?

WALGRAVE

Whom, Anthony, our friend? 25
 Say man, how fares our loves? How doth Mathea?
 Can she love Ned? How doth she like my suit?
 Will old Pisaro take me for his son?
 For, I thank God, he kindly takes our lands,
 Swearing, 'good gentlemen, you shall not want 30
 Whilst old Pisaro and his credit holds';
 He will be damned, the rogue, before he do't.

HARVEY

Prithee, talk milder. Let but thee alone,
 And thou in one bare hour will ask him more
 Than he'll remember in a hundred years. — 35
 Come from him, Anthony, and say what news.

ANTHONY

The news for me is bad, and this it is:
 Pisaro hath discharged me of his service.

HEIGHAM

Discharged thee of his service? For what cause?

ANTHONY

Nothing, but that his daughters learn philosophy.

40

HARVEY

Maids should read that. It teacheth modesty.

ANTHONY

Ay, but I left out mediocrity,
And with effectual reasons urged your loves.

WALGRAVE

The fault was small. We three will to thy master
And beg thy pardon.

ANTHONY

O that cannot be.

45

He hates you far worser than he hates me.
For all the love he shows is for your lands,
Which he hopes sure will fall into his hands.
Yet, gentlemen, this comfort take of me:
His daughters to your loves affected be.
Their father is abroad, they three at home:
Go cheerly in and seize that is your own.
And for myself, but grace what I intend:
I'll overreach the churl, and help my friend.

50

HEIGHAM

Build on our helps, and but devise the means.

55

ANTHONY

Pisaro did command Frisco, his man –
A simple sot, kept only but for mirth –
To enquire about in London for a man
That were a Frenchman and musician,
To be, as I suppose, his daughters' tutor.
Him if you meet, as like enough you shall,
He will enquire of you of his affairs.
Then make him answer: you three came from Paul's,
And in the Middle Walk, one you espied
Fit for his purpose. Then describe this cloak,
This beard and hat; for in this borrowed shape
Must I beguile and overreach the fool.
The maids must be acquainted with this drift.
The door doth ope. I dare not stay reply,
Lest being descried. Gentlemen, adieu,
And help him now that oft hath helped you.

60

65

[A door opens.]

70

*Exit.**Enter FRISCO, the clown.*

WALGRAVE

How now, sirrah, whither are you going?

FRISCO Whither am I going? How shall I tell you, when I do not know
myself, nor understand myself?

HEIGHAM What dost thou mean by that?

75

FRISCO Marry, sir, I am seeking a needle in a bottle of hay, a monster in the likeness of a man; one that, instead of good morrow, asketh what porridge you have to dinner. *Parlez-vous*, seigneur? One that never washes his fingers, but licks them clean with kisses; a clipper of the King's English; and to conclude, an eternal enemy to all good language. 80

HARVEY What's this? What's this?

FRISCO Do not you smell me? Well, I perceive that wit doth not always dwell in a satin doublet. Why, 'tis a Frenchman: *baissez mon cul*? 'How do you?' 85

HARVEY I thank you, sir. But tell me: what wouldest thou do with a Frenchman?

FRISCO Nay faith, I would do nothing with him, unless I set him to teach parrots to speak. Marry, the old ass, my master, would have him to teach his daughters, though I trust the whole world sees that there be such in his house that can serve his daughters' turn as well as the proudest Frenchman. But if you be good lads, tell me where I may find such a man. 90

HEIGHAM

We will. Go hie thee straight to Paul's,
There shalt thou find one fitting thy desire. 95
Thou soon mayst know him, for his beard is black;
Such is his raiment. If thou runn'st apace,
Thou canst not miss him, Frisco.

FRISCO Lord, Lord, how shall poor Frisco reward your rich tidings, gentlemen? I am yours till Shrove Tuesday, for then change I my copy, and look like nothing but red herring cobs and stock-fish. Yet I'll do somewhat for you in the meantime: my master is abroad, and my young mistresses at home. If you can do any good on them before the Frenchman come, why, so! Ah, gentlemen, do not suffer a litter of languages to spring up amongst us. I must to the Walk in Paul's, you to the vestry. Gentlemen, as to myself, and so forth. *Exit.* 100 105

HARVEY

Fools tell the truth, men say, and so may he.
Wenches, we come now; Love our conduct be.
Ned, knock at the door – but soft: forbear.

*Enter LAURENTIA, MARINA and MATHEA
[; Heigham and Laurentia talk apart].*

The cloud breaks up, and our three suns appear. 110
To this I fly. *[to Marina]* Shine bright my life's sole stay,
And make grief's night a glorious summer's day.

MARINA

Gentlemen, how welcome you are here
Guess by our looks, for other means by fear

Prevented is. Our father's quick return 115
 Forbids the welcome else we would have done.

WALGRAVE

Mathea, how these faithful thoughts obey –

MATHEA

No more, sweet love, I know what thou wouldst say:
 You say you love me, so I wish you still.
 Love hath love's hire, being balanced with good will. 120
 But say: come you to us, or come you rather
 To pawn more lands for money to our father?
 I know 'tis so, o' God's name spend at large.
 What, man? Our marriage day will all discharge.
 Our father, by his leave, must pardon us; 125
 Age, save of age, of nothing can discuss.
 But in our loves, the proverb we'll fulfil:
 Women and maids must always have their will.

HEIGHAM [*coming forward, to Laurentia*]

Say thou as much, and add life to this corse.

LAURENTIA

Yourself and your good news doth more enforce 130
 How these [*indicating Walgrave and Harvey*] have set forth love by
 all their wit;
 I swear in heart, I more than double it. —
 Sisters be glad, for he [*indicating Heigham*] hath made it plain
 The means to get our schoolmaster again. —
 But, gentlemen, for this time cease our loves: 135
 This open street perhaps suspicion moves.
 Fain we would stay – bid you walk in more, rather –
 But that we fear the coming of our father.
 Go to th' Exchange, crave gold as you intend.
 Pisaro scrapes for us, for us you spend. 140
 We say farewell, more sadlier be bold,
 Than would my greedy father to his gold.
 We here, you there, ask gold; and gold you shall:
 We'll pay the interest, and the principal.

Exeunt sisters [Laurentia, Mathea and Marina].

WALGRAVE

That's my good girls, and I'll pay you for all. 145

HARVEY

Come to th' Exchange, and when I feel decay,
 'Send me such wenches, heavens', I still shall pray. *Exeunt.*

[SCENE 3]

*Enter PISARO, DE LYON the Frenchman, VAN DAL the Dutchman
 and other [Merchant-strangers] at several doors.*

PISARO [*to Van Dal and De Lyon*]

Good morrow, Master Strangers.

VAN DAL, DE LYON

Good morrow, sir.

PISARO

This, loving friends, hath thus emboldened me;
For – knowing the affection and the love,
Master Van Dal, that you bear my daughter, —
Likewise, and that with joy, considering, too,
You, Monsieur De Lyon, would fain dispatch –
I promise you, methinks the time did fit –
And does, by'r Lady, too, in mine advice –
This day to clap a full conclusion up.

5

And therefore made I bold to call on you,
Meaning – our business done here at the Burse –
That you, at mine entreaty, should walk home
And take in worth such viands as I have.
And then we would – and so I hope we shall –
Loosely tie up the knot that you desire
But for a day or two; and then church rites
Shall sure conform, confirm and make all fast.

10

15

VAN DAL *Zeker*, Meester Pisaro, me do so grooterly *dank* you, *dat* you *maak*
me so sure of *de* wench, *dat Ik* can *niet dank* you *genoeg*.

DE LYON Monsieur Pisaro, *mon père, mon vader*, O de *grande* joy you give
me. *Écoute*, me sall go home to your house, sall eat your bacon, sall
eat your beef, and shall tack *de* wench, *de fine damoiselle-a*.

20

PISARO

You shall, and welcome, welcome as my soul.
But were my third son, sweet Al Varo, here,
We would not stay at the Exchange today,
But hie us home, and there end our affairs.

25

Enter MOORE and TOWERSON [*with a letter and a bill of exchange*].

MOORE

Good day, Master Pisaro.

PISARO

Master Moore,

Marry, with all my heart good morrow, sir.
What news? What news?

MOORE

This merchant here, my friend, would speak with you.

30

TOWERSON

Sir, this jolly south-west wind, with gentle blast,
Hath driven home our long-expected ships,
All laden with the wealth of ample Spain.
And but a day is passed since they arrived
Safely at Plymouth, where they yet abide.

35

PISARO

Thanks is too small a guerdon for such news. —
 How like you this news, friends? Master Van Dal,
 Here's somewhat towards for my daughter's dowry;
 Here's somewhat more than we did yet expect.

TOWERSON

But hear you, sir, my business is not done. 40
 From these same ships I did receive these lines, [*holding up a letter*]
 And there enclosed this same bill of exchange,
 [*holding up a bill of exchange*]
 To pay at sight, if so you please accept it.

PISARO

Accept it? Why? What, sir, should I accept? 45
 Have you received letters, and not I?
 Where is this lazy villain, this slow post?
 What, brings he every man his letters home
 And makes me nobody? Does he? Does he?
 I would not have you bring me counterfeit.
 An if you do, assure you I shall smell it: 50
 I know my factor's writing well enough.

TOWERSON

You do, sir? Then see your factor's writing. [*Gives Pisaro the letter.*]
 I scorn as much as you to counterfeit.

PISARO

'Tis well you do, sir.

Enter HARVEY, WALGRAVE and HEIGHAM.

What, Master Walgrave and my other friends? 55
 You are grown strangers to Pisaro's house.
 I pray, make bold with me.

WALGRAVE [*aside*]

Ay, with your daughters,
 You may be sworn, we'll be as bold as may be.

PISARO

Would you have aught with me? I pray now, speak.

HEIGHAM

Sir, I think you understand our suit 60
 By the repairing we have had to you.
 Gentlemen, you know, must want no coin;
 Nor are they slaves unto it, when they have.
 You may perceive our minds: what say you to't ?

PISARO

Gentlemen all, I love you all, 65
 Which more to manifest, this afternoon
 Between the hours of two and three repair to me;
 And were it half the substance that I have,
 Whilst it is mine, 'tis yours to command.

But, gentlemen, as I have regard to you, 70
 So do I wish you'll have respect to me.
 You know that all of us are mortal men,
 Subject to change and mutability;
 You may – or I may – soon pitch o'er the perch,
 Or so, or so, have contrary crosses, 75
 Wherefore I deem but mere equity
 That something may betwixt us be to show.

HEIGHAM

Master Pisaro, within this two months,
 Without fail, we will repay.

Enter BROWN.

BROWN

God save you, gentlemen.

GENTLEMEN

Good morrow, sir.

80

PISARO

What, Master Brown, the only man I wished for.
 Does your price fall? What, shall I have these cloths?
 For I would ship them straight away for Stade.
 I do wish you my money 'fore another.

BROWN

Faith, you know my price, sir, if you have them.

85

PISARO

You are too dear, in sadness. — Master Heigham,
 You were about to say somewhat: pray, proceed.

HEIGHAM

Then this it was: those lands that are not mortgaged –

Enter Post[, with letters].

POST God bless your worship.

PISARO [*to Heigham*]

I must crave pardon. [*to Post*] O, sirrah, are you come?
 [*The Post hands out letters.*]

90

WALGRAVE

Hey-day, hey-day! What's the matter now?
 Sure yonder fellow will be torn in pieces!

HARVEY

What's he, sweet youths, that so they flock about?
 What, old Pisaro tainted with this madness?

HEIGHAM

Upon my life, 'tis somebody brings news. 95
 [*The merchant-strangers move away from the Post.*]
 The court breaks up, and we shall know their counsel.
 Look, look, how busily they fall to reading.

[*The Post gives Pisaro two letters.*]

PISARO

I am the last; you should have kept it still.

Well, we shall see what news you bring with you:

[*Reads from the first letter.*] *Our duty premised, and we have sent* 100
unto your worship sack, Seville oils, pepper, Barbary sugar, and such
other commodities as we thought most requisite. We wanted money:
therefore, we are fain to take up two hundred pounds of Master
Towerson's man, which, by a bill of exchange sent to him, we would
request your worship pay accordingly. — You shall command, sir, 105
you shall command, sir! — [Reads from the second letter.] The news
here is that the English ships, the 'Fortune', your ship the 'Adventure'
and 'Good Luck' of London, coasting along by Italy towards Turkey,
were set upon by two Spanish galleys. What became of them we know
not, but doubt much by reason of the weather's calmness. 110

How is't? Six-to-one the weather calm,

Now, afore God, who would not doubt their safety?

A plague upon these Spanish galley pirates!

Roaring Charybdis or devouring Scylla

Were half such terror to the antique world 115

At these same antic villains now of late

Have made the straits 'twixt Spain and Barbary.

TOWERSON

Now, sir, what doth your factor's letters say?

PISARO

Marry, he saith these witless luckless dolts 120
 Have met and are beset with Spanish galleys

As they did sail along by Italy.

What a bots made the dolts near Italy?

Could they not keep the coast of Barbary?

Or, having passed it, gone for Tripoli,

Being on the other side of Sicily, 125

As near as where they were unto the straits?

For, by the globe, both Tripoli and it

Lie from the straits some twenty-five degrees,

And each degree makes threescore English miles.

TOWERSON

Very true, sir, 130

But it makes nothing to my bill of exchange.

This dealing fits not one of your account.

PISARO

And what fits yours? A prating, wrangling tongue?

A woman's ceaseless and incessant babbling,

That sees the world turned topsy-turvy with me, 135

Yet hath not so much wit to stay a while

Till I bemoan my late excessive loss?

WALGRAVE [*aside to Heigham and Harvey*]

- 'Swounds, 'tis dinner time; I'll stay no longer.
 [to *Pisaro*] Hark you a word, sir -
 PISARO [to *Walgrave*]
 I tell you, sir, it would have made you whine 140
 Worse than if shoals of luckless, croaking ravens
 Had seized on you to feed their famished paunches,
 Had you heard news of such a ravenous rout,
 Ready to seize on half the wealth you have.
- WALGRAVE [*aside*]
 'Sblood, you might have kept at home and be hanged. 145
 What a pox care I?
- POST [to *Pisaro*] God save your worship, a little money, and so forth.
- PISARO
 But men are senseless now of others' woe.
 This stony age is grown so stony hearted
 That none respects their neighbours' miseries. 150
 I wish, as poets do, that Saturn's times –
 The long out-worn world – were in use again,
 That men might sail without impediment.
- POST Ay, marry, sir, that were a merry world indeed. I would hope to get
 more money of your worship in one quarter of a year than I can do 155
 now in a whole twelve-month.

Enter BALSARO.

- BALSARO
 Master Pisaro, how I have run about.
 How I have toiled today to find you out.
 At home, abroad, at this man's house, at that.
 Why, I was here an hour ago and more, 160
 Where I was told you were, but could not find you.
- PISARO
 Faith, sir, I was here but was driven home.
 Here's such a common haunt of crack-rope boys,
 That, what for fear to have m'apparel spoiled,
 Or my ruffs dirted, or eyes struck out, 165
 I dare not walk where people do expect me.
 Well, things, I think, might be better looked unto;
 And such coin, too, which is bestowed on knaves –
 Which should, but do not, see things be reformed –
 Might be employed to many better uses. 170
 But what of beardless boys, or such-like trash?
 The Spanish galleys – O, a vengeance on them!
- POST [*aside*] Mass, this man hath the luck on't. I think I can scarce ever
 come to him for money, but this 'a vengeance on' and that 'a
 vengeance on't' doth so trouble him that I can get no coin. Well, a 175

- vengeance on't for my part, for he shall fetch the next letters himself.
- BROWN [*to Post*] I prithee, when think'st thou the ships will be come about from Plymouth?
- POST Next week, sir.
- HEIGHAM Came you, sir, from Spain lately? 180
- POST Ay, sir. Why ask you that?
- HARVEY Marry, sir, thou seems to have been in the hot countries, thy face looks so like a piece of rusty bacon. Had thy host at Plymouth meat enough in the house when thou wert there?
- POST What though he had not, sir? But he had – how then? 185
- HARVEY Marry, thank God for it. For otherwise he would doubtless have cut thee out in rashers to have eaten thee. Thou look'st as thou wert through-broiled already.
- POST You have said, sir. But I am no meat for his mowing, nor yours, neither. If I had you in place where, you should find me tough enough in digestion, I warrant you. 190
- WALGRAVE [*Makes to draw a weapon.*] What, will you swagger, sirrah? Will ye swagger?
- BROWN [*to Walgrave*] I beseech you, sir, hold your hand. [*to Post*] Get home, ye patch! Cannot you suffer gentlemen jest with you? 195
- POST I'd teach him a gentle trick, an I had him of the Burse. But I'll watch him a good turn, I warrant him.
- MOORE
- Assure ye, Master Towerson, I cannot blame him.
I warrant you it is no easy loss. —
How think you, Master Stranger? By my faith, sir, 200
There's twenty merchants will be sorry for it
That shall be partners with him in his loss.
- MERCHANT-STRANGER Why, sir, what's the matter?
- MOORE
- The Spanish galleys have beset our ships
That lately were bound out for Syria. 205
- MERCHANT-STRANGER Wot not. I promise you I am sorry for it.
- WALGRAVE [*to Heigham and Harvey*]
What an old ass is this to keep us here. —
Master Pisaro, pray dispatch us hence.
- PISARO
- Master Van Dal, I confess I wrong you.
[*to Walgrave*] But I'll but talk a word or two with him, 210
And straight turn to you. [*to Van Dal*] Ah, sir, and how then, i' faith –
- HEIGHAM
- Turn to us? Turn to the gallows, if you will!
- HARVEY
- 'Tis midsummer-moon with him. [*to Walgrave*] Let him alone. —
He calls Ned Walgrave, Master Van Dal.
- WALGRAVE
- Let it be Shrove-tide, I'll not stay an inch. — 215

Master Pisaro –

PISARO

What should you fear? And as I have vowed before,
 So now again: my daughters shall be yours.
 And therefore I beseech you and your friends
 Defer your business till dinner-time, 220
 And what you'd say, keep it for table talk.

HARVEY

Marry, and shall; a right good motion.
 [*aside to Heigham and Walgrave*]
 Sirs, old Pisaro is grown kind of late,
 And in pure love hath bid us home to dinner.

HEIGHAM [*aside to Harvey and Walgrave*]

Good news, in truth. [*to Walgrave*] But wherefore art thou sad? 225

WALGRAVE [*aside to Heigham and Harvey*]

For fear the slave, ere it be dinner-time,
 Remembering what he did, recall his word.
 For by his idle speeches you may swear
 His heart was not confederate with his tongue.

HARVEY [*aside to Walgrave and Heigham*]

Tut, never doubt. Keep stomachs till anon, 230
 And then we shall have cates to feed upon.

PISARO [*aside*]

Well, sir, since things do fall so crossly out,
 I must dispose myself to patience.
 But for your business, do you assure yourself,
 At my repairing home from the Exchange, 235
 I'll set a helping hand into the same.

Enter AL VARO the Italian[, with a letter].

AL VARO *Buon giorno*, Signor Padre. Why be dee melancholy so much, and
 grave in you-a? What news make you look so naught?

PISARO

'Naught' is too good an epithet by much
 For to distinguish such contrariousness. 240
 Hath not swift Fame told you our slow-sailed ships
 Have been o'ertaken by the swift-sailed galleys,
 And all my cared-for goods within the lurch
 Of that same caterpillar brood of Spain?

AL VARO Signor, *si*, how de *Spaniolă* have almost tack de ship dat go for 245
 Turkey. My *padre*, hark you me one word: I have receive *un lettre*
 from my factor de Venice, dat after *un piccolo* battalion, for *un* half
 hour de come a wind fra' de north, and de sea go tumble here, and
 tumble dere, dat make de galleys run away for fear be almost 250
 drowned.

PISARO

How, sir?

Did the wind rise at north, and seas wax rough?

And were the galleys therefore glad to fly?

AL VARO Signor, *si*, and de ship go dright on de *isola* de Crete.

PISARO

Wert thou not my Al Varo, my beloved,

255

One whom I know does dearly count of me,

Much should I doubt me that some scoffing Jack

Had sent thee in the midst of all my griefs

To tell a feigned tale of happy luck.

AL VARO Will you no believe me? [*Gives Pisaro his factor's letter.*] See 260
dere, den, see de *lettre*.PISARO [*Reads the letter.*]

What is this world? Or what this state of man?

How in a moment cursed, in a trice blessed?

But even now my happy state 'gan fade,

And now again my state is happy made.

265

My goods all safe, my ships all scaped away,

And none to bring me news of such good luck

But whom the heavens have marked to be my son.

Were I a lord as great as Alexander,

None should more willingly be made mine heir

270

Than thee, thou golden-tongue, thou good-news teller.

Joy stops my mouth.

The Exchange bell rings.

BALSARO

Master Pisaro, the day is late; the bell doth ring.

Will't please you hasten to perform this business?

PISARO

What business, sir? God's me, I cry you mercy!

275

Do it, yes, sir, you shall command me more.

TOWERSON

But sir, what do you mean? Do you intend

To pay this bill, or else to palter with me?

PISARO

Marry, God shield that I should palter with you.

I do accept it, and come when you please.

280

You shall have money; you shall have your money due.

POST I beseech your worship to consider me.

PISARO

O, you cannot cog. Go to, take that. [*Gives the Post money.*]

Pray for my life; pray that I have good luck,

And thou shalt see I will not be thy worst master.

285

POST Marry, God bless your worship. I came in happy time. [*aside*] What, a
French crown? Sure he knows not what he does. Well, I'll be gone,
lest he remember himself and take it from me again. *Exit.*

PISARO

Come on my lads: Master Van Dal, sweet son Al Varo.

Come, Don Balsaro, let's be jogging home.

290

By'r La'kin, sirs, I think 'tis one o'clock.

Exeunt Pisaro, Balsaro, Al Varo, De Lyon and Van Dal.

BROWN

Come, Master Moore, th'Exchange is waxen thin;

I think it best we get us home to dinner.

MOORE

I know that I am looked for long ere this. —

Come, Master Towerson, let's walk along.

295

*Exeunt Moore, Brown, Towerson and
Merchant[-strangers].*

HEIGHAM

An if you be so hot upon your dinner,

Your best way is to haste Pisaro on;

For he is cold enough, and slow enough,

He hath so late digested such cold news.

WALGRAVE

Marry, and shall. — Hear you, Master Pisaro?

300

HARVEY

Many Pisaros here! Why how now, Ned?

Where is your Mat, your welcome and good cheer?

WALGRAVE

'Swounds, let's follow him. Why stay we here?

HEIGHAM

Nay, prithee, Walgrave, let's bethink ourselves,

There's no such haste; we may come time enough.

305

At first Pisaro bade us come to him

'Twixt two or three o'clock at afternoon;

Then was he old Pisaro. But since then,

What with his grief for loss, and joy for finding,

He quite forgot himself when he did bid us,

310

And afterward forgot that he had bade us.

WALGRAVE

I care not. I remember't well enough;

He bade us home, and I will go, that's flat,

To teach him better wit another time.

HARVEY

Here'll be a gallant jest when we come there,

315

To see how mazed the greedy chuff will look

Upon the nations, sects and factions

That now have borne him company to dinner.

But hark you, let's not go to vex the man.

Prithee, sweet Ned, let's tarry, do not go.

320

WALGRAVE

Not go? Indeed, you may do what you please.

I'll go, that's flat; nay, I am gone already.
Stay, you two, and consider further of it.

HEIGHAM

Nay, all will go, if one. I prithee, stay.
Thou'rt such a rash and giddy-headed youth, 325
Each stone's a thorn. [*Walgrave offers to leave.*]
Hey-day, he skips for haste!
Young Harvey did but jest; I know he'll go.

WALGRAVE

Nay, he may chose for me. But if he will,
Why does he not? Why stands he prating still?
[*to Harvey*] If you'll go, come; if not, farewell. 330

HARVEY

Hire a post-horse for him, gentle Frank;
Here's haste, and more haste than a hasty pudding.
[*to Walgrave*] You mad-man, madcap, wild-oats! We are for you.
It boots not stay when you intend to go.

WALGRAVE

Come away, then. *Exeunt.* 335

[SCENE 4]

Enter PISARO, AL VARO, DE LYON *and* VAN DAL.

PISARO

A thousand welcomes, friends. Monsieur De Lyon,
Ten thousand *bienvenues* unto yourself. —
Signor Al Varo, Master Van Dal,
Proud am I that my roof contains such friends. —
Why, Mall, Laurentia, Mat! Where be these girls? 5

Enter the three sisters [LAURENTIA, MATHEA *and* MARINA].

Lively, my girls, and bid these strangers welcome.
They are my friends, your friends, and our well-willers;
You cannot tell what good you may have on them.
God's me, why stir you not? Hark in your ear:
[*aside to Laurentia, Mathea and Marina*]
These be the men, the choice of many millions, 10
That I, your careful father, have provided
To be your husbands. Therefore, bid them welcome.

MATHEA [*aside*]

Nay, by my truth, 'tis not the guise of maids
To give a slaving salute to men.
If these sweet youths have not the wit to do it, 15
We have the honesty to let them stand.

- VAN DAL God's *seker kind, dat's un fraai meisje*. Monsieur De Lyon, *daar de grote vrijster, daar would Ik zien*. 'Tis *une fraaie* daughter, *daar heb Ik* so long loved, *daar heb* my desire so long *geweest*. 20
- AL VARO Ah Venice, *Roma, Italia, Francia, Inghilterra*, nor all dis orb can show so much *bellezza; veramente, de seconda, madonna de grande-a* beauty.
- DE LYON Certes, me dink de mine de *petite-a* de little *Anglais*, de me matress Pisaro is *une nette, un beaucoup, un vrai et un tendre* damosel-a.
- PISARO [*to Laurentia, Mathea and Marina*]
What stocks, what stones, what senseless trunks be these? 25
Whenas I bid you speak, you hold your tongue;
When I bid peace, then can you prate, and chat
And gossip. But go to, speak and bid welcome,
Or, as I live, you were as good you did.
- MARINA
I cannot tell what language I should speak. 30
If I speak English, as I can none other,
They cannot understand me, nor my welcome.
- AL VARO *Bella madonna*, dere is no language so *dolce – 'dolce'*, dat is 'sweet' – as de language dat you shall speak, and de velcome dat you sall say sall be well know *parfaitement*. 35
- MARINA Pray, sir, what is all this in English?
- AL VARO De use-a sall vell tease you *wat* dat is. An if you sall please, I will tease you to *parler Italiano*.
- PISARO
And that methinks, sir, not without need.
And with Italian, to a child's obedience, 40
With such desire to seek to please their parents,
As others far more virtuous than themselves
Do daily strive to do. But 'tis no matter.
[*to Laurentia, Mathea and Marina*]
I'll shortly pull your haughty stomachs down.
I'll teach you urge your father, make you run 45
When I bid run, and speak when I bid speak.
What greater cross can careful parents have
Than careless children? *Knock within*
Stir and see who knocks.
- Enter HARVEY, WALGRAVE and HEIGHAM.*
- WALGRAVE
Good morrow to my good Mistress Mathea.
- MATHEA
As good a morrow to the morrow-giver. 50
- PISARO [*aside*]
A murrain! What make these? What do they here?

HEIGHAM

You see, Master Pisaro, we are bold guests;
You could have bid no surer men than we.

PISARO

Hark you, gentlemen, I did expect you
At afternoon, not before two o'clock.

55

HARVEY Why, sir, if you please, you shall have us here at two o'clock, at
three o'clock, at four o'clock – nay, till tomorrow this time. Yet I
assure you, sir, we came not to your house without inviting.

PISARO

Why, gentlemen, I pray, who bade you now?
Whoever did it sure hath done you wrong,
For scarcely could you come to worser cheer.

60

HEIGHAM

It was your own self bade us to your cheer.
When you were busy with Balsaro talking
You bade us cease our suits till dinner time,
And then to use it for our table talk.
And we, I warrant you, are as sure as steel.

65

PISARO [*aside*]

A murrain on yourselves – and sureness, too!
How am I crossed. God's me, what shall I do?
This was that ill news of the Spanish pirates
That so disturbed me. Well, I must dissemble
And bid them welcome. But for my daughters
I'll send them hence; they shall not stand and prate.

70

[*to Heigham, Walgrave and Harvey*]

Well, my masters, gentlemen and friends,
Though unexpected, yet most heartily welcome.

[*aside*] Welcome with a vengeance! — But for your cheer,
That will be small. [*aside*] Yet too too much for you. —

75

Mall, in and get things ready. Laurentia,
Bid Maudlin lay the cloth, take up the meat.

[*Laurentia slowly stirs.*]

Look how she stirs. You sullen elf, you callet!

Is this the haste you make?

Exeunt Marina and Laurentia.

80

AL VARO Signor Pisaro, *ne soiata so malcontento* de gentlewoman. Your
figliola did *parler* but a little-a to de gentleman-a your *grande*
amico.

PISARO

But that *grande amico* is your *grand inimico*;
One, if they be suffered to *parler*,
Will poll you, ay, and pill you of your wife.
They love together; and the other two
Loves her two sisters. But 'tis only you
Shall crop the flower that they esteem so much.

85

- AL VARO Do dey so? Vell, let me 'lone, sall see me give dem de such *grande* mock, sall be shame of demselves. 90
- PISARO
Do, sir; I pray you do. Set lustily upon them,
And I'll be ready still to second you.
- WALGRAVE
But Mat, art thou so mad as to turn French?
- MATHEA
Yes, marry, when two Sundays come together. 95
Think you I'll learn to speak this gibberish,
Or the pig's language? Why, if I fall sick
They'll say the French et cetera infected me.
- PISARO
Why, how now, minion? What, is this your service?
Your other sisters busy are employed, 100
And you stand idle? Get you in, or – *Exit Mathea.*
- WALGRAVE
If you chide her, chide me, Master Pisaro;
For but for me, she had gone in long since.
- PISARO
I think she had, for we are sprights to scare her.
[*aside*] But ere't be long I'll drive that humour from her. 105
- AL VARO [*to Walgrave*] Signor, methinks you soud no mack de wench so
hardy, so disobedient to de *padre* as *dit Madonna* Mat.
- WALGRAVE Signor, methinks you should learn to speak before you should be
so foolhardy as to woo such a maiden as that *Madonna* Mat.
- DE LYON Warrant you, monsieur, he sall *parle* when you sall stand out the
door. 110
- HARVEY Hark you, monsieur, you would wish yourself half hanged; you
were as sure to be let in as he.
- VAN DAL *Maak* no doubt, *de* Signor Al Varo *zal* do vell enough.
- HEIGHAM Perhaps so. But methinks your best way were to ship yourself for
Stade, and there to barter yourself for a commodity; for I can tell you,
you are here out of liking. 115
- PISARO The worst perhaps dislike him, but the best esteem him best.
- HARVEY But, by your patience, sir, methinks none should know better who's
lord than the lady. 120
- AL VARO Dan de lady? *Wat* lady?
- HARVEY Marry, sir, the lady Let-her-alone. One that means to let you alone,
for fear of trouble.
- PISARO Every man as he may; yet sometimes the blind may catch a hare.
- HEIGHAM Ay, sir, but he will first eat many a fly. You know it must be a
wonder if a crab catch a fowl. 125
- VAN DAL *Maar hoort eens*, if he and *Ik* and Monsieur De Lyon be *de* crab,
we *zal* cash *de* fowl well *genoeg*, I warrant you.
- WALGRAVE Ay, and the fool well enough, I warrant you; and much good
may it do ye. 130

AL VARO Me dink such a *piccolo* man as you be sall have no de such *grande* luck made 'ere.

DE LYON *Non* da monsieur, an he be so *grande*-a amorous *op* de damosel-a, he sall have Maudlin, de whit' wench in de kitchen, by Maître Pisaro's leave.

135

WALGRAVE By Master Pisaro's leave? Monsieur, I'll mumble you, except you learn to know whom you speak to. I tell thee, François, I'll have – maugre thy teeth – her that shall make thee gnash thy teeth to want.

PISARO Yet a man may want of his will, and bate an ace of his wish. But, gentlemen, every man as his luck serves, and so agree we. I would not have you fall out in my house. Come, come, all this was in jest. Now, let's to't in earnest – I mean with our teeth – and try who's the best trencher-man. *Exeunt.*

140

[SCENE 5]

Enter FRISCO.

FRISCO Ah, sirrah, now I know what manner of thing Paul's is. I did so mar'l afore what it was, out of all count, for my master would say, 'would I had Paul's full of gold'. My young mistresses and Grimkin our tailor would wish they had Paul's full of needles. I once asked my master half a yard of frieze to make me a coat, and he cried whoop holiday, it was big enough to make Paul's a nightgown. I have been told that Duke Humphrey dwells here, and that he keeps open house, and that a brave sort of cavaliers dine with him every day. Now, if I could see any vision in the world towards dinner, I would set in a foot. But the best is – as the ancient English Roman orator saith, 'so-lame-men, misers, housewives,' and so forth – the best is that I have great store of company that do nothing but go up and down, and go up and down, and make a grumbling together that the meat is so long making ready. Well, if I could meet this scurvy Frenchman, they should stay me, for I would be gone home.

5

10

15

Enter ANTHONY [*as Monsieur le Mouché*].

ANTHONY I beseech you, monsieur, give me audience.

FRISCO What would you have? What should I give you?

ANTHONY Pardon, sir, mine uncivil and presumptuous intrusion, who endeavour nothing less than to provoke or exasperate you against me.

FRISCO [*aside*] They say a word to the wise is enough. So by this little French that he speaks, I see he is the very man I seek for. — Sir, I pray, what is your name?

20

ANTHONY I am nominated Monsieur le Mouché, and rest at your *bon* service.

FRISCO [*aside*] I understand him partly yea, and partly nay. — Can you speak 25
 French: *content pour vous*, Monsieur Madomo.
 ANTHONY If I could not, sir, I should ill understand you. You speak the best
 French that ever trod upon shoe of leather.
 FRISCO Nay, I can speak more languages than that. This is Italian, is it not: 30
nella slurde courtesan-a.
 ANTHONY Yes, sir, and you speak it like a very natural.
 FRISCO I believe you well. Now for Dutch: ducky *de do*, *wat heb* ye
gebrought?
 ANTHONY I pray, stop your mouth, for I never heard such Dutch before 35
broached.
 FRISCO Nay, I think you have not met with no peasant. Hear you, Master
 Mouse – so your name is, I take it – I have considered of your learning
 in these aforesaid languages, and find you reasonable. So, so, now this
 is the matter: can you take the ease to teach these tongues to two or 40
 three gentlewomen of mine acquaintance, and I will see you paid for
 your labour.
 ANTHONY Yes, sir, and that most willingly.
 FRISCO Why then, Master Mouse, to their use I entertain ye, which had not
 been but for the troubles of the world, that I myself have no leisure to
 show my skill. Well, sir, if you'll please to walk with me, I'll bring 45
 you to them. *Exeunt.*

[SCENE 6]

Enter LAURENTIA, MARINA and MATHEA.

LAURENTIA

Sit till dinner's done? Not I, I swear.
 Shall I stay, till he belch into mine ears
 Those rustic phrases, and those Dutch-French terms,
 Stammering half-sentences, dogbolt eloquence?
 And when he hath no love, forsooth, why then 5
 He tells me cloth is dear at Antwerp, and the men
 Of Amsterdam have lately made a law
 That none but Dutch as he may traffic there.
 Then stands he still and studies what to say,
 And after some half hour, because the ass 10
 Hopes – as he thinks – I shall not contradict him,
 He tells me that my father brought him to me,
 And that I must perform my father's will.
 Well, goodman Goose-cap, when thou woo'st again,
 Thou shalt have simple ease for thy love's pain. 15

MATHEA

Alas, poor wench, I sorrow for thy hap,
 To see how thou art clogged with such a dunce.

Forsooth, my sire hath fitted me far better.
 My Frenchman comes upon me with the *çâ, çâ, çâ*:
 ‘Sweet madam, pardon *moi*, I pra’’, 20
 And then out goes his hand, down goes his head,
 Swallows his spittle, frizzles his beard, and then to me:
 ‘Pardon *moi*, Mistress Mathea,
 If I be bold, to mack so bold *met* you,
 Think it go’ will dat spurs me dus up you. 25
 Den cast *niet* off so good and true lover.
 Madame-a Celestina *de la –*’ I know not what
 ‘– Do oft pray to God dat me would love her’.
 And then he reckons a catalogue of names
 Of such as love him, and yet cannot get him. 30

MARINA

Nay, but your monsieur’s but a mouse in cheese
 Compared with my signor. He can tell
 Of Lady Venus and her son, blind Cupid;
 Of the fair Scylla that was loved of Glaucus,
 And yet scorned Glaucus, and yet loved King Minos, 35
 Yet Minos hated her, and yet she helped him,
 And yet he scorned her, yet she killed her father
 To do him good, yet he could not abide her.
 Nay, he’ll be bawdy, too, in his discourse,
 And when he is so, he will take my hand 40
 And tickle the palm, wink with his one eye,
 Gape with his mouth, and –

Enter PISARO, AL VARO, VAN DAL, DE LYON, HARVEY,
 WALGRAVE *and* HEIGHAM.

LAURENTIA

And hold thy tongue, I prithee: here’s my father.

PISARO

Unmannerly, untaught, unnurtured girls.
 Do I bring gentlemen, my very friends, 45
 To feast with me, to revel at my house,
 That their good likings may be set on you,
 And you like misbehaved and sullen girls,
 Turn tail to such as may advance your states?
 I shall remember’t when you think I do not. 50
 [*to Van Dal, De Lyon and Al Varo*]
 I am sorry, gentlemen, your cheer’s no better.
 But what did want at board, excuse me for,
 And you shall have amends be made in bed.
 To them, friends, to them, they are none but yours.
 For you I bred them, for you brought them up; 55
 For you I kept them, and you shall have them.

I hate all others that resort to them.
 Then rouse your bloods, be bold with what's your own;
 For I and mine, my friends, be yours, or none.

Enter FRISCO and ANTHONY [as Monsieur le Mouché].

FRISCO God g'ee good morrow, sir. I have brought you Master Mouse here
 to teach my young mistresses. I assure you, forsooth, he is a brave
 Frenchman. 60

PISARO
 Welcome, friend, welcome. My man, I think,
 Hath at the full resolved thee of my will. —
 Monsieur De Lyon, I pray question him. 65
 I tell you, sir, 'tis only for your sake
 That I do mean to entertain this fellow.

ANTHONY [*aside*]
 A bots of all ill luck! How came these here?
 Now am I 'posed except the wenches help me:
 I have no French to flap them in the mouth. 70

HARVEY [*aside to Heigham and Harvey*]
 To see the luck of a good fellow. Poor Anthony
 Could ne'er have sorted out a worser time.
 Now will the pack of all our sly devices
 Be quite laid ope, as one undoes an oyster.
 Frank Heigham, and mad Ned, fall to your muses 75
 To help poor Anthony now at a pinch,
 Or all our market will be spoiled and marred.

WALGRAVE [*aside to Harvey and Heigham*]
 Tut, man, let us alone. I warrant you —

DE LYON Monsieur, *vous êtes très bienvenue. De quel pays êtes vous?*

ANTHONY [*aside*] 'Vous', that's 'you'. Sure he says, 'how do men call you?' 80
 [*aloud to De Lyon*] Monsieur le Mouché.

MARINA [*to Mathea*]
 Sister, help, sister: that's honest Anthony,
 And he answers your wooer *cuius contrarium*.

DE LYON Monsieur, *vous n'entends pas: Je ne demande puit votre nom —*

MATHEA Monsieur De Lyon, he that made your shoes made them not in 85
 fashion. They should have been cut square at the toe.

DE LYON Madame, my sho' *met* de square toe? *Wat* be dat?

PISARO
 Why, sauce-box! How now, you irreverent minx.
 Why, in whose stable hast thou been brought up
 To interrupt a man in midst of speech? — 90
 Monsieur De Lyon, disquiet not yourself,
 But as you have begun, I pray proceed
 To question with this countryman of yours.

- AL VARO *Madonna*, yet de *bellezza* of de face beauty, de form of all de *corpo* may be such dat no *pericolo*, nor all de *mal* shance, can make him leave her *dolce* visage. 135
- LAURENTIA But, Signor Al Varo, if the *pericolo* or *mal* shance were such that she should love and live with another, then the *dolce* visage must be left in spite of the lover's teeth, whilst he may whine at his own ill fortune. 140
- VAN DAL *Dat's waar*, maitresse, for it is *un* true saying: dey *wint* he taught dey *ver leifde* lie *scrat zijn* gat.
- MATHEA And I think, too, you're like to scratch there, but never to claw any of my sister's love away. 145
- VAN DAL *Dan zal* your sistree do 'gainst her *vader's* will, for your *vader* zegt *dat ik zal heb haar voor mijn* wife. [*Mathea and De Lyon talk separately.*]
- LAURENTIA I think not so, sir, for I never heard him say so; but I'll go in and ask him if his meaning be so.
- MARINA Hark, sister, Signor Al Varo saith that I am the fairest of all us three. 150
- LAURENTIA
Believe him not, for he'll tell any lie
If so he thinks thou mayst be pleased thereby.
Come, go with me, and ne'er stand prating here;
I have a jest to tell thee in thine ear 155
Shall make you laugh. Come, let your signor stand;
I know there's not a wench in all this town
Scoffs at him more or loves him less than thou. —
Master Van Dal, as much I say for you:
If needs you marry with an English lass, 160
Woo her in English, or she'll call you ass.
[*Exeunt Laurentia and Marina.*]
- MATHEA [*aloud to De Lyon*]
Tut, that's a French cog. Sure I think
There's ne'er a wench in France not half so fond
To woo and sue so for your Monsiership. 165
- DE LYON *Par ma foi*, madame, she does tink dere is no wench so *dure* as you. For de *fille* was *créée douce, tendre*, and amorous for me to love her. Now, me tink dat I being such a fine man, you should love-a me.
- MATHEA So think not I, sir.
- DE LYON But so tink esh oder damosel-as. 170
- MATHEA
Nay, I'll lay my love to your command
That my sisters think not so. How say you, sister Mall?
Why, how now, gentlemen, is this your talk?
What, beaten in plain field? Where be your maids?
Nay, then I see their loving humour fades, 175
And they resign their interest up to me,

And yet I cannot serve for all you three.
 But lest two should be mad that I love one,
 You shall be all alike, and I'll love none.
 The world is scant when so many jackdaws 180
 Hover about one corpse with greedy paws.
 If needs you'll have me stay till I am dead,
 Carrion for crows, Mathea for her Ned.
 And so, farewell; we sisters do agree
 To have our wills, but ne'er to have you three. [Exit.] 185

DE LYON *Madame-a attendez, madame-a!* – Is she *allé*? Do she *moquer de nous* in such sort?

VAN DAL O, *de pestilence!* *Hoe*, if *dat Ik* can *niet deze* 'Englese' *spreek* vell,
 it shall her fader *zeg* how *dit* is to pass *gekomen*?

Enter PISARO.

AL VARO *Ne parlate.* See here, signor, de fader. 190

PISARO

Now, friends, now gentlemen, how speeds your work?
 Have you not found them shrewd, unhappy girls?

VAN DAL Meester Pisaro, *de dochter* Maitresse Laurentia call me *de dyel*,
dan ass, for that *Ik* can *niet* English *spreken*.

AL VARO And dat we sall no *parler*, dat we sall no have-a den for de wive. 195

PISARO

Are they so lusty? Dare they be so proud?
 Well, I shall find a time to meet with them.
 In the mean season, pray frequent my house. —

Enter FRISCO, running.

How now, sirrah, whither are you running?

FRISCO About a little tiny business. 200

PISARO What business, ass?

FRISCO Indeed I was not sent to you. And yet I was sent after the three
 gen'men that dined here, to bid them come to our house at twelve
 o'clock at night, when you were abed.

PISARO

Ha! What is this? Can this be true? 205

What, art thou sure the wenches bade them come?

FRISCO So they said, unless their minds be changed since. For a woman is
 like a weathercock, they say, and I am sure of no more than I am
 certain of. But I'll go in and bid them send you word whether they
 shall come or no. [Offers to leave.] 210

PISARO

No, sirrah, stay you here. But one word more:
 Did they appoint them come one by one, or else altogether?

- FRISCO Altogether? Lord, that such a young man as you should have no more wit. Why, if they should come together, one could not make room for them; but coming one by one, they'll stand there if there were twenty of them. 215
- PISARO
How this news glads me and revives my soul. —
How say you, sirs? What, will you have a jest
Worth the telling – nay, worth the acting?
I have it, gentlemen, I have it, friends! 220
- AL VARO Signor Pisaro, I pray, *di gratia*, what *manéira* sall we have? What will thee *parler*? What *bon* do you know, Signor Pisaro? *Dicheti noi*, Signor Pisaro.
- PISARO
O that youth so sweet
So soon should turn to age. Were I as you, 225
Why this were sport alone for me to do.
Hark ye, hark ye, here my man
Saith that the girls have sent for Master Heigham
And his two friends. I know they love them dear,
And therefore wish them late at night be here 230
To revel with them. Will you have a jest
To work my will, and give your longings rest?
Why then, Master Van Dal and you two
Shall soon at midnight come, as they should do,
And court the wenches. And to be unknown, 235
And taken for the men whom they alone
So much affect, each one shall change his name.
Master Van Dal, you shall take Heigham, and you
[*indicating Al Varo*]
Young Harvey, and Monsieur De Lyon, Ned,
And under shadows be of substance sped. 240
How like you this device? How think you of it?
- DE LYON O, de brave, de *galliarde* device! Me sall come by de night and *conter faire de Anglois* gentlemen. *Dites-nous ainsi*, Monsieur Pisaro.
- PISARO You are in the right, sir. 245
- AL VARO And I sall name me de Signor Harvey, end Monsieur De Lyon sall be de *piccolo* Signor Ned, end when *madonna* Laurentia sall say, 'who be dere?', Mister Van Dal sall say, 'O my *zoete* laid, *hier* be your love, Mestro Heigham. — Is no dis de *bravissime*, Master Van Dal? 250
- VAN DAL [*Sings.*]
Slaet up den trommele van ik zal come,
Up to de kamer ken van my new wiveken,
Slaet up den trommele van ik zal come.
- PISARO
Ha, ha, ha! Master Van Dal,

- I trust you will be merry soon at night 255
 When you shall do in deed what now you hope of.
- VAN DAL I *zal u zeg, vader, ik zal* tesh your daughter such a ting, make her
 laugh, too.
- PISARO
 Well my sons all – for so I count you shall –
 What we have here devised, provide me for. 260
 But above all, do not, I pray, forget
 To come but one by one, as they did wish.
- VAN DAL *Maar hoort eens, vader, ik weet niet de wegge* to your *huis*. *Hoort*
eens, zal Master Frisco, your manikin, come to call *de* me, and bring
 me to *u* house? 265
- PISARO
 Yes, marry, shall he. See that you be ready.
 [*to Frisco*] And at the hour of eleven soon at night,
 Hie you to Bucklersbury to his chamber,
 And so direct him straight unto my house.
 My son, Al Varo, and Monsieur De Lyon, 270
 I know doth know the way exceeding well. —
 Well, we'll to the Rose in Barking for an hour. —
 And, sirrah Frisco, see you prove no blab.
- Exeunt Pisaro, Al Varo, De Lyon and Van Dal.*
- FRISCO O, monstrous! Who would think my master had so much wit in his
 old rotten budget? And yet, i'faith, he is not much troubled with it, 275
 neither. Why, what wise man in a kingdom would send me for the
 Dutchman? Does he think I'll not cozen him? O, fine, I'll have the
 bravest sport! O, brave, I'll have the gallentest sport! O, come! Now,
 if I can hold behind while I may laugh a while, I care not. Ha, ha, ha!
- Enter ANTHONY [as Monsieur le Mouché].*
- ANTHONY Why, how now, Frisco, why laughest thou so heartily? 280
- FRISCO Laugh, Master Mouse, laugh. Ha, ha, ha!
- ANTHONY Laugh? Why should I laugh? Or why art thou so merry?
- FRISCO O, Master Mouse, Master Mouse! It would make any mouse, rat, cat
 or dog laugh to think what sport we shall have at our house soon at
 night. I'll tell you all: my young mistresses sent me after Master 285
 Heigham and his friends, to pray them come to our house after my old
 master was abed. Now, I went, and I went; and I run, and I went, and
 whom should I meet but my master, Master Pisaro, and the strangers.
 So my master very worshipfully – I must needs say – examined me
 whither I went now. I durst not tell him an untruth, for fear of lying, 290
 but told him plainly and honestly mine errand. Now, who would think
 my master had such a monstrous plaguey wit? He was as glad as could
 be; out of all scotch and notch glad, out of all count glad. And so,
 sirrah, he bid the three uplandish men come in their steads and woo

my young mistresses. Now, it made me so laugh to think how they
 will be cozened that I could not follow my master. But I'll follow him;
 I know he is gone to the tavern in his merry humour. Now, if you will
 keep this as secret as I have done hitherto, we shall have the bravest
 sport soon as can be. I must be gone. Say nothing. [Exit.] 295

ANTHONY

Well, it is so. 300
 And we will have good sport, or it shall go hard;
 This must the wenches know, or all is marred.

Enter the three sisters [LAURENTIA, MATHEA and MARINA].

Hark you, Miss Moll, Miss Laurentia, Miss Mat,
 I have such news, my girls, will make you smile.

MARINA

What be they, master? How I long to hear it. 305

ANTHONY

A woman right, still longing and with child
 For everything they hear or light upon.
 Well, if you be mad wenches, hear it now:
 Now may your knaveries give the deadliest blow
 To night-walkers, eavesdroppers, or outlandish love, 310
 That e'er was stricken.

MATHEA

Anthony Mouché,
 Move but the matter. Tell us but the jest;
 An if you find us slack to execute,
 Never give credence, or believe us more.

ANTHONY

Then know: the strangers, your outlandish loves 315
 Appointed by your father, comes this night
 Instead of Harvey, Heigham, and young Ned,
 Under their shadows, to get to your bed.
 For Frisco simply told him why he went.
 I need not to instruct, you can conceive; 320
 You are not stocks nor stones, but have some store
 Of wit and knavery, too.

MATHEA

Anthony, thanks
 Is too small a guerdon for this news.
 You must be English. Well, Sir Signor Souse,
 I'll teach you tricks for coming to our house. 325

LAURENTIA

Are you so crafty? O that night were come,
 That I might hear my Dutchman, how he'd swear
 In his own mother language that he loves me.
 Well, if I quit him not, I here pray God
 I may lead apes in hell and die a maid, 330
 And that were worser to me than a hanging.

ANTHONY

Well said, old honest huddles. Here's a heap
 Of merry lasses. Well, for myself,
 I'll hie me to your lovers, bid them mask
 With us at night, and in some corner stay 335
 Near to our house, where they may make some play
 Upon your rivals. And when they are gone,
 Come to your windows.

MARINA

Do so, good master.

ANTHONY

Peace, be gone.
 For this, our sport, somebody soon will mourn. *Exeunt.* 340

[SCENE 7]

Enter PISARO

PISARO

How favourable heaven and earth is seen
 To grace the mirthful complot that is laid.
 Night's candles burn obscure, and the pale moon,
 Favouring our drift, lies buried in a cloud.
 I can but smile to see the simple girls, 5
 Hoping to have their sweethearts here tonight,
 Tickled with extreme joy, laugh in my face.
 But when they find the strangers in their steads,
 They'll change their note and sing another song.

*[Enter LAURENTIA, MATHEA, MARINA and
 ANTHONY as Monsieur le Mouché]*

Where be these girls here? What, to bed, to bed! — *[Shouts offstage.]* 10
 Maudlin, make fast the doors, rake up the fire. — *[A bell rings.]*
 God's me, 'tis nine o'clock; hark, Bow-bell rings. *Knock [within].*
 Some look down below and see who knocks. —
 And hark you, girls, settle your hearts at rest,
 And full resolve you that tomorrow morn 15
 You must be wed to such as I prefer;
 I mean Al Varo and his other friends.
 Let me no more be troubled with your nays;
 You shall do what I'll have, and so resolve.

Enter MOORE.

Welcome, Master Moore, welcome. 20
 What wind, o' God's name, drives you forth so late?

MOORE

Faith, sir, I am come to trouble you;
My wife this present night is brought to bed.

PISARO

To bed? And what hath God sent you?

MOORE

A jolly girl, sir.

25

PISARO

And God bless her. But what's your will, sir?

MOORE

Faith, sir, my house being full of friends,
Such as – I thank them – came to see my wife,
I would request you, that for this one night,
My daughter, Susan, might be lodged here.

30

PISARO

Lodge in my house? Welcome, with all my heart. —
Mat, hark you, she shall lie with you.
[to Moore] Trust me, she could not come in fitter time,
For, hear you, sir, tomorrow in the morning,
All my three daughters must be married.
Good Master Moore, let's have your company.
What say you, sir? Welcome, honest friend.

35

Enter a Servant [of MOORE's].

MOORE [to his Servant] How now, sirrah, what's the news with you?
[Moore and the Servant talk aside]

PISARO

Mouché, hear you: stir betimes tomorrow,
For then I mean your scholars shall be wed.
[to Moore] What news, what news, man, that you look so sad?

40

MOORE

He brings me word my wife is new fall'n sick,
And that my daughter cannot come tonight –
Or if she does, it will be very late.

PISARO

Believe me, I am then more sorry for it.
But for your daughter, come she soon or late,
Some of us will be up to let her in,
For here [gesturing to his daughters] be three means not to sleep
tonight.
Well, you must be gone? Commend me to your wife.
Take heed how you go down, the stairs are bad.
[Calls to a servant, within.]
Bring here a light.

45

50

MOORE

'Tis well, I thank you, sir.

PISARO

Good night, Master Moore; farewell, honest friend.

*[Exeunt Moore and Servant.]**[to Laurentia, Mathea and Marina]*

Come, come, to bed, to bed, 'tis nine and past.

Do not stand prating here to make me fetch you,

But get you to your chambers.

Exit. 55

ANTHONY

By'r Lady, here's short work. Hark you, girls,

Will you tomorrow marry with the strangers?

MARINA

I' faith sir, no. I'll first leap out at window

Before Marina marry with a stranger.

ANTHONY

Yes, but your father swears you shall have one.

60

MATHEA

Yes, but his daughters swear they shall have none.

These whoreson cannibals, these Philistines,

These tango mongos shall not rule o'er me.

I'll have my will and Ned, or I'll have none.

ANTHONY

How will you get him? How will you get him?

65

I know no other way except it be this:

That when your father's in his soundest sleep

You ope the door and run away with them.

LAURENTIA, MATHEA, AND MARINA

So we will, rather than miss of them.

ANTHONY

'Tis well resolved, i' faith, and like yourselves.

70

But hear you: to your chambers presently,

Lest that your father do descry our drift. *Exeunt [all except Anthony].*

Mistress Susan should come, but she cannot,

Nor perhaps shall not - yet perhaps she shall.

Might not a man conceit a pretty jest,

75

And make as mad a riddle as this is?

If all things fadge not, as all things should do,

We shall be sped; faith, Mat shall have her due.

[Exit.]

[SCENE 8]

*Enter VAN DAL and FRISCO.*VAN DAL *Waar* be you, Meester Frisco?FRISCO Here, sir, here, sir. *[aside]* Now if I could cozen him. — Take heed, sir, here's a post. *[Indicates a post on the stage.]*VAN DAL *Ik* be so grooterly hot *dat ik* sweat. O when *zal* we come *daar*?

- FRISCO Be you so hot, sir? Let me carry your cloak; I assure you, it will ease you much. 5
- VAN DAL *Daar*, here, *daar*. [*Gives Frisco his cloak.*] 'Tis so dark ey can *niet* see.
- FRISCO Ay. So, so, now you may travel in your hose and doublet. [*aside, putting on Van Dal's cloak*] Now look I as like the Dutchman as if I were spit out of his mouth. I'll straight home, and speak *groot* and broad, and to't and gibb'rish; and in the dark I'll have a fling at the wenches. Well, I say no more. Farewell, Master Mendall, I must go seek my fortune. 10
- VAN DAL Meester Frisco, Meester Frisco! *Wat, zal* you no speak? Make you *de* fool! Why, Meester Frisco! O, *de* skelm! He be *ga met de* cloak. Me *zal* zeg his meester. Han, Meester Frisco? *Waar zeit* dee, Meester Frisco? *Exit.* 15

[SCENE 9]

Enter HARVEY, HEIGHAM *and* WALGRAVE.

- HARVEY
Goes the case so well, Signor Bottlenose?
It may be we shall overreach your drift.
This is the time the wenches sent us word
Our bombast Dutchman and his mates will come.
Well, neat Italian, you must don my shape; 5
Play your part well, or I mayhaps pay you. —
What, speechless, Ned? Faith, whereon musest thou?
'Tis on your French corrival, for my life:
He come *être votre*, and so forth,
Till he hath foisted in a brat or two. 10
How then, how then?
- WALGRAVE
'Swounds, I'll geld him first,
Ere that infestious losel revel there.
Well, Mat, I think thou knowst what Ned can do;
Shouldst thou change Ned for Noddy, me for him, 15
Thou didst not know thy loss, i' faith thou didst not.
- HEIGHAM
Come, leave this idle chat, and let's provide
Which of us shall be scarecrow to these fools,
And set them out the way.
- WALGRAVE Why, that will I.
- HARVEY
Then put a sword into a madman's hand. 20
Thou art so hasty, that but cross thy humour,
And thou't be ready cross them o'er the pates.

Therefore, for this time, I'll supply the room.

HEIGHAM

And so we shall be sure of chat enough.

You'll hold them with your flouts and gulls so long

25

That all the night will scarcely be enough

To put in practice what we have devised.

Come, come, I'll be the man shall do the deed.

HARVEY

Well, I am content to save your longing.

But soft, where are we? Ha! Here's the house.

30

Come, let us take our stands: France, stand you there,

And Ned and I will cross t'other side.

Enter AL VARO.

HEIGHAM

Do so. But hush, I hear one passing hither.

[Harvey and Walgrave withdraw.]

AL VARO O de favourable aspect of de heaven, 'tis so obscure, so dark, so black dat no mortal creature can know de me. I pray *a Dio* I sall have de right wench. Ah, *si*, I be *recht*, here be de *huis* of Signor Pisaro. I sall have de *Madonna* Marina, and *daar voor* I sall knock to de door.

35

He knocks.

HEIGHAM

What a pox! Are you mad or drunk?

What, do you mean to break my glasses?

AL VARO What be dat glass? What drunk? What mad?

40

HEIGHAM What glasses, sir? Why, my glasses. An if you be so crank, I'll call the constable. You will not enter into a man's house, I hope, in spite of him?

HARVEY *[aside]*

Nor durst you be so bold as to stand there

If once the master of the house did know it.

45

AL VARO Is *dit* your house? Be you de signor of dis *casa*?

HEIGHAM Signor me no signors, nor *casa* me no casas, but get you hence, or you are like to taste of the bastinado.

WALGRAVE *[aside]* Do, do, good Ferdinand; pummel the loggerhead.

AL VARO Is this *niet* the house of mester Pisaro?

50

HEIGHAM Yes, marry, when? Can you tell? How do you? I thank you heartily, my finger in your mouth.

AL VARO What be dat?

HEIGHAM Marry, that you are an ass and a loggerhead to seek Master Pisaro's house here.

55

AL VARO I pray, *di grazia*, what be dis plashe? What do ye call *dit* street?

HEIGHAM What, sir? Why, Leadenhall: could you not see the Four Spouts as you came along?

AL VARO *Certemento* Leadenhall. I hit my head by de way, dere may be de
 vour spouts. I pray, *di grazia*, wish be de way to Crutch Friars? 60

HEIGHAM How to Crutched Friars? Marry, you must go along till you come
 to the pump, and then turn on your right hand.

AL VARO Signor, *adio*. *Exit.*

HARVEY
 Farewell, and be hanged, signor.
 Now for your fellow, if the ass would come. 65

Enter DE LYON.

DE LYON By my trut', me do so mush tink of *dit* gentlewoman, de fine
 wench, dat me tink esh hour ten day, and esh day ten year till I come
 to her. Here be de *huis* of *zijn vader*, sall *aller* and knock. *He knocks.*

HEIGHAM
 What a bots ail you? Are you mad?
 Will you run over me and break my glasses? 70

DE LYON Glasses? What glasses? Pray, is Monsieur Pisaro to de *maison*?

HARVEY [*aside to Walgrave*]
 Hark, Ned, there's thy substance.

WALGRAVE [*aside to Harvey*] Nay, by the mass,
 The substance's here; the shadow's but an ass.

HEIGHAM
 What, Master Pisaro?
 Loggerhead! Here's none of your Pisaros. 75

DE LYON Yes, but *dit* is the *huis* of mester Pisaro.

WALGRAVE [*aside to Harvey*]
 Will not this Monsieur Motley take his answer?
 I'll go and knock the ass about the pate.
 [*Goes to approach De Lyon.*]

HARVEY [*aside to Walgrave, restraining him*]
 Nay, by your leave, sir, but I'll hold your worship;
 This stir we should have had, had you stood there. 80

WALGRAVE [*aside to Harvey*]
 Why, would it not vex one to hear the ass
 Stand prating here of *dit* and den, and *dan* and dog?

HARVEY [*aside to Walgrave*]
 One of thy mettle, Ned, would surely do it.
 But peace, and hark to the rest.

DE LYON Do no de fine gentlewoman, Maîtresse Mathea, dwell in *dit*
 plashe? 85

HEIGHAM
 No, sir, here dwell none of your 'fine gantlewoman'.
 'Twere a good deed, sirrah, to see who you are:
 You come hither to steal my glasses,
 And then counterfeit you are going to your queans. 90

- DE LYON I be deceive dis dark night. Here be no wench, I be no in de right plashe. I pray, monsieur, what be name dis street, and wish be de way to Crutch Friars?
- HEIGHAM Marry, this is Fenchurch Street, and the best way to Crutched Friars is to follow your nose. 95
- DE LYON Vensh Street? How shance me come to Vensh Street? Vell, monsieur, me must *aller* to Crutch Friars. *Exit.*
- WALGRAVE
Farewell, forty-pence, go seek your signor;
I hope you'll find yourself two dolts anon. —
[*Heigham makes to speak.*]
Hush, Ferdinand. I hear the last come stamping hither. 100
- Enter FRISCO [as VAN DAL].*
- FRISCO Ha, sirrah. I have left my fat Dutchman, and run myself almost out of breath, too. Now to my young mistresses go I; somebody cast an old shoe after me. But soft, how shall I do to counterfeit the Dutchman, because I speak English so like a natural. Tush, take you no thought for that, let me alone for squintum squantum. Soft, here's my master's house. 105
- HEIGHAM Who's there?
- FRISCO Who's there? Why, sir, here is — [*aside*] nay, that's too good English. [*to Heigham*] Why, here be de *groot* Dutchman.
- HEIGHAM Then there's not only a grout-head, but an ass also. 110
- FRISCO What be you? You be an English ox to call a gentlewoman ass.
- HARVEY [*aside to Walgrave*] Hark, Ned, yonder's good greeting.
- FRISCO But you, an you be Master Mouse that dwell here, tell your Maitress-a Laurentia *dat* her sweetheart, Master Van Dal, would speak with hord. 115
- HEIGHAM Master Mendall, get you gone, lest you get a broken pate, and so mar all. Here's no entrance for Mistress Laurentia's sweetheart.
- FRISCO God's sacaren! *Wat* is the luck now? Shall not I come to my friend Master Pisar' hoose?
- HEIGHAM Yes, and to Master Pisaro's shoes, too, if he or they were here. 120
- FRISCO Why, my *groot* friend, Master Pisaro doth dwell here.
- HEIGHAM Sirrah, you lie. Here dwells nobody but I, that have dwelt here this one-and-forty years, and sold glasses.
- WALGRAVE [*In a loud whisper.*] Lie further: one-and-fifty at the least.
- FRISCO Hoo, hoo, hoo! Do you give the gentleman the lie? 125
- HEIGHAM Ay, sir, and will give you a lick of my cudgel if ye stay long and trouble the whole street with your bawling. Hence, dolt, and go seek Master Pisaro's house.
- FRISCO Go seek Master Pisaro's house? Where shall I go seek it?
- HEIGHAM Why, you shall go seek it where it is. 130
- FRISCO That is here in Crutched Friars.

HEIGHAM

How, loggerhead, is Crutched Friars here?

I thought you were some such drunken ass

That come to seek Crutched Friars in Tower Street.

But get you along on your left hand, and be hanged

You have kept me out of my bed with your bangling

A good while longer than I would have been.

135

FRISCO Ah, ah, how is this? Is not this Crutched Friars? [*aside*] Tell me, I'll hold a crown they gave me so much wine at the tavern that I am drunk, and know not on't.

140

HARVEY [*aside to Walgrave*]

My Dutchman's out his compass and his card;

He's reckoning what wind hath drove him hither.

I'll swear he thinks never to see Pisaro's.

FRISCO [*aside*] Nay, 'tis so, I am sure drunk. Soft, let me see: what was I about? O now I have it: I must go to my master's house and counterfeit the Dutchman, and get my young mistress. Well, and I must turn on my left hand, for I have forgot the way quite and clean. [*to Heigham*] Fare dee well, good friend, I am a simple Dutchman, I.

145

HEIGHAM

Fair weather after you.

[*Exit Frisco.*][*Harvey and Walgrave come forward.*]

And now, my lads,

Have I not played my part as I should do?

150

HARVEY

'Twas well, 'twas well. But now let's cast about

To set these woodcocks further from the house,

And afterwards return unto our girls.

WALGRAVE

Content, content. Come, come, make haste.

Exeunt.

[SCENE 10]

Enter AL VARO.

AL VARO I go and turn, and den I come to dis plashe, I can no tell where, and sall do I can no tell what. 'Turn by the pump': I pump it fair.

*Enter DE LYON.*DE LYON Me *aller*, end *aller*, and can no come to Crutch Friars.*Enter FRISCO.*

FRISCO O, miserable black pudding! If I can tell which is the way to my master's house, I am a red herring, and no honest gentleman.

5

- AL VARO Who *parlato* dere?
- DE LYON Who be dere? Who *allé* dere?
- FRISCO [*aside*] How's this? For my life, here are the strangers. O that I had the Dutchman's hose, that I might creep into the pockets. They'll all three fall upon me and beat me. 10
- AL VARO Who do dere *andare*?
- DE LYON *Amis*?
- FRISCO [*aside*] O brave, it's nobody but Master Pharo and the Frenchman going to our house, on my life. Well, I'll have some sport with them, if the watch hinder me not. — Who goes there? 15
- DE LYON Who *parle* dere? In what plash, in what street be you?
- FRISCO Why, sir, I can tell where I am: I am in Tower Street. Where a devil be you?
- DE LYON *Jo* be here in Lead'hall.
- FRISCO In Leadenhall? I trust I shall meet with you anon [*aside*] In Leadenhall! What a simple ass is this Frenchman. Some more of this: [*to Al Varo*] Where are you, sir? 20
- AL VARO *Moi*, I be here in Vensh Street.
- FRISCO This is excellent in faith, as fit as a fiddle. I in Tower Street, you in Leadenhall, and the third in Fenchurch Street; and yet all three hear one another, and all three speak together. Either we must be all three in Leadenhall, or all three in Tower Street, or all three in Fenchurch Street, or all three fools. 25
- AL VARO Monsieur gentleman, can you well tesh de way to Crush Friar?
- FRISCO How to Crutched Friars? Ay, ay, sir, passing well, if you will follow me. 30
- DE LYON Ay, dat me sall, monsieur gentleman, and give you tanks.
- FRISCO [*aside*] And, Monsieur Pharo, I shall lead you such a jaunt that you shall scarce give me thanks for. — Come, sirs, follow me. [*aside*] Now for a dirty puddle, the Pissing Conduit, or a great post that might turn these two from asses to oxen by knocking their horns to their foreheads. 35
- AL VARO Where be dee now, signor?
- FRISCO Even where you will, signor, for I know not. Soft, I smell — O, pure nose! 40
- DE LYON What do you smell?
- FRISCO I have the scent of London Stone as full in my nose as Abchurch Lane of Mother Wall's pasties. Sirs, feel about: I smell London Stone.
- AL VARO What be dis?
- FRISCO Soft, let me see; feel, I should say, for I cannot see. O lads, pray for my life, for we are almost at Crutched Friars. 45
- DE LYON Dat's good. But what be dis post? [*Indicates a post on the stage.*]
- FRISCO This post? Why, 'tis the maypole on Ivy Bridge going to Westminster.
- DE LYON Ho, Westmister! How come we *tot* Westmister? 50
- FRISCO Why, on your legs, fools! How should you go? Soft, here's another. [*Indicates a second post on the stage.*] O now I know indeed where I

am: we are now at the furthest end of Shoreditch, for this is the maypole.

DE LYON Sordiche? O, *Dio!* Dere be some naughty ting, some spirit do lead us. 55

FRISCO You say true, sir. [*aside*] For I am afeared your French spirit is up so far already that you brought me this way, because you would find a charm for it at the Blue Boar in the Spital. — But soft, who comes here? 60

Enter a Bellman[, with a light and a bell].

BELLMAN

Maids in your smocks, look well to your locks,
Your fire and your light, and God give you good night.

DE LYON Monsieur gentleman, I pray *parles* one, two, tree, four words *voor* us to dis ol' man.

FRISCO Yes, marry, shall I, sir. [*to the Bellman*] I pray, honest fellow, in what street be we? 65

BELLMAN Ho, Frisco. Whither frisk you at this time of night?

DE LYON What, Monsieur Frisco?

AL VARO Signor Frisco?

FRISCO The same, the same. [*aside to the Bellman*] Hark ye, Honesty, me thinks you might do well to have an 'm' under your girdle, considering how Signor Pisaro and this other monsieur do hold of me. 70

BELLMAN [*aside to Frisco*] O, sir, I cry you mercy! Pardon this fault, and I'll do as much for you the next time.

FRISCO [*aside to the Bellman*] Well, passing over superfluical talk, I pray, what street is this? For it is so dark, I know not where I am. 75

BELLMAN [*aside to Frisco*] Why, art thou drunk? Dost thou not know Fenchurch Street?

FRISCO [*aside to the Bellman*] Ay, sir, a good fellow may sometimes be overseen among friends. I was drinking with my master and these gentlemen, and therefore no marvel though I be none of the wisest at this present. But I pray thee, goodman Butterick, bring me to my master's house. 80

BELLMAN [*aside to Frisco*] Why, I will, I will. Push, that you are so strange nowadays. But it is an old-said law: honours change manners. 85

FRISCO Goodman Butterick, will you walk afore? — Come, honest friends, will ye go to our house?

DE LYON *Oui*, Monsieur Frisco.

AL VARO *Si*, Signor Frisco. [*Exeunt.*]

[SCENE 11]

Enter VAN DAL

VAN DAL O, *de skelm Frisco! Ik weet niet waar dat ik be. Ik go and hit my nose op dit post, [indicating a stage post] and ik go and hit my nose op d'andere post. [Indicates a second stage post.] O, de villain! Well, waar ben ik now? Haw laat zien. Is dit niet Crush Vrier? Ja, zeker so is't, and dit Meester Pisaro's huis. O, de good shance! Well, ik zal now have de wench, Laurentia. — Mestriss Laurentia?*

Enter LAURENTIA, MARINA, [*and*] MATHEA, *above*[; MATHEA and MARINA *out of view to* VAN DAL].

MARINA [*aside to Laurentia and Mathea*] Who's there? Master Harvey?
MATHEA [*aside to Marina and Laurentia*] Master Walgrave?
LAURENTIA Master Heigham?
VAN DAL *Ja*, my love. Here be Meester Heigham, your *grote vriend*. 10
MARINA [*aside to Laurentia and Mathea*] How, Master Heigham my *grote vriend*? Out alas! Here's one of the strangers.
LAURENTIA [*aside to Marina*] Peace, you mammet. Let's see which it is. We may chance teach him a strange trick for his learning. — Master Heigham, what wind drives you to our house so late? 15
VAN DAL O, my lief *meisje*, *de* love *tot u* be so *groot dat het* bring me out my bed *voor* you.
MATHEA [*aside to Laurentia and Marina*] Ha, ha! We know the ass by his ears: it is the Dutchman. What shall we do with him?
LAURENTIA [*aside to Mathea and Marina*] Peace, let him not know that you are here. — Master Heigham, if you will stay a while, that I may see if my father be asleep, and I'll make means we may come together. 20
VAN DAL *Dat zal ik*, my love-a. [*aside*] Is *dit* no well counterfeit? I speak so like Meester Heigham as 'tis possible.
LAURENTIA [*aside to Laurentia and Marina*] Well, what shall we do with this lubber? Lover, I should say. 25
MATHEA [*aside to Laurentia and Marina*] What shall we do with him? Why, crown him with a —
MARINA [*aside to Mathea*] Fie, slut! No, we'll use him cleaner. You know we have never a sign at the door; would not the jest prove current to make the Dutchman supply that want? 30
LAURENTIA Nay, the fool will cry out, and so wake my father.
MATHEA Why, then we'll cut the rope and cast him down.
LAURENTIA And so jest out a hanging? Let's rather draw him up in the basket, and so starve him to death this frosty night. 35
MARINA [*aside to Laurentia and Mathea*] In sadness, well advised. Sister, do you hold him in talk, and we'll provide it the whilst.
LAURENTIA [*aside to Mathea and Marina*] Go to, then. —
[*Exit Mathea and Marina.*]
Master Heigham, O sweet Master Heigham, doth my father think that his unkindness can part you and poor Laurentia? No, no, I have found a drift to bring you to my chamber, if you have but the heart to venture it. 40

[Enter MATHEA and MARINA, above, with a basket, rope,
and cushion, out of view to VAN DAL.]

- VAN DAL Ventre? *Zal ik go to de zee, and bij de zee, and over de zee and in
de zee voor my sweet love?*
- LAURENTIA Then you dare go into a basket. For I know no other means to 45
enjoy your company than so, for my father hath the keys of the door.
- VAN DAL *Zal ik climb up tot you? Zal ik fly up tot you? Zal ik? Wat zeg dee?*
- MATHEA [aside to Laurentia] Bid him do it, sister: we shall see his cunning.
- LAURENTIA [aside to Mathea] O no, so you may catch a fall. — [They lower
the basket.] There, Master Heigham, put yourself into that basket and 50
I will draw you up. But no words, I pray you, for fear my sisters hear
you.
- VAN DAL No, no. No word. O, *de zoete wench, ik come, ik come.* [He climbs
into the basket.]
- LAURENTIA Are you ready, Master Heigham?
- VAN DAL *Ja, ik my zoete lady.* 55
- MARINA [aside to Laurentia and Mathea] Merrily then, my wenches. [They
begin to draw up the basket.]
- LAURENTIA [aside to Marina and Mathea] How heavy the ass is! — Master
Heigham, is there any in the basket but yourself?
- VAN DAL *Niet, niet, daar be no man.* [They stop drawing up the basket,
halfway to the balcony.]
- LAURENTIA Are you up, sir? 60
- VAN DAL *Niet, niet.*
- MARINA
Nor never are you like to climb more higher. —
Sisters, the woodcock's caught; the fool is caged.
- VAN DAL My *zoete lady*, I be *nog niet* up. Pull me *tot u*.
- MATHEA [Comes forward with Mathea.] 65
When, can you tell? What, Master Van Dal,
A weather-beaten soldier, an old wench,
Thus to be overreached by three young girls?
Ah, sirrah, now we'll brag with Mistress Moore
To have as fine a parrot as she hath. —
Look, sisters, what a pretty fool it is; 70
What a green, greasy, shining coat he hath;
An almond for parrot, a rope for parrot.
- VAN DAL Do you *moquer me seker? Seker, I zal zeg your vader.*
- LAURENTIA
Do and you dare. You see, here [indicating the rope] is your fortune.
Disquiet not my father. If you do, 75
I'll send you with a vengeance to the ground.
Well, we must confess we trouble you,
And over-watching makes a wise man mad;
Much more, a fool. There's a cushion for you.
[Drops a cushion to Van Dal.]

MARINA

To bore you through the nose.

LAURENTIA

To lay your head on.

80

Couch in your kennel, sleep and fall to rest.

And so good night, for London maids scorn still:

A Dutchman should be seen to curb their will.

[*Exeunt all but Van Dal.*]

VAN DAL

Hoort ye, daughter, hoort ye! God's seker kind? Will ye no let me come tot you? Ik bid you let me come tot you. — Wat zal ik doen? Ik would niet voor un hundred pound Al Varo and De Lyon should see me op dit manner. Well, wat zal ik doen? Ik moet niet call, voor de wenches will cut de rope and break my neck. Ik zal here blijven 'til de morning, and dan ik zal call to Meester Pisaro, and make him shafe and shite his dochters. O, de skelm Frisco! O, deze cruel whores!

85

90

Enter PISARO [with a light].

PISARO

I'll put the light out, lest I be espied;

For closely I have stol'n me forth a-doors,

That I might know how my three sons have sped.

Now, afore God, my heart is passing light,

That I have overreached the Englishmen.

95

Ha, ha! Master Van Dal, many such nights

Will 'ssuage your big swoll'n bulk, and make it lank.

When I was young – yet, though my hairs be grey,

I have a young man's spirit to the death,

And can as nimbly trip it with a girl

100

As those which fold the spring-tide in their beards.

Lord, how the very thought of former times

Supples these near-dried limbs with activeness.

Well, thoughts are shadows, sooner lost than seen.

Now to my daughters and their merry night.

105

I hope Al Varo and his company

Have read to them moral philosophy,

And they are full with it. Here I'll stay,

And tarry till my gallant youths come forth. [*He lies down.*]*Enter HARVEY, WALGRAVE and HEIGHAM.*

HEIGHAM

You mad-man, wild-oats, mad-cap, where art thou?

110

WALGRAVE Here, afore.

HARVEY

O ware what love is. Ned hath found the scent,

An if the coney chance to miss her burrow,
 She's overborne i' faith; she cannot stand it.

PISARO [*aside*]
 I know that voice, or I am much deceived. 115

HEIGHAM
 Come, why loiter we? This is the door. [*Discovers Pisaro.*]
 But soft, here's one asleep.

WALGRAVE Come, let me feel.
 O 'tis some rogue or other. Spurn him, spurn him!

HARVEY
 Be not so wilful, prithee, let him lie.

HEIGHAM
 Come back, come back, for we are past the house; 120
 Yonder's Mathea's chamber, with the light.

PISARO [*aside*]
 Well fare ahead, or I had been descried.
 God's me, what make the youngsters here so late?
 I am a rogue, and spurn him? Well, Jack Sauce,
 The rogue is waking yet to mar your sport. 125

WALGRAVE
 Mat! Mistress Mathea! Where be these girls?

Enter MATHEA alone[, above].

MATHEA Who's there below?

WALGRAVE
 Thy Ned, kind Ned; thine honest, trusty Ned.

MATHEA
 No, no, it is the Frenchman in his stead,
 That Monsieur Motleycoat that can dissemble. 130
 Hear you, Frenchman: pack to your whores in France.
 Though I am Portuguese by the father's side,
 And therefore should be lustful, wanton, light,
 Yet, Goodman Goose-cap, I will let you know
 That I have so much English by the mother 135
 That no base, slaving French shall make me stoop.
 And so, Sir Dandelion, fare you well.

HEIGHAM
 What, speechless? Not a word? Why, how now, Ned?

HARVEY
 The wench hath ta'en him down; he hangs his head.

WALGRAVE
 You Dandelion, you that talk so well. 140
 Hark you, a word or two, good Mistress Mat.
 Did you appoint your friends to meet you here,
 And, being come, tell us of whores in France,

A Spanish jennet, and an English mare,
 A mongrel, half a dog and half a bitch, 145
 With tran-dido, dil-dido, and I know not what?
 Hear you: if you'll run away with Ned,
 And be content to take me as you find me,
 Why so law, I am yours. If otherwise
 You'll change your Ned to be a Frenchman's trull, 150
 Why then, Madame De Lyon, *Je vous laisserai à Dio, et la bon*
fortune!

MATHEA

That voice assures me that it is my love.
 Say truly: art thou my Ned? Art thou my love?

WALGRAVE

'Swounds, who should I be, but Ned? You make me swear.

Enter MARINA, above.

MARINA

Who speak you to? Mathea, who's below? 155

HARVEY Marina?

MARINA

Young Master Harvey? For that voice saith so.

Enter LAURENTIA[, above].

LAURENTIA

Speak, sister Mat, is not my true love there?

MATHEA

Ned is.

LAURENTIA

Not Master Heigham?

HEIGHAM

Laurentia, here.

LAURENTIA

I' faith, thou'rt welcome.

HEIGHAM

Better cannot fall.

160

MATHEA

Sweet, so art thou.

MARINA

As much to mine.

LAURENTIA

Nay, gentles, welcome all.

PISARO [*aside*]

Here's cunning harlotries. They feed these off
 With welcome and kind words, whilst other lads
 Revel in that delight they should possess. 165
 Good girls, I promise you I like you well.

MARINA

Say, Master Harvey, saw you, as you came,
 That lecher which my sire appoints my man?
 I mean that wanton, base Italian,
 That Spanish-leather spruce companion; 170
 That antic ape tricked up in fashion?
 Had the ass come, I'd learn him difference been
 Betwixt an English gentleman and him.

HEIGHAM

How would you use him, sweet, if he should come?

MARINA

Nay, nothing, sweet, but only wash his crown. 175
 Why, the ass woos in such an amorous key
 That he presumes no wench should say him nay.
 He slavers on his fingers, wipes his bill,
 And swears, 'in faith, you shall', 'in faith, I will',
 That I am almost mad to bide his wooing. 180

HEIGHAM

Look what he said in word, I'll act in doing.

WALGRAVE

Leave thought of him, for day steals on apace,
 And to our loves: will you perform your words?
 All things are ready, and the parson stands,
 To join, as hearts in hearts, our hands in hands. 185
 Night favours us; the thing is quickly done;
 Then truss up bag and baggage, and be gone.
 And ere the morning, to augment your joys,
 We'll make you mothers of six goodly boys.

HEIGHAM

Promise them three, good Ned, and say no more. 190

WALGRAVE

But I'll get three, an if I get not four!

PISARO [*aside*]

There's a sound card at Maw, a lusty lad;
 Your father thought him well when one he had.

HEIGHAM

What say you, sweets? Will you perform your words?

MATHEA

Love to true love, no lesser meed affords. 195
 We say we love you, and that love's fair breath
 Shall lead us with you round about the earth.
 And that our loves, vows, words may all prove true,
 Prepare your arms, for thus we fly to you.

[*Exeunt Laurentia, Mathea and Marina.*]

WALGRAVE [*Embraces Heigham and Harvey.*]

This works like wax. Now, ere tomorrow day, 200

If you two ply it but as well as I,
 We'll work our lands out of Pisaro's daughters,
 And cancel all our bonds in their great bellies.
 When the slave knows it, how the rogue will curse.

[*Enter LAURENTIA, MATHEA and MARINA, below.*]

MATHEA Sweetheart?	205
WALGRAVE Mat?	
MATHEA Where art thou?	
PISARO [<i>Stands up.</i>] Here.	
MATHEA	
O, Jesus, here's our father!	
WALGRAVE	The devil he is.
HARVEY	
Master Pisaro, twenty times good morrow.	210
PISARO	
Good morrow? Now, I tell you, gentlemen,	
You wrong and move my patience overmuch.	
What, will you rob me, kill me, cut my throat,	
And set mine own blood, here, [<i>motioning to Laurentia, Mathea and</i>	
<i>Marina</i>] against me, too?	
[<i>to Laurentia, Mathea and Marina</i>]	
You housewives! Baggages! Or, what is worse,	215
Willful, stubborn, disobedient. —	
Use it not, gentlemen; abuse me not.	
Newgate hath room, there's law enough in England.	
HEIGHAM	
Be not so testy, hear what we can say —	
PISARO	
Will you be wived? First learn to keep a wife.	220
Learn to be thrifty, learn to keep your lands;	
And learn to pay your debts, too, I advise, else.	
WALGRAVE	
What else, what lands, what debts? What will you do?	
Have you not land in mortgage for your money?	
Nay, since 'tis so, we owe you not a penny.	225
Fret not, fume not, never bend the brow.	
You take ten in the hundred more than law.	
We can complain: extortion, simony.	
Newgate hath room, there's law enough in England.	

HEIGHAM

Prithee, have done —

WALGRAVE

Prithee me no prithees.

230

[*Pulls Marina to him.*]

Here is my wife; 'Sblood, touch her, if thou dar'st.

Hear'st thou: I'll lie with her before thy face,

Against the Cross in Cheap, here, anywhere.

What, you old crafty fox, you —

HEIGHAM

Ned, stop there.

PISARO

Nay, nay, speak out; bear witness, gentlemen.

235

Where's Mouché? [*Calls within to Anthony.*]

Charge my musket, bring me my bill,

For here are some that mean to rob thy master. —

Enter ANTHONY [as Monsieur le Mouché].

I am a fox with you? Well, Jack Sauce,

Beware, lest for a goose I prey on you.

[*to Laurentia, Mathea and Marina*]

In, baggages! — Mouché, make fast the door.

240

Exeunt Pisaro and daughters [Laurentia, Mathea and Marina].

WALGRAVE

A vengeance on ill luck!

ANTHONY

What? Never storm,

But bridle anger with wise government.

HEIGHAM

Whom? Anthony, our friend? Ah, now our hopes

Are found too light to balance our ill haps.

ANTHONY

Tut, ne'er say so, for Anthony

245

Is not devoid of means to help his friends.

WALGRAVE

'Swounds, what a devil made he forth so late?

I'll lay my life 'twas he that feigned to sleep,

And we, all unsuspecting, termed a rogue.

O God, had I but known him; if I had,

250

I would have writ such letters with my sword

Upon the bald skin of his parching pate,

That he should ne'er have lived to cross us more.

ANTHONY

These menaces are vain, and helpeth naught.

But I have in the depth of my conceit

255

Found out a more material stratagem.

Hark, Master Walgrave, yours craves quick dispatch.

[*He speaks to Walgrave in a whisper.*][*aloud*] About it straight: stay not to say farewell. — *Exit Walgrave.*

You, Master Heigham, hie you to your chamber
 And stir not forth. My shadow, or myself, 260
 Will in the morning early visit you.
 Build on my promise, sir, and so good night. — *Exit Heigham.*
 Last, yet as great in love as to the first:
 If you remember, once I told a jest,
 How, feigning to be sick, a friend of mine 265
 Possessed the happy issue of his love.
 That counterfeited humour must you play.
 I need not to instruct; you can conceive.
 Use Master Brown, your host, as chief in this.
 But first, to make the matter seem more true, 270
 Sickly and sadly bid the churl good night.

Enter PISARO, above.

I hear him at the window – there he is.
 [*aside to Harvey*] Now for a trick to overreach the devil.
 [*aloud to Harvey*] I tell you, sir, you wrong my master much, 275
 And then, to make amends, you give hard words.
 H'ath been a friend to you; nay, more, a father.
 I promise you, 'tis most ungently done.

PISARO

Ay, well said, Mouché. Now I see thy love,
 And thou shalt see mine one day, if I live.
 [*to Harvey*] None but my daughters, sir, hangs for your tooth. 280
 [*aside*] I'd rather see them hanged first, ere you get them.

HARVEY

Master Pisaro, hear a dead man speak,
 Who sings the woeful accents of his end.
 I do confess I love; then let not love
 Prove the sad engine of my life's remove. 285
 Marina's rich possession was my bliss;
 Then in her loss, all joy eclipsed is.
 As every plant takes virtue of the sun,
 So from her eyes this life and being sprung.
 But now, debarred of those clear, shining rays, 290
 Death for earth gapes, and earth to death obeys.
 Each word thou spak'st – O, speak not so again! –
 Bore Death's true image on the word engraven,
 Which – as it flew, mixed with heaven's airy breath –
 Summoned the dreadful sessions of my death. 295
 I leave thee to thy wish, and may th'event
 Prove equal to thy hope and heart's content:
 Marina to that hap that happiest is,
 My body to the grave, my soul to bliss.
 [*aside to Anthony*] Have I done well?

ANTHONY [*aside to Harvey*] Excellent well, in truth. *Exit.* 300
PISARO

Ay, go, ay, go. Your words move me as much
As doth a stone being cast against the air. —

*Enter Bellman [with a light and a bell], FRISCO,
DE LYON and AL VARO.*

But soft, what light is that? What folks be those?
O 'tis Al Varo and his other friends.

I'll down and let them in. *Exit.* 305

FRISCO Where are we now, gaffer Butterick?

BELLMAN Why, know you not Crutched Friars? Where be your wits?

AL VARO What, be tis Crush Viers? *Vedite, padre*; dere, tack you dat, [*giving the Bellman money*] me sall trouble you no far.

BELLMAN I thank you, gentlemen; good night. — Good night, Frisco. 310

FRISCO Farewell, Butterick. [*Exit Bellman.*]
What a clown it is! Come on my masters, merrily. I'll knock at the door. [*He knocks.*]

ANTHONY [*aside*]

Who's there? Our three wise wooers? Blockhead, our man;
Had he not been, they might have hanged themselves 315
For any wenches they had hit upon.

[*to De Lyon, Al Varo and Frisco*]

Good morrow, or good e'en, I know not whether.

DE LYON Monsieur de Mouché, what mack you out de *huis* so late?

Enter PISARO, below.

PISARO

What, what, young men, and sluggards? Fie, for shame!
You trifle time at home about vain toys, 320
Whilst others in the meantime steal your brides.

I tell you, sirs, the English gentlemen
Had well-nigh mated you, and me, and all.
The doors were open, and the girls abroad;
Their sweethearts ready to receive them, too. 325

And gone, forsooth, they had been, had not I
— I think by revelation — stopped their flight.
But I have cooped them up, and so will keep them. —
But, sirrah Frisco, where's the man I sent for?

Whose cloak have you got there? How now, where's Van Dal? 330

FRISCO Forsooth, he is not here. Master Mendall you mean, do you not?

PISARO

Why, loggerhead! Him I sent for, where is he?
Where hast thou been? How hast thou spent thy time?
Did I not send thee to my son, Van Dal?

- FRISCO Ay, Master Mendall. Why, forsooth, I was at his chamber, and we
were coming hitherward, and he was very hot, and bade me carry his
cloak; and I no sooner had it, but he, being very light, firks me down
on the left hand, and I turned down on the left hand, and so lost him. 335
- PISARO Why, then you turned together, ass.
- FRISCO No, sir, we never saw one another since. 340
- PISARO Why, turned you not both on the left hand?
- FRISCO No, forsooth, we turned both on the left hand.
- PISARO Hey-day! Why, yet you went both together.
- FRISCO Ah, no, we went clean contrary one from another.
- PISARO Why dolt, why patch, why ass! On which hand turned ye? 345
- FRISCO Alas, alas! I cannot tell, forsooth. It was so dark I could not see on
which hand we turned. But I am sure we turned one way.
- PISARO
Was ever creature plagued with such a dolt?
My son, Van Dal, now hath lost himself,
And shall all night go straying 'bout the town, 350
Or meet with some strange watch that knows him not.
And all by such an arrant ass as this.
- ANTHONY
No, no, you may soon smell the Dutchman's lodging.
Now for a figure. [*pointing up at Van Dal*] Out alas! What's yonder?
- PISARO Where? 355
- FRISCO Hey-day, hey-day, a basket: it turns, ho!
- PISARO
Peace, ye villain, and let's see who's there.
Go look about the house. Where are our weapons?
What might this mean?
- FRISCO Look, look, look! There's one in it: he peeps out. Is there never a
stone here to hurl at his nose? 360
- PISARO
What, wouldst thou break my windows with a stone? —
How now, who's there? Who are you, sir?
- FRISCO Look: he peeps out again. O, it's Master Mendall, it's Master
Mendall! How got he up thither? 365
- PISARO
What, my son, Van Dal? How comes this to pass?
- AL VARO Signor Van Dal? What, do you go to de wench in de basket?
- VAN DAL O *vader, vader*, here be sush cruel *dochter kinds*. *Ik ben* all so
weary, all so weary, all so cold, for be in *dit* little basket. *Ik pray*, help
den. 370
- FRISCO He looks like the sign of the Mouth without Bishopsgate: gaping,
and a great face, and a great head, and no body.
- PISARO
Why, how now, son? What, have your adamants
Drawn you up so far, and there left you hanging
'Twixt heaven and earth like Muhammad's sepulchre? 375

ANTHONY

They did unkindly, whosoe'er they were
That plagued him here, like Tantalus in hell,
To touch his lips like the desired fruit,
And then to snatch it from his gaping chaps.

AL VARO A little further, Signor Van Dal, and den you may put *u* head into
de window and cash de wench. 380

VAN DAL *Ik* pray, *vader*, *dat* you helps de me; *ik* pray, goody *vader*.

PISARO Help you? But how?

FRISCO Cut the rope.

ANTHONY

Sir, I'll go in and see, 385
An if I can, I'll let him down to you.

PISARO

Do, gentle Mouché. [Exit Anthony.]
[to Van Dal] Why, but here's a jest:
They say high climbers have the greatest falls.
If you should fall – as how you'll do I know not –
By'r Lady, I should doubt me of my son. 390
Pray to the rope to hold. — Art thou there, Mouché?

Enter ANTHONY [as Monsieur le Mouché], above.

ANTHONY Yes, sir. Now you may choose whether you'll stay till I let him
down, or whether I shall cut him down.

FRISCO Cut him down, Master Mouse, cut him down, and let's see how he'll
tumble. 395

PISARO

Why, sauce! Who asked your counsel? [to Anthony] Let him down.
[The basket is lowered.]

[to Van Dal] What, with a cushion, too? Why, you provided
To lead your life as did Diogenes,
And for a tub, to creep into a basket.

VAN DAL [Leaves the basket.] *Ik zal zeg u, vader, ik kwam* here to your *huis*,
and *sprak tot de dochter kind*. 400

FRISCO Master Mendall, you are welcome out of the basket. I smell a rat: it
was not for nothing that you lost me.

VAN DAL O, skelm! You run away from me!

PISARO

I thought so, sirrah: you gave him the slip. 405

FRISCO Faugh! No, forsooth. I'll tell you how it was: when we come from
Bucklersbury into Cornhill, and I had taken the cloak, then you should
have turned down on your left hand and so have gone right forward,
and so turned up again, and so have crossed the street. And you, like
an ass – 410

PISARO

Why how now, rascal! Is your manners such?

You ass, you dolt! Why led you him through Cornhill?
Your way had been to come through Cannon Street.

FRISCO Why, so I did, sir.

PISARO Why, thou sayest ye were in Cornhill!

415

FRISCO Indeed, sir, there was three faults – the night was dark, Master Mendall drunk, and I sleepy – that we could not tell very well which way we went.

PISARO

Sirrah, I owe for this a cudgelling. —

But, gentlemen, since things have fall'n out so,

420

And for I see Van Dal quakes for cold,

This night accept your lodgings in my house,

And in the morning forward with your marriage.

Come on, my sons. [*to Frisco*] Sirrah, fetch up more wood. *Exeunt.*

[SCENE 12]

*Enter the three sisters [LAURENTIA, MARINA and MATHEA,
Marina weeping].*

LAURENTIA

Nay, never weep, Marina, for the matter;
Tears are but signs of sorrow, helping not.

MARINA

Would it not mad one to be crossed as I,

Being in the very height of my desire?

The strangers frustrate all. Our true loves come,

5

Nay, more, even at the door, and Harvey's arms

Spread as a rainbow ready to receive me,

And then my father meet us. [*Weeps anew.*] O, God, O, God!

MATHEA

Weep who that list for me. I'faith, not I.

Though I am youngest, yet my stomach's great.

10

Nor 'tis not father, friends, nor anyone

Shall make me wed the man I cannot love.

I'll have my will, in faith, i'faith I will.

LAURENTIA

Let us determine, sisters, what to do.

My father means to wed us in the morning,

15

And therefore something must be thought upon.

MARINA

We'll to our father, and so know his mind;

Ay, and his reason, too; we are no fools,

Or babes, neither, to be fed with words.

LAURENTIA

Agreed, agreed. But who shall speak for all?

20

MATHEA

I will –

MARINA No, I –

LAURENTIA Thou wilt not speak for crying.

MARINA

Yes, yes, I warrant you; that humour's left.

Be I but moved a little, I shall speak,

And anger him, I fear, ere I have done.

Enter ANTHONY [as Monsieur le Mouché].

LAURENTIA, MATHEA, AND MARINA

Whom, Anthony, our friend, our schoolmaster? 25

Now help us, gentle Anthony, or never.

ANTHONY

What, is your hasty running changed to prayer?

Say, where were you going?

LAURENTIA Even to our father,

To know what he intends to do with us.

ANTHONY

'Tis bootless, trust me, for he is resolved 30

To marry you to –

MARINA The strangers.

ANTHONY I'faith, he is.

MATHEA I'faith, he shall not.

Frenchman, be sure we'll pluck a crow together 35

Before you force me give my hand at church.

MARINA

Come, to our father. Speech this comfort finds:

That we may scold out grief and ease our minds. [*Offers to leave.*]

ANTHONY

Stay, stay, Marina, and advise you better.

It is not force, but policy, must serve. 40

The doors are locked, your father keeps the key;

Wherefore impossible to scape away.

Yet have I plotted, and devised a drift

To frustrate your intended marriages,

And give you full possession of your joys. — 45

Laurentia, ere the morning's light appear,

You must play Anthony in my disguise.

MATHEA, MARINA

Anthony, what of us? What shall we wear?

ANTHONY

Soft, soft, you are too forward, girls, I swear.

For you some other drift devised must be. 50

One shadow for a substance: [*indicating Laurentia*] this is she.

[*Mathea and Marina weep.*]

Nay, weep not, sweets, repose upon my care,

For all alike, or good or bad, shall share.

[*to Marina*] You will have Harvey, [*to Laurentia*] you Heigham

[*to Mathea*] and you Ned;

You shall have all your wish, or be I dead. 55

For sooner may one day the sea lie still

Than once restrain a woman of her will.

LAURENTIA, MATHEA, AND MARINA

Sweet Anthony, how shall we quit thy hire?

ANTHONY

Not gifts, but your contentments I desire.

To help my countrymen I cast about, 60

For strangers' loves blaze fresh, but soon burn out.

Sweet rest dwell here, and frightful fear abjure,

These eyes shall wake to make your rest secure.

For ere again dull night the dull eyes charms,

Each one shall fold her husband in her arms; 65

Which, if it chance, we may avouch it still:

Women and maids will always have their will.

Exeunt.

[SCENE 13]

Enter PISARO and FRISCO.

PISARO

Are wood and coals brought up to make a fire?

Is the meat spitted, ready to lie down?

For bake-meats I'll have none; the world's too hard.

There's geese, too, now I remember me;

Bid Maudlin lay the giblets in paste. [*Frisco offers to leave.*] 5

Here's nothing thought upon, but what I do. [*A bell rings, within.*]

Stay, Frisco, see who rings, look to the door;

Let none come in, I charge, were he my father. [*Exit Frisco.*]

I'll keep them whilst I have them.

[*Enter FRISCO.*]

Frisco, who is it?

FRISCO She is come, in faith. 10

PISARO Who is come?

FRISCO Mistress Sust'nance, Mistress Moore's daughter.

PISARO

Mistress Susan, ass? O, she must come in.

FRISCO [*aside*] Hang him, if he keep out a wench; if the wench keep not out him, so it is.

15

Enter WALGRAVE in woman's attire

PISARO

Welcome, Mistress Susan, welcome.

I little thought you would have come tonight,

But welcome, trust me, are you to my house.

What, doth your mother mend? Doth she recover?

I promise you, I am sorry for her sickness.

20

WALGRAVE

She's better than she was, I thank God for it.

PISARO [*aside*]

Now, afore God, she is a sweet, smug girl;

One might do good on her. The flesh is frail,

Man hath infirmity, and such a bride

Were able to change age to hot desire. —

25

Hark you, sweetheart,

Tomorrow are my daughters to be wed;

I pray you take the pains to go with them.

WALGRAVE

If, sir, you'll give me leave, I'll wait on them.

PISARO

Yes, marry, shall you, and a thousand thanks.

30

Such company as you my daughters want;

Maids must grace maids when they are married.

Is't not a merry life, thinks thou, to wed,

For to embrace, and be embraced abed —

WALGRAVE

I know not what you mean, sir. [*aside*] Here's an old ferret polecat!

35

PISARO

You may do, if you'll follow mine advice.

I tell thee, mouse, I knew a wench as nice.

Well, she's at rest poor soul — I mean my wife —

That thought — alas, good heart — love was a toy,

Until — well, that time is gone and passed away.

40

But why speak I of this? Hark ye, sweeting,

There's more in wedlock than the name can show.

And now, by'r Lady, you are ripe in years;

And yet take heed, wench, there lies a pad in straw.

WALGRAVE [*aside*]

Old fornicator! Had I my dagger,

45

I'd break his costard.

PISARO

Young men are slippery, fickle, wavering:
 Constant abiding graceth none but age.
 Then maids should now wax wise, and do so,
 As to choose constant men, let fickle go; 50
 Youth's unregarded and unhonoured.
 An ancient man doth make a maid a matron,
 And is not that an honour? How say you?
 How say you?

WALGRAVE

Yes, forsooth. 55
 [*aside*] O old lust, will you never let me go?

PISARO

You say right well. And do but think thereon:
 How husband's honoured years, long cared-for wealth,
 Wise staidness, experienced government,
 Doth grace the maid that thus is made a wife; 60
 And you will wish yourself such, on my life.

WALGRAVE [*aside*] I think I must turn womankind altogether, and scratch out
 his eyes; for as long as he can see me, he'll never let me go.

PISARO

But go, sweetheart, to bed, I do thee wrong;
 The lateness now makes all our talk seem long. — 65

Enter ANTHONY [as Monsieur le Mouché, with a light].

How now, Mouché, be the girls abed?

ANTHONY

Mathea, an it like you, fain would sleep,
 But only tarrieth for her bedfellow.

PISARO

Ha, you say well. Come, light her to her chamber.
 [*to Walgrave*] Good rest wish I to thee. Wish so to me, 70
 Then Susan and Pisaro shall agree.
 Think but what joy is near your bedfellow;
 Such may be yours. Take counsel of your pillow,
 Tomorrow we'll talk more. And so good night;
 Think what is said may be, if all hit right. 75

WALGRAVE [*aside to Anthony*]

What, have I passed the pikes? Knows he not Ned?
 I think I have deserved his daughter's bed.

ANTHONY [*aside to Walgrave*]

'Tis well, 'tis well. But this let me request:
 You keep unknown till you be laid to rest.
 And then a good hand speed you.

WALGRAVE [*aside to Anthony*]

Tut, ne'er fear me; 80
 We two abed shall never disagree. *Exeunt Anthony and Walgrave.*

FRISCO I have stood still all this while, and could not speak for laughing. Lord, what a dialogue hath there been between Age and Youth. You do good on her? Even as much as my Dutchman will do on my young mistress. Master, follow my counsel: then send for Master Heigham to help him, for I'll lay my cap to twopence that he will be asleep tomorrow at night when he should go to bed to her. Marry, for the Italian, he is of another humour, for there'll be no dealings with him till midnight; for he must slaver all the wenches in the house at parting, or he is nobody. He hath been but a little while at our house, yet in that small time he hath licked more grease from our Maudlin's lips than would have served London kitchen-stuff this twelvemonth. Yet for my money, well fare the Frenchman. O he is a forward lad, for he'll no sooner come from the church, but he'll fly to the chamber. Why, he'll read his lesson so often in the daytime that at night, like an apt scholar, he'll be ready to sell his old book to buy him a new. O, the generation of languages that our house will bring forth! Why, every bed will have a proper speech to himself and have the founder's name written upon it in fair capital letters: 'here lay —', and so forth.

PISARO You'll be a villain still. [A knock within]
Look who's at door. [Exit.]

FRISCO Nay, by the mass, you are Master Porter, for I'll be hanged if you lose that office, having so pretty a morsel under your keeping. Ay, go, old huddle, for the best nose at smelling out a pinfold that I know. Well, take heed: you mayhaps pick up worms so long that at length some of them get into your nose, and never out after. But what an ass am I to think so, considering all the lodgings are taken up already, and there's not a dog-kennel empty for a strange worm to breed in.

[Exit.]

[SCENE 14]

Enter ANTHONY [as Monsieur le Mouché].

ANTHONY
 The day is broke. Mathea and young Ned
 By this time are so surely linked together
 That none in London can forbid the banns.
 Laurentia, she is near provided for,
 So that if Harvey's policy but hold,
 Elsewhere the strangers may go seek them wives.

Enter PISARO and BROWN[, and FRISCO].

But here they come.

PISARO

Six o'clock, say you? Trust me, forward days. —
 Hark you, Mouché: hie you to church,
 Bid Master Beauford be in readiness.
 Where go you that way?

10

ANTHONY For my cloak, sir.

PISARO

O 'tis well. —

[Exit Anthony.]

And, Master Brown,
 Trust me, your early stirring makes me muse:
 Is it to me, your business?

BROWN

Even to yourself.

15

I come, I think, to bring you welcome news.

PISARO

And welcome news more welcome makes the bringer.
 Speak, speak, good Master Brown; I long to hear them.

BROWN

Then this it is: young Harvey, late last night,
 Full weak and sickly came unto his lodging,
 From whence this sudden malady proceeds.
 'Tis all uncertain; the doctors and his friends
 Affirm his health is unrecoverable.
 Young Heigham and Ned Walgrave lately left him,
 And I came hither to inform you of it.

20

25

PISARO

Young Master Harvey sick? Now, afore God,
 The news bites near the bone, for should he die,
 His living, mortgaged, would be redeemed,
 For not these three months doth the bond bear date.
 Die now? Marry, God in heaven defend it.
 O my sweet lands; lose thee? Nay, lose my life.
 And which is worst, I dare not ask mine own,
 For I take two-and-twenty in the hundred,
 When the law gives but ten. But should he live,
 He careless would have left the debt unpaid.
 Then had the lands been mine, Pisaro's own,
 Mine, mine own land, mine own possession.

30

35

BROWN

Nay, hear me out.

PISARO

You're out too much already,

Unless you give him life, and me his land.

BROWN

Whether 'tis love to you, or to your daughter,
 I know not certain, but the gentleman
 Hath made a deed of gift of all his lands
 Unto your beauteous daughter, fair Marina.

40

PISARO

Ha! Say that word again, say it again:
 A good thing cannot be too often spoken. 45
 Marina, say you? Are you sure 'twas she?
 Or Mary, Margery, or some other maid?

BROWN

To none but your daughter, fair Marina.
 And for the gift might be more forcible,
 Your neighbour, Master Moore, advised us – 50
 Who is a witness of young Harvey's will –
 Sick as he is, to bring him to your house.
 I know they are not far, but do attend,
 That they may know what welcome they shall have.

PISARO

What welcome, sir? As welcome as new life 55
 Given to the poor, condemned prisoner.
 Return, good Master Brown, assure their welcome;
 Say it – nay, swear it – for they're welcome truly. [Exit Brown.]
 For welcome are they to me which bring gold. [Knock within]
 See down who knocks: it may be there they are. — 60
 Frisco, call down my sons, bid the girls rise. [Exit Frisco.]
 Where's Mouché? What, is he gone, or no?

Enter LAURENTIA [as Monsieur le Mouché].

O hear you, sirrah, bring along with you
 Master Balsaro, the Spanish merchant.

LAURENTIA

Many Balsaros, I! [aside] I'll to my love, 65
 And thanks to Anthony for this escape.

PISARO

Stay, take us with you. [Knock within. Exit Laurentia.]
 Hark, they knock again.
 Come, my soul's comfort, thou good news bringer;
 I must needs hug thee even for pure affection.

*Enter HARVEY brought in a chair, MOORE, BROWN, AL VARO [with a
 concealed bottle of poison], VAN DAL, DE LYON and FRISCO.*

PISARO

Lift softly, good my friends, for hurting him. 70
 [to Harvey] Look cheerly, sir, you're welcome to my house.
 [aside] Hark, Master Van Dal and my other sons
 Seem to be sad, as grieving for his sickness,
 But inwardly rejoice. — Master Van Dal,
 Signor Al Varo, Monsieur De Lyon, 75
 Bid my friend welcome; pray, bid him welcome.

[*to Harvey*] Take a good heart. I doubt not, by God's leave,
You shall recover and do well enough.

[*aside*] If I should think so, I should hang myself. —

Frisco, go bid Marina come to me. —

Exit Frisco. 80

You are a witness, sir, of this man's will;

What think you, Master Moore? What say you to't?

MOORE

Master Pisaro, follow mine advice:

You see the gentleman cannot escape;

Then let him straight be wedded to your daughter. 85

So during lifetime she shall hold his land,

When now, being nor kith nor kin to him,

For all the deed of gift that he hath sealed,

His younger brother will enjoy the land.

PISARO

Marry my daughter? No, by'r Lady! — 90

Hear you, Al Varo? My friend counsel me,

Seeing young Master Harvey is so sick,

To marry him incontinent to my daughter,

Or else the gift he hath bestowed is vain.

Marry, and he recover? No, my son, 95

I will not lose thy love for all this land.

AL VARO [*aside to Pisaro*] Hear you, *padre*, do no lose his lands, his hundred
pont *per anno*. 'Tis wort' to have-a. Let him have de Maitress Marina
in de marriage, 'tis but *voor* me to *attendre une* day more. If he will
no' die, I sall give him sush a drink, sush a potion, sall mack him give 100
de bonos *noches* to all de world.

PISARO [*aside to Al Varo*]

Al Varo, here's my keys, take all I have:

My money, plate, wealth, jewels, daughter, too.

Now, God be thanked that I have a daughter

Worthy to be Al Varo's bedfellow. 105

O how I do admire and praise thy wit;

I'll straight about it. — Hear you, Master Moore?

Enter MARINA and FRISCO.

FRISCO [*to Marina*] Nay, faith, he's sick; therefore though he be come, yet
he can do you no good. There's no remedy but even to put yourself
into the hands of the Italian, that by that time that he hath passed his 110
growth, young Harvey will be in case to come upon it with a 'size of
fresh force. [*Exit.*]

MARINA

Is my love come, and sick? Ay, now thou lovest me,

How my heart joys. O God, get I my will,

I'll drive away that sickness with a kiss. 115

[*aside*] I need not feign, for I could weep for joy.

PISARO

It shall be so. Come hither, daughter. —
 Master Harvey, that you may see my love
 Comes from a single heart unfeignedly,
 See here my daughter: her I make thine own. 120
[Harvey appears unwilling.]
 Nay, look not strange; before these gentlemen
 I freely yield Marina for thy wife.

HARVEY

Stay, stay, good sir; forbear this idle work.
 My soul is labouring for a higher place
 Than this vain, transitory world can yield. 125
 What, would you wed your daughter to a grave?
 For this is but Death's model in man's shape.
[to Marina.] You and Al Varo happy live together.
 Happy were I to see you live together.

PISARO

Come, sir, I trust you shall do well again. 130
 Here, here, it must be so. God give you joy,
 And bless you *[aside]* not a day to live together.

VAN DAL *[aside to Al Varo]* Hoort ye, *broer*, will ye let den *andere heb* your
 wive? *Neemt haar, neemt haar* yourself!

AL VARO *[aside to Van Dal]* No, no. Tush, you be de fool. Here be dat sall 135
 spoil de marriage of 'hem. *[Produces a potion bottle.]* You have
 deceive me of de fine wench, Signor Harvey, but I sall deceive you of
 de mush land.

HARVEY

Are all things sure, father? Is all dispatched?

PISARO

What interest we have, we yield it you. 140
 Are you now satisfied, or rests there aught?

HARVEY

Nay, father, nothing doth remain, but thanks.
 Thanks to yourself first, that, disdain me,
 Yet loved my lands, and for them gave a wife. —
 But next, unto Al Varo let me turn: 145
 To courteous, gentle, loving, kind Al Varo,
 That, rather than to see me die for love,
 For very love would lose his beauteous love.

[He moves from the chair to Marina and embraces her.]

VAN DAL Ha, ha, ha!

DE LYON *[aside to Al Varo]* Signor Al Varo, give him de ting quickly sall 150
 make hem die. *Autrement*, you sall lose de fine wench.

AL VARO *Ahimè, che avesse allora avvicinare la mano al mio cuore, o –*
sventurato! – a te. Ahi, ciò lungo siete arrivato? O, cieli! O, terra!

PISARO

Am I awake? Or do deluding dreams

Make that seem true which most my soul did fear? 155
 HARVEY

Nay, faith, father, it's very certain true:
 I am as well as any man on earth. —
 Am I sick, sirs? Look here, is Harvey sick?

PISARO
 What shall I do? What shall I say?
 [to Moore] Did not you counsel me to wed my child? 160
 [to Al Varo] What potion? Where's your help? Your remedy?

HARVEY
 I hope more happy stars will reign today,
 And Don Al Varo have more company.

Enter ANTHONY [as Monsieur le Mouché].

ANTHONY [aside]
 Now, Anthony, this cottons as it should,
 And everything sorts to his wished effect. 165
 Harvey joys Moll; my Dutchman and the French,
 Thinking all sure, laughs at Al Varo's hap.
 But quickly I shall mar that merry vein,
 And make your fortunes equal with your friend's.

PISARO
 Sirrah Mouché, what answer brought you back? 170
 Will Master Balsaro come, as I requested?

ANTHONY
 Master Balsaro? I know not who you mean.

PISARO
 Know you not, ass? Did I not send thee for him?
 Did not I bid thee bring him, with the parson?
 What answer made he? Will he come, or no? 175

ANTHONY
 Sent me for him? Why, sir, you sent not me.
 I neither went for him, nor for the parson.
 I am glad to see your worship is so merry. *Knock [within]*

PISARO
 Hence, you forgetful dolt! Look down who knocks. *Exit Anthony.*

Enter FRISCO.

FRISCO O, master, hang yourself! Nay, never stay for a sessions. — Master 180
 Van Dal, confess yourself, desire the people to pray for you. For your
 bride, she is gone. Laurentia is run away!

VAN DAL O, *de diablo!* *De malfortune!* Is Maitresse Laurentia 'gaan
 wegge?

PISARO
 First tell me that I am a lifeless corpse, 185

Tell me of doomsday, tell me what you will
Before you say Laurentia is gone.

MARINA

Master Van Dal, how do you feel yourself?
What, hang the head? Fie, man, for shame, I say,
Look not so heavy on your marriage day.

190

HARVEY

O blame him not. His grief is quickly spied,
That is a bridegroom, and yet wants his bride.

Enter HEIGHAM, LAURENTIA, BALSARO *and* ANTHONY.

BALSARO

Master Pisaro, and gentlemen, good day to all.
According, sir, as you requested me,
This morn I made repair unto the Tower,
Whereas Laurentia now was married.
And, sir, I did expect your coming thither;
Yet in your absence, we performed the rites.
Therefore, I pray, sir, bid God give them joy.

195

HEIGHAM

He tells you true: Laurentia is my wife,
Who, knowing that her sisters must be wed –
Presuming also that you'll bid her welcome –
Are come to bear them company to church.

200

HARVEY

You come too late: the marriage rites are done.
Yet welcome twentyfold unto the feast.
[*to Van Dal, De Lyon and Al Varo*]
How say you, sirs, did not I tell you true:
These wenches would have us, and none of you.

205

LAURENTIA

I cannot say for these, [*motioning to De Lyon and Al Varo*] but on my
life,
This [*motioning to Van Dal*] loves a cushion better than a wife.

MARINA

And reason, too, that cushion fell out right,
Else hard had been his lodging all last night.

210

BALSARO

Master Pisaro, why stand you speechless thus?

PISARO

Anger and extreme grief enforceth me.
Pray, sir, who bade you meet me at the Tower?

BALSARO

Who, sir? Your man, sir: Mouché – here he is.

215

ANTHONY

Who, I, sir? Mean you me? You are a jesting man.

PISARO

Thou art a villain, a dissembling wretch,
 Worser than Anthony, whom I kept last!
 Fetch me an officer: I'll hamper you
 And make you sing at Bridewell for this trick. 220
 For well he hath deserved it, that would swear
 He went not forth a-doors at my appointment.

ANTHONY

So swear I still: I went not forth today.

BALSARO

Why, arrant liar, wert thou not with me?

PISARO

How say you, Master Brown, went he not forth? 225

BROWN

He, or his likeness, did; I know not whether.

PISARO

What likeness can there be, besides himself?

LAURENTIA

Myself, forsooth, that took his shape upon me.
 I was that Mouché that you sent from home.
 And that same Mouché that deceived you 230
 Effected to possess this gentleman,
 Which, to attain, I thus beguiled you all.

FRISCO This is excellent. This is as fine as a fiddle. — You, Master
 Heigham, got the wench in Mouché's apparel; now let Mouché put on
 her apparel and be married to the Dutchman. How think you? Is it not 235
 a good 'vice?

MOORE

Master Pisaro, shake off melancholy:
 When things are helpless, patience must be used.

PISARO

Talk of patience? I'll not bear these wrongs.
 Go call down Mat and Mistress Susan Moore; 240
 'Tis well that, of all three, we have one sure.

MOORE

Mistress Susan Moore? Who do you mean, sir?

PISARO

Whom should I mean, sir, but your daughter?

MOORE

You're very pleasant, sir. But tell me this:
 When did you see her that you speak of her? 245

PISARO

I? Late yesternight, when she came here to bed.

MOORE

You are deceived. My daughter lay not here,
 But watched with her sick mother all last night.

PISARO

I am glad you are so pleasant, Master Moore;
 You're loath that Susan should be held a sluggard. 250
 What, man? 'Twas late before she went to bed,
 And therefore time enough to rise again.

MOORE

Master Pisaro, do you flout your friends?
 I well perceive, if I had troubled you
 I should have had it in my dish ere now. 255
 Susan lie here? I'm sure when I came forth
 I left her fast asleep in bed at home.
 'Tis more than neighbourhood to use me thus.

PISARO

Abed at your house? Tell me I am mad.
 Did not I let her in a-doors myself? 260
 Spoke to her, talked with her and canvassed with her?
 And yet she lay not here? [*to Anthony*] What say you, sirrah?

ANTHONY

She did, she did. I brought her to her chamber.

MOORE

I say he lies – that saith so – in his throat.

ANTHONY

Mass, now I remember me, I lie indeed. 265

PISARO

O, how this frets me! — Frisco, what say you?

FRISCO What say I? Marry, I say if she lay not here, there was a familiar in
 her likeness. For I am sure my master and she were so familiar
 together that he had almost shot the gout out of his toes' ends to make
 the wench believe he had one trick of youth in him. Yet now I 270
 remember me, she did not lie here; and the reason is because she doth
 lie here, and is now abed with Mistress Mathea. Witness whereof, I
 have set to my hand and seal, and mean presently to fetch her.

PISARO

Do so, Frisco. — [*Exit Frisco.*]
 Gentlemen and friends,
 Now shall you see how I am wronged by him. 275
 Lay she not here? I think the world's grown wise;
 Plain folks, as I, shall not know how to live.

Enter FRISCO.

FRISCO She comes, she comes! A hall, a hall!

Enter MATHEA and WALGRAVE in woman's attire.

WALGRAVE [*to Mathea*]

Nay, blush not, wench, fear not, look cheerfully. —

Good morrow, father, good morrow, gentlemen. 280
 Nay, stare not; look you here, no monster, I,
 But even plain Ned. And here stands Mat, my wife. —
 Know you her, Frenchman? But she knows me better. —
 Father, pray father, let me have your blessing,
 For I have blessed you with a goodly son. 285
 'Tis breeding here, i' faith, a jolly boy.

PISARO

I am undone! A reprobate, a slave,
 A scorn, a laughter, and a jesting stock!
 Give me my child; give me my daughter from you.

MOORE

Master Pisaro, 'tis in vain to fret 290
 And fume and storm; it little now avails.
 [*Indicates Heigham, Walgrave and Harvey.*]
 These gentlemen have, with your daughters' help,
 Outstripped you in your subtle enterprises.
 And, therefore, seeing they are well descended,
 Turn hate to love, and let them have their loves. 295

PISARO

Is it even so? Why, then, I see that still,
 Do what we can, women will have their will.
 [*to Heigham, Walgrave and Harvey*]
 Gentlemen, you have outreached me now,
 Which ne'er before you any yet could do.
 [*to Van Dal, De Lyon and Al Varo*]
 You that I thought should be my sons indeed, 300
 Must be content, since there's no hope to speed:
 Others have got what you did think to gain.
 And yet, believe me, they have took some pain.
 [*to Heigham, Walgrave and Harvey*]
 Well, take them, there; and with them, God give joy.
 And, gentlemen, I do entreat tomorrow 305
 That you will feast with me, for all this sorrow.
 Though you are wedded, yet the feast's not made. —
 Come, let us in, for all the storms are passed,
 And heaps of joy will follow on as fast. [*Exeunt.*]

FINIS

— COMMENTARY —

THE ACTORS' NAMES First printed in Q1, at the beginning of the play. The locution 'The Actors' Names' is typical of identification tables in commercial drama from 1600 (Beckerman, 'The Persons Personated', 65); here, 'Actors' refers to the play's fictive characters. The table is in the order of characters provided in entry stage directions (i.e. in order of appearance), including Al Varo, who is prematurely signalled as entering the stage – in between De Lyon and Van Dal – in 3.0.1 (see Introduction, 105). The exceptions are Frisco, who appears before Harvey (Frisco: 1.152.1; Harvey: 2.0.1), and Balsaro, who appears after the Post (Post: 3.88.1; Balsaro: 3.156.1). Of the origins of character tables, scholars have identified four principal routes: the first three origins, which in the case of *Englishmen* can be dismissed, are that the table was written by the dramatist before or during composition (Honigmann, *Stability*, 44–6); that the table was written by the dramatist after composition (Taylor, 'The Order of Persons', 59); or that the table was set up in the printer's house from the person-list of a theatrical plot (Stern, *Documents*, 33). However, its approximate accuracy to an order of appearance suggests that the identification table was written after the finished play; Taylor ('The Order of Persons', 59) does not number Haughton as one of the three known dramatists (Jonson, Marston and Chapman) who compiled identification tables for their plays written before 1606; and there are none of the inconsistencies between identification table and the playtext itself (such as generic titles in the table when characters are named in the play) typical of tables taken from person-lists in plots, suggesting that the table was not of these three origins. The fourth alternative is that the table was compiled by the publisher, White, who copied the names according to the order given in his manuscript (Gary Taylor, 'The Order of

Persons', 61–2). This seems the most likely possibility, given the placing of Al Varo's first entrance, correct according to Q1's version of scene 3's stage directions, but otherwise inaccurate. Q1's four exceptions (Frisco, Harvey, Balsaro and the Post) may have been caused by an oversight on the printer's part. Unfortunately the other three extant playbooks printed and published by White – STCs 19536, 15088 and 15091a/b – were later editions that do not contain identification tables, so no comparisons to White's practices in other printed plays can be drawn. Doubling may not have been necessary in the first few performances of the play: for a discussion of the size of the Admiral's Men in 1598 see Introduction, 81–4.

- 1 PISARO *a Portuguese*. The name might have partly been used because of its relationship to 'piss' or 'pizzle' (the penis of an animal). The audience is perhaps also meant to recall a number of names and places: Francisco Pizarro, the Spanish conqueror of Peru, *c.* 1471–1541 (Campos, '*Marranos*', 609); an ensign, Alonso Pizarro, among the troops aboard the Spanish Armada (Archdeacon, trans., *Discourse*, sig. D2r); Pesero, a coastal town in the north of Italy. Pisaro is described as *bald* (11.253), as well as a *bottlenose* (9.1), suggesting that the actor wore a large false nose (see Introduction, 42–3).
- 2 LAURENTIA disguised as Monsieur le Mouché in 14.62.1–67 (for clothing, see ANTHONY, 5n.). Originally played by a boy actor, as with Marina and Mathea.
- 5 ANTHONY disguised as Monsieur le Mouché from scene 5. The pronunciation of the name ('Mousé') leads to Frisco's mispronunciation, Monsieur Mouse (as in 5.37, 6.60 and 6.113). *Mouché* may come from the French 'fly'; it could also be a corruption of the French *Mooche*, 'to play the truant', or Old French, *Muchier*, 'to

hide or skulk' (Kacirk, *Words*, 132). As Mouché, Anthony wears the black garments of a scholar (2.97) (MacIntyre, *Costumes*, 131–2), as well as a black false beard (2.65–6).

- 6 HARVEY Possibly a topical reference to Sir William Harvey (or Hervey), an intimate friend of the Earl of Southampton's mother, who, relatively poor, posed a threat to Southampton's inheritance. Haughton writes in part about a young man who has become poor because of his reckless mortgaging of lands to Pisaro (1.21–2); the allusion to Sir Harvey may have been too good an opportunity for Haughton to miss (see Anthony's rhetoric in 1.83–94 as a means to smear the problems associated with women marrying into less money). It is perhaps out of recognition of the attached danger that Harvey is the only English suitor not to be ascribed two names; in *Henry the Fourth Part I* Shakespeare might have gone further, revising the name 'Harvey' to 'Peto' as a means to prevent a backlash from Southampton (Jowett, 'Thieves', 327).
- 9 DE LYON French for 'of Lyon', a town in the region of Rhône-Alpes, France. He is comically unfashionable: the ascriptions *Motley* (9.77) and *Motleycoat* (11.130) suggest that he wears the distinctive long coat made of motley, worn by a fool (*OED* motley 1b); in 6.85–6 Mathea distracts him from an interview by discussing the dated cut of his shoes. The mocking, ironic titles *Sir Dandelion* (11.137) and *Dandelion* (11.140) may be a play on 'dandy', itself an allusion to 'Jack-a-dandy', a contemptuous name for a beau or fop (i.e. someone who voraciously studies the fashions), although *OED* dates the first use to 1632 (*OED* Jack-a-dandy). The term also works as a joke, whereby a heraldic name (cf. 'Coeur-de-Lion') is altered to the flower name.

- 10 AL VARO Italian for ‘of Varo’, a river in the region of Lombardy, Italy; the name carries the secondary Italian meaning of ‘crooked, bending, awry, one that has bandy legs, repugnant’ (Florio, *Words*, sig. OO4r). Al Varo is fashion-conscious: he is *spruce* (11.170), meaning trim, neat, an *antic ape tricked up in fashion* (11.171) and a wearer of expensive *Spanish-leather* (11.170).
- 11 VAN DAL Dutch for ‘of the dale’; also appears to anticipate the later sense of ‘vandal’ as barbarous, and (here) a vandal of the English language (*OED* Vandal *n.* 2a, first citation is 1663; searches of *LION* and *EEBO* identify no earlier example). This apparent secondary meaning may be picked up by Frisco, who calls him *Master Mendall* (i.e. ‘mend all’, as examples, 8.13, 11.331 and 11.335); the same ascription is given once by Heigham (9.116). Van Dal is described as *fat* (9.101; see also 11.96–7); he wears the notoriously large and baggy clothing of the Dutch (10.8–9) (MacIntyre, *Costumes*, 132), a *green, greasy, shiny coat* (11.161), and a *cloak* (8.5) which had a distinctive collar, unlike those of other nations (MacIntyre, *Costumes*, 132).
- 12 FRISCO may be defined as (1) a brisk movement in dancing (10.67); (2) sexually frisky (2.90–2, 8.11–14 and 9.102); and (3) a term of endearment. Frisco uses Van Dal’s cloak (8.5) to disguise himself as the latter partway through scene 8 to the end of scene 9. The first actor might have been John Singer.
- 14 TOWERSON Probably an allusion to a contemporary Towerson family. William Towerson (*d.* 1584) was a merchant who helped establish African trade links; in 1582 he was appointed to a committee of Merchant Adventurers to examine Christopher Carlelli’s plans for a voyage of discovery to North America. Two of Towerson’s sons were also established: William the younger was another major

London merchant; Gabriel was a naval officer and agent for the East India Company (Appleby, 'Towerson, William', *ODNB*).

18 BELLMAN a town-crier. The character is named Butterick in speech (10.82, 10.86, 11.306 and 11.311), 'an unusual term for an Englishman, perhaps suggesting that the Belman [*sic*] is fat' (Kermode), yet it is a contemporary corruption of 'Butterwick', a town in Yorkshire.

19 MERCHANT-STRANGERS i.e. foreign merchants. Q1 does not specify supernumeraries; numbers in the first performances were probably dependant on the number of available actors and non-actors (such as gatherers) on the day.

SCENE 1 This edition divides the play into scenes and does not introduce a five-act structure (see Introduction, 163–4). Haughton does not specify scene locations; this edition restricts its suggestions to the Commentary, to mark the imaginative space (see Introduction, 165–6). The location of the opening scene is outside Pisaro's house in Crutched Friars (see Figure 1, p. 8), a building in the south-east of the City of London, overlooked by Tower Hill. Time in the play stretches over nineteen hours; in this scene it is *past eleven* in the morning (221). Repeated references to time give a sense of urgency and remind the audience that the unity of time has been observed.

1–28 Many details in this passage are taken from Barabas's opening soliloquy in Marlowe's *Jew of Malta* (1.1.1–48). Both characters talk about their laden ships (Barabas, 1.1.2; Pisaro, 4), riches (Barabas, 1.1.23; Pisaro, 9), Spanish goods (Barabas, 1.1.5; Pisaro, 4) and favourable trade winds (Barabas, 1.1.41; Pisaro, 3). This is a crucial parallel which implies that Pisaro's

characterization is based on Barabas's, and that Pisaro is Jewish (though his ethnic status is never clarified in the text): see Introduction, 41–6. Pisaro's lines might also echo the opening of *The Merchant of Venice* 1.1.22–7, in which Antonio, Salerio and Solanio discuss the merchant's misfortune of relying on sea winds: 'My wind cooling my broth, / Would blow me to an ague when I thought / What harm a wind too great might do at sea. / I should not see the sandy hour-glass run / But I should think of shallows and of flats, / And see my wealthy Andrew dock'd in sand' (Salerio, of his ship, 'Andrew').

1 **smug** smooth, neat

grey-eyed morning the early morning. Proverbial (Dent, M1168.1). An allusion to Q1 *Romeo and Juliet* 6.1, 'The grey-eyed morn smiles on the frowning night' (Friar Lawrence). Elsewhere, I provisionally argue that Haughton either consulted a copy of Q1 *Romeo and Juliet*, or attended a performance closer to the first quarto's version of the play: see Introduction, 47.

2 **yet** still, even

3 **think upon** think kindly on

moistening (two syllables: see t.n.) refreshing, meteorologically auspicious
south-west wind i.e. a wind that will carry Pisaro's ships from the northern coast of Spain and up the English Channel

4 Queen Elizabeth placed an embargo on Spanish goods in 1585. A curious loophole, however, allowed English-denizenized Portuguese conversos (Jews avowing the faith of Christianity) to continue trading with Spain. Howard

(*Theatre*, 46) is doubtless correct to treat this line as codified evidence that Pisaro is a Jew: see Introduction, 62–3.

5 **come what will** whatever happens. Proverbial (Dent, C529).

6–8 The compass also has thirty-two points (with the possible implication that Pisaro has a ship for every point of the compass, as well as for every wind (6)).

7 **airy region** the sky or upper limit of the air, the heavens. An allusion to Q1 *Romeo and Juliet* 5.61 (Romeo, of Juliet).

region three syllables

10 A recapitulation of Barabas’s line in *Jew of Malta*, 1.1.120, ‘They say we are a scattered nation’. Jews did not have their own land, but were widely dispersed among other nations; consequently, all land was equally *natural* or native.

11 **Portuguese** Q1’s *Portingale* was a common form in Haughton’s time, but might pun on a port-in-gale (Stewart, ‘Denization’, 58).

12 **driven** one syllable

13 **liking of** approving

married marièd

15 **since** ago

17 **sweet-loved** The sense seems to be ‘beloved’ (as ‘dearly-loved’, ‘much-loved’).

usury charging above the legal Elizabethan cap of 10 per cent on loans.

Associated with Jewry in related literature of the period (see Introduction, 64–5).

- 19 **wax** grow
- 19 – 20 **gentlemen . . . comes** perhaps a misprint, but a plural noun followed by a singular verb was common in Elizabethan and Jacobean texts (Abbott, 333); the grammatical construction might also suggest that each gentleman comes to his own misery.
- 21 **the rest** i.e. those who have not yet come to *misery* (20)
- 22 **livings** estates, properties
- 23 **several** individually (as in *Lust's Dominion*, 5.57–8, 'There, there, thou there cry treason; each one take / A several door'.)
- 24 **of** to
- 25 **patrimonies** estates, inheritance
- 27 Pisaro uses a thin veneer of smiles and friendliness to pretend to be on the side of the Englishmen. (*Gild* = cover partially or entirely with a thin layer of gold; *temples* = the flattened regions of Pisaro's forehead, but also religious buildings, anticipating *Judas-like* of 28.)
- 28 **but** only
- Judas-like** (1) 'ultimately I will betray the Englishmen for money' (Judas Iscariot betrayed Jesus with a kiss, for which betrayal the Roman authorities paid him thirty pieces of silver: see Mark, 14.44–5; Luke, 26.47–50); (2) Pisaro aligns himself with the Jewish opposition to Christianity (Kermode).
- work their ends** get the better of them, devise their thwarting
- 28.1 *The SD is placed after 29 in Q1, but Pisaro's hearing of footfalls implies that his daughters and their tutor are onstage. Pisaro might only be able to

- discern a *noise of footing* (29), and not see them, because they are behind him.
- 29 **soft** an imperative exclamation used to prevent a distasteful action or enjoin silence
- 29 SD In the original performances Haughton probably intended Pisaro to move behind one the Rose theatre's two front stage pillars: see Introduction, 88–9.
- 30–4 Metrically ambiguous lines which may or may not be verse. The lines as prose would contrast to Pisaro's previous large verse soliloquy.
- 31 **moral philosophy** the branch of philosophy that deals with right and wrong conduct, and with duty and responsibility; ethics. Moral philosophy was one of several disciplines (including logic, rhetoric, mathematics and Greek and Latin grammar) taught by a private tutor in Haughton's time (Clark, *Comedy*, 34).
- 36 **list** listen to, pay heed to (however cf. 179n.); the context also allows for 'write down', 'take note of'
- 38 **sour** one syllable
- 39 **abhorring** reluctant, rebellious
- nil** nothing, no amount (Latin in origin). Anthony briefly adopts a university affectation before discarding that level of education as worthless (see 40–5).
- 40 **mother Oxford** i.e. Oxford University as the *alma mater* (an English university regarded as foster mother to the *alumni*: see *OED* *alma mater*)
- 41 **Fostered** was a foster-parent to; supplied with nourishment (here knowledge)

- pupil-like** orphan-like (because Oxford was Anthony's surrogate *mother*, 40). 'Pupil' derives from the Anglo-Norman and Middle French *pupille*, orphan (see *OED* pupil n.¹), here with the obvious play on tutelage.
- 45 The image is of a bird of prey (i.e. Anthony) no longer chained to its master (here moral philosophy). Falconry: *preened* = trimmed, groomed; *pitch* = the height to which a bird of prey soars before swooping down on its quarry. **preened** Q1's *pruned* is a variant form of 'preened' and carries no distinct etymology: see *OED* preen v.².
- 46 This line is an iambic heptameter (*philosophy* is three syllables): an example of one of the many metrical forms that the text tolerates, including iambic hexameters, hypermetrical pentameters, head stresses, and single-line shifts between trochees and iambs. Metrical variation is a means by which Haughton keeps the text of *Englishmen* exciting. See Introduction, 177.
- 47 **tender sexes** delicate sex (the plural is given for scansion, or the plural women he addresses). Perhaps an assumption that female intellect is incapable of enduring the hardships of learning moral philosophy.
- 48–59 Anthony claims that moral philosophy will make nuns out of Pisaro's daughters. In studying moral philosophy, Pisaro's daughters would *age* (50), swap colourful clothes for black (51–3), dress like mourners (53–4), spend all their time *in prayer* (57), shun society (*Thoughts your companions*, 58), and repent (58–9). Cf. 103–27n.
- 49 **rarest** most excellent
- 50–2 There is some suggestion of Pisaro's daughters as belonging to nature (because of Anthony's use of organic imagery: *Plants* (50), *weeds* (51),

- Nature's curious workmanship* (52)), but the association does little to add to Anthony's rhetoric. Perhaps one word suggested another to Haughton, and the association was unintentional.
- 50 **sad** mournful; dignified, serious
 semblance appearance, outward show
 decayed decayèd
- 51 **weeds** clothing
- 52 **curious** (two syllables) exact, minutely intricate
- 53 **black-faced veil** The image is of moral philosophy enfolding Pisaro's daughters in the black cloth of a nun.
- 54 **livery** distinctive dress worn by the liverymen of a guild or City of London livery company, or the costume of a servant in an aristocratic household, here Grief
 semblance three syllables
- 55–6 Sighs will be your only form of sustenance; these sighs will be soaked (*Steeped*, 56) in the salty fluid (*brinish liquor*, 56) of your tears.
- 58 **Thoughts your companions** your only companions will be your thoughts (and not other people)
- 59 **recreation** refreshing by partaking of food; a way to pass the time
 tired tirèd
 spirits soul; character, disposition
- 60 **modesty** restraint, discipline; chastity; moderation
- 63 **Fie** an exclamation expressing disgust or indignant reproach

- 64 **Hang up philosophy** An allusion to Q1 *Romeo and Juliet* 11.57 (Romeo to Friar Lawrence). *Hang up* = put aside as unused; also, as an imprecation, hang on a gibbet.
- 65 ²**A . . . Devil** i.e. a tutor on the Devil's side; could also carry the sense of 'able to tutor the Devil himself'
- 70 Following this line Marina might smile broadly. See 95, when Anthony reports Marina's reaction to her gift: *That smile showed heart's consent*.
- 72 **golden circle** a reference to 'round' gold coins (Baugh)
- 73 **unvalued** invaluable
- Following this line Laurentia might kiss the purse: see 96, *That kiss showed love, that on that gift was lent*.
- 74 **salutes** honours with a gift; kisses
- 75 Every time that you put the gloves on. Cf. Q1 *Romeo and Juliet* 5.64, 'I would I were the glove to that same hand'.
- 76 **wanton** sportish, roguish
- 77 **serviceable** ready for service; sexually prepared (Williams, 3, 1218)
- 78 **waits upon** awaits
- censure . . . doom** your judgement (i.e. whether you will decide to love him)
- Following this line Mathea might cry for joy: see 97, *thine eyes, that tears of true joy sends*.
- 79 **What though** what of it, never mind that
- father** one syllable
- 80 **dowries** three syllables

- debt** Q2's *dept* is not a variant spelling of *debt*: presumably foul case 'b' is to blame.
- 81 **gentlemen** men of rank: those who are entitled to bear arms; men of a superior position in society. Introducing the perennial theme of marrying upwards socially but downwards financially.
- 83–6 If you did what your father wants and married into money, then the world would scorn you being won over by wealth, and so the honour contained within your beautiful appearance would be sullied (*distained*, 86).
- 83 **should** would, commonly to be substituted throughout the play. On this use of the conditional see Abbott, 322.
- 84 **disposition** character, inclination
- 86 ***distained** sullied, dishonoured. Q1's *distinct* is a compositorial misreading, possibly caused by Haughton's facile secretary hand (see Introduction, 148–51).
- 87–90 The image is of a pile of gold (*A mass of wealth*, 87) being uselessly (*Little augments the show*, 88) added to the gold that a man already has (*poured upon another*, 87). Anthony argues that there appears to be more gold when a single pile is spread out (*scattered by itself*, 89). False reasoning: one can either make a rich man richer, or appear to look richer oneself by distributing one's gold.
- 87 **another** one syllable
- 91 **Even** one syllable
- 93 **these** i.e. Heigham, Walgrave and Harvey

- 95 ***plead. That smile** Q1's *plead that smile, that smile* results from
compositorial dittography. See Introduction, 179.
- 96 The *purse* (of 71–3) acts as security for the loan of the kiss.
- 98 **comfortable** cheerful, encouraging
tidings greetings
- 99 **Have done** stop, put an end to it, enough
procure obtain, bring about
- 100 **ere** before
stooped . . . lure submitted to Harvey; falconry: descended to a falconer's
lure (a pair of bird wings attached to an object that is swung round to attract
the bird), picking up on the falconry in 45.
- 102 I shall repay (*requite*) Harvey's love with my own.
***it** Q1's *it young* is incontrovertibly connected to its erroneous reading of
being (instead of *being young*) at 104. The compositor of the original quarto
apparently misunderstood Haughton's interpolations (see Introduction, 107).
- 103–29 **nun . . . purse** *nun* (103), *soul* (111), *angels* (111), '*Amen*' (116),
conversions (127) and *kiss the purse* (129) are pseudo-religious terms
suggesting that Pisaro's daughters are converting to the 'religion' of the
Englishmen (cf. Anthony's rhetoric at 48–59). This might relate to Pisaro's
possible Judaism: the daughters are converted away from Semitism to a
romanticized notion of Christianity (for prototypes see Abigail's conversion
to Christianity in *Jew of Malta*, 3.4.58–78, and Jessica's conversion in *The
Merchant of Venice*, 2.3.18–19).
- 104 **Age** i.e. old age (personified)

- it** i.e. delight
- ***being young** See 102n., on *it*.
- 105 ²**not . . . part** not a part of a word (i.e. a syllable?)
- 106 **stamped, sealed, printed** The image is of physical impressions or indentations in the heart: stamping and printing relate to letters or coins, printing to another form of textual circulation.
- 107 **ply** apply (my attention to)
- 108 Marina argues that the letter's philosophy is the only philosophy worthy to learn. *Vain* = devoid of worth.
- 109 This line might have been sung to the tune of a ballad only extant in later, altered, versions: see Introduction, 84–5, especially n. 242.
- 110 **Laurentia** three syllables
- 111 **angels** (1) the coins in the purse (an 'angel' was a large-value monetary unit worth about ten shillings, so-called because of the coin's device of the archangel Michael standing on, and piercing, the dragon (Crystal, *Words*, 286)); and (2) Ferdinand is pure (as a *chastest soul*), worthy of heavenly *angels*
- 112 Ferdinand is worth much more than these (monetary and heavenly) angels.
- 113 **thyself** i.e. Ferdinand
- 115 **how** what, how would things be
- 116 **'Amen'** so be it (on Laurentia kissing Heigham, the quasi-religious conversion to the 'faith' of the Englishmen would be concluded: see 103–29n.)

- 117 **clerk** (1) parish clerk (requiring payment for administering religious observance); (2) punning on a man of letters, a scholar (i.e. Anthony)
pay you them ironic: reward Anthony for his religious work (of converting the daughters); punish him (*OED* pay v.¹ 12b)
- 118 **abject** despicable, contemptible
single life i.e. life as a single person; but also a solitary life
- 120 **affecting** loving
***him** not in Q1, perhaps caused by eye-skip or an untidy underlying manuscript (see Introduction, 108).
- 121 **A . . . man** proverbial (Dent, M243)
- 122 **I'faith** in faith (an exclamatory oath)
- 123 **storm their fill** rage away to their content, vent their spleen
- 124 Haughton revisited the proverb 'a woman will have her will' (Dent, W723) in *Grim*, when Robin Goodfellow suggests that a man 'who keeps a shrew against her will, had better let her go' (2.1.312), and Clinton punningly argues that 'doubt not, women will have means enough, / If they be willing, as I hope she will' (2.1.395–6). In both plays, sexual innuendo is seldom far from the immediate context of the word *will*. *Will* stands for (1) the penis (punningly); (2) carnal desire or appetite; (3) an abbreviated form of the Christian name 'William', representing a Christian man (in contradistinction to the foreign, topographical names De Lyon, Al Varo and Van Dal in *Englishmen* – see 'Actors', 9, 10 and 11nn. – and, in *Grim*, the devil disguised as Castilano, a Spaniard).
- 125 **patience** three syllables

- 126 **Impudent** (shockingly) shameless: a stronger word than its modern usage
 ***villain** a term of opprobrious address. Q1's *villanie* = transposition of 'i'
 and 'n'.
 lascivious three syllables
- 127 **o'erheard** overheard
 conversions (four syllables) conversion to the love of the Englishmen,
 anticipating the fact that Marina will *be no nun* (128)
- 129 **must needs** a double modal auxiliary, common in the Elizabethan period
 (and can be found elsewhere in Haughton's canon, such as in *Grim*, 2.1.214,
 'We two must needs be friends' (Castiliano to Musgrave))
 purse i.e. the purse given as a gift at 71
 he i.e. Heigham
- 130 **forsooth** in truth (an exclamation)
 ***flirt-gill** woman of light or loose behaviour ('Gill' = a common woman,
 (Williams, 1, 341): cf. *Hans*, 178n, *Jack*, 3.257n. and *François*, 4.137). Q1's
 flurgill might = dropped letter 't'.
 minion (three syllables) hussy, minx
- 131–4 From 1576 the legal age for marrying in England was twelve for girls,
 fourteen for boys (Adair, *Courtship*, 176). However, even dramatically this
 was not the norm: Perdita in *Winter's Tale* is sixteen, Miranda in *Tempest* is
 fifteen.
- 131 A spoilt child who is barely twelve years old.

- dozens** (one syllable) The plural might have been a compositorial misreading of Haughton's facile secretary hand, but plurals for singular nouns were common: see Abbott, 333.
- 134 **sexton** a church officer having the care of the fabric of a church and its contents, here representative of an authority on parish births and christenings; but the reference is perhaps to Anthony (who in 117 is called a *clerk*)
- mo** i.e. more (in number), retained for end-rhyme (so: / mo). See Introduction, 154.
- 135 **You're . . . lie** you'd do well to (*you're best*) tell me I lie (ironic)
- 136 **sirrah** a form of address expressing authority on the part of the speaker (but cf. 2.10n.)
- 138 **light housewives** flighty girls (with a glance at 'hussies')
- in** i.e. into Pisaro's house
- 139 Don't look at me like that, don't make me angry.
- 141 **retain** take into service
- 142 **twenty marks** i.e. £13.6s.8d., or £1,313 in 2010 money (National Archives, 'Currency'). If this amount includes lodgings and food then the wage seems reasonable: Burton (*Melancholy*, sig. L7r) observed that tutors could expect 'ten pound *per annum*, and his diet'. Cf. the price of shipped goods in 3.103n., and Haughton's wage as a dramatist in Introduction, 9–12.
- 145 This line is metrically short: a word (such as 'and') might be lost after *Unthrifts*; an attractive alternative is that Pisaro's verse breaks down as he struggles to find the words to describe his dislike of the Englishmen.

Unthrifths spendthrifts, money wasters

147 This line is metrically short. Perhaps Anthony pauses after *not* in order to think of a punning way to respond to Pisaro's *countrymen* of 146 (see 149n.).

them i.e. Pisaro's daughters

148 **merchant's book** the type of accounting system specific to the business of a merchant (cf. Henslowe's *Diary* as a memorandum book, Introduction, 30, especially n. 76)

cast account revolve or make calculations; make an astrological prediction

149 Anthony likens the sounds of *account* to 'a cunt' (a quibble on Pisaro's *countrymen*, i.e. cunt-ry, 146). A common pun in Haughton's time: in Chapman's *Blind Beggar*, 5.19, Elimine cannot bring herself to say the word 'account' because 'it comes so near a thing that I know'.

150 Theological: an unrepentant sinner (*knave*) is inevitably damned (*past grace*), ironic from Pisaro.

151 **loggerhead** stupid person

153–60 Perhaps said entirely aloud, but Frisco's initial grumble seems to preface his direct address to Pisaro at *O master* (154–5). For the difficulties in determining whether Frisco's speeches are said directly or as asides see Introduction, 171–2.

155 **mess** serving

brewis bread soaked in broth; *brewis* is cognate with 'brew' and 'broth', but the sense is distinct

- spoiling** i.e. commodities marred, ruined, in relation to (1) food; and (2) the women. *Spoiling* is also allusive of sexual intercourse (Williams, 3, 1290); thus, ‘your daughters are at the point of having sex with the Englishmen’.
- 156–7 **they . . . them** i.e. Pisaro’s daughters . . . their English suitors
- stomach with child** be eager, over-excited; cf. Tilley, C317, ‘To be with child to hear (see) something’. Frisco may also be punning on the meaning of *with child* as ‘pregnant’: ‘just looking at their English suitors may make your daughters pregnant’.
- 157 **even** quite, simply
- vapour** steam; fancy, fantastic idea
- 158 **them** i.e. the Englishmen
- 158–60 **painted . . . fire** *painted face* is a reference to the lead-based face powder worn by women, but paint was associated with disguise and artifice (Drew-Bear, *Painted*, 67): Frisco may be implying that, like paint, the daughters’ chastity and virtue are easily steamed off (see 157n., on *vapour*) when around the Englishmen.
- 160 **dry Essex cheese** old, hard cheese made from ewes’ milk (Norden, *Speculum*, sig. C2r). In 1577 Conrad Heresbach (*Husbandry*, sig. C4r) considered Essex Cheese of inferior quality, suggesting it to be a ‘discommoditie’ (i.e. unsuitable) and that it should ‘go there by’ (i.e. be avoided). Presumably this dry cheese congealed when toasted (picking up on *curdle* of 159).
- 162 **enquire about** ask around

- 166 **smooth-faced** having or assuming a bland, ingratiating, or insinuating expression
- 168 **flaunt-tant** ‘a showy array (of words)’ (*OED*, cites one text, 1661)
- 170–1 As with other verse speakers in the play, Pisaro typically talks in prose when conversing with a prose speaker. See Introduction, 182–3.
- 172–4 **For . . . language** Perhaps a comment on the absurd means by which xenophobic stereotypes are generated. Characters in the play often stereotypically link the French to pigs: see 4.97, 6.97, 6.324 and 9.66.
- 174 **dog** experienced or adept in. Proverbial (Dent, M243; Tilley, D506, citing this line). In *Grim*, 2.1.319, Grim uses it similarly to express his ability to match make.
- 178 *Hans* is a familiar abbreviated form in Dutch of ‘Johannes’, John, and so a Dutchman (cf. *flirt-gill*, 1.130n., *Jack*, 3.257n. and *François*, 4.137n.); *butterkin* is a reference to the Dutch proverbial penchant for butter: see Marston, *Parasitaster*, 5.118–9, ‘the Dutchman [shall hate] salt butter, before I’ll love or receive thee’ (Zoya to Zucone); *slowpin* does not derive from a Dutch word, but ‘it is the “sound” of Dutch grunting that is required here’ (Fleck, ‘Ick Verstaw’, 210).
- 179 **list** wish (however cf. 36)
- 181 **mouth . . . meat** Frisco compares Dutch pronunciation to the sound of eating with a mouth full of food.
- 182 **grumble** utter dull inarticulate sounds; mutter, mumble

frokin Dutch for ‘child’, but contextually meaningless (as with the Dutch above: see 178n.)

- 183 **simple** foolish; devoid of pride; straightforward
 about it set to it, go about it
- 185 **tongues . . . mouth** If each language requires a single tongue, then the tutor
 will need to have several tongues in his mouth to meet Pisaro's demands.
- 189 **on** at
- 191–2 **a wanton eye . . . countenance** common Elizabethan stereotypes of
 Italianate excess in matters of sexuality (Redmond, 'Italian Stereotypes',
 434–9).
- 194–5 **It . . . mistresses** Anthony will only be able to teach your daughters Latin,
 with a bawdy quibble on *serve*, to mean sexually serve (*serve* is also used
 bawdily in 2.91 and 6.17: see nn)
- 195 SD Since Hazlitt this SD has been placed opposite 196 to accommodate Pisaro's
 address to Frisco. However, the SD at 195 gives the text a different
 interpretation: by having Frisco exit before Pisaro's command, Pisaro
 comically becomes disempowered.
- 196 **Hence** depart, go away
- 198 **Pack** be off, depart
- 200 erect as a commonplace exemplar. Cf. Dent, E212.1, 'To make one an
 example from'. The way that the extra metrical *thee* is treated in
 performance will depend on director and actor, but the double stress of *make*
 thee might serve to emphasize Pisaro's threat, aimed specifically at Anthony.
- 201 **work by wit** base your successful plan (to berid yourself of me) on
 cleverness
- 202 **fit you** get you back

- 203 **trick** crafty or fraudulent device of a mean or base kind; but also a sexual act
 (Williams, 2, 1421), because otherwise his daughters' *honest names* would
 have *been marred* (205)
- 204 **they'd** i.e. his daughters
- 205 **honest** virtuous
- 206 This line is metrically short. A word (such as 'all' or 'now') might be lost
 after *them* –, or perhaps Pisaro pauses as he reconsiders the situation.
 rate berate, reproach
- 208 **careless, mad** reckless, insanely impetuous
 desperate three syllables
- 209 **O . . . now!** Pisaro has already sent for a tutor to teach his three daughters
 the foreigners' languages (162–5); thus, 'the improvisational quality of
 Pisaro's line is false' (Kermode).
- 211 **strangers** foreigners
- 214 **affect** incline their affections towards
- 215 **they** i.e. his daughters
- 216 **That** so that
 several See 23n.
- 217 **stay** wait, delay
- 219 **wed and bed** Cf. Dent, W731, 'Woo, wed, and bed her'.
- 220 **prevent** forestall
- 221–2 The *Exchange* refers to the Royal Exchange, built by Sir Thomas Gresham
 in 1566. It was open from eleven to twelve a.m. and five to six p.m.

(Howard, *Theatre*, 33); at *past eleven* it would have been *full* (221) of merchants.

221 **eleven** one syllable

224 After a month my daughters will have lost their virginity (*maidenhead*) to the foreigners.

SCENE 2 Location: the scene starts at *Tower Hill* (2); within a few lines, the action moves to the front door of Pisaro's *house* (17).

2 **Tower Hill** situated in the south-east of the City of London and north-west of the Tower of London (see Figure 1, p. 8)

4 **sweetest air** Official language for the smell and palatability of the air: the term can be found repeatedly in surviving Acts of Common Council and precepts for cleaning the city of London between 1580 and 1609 (Jenner, 'Cleanliness', 147).

5 **so** provided that

Crutched Friars see the headnote to scene 1. The word should be treated as disyllabic in prose and verse (as Crutchèd).

7–9 as (1) bawdy: *hell* (7) = the vagina (Williams, 1, 660), *deep* (8) = allusive of vaginal penetration (Williams, 1, 665), and *hill* (9) = a woman's breast (Williams, 1, 379); (2) Tower Hill (*that hill*, 9) leads to Crutched Friars, the seat of *hell* (7, 8), synonymously the house of Pisaro, elsewhere called *the devil* (11.209). Cf. Kyd, *Spanish Tragedy*, 1.1.82–6, 'The left-hand path declining fearfully, / Was ready downfall to the deepest hell, / Where bloody furies shakes their whips of steel, / And poor Ixion turns an endless wheel; /

- Where usurers are choked with melting gold’, and *The Merchant of Venice* 2.3.2–3, ‘Our house is hell, and thou, a merry devil’ (Jessica to Launcelot).
- 7 **the . . . hell** See Matthew, 7.13, ‘broad is the way that leadeth to destruction’ (by contrast, the road to heaven is narrow). Proverbial (Dent, W157.11, citing this line only).
- 9 **hill** so Q1. Q2’s *hell* was perhaps erroneously copied by the compositor from its use at 7 and 8.
- keep** lodge, live
- 10 **sirrah** a form of playful address (but cf. 1.136n.)
- 11 **fadge** turn out, come off
- match** marriage or marriage agreement
- 12 **mischieff** vexation; misfortune; legally, a wrongdoing
- 13 ***Sblood** Christ’s blood (an oath). Frequently – though not thoroughly – expurgated in Q2: see Introduction, 97–8. (Q1’s *Sbould* = transposition of ‘l’ and ‘o’.)
- 14 **father** one syllable
- 15 **snout** the nose of a man, especially when misshapen; cf. 9.1n., on *Bottlenose*. An anti-Semitic allusion to the stage Jew (see Introduction, 42–3, 61).
- 16 **shadow** screen from view
- Paul’s** old Saint Paul’s Cathedral, a building located in the south-west of Elizabethan London (see Figure 1, p. 8). Walgrave compares Pisaro’s nose to Paul’s because of the building’s prominence; but it might also be an anti-

Semitic fear that Pisaro's Jewish nose overshadows London's Christian building.

18 **churl** base fellow, villain; one who is stingy in money matters

19 **I'll** – Walgrave swallows an oath or his annoyance.

20 Metrically complicated. The line moves from trochees to iambs around the symmetry of 'NOthing with YOU'. See 1.46n.

Hey-day an exclamation denoting frolicsomeness, gaiety and surprise

up and ride be over-excited, take extreme pleasure; bawdy: have unabashed sex (from horse riding, relating to the similarity in action between the equestrian sport and copulation: see Williams, 3, 1460). Proverbial (Dent, N284).

21 **within** inside Pisaro's house; bawdy: within Mathea

22 **compass** embrace, encircle with the arms; catch, seize; hem in

24 **fed with words** supplied with words (instead of action). Proverbial (Dent, W825.11).

24.1–2 *Q1 places the SD at 25, after *here*? However, Heigham seems to have spotted a character before the original entry, indicating that it is placed too late. Heigham might not initially recognize Anthony because the latter enters the other side of the stage to where the Englishmen are.

carrying . . . beard evidence for this SD can be found at 65–6 and 96–7
(*black cloak* and *black hat* = the robes of a scholar)

25 **Whom** who (Abbott, 410)

27 **suit** (1) (legal) supplication, petition; through (2) wooing / courting a woman

30 **want** lack (money)

- 31 **credit** monies; reputation; financial reliability
- 32 ***damned, the rogue** The alternative sense implied by the lack of
punctuation in Q1 gives a possible but weaker reading (*he will be damned*
(as) *the rogue*).
- 33 **Prithee** contracted form of ‘I pray thee’ (i.e. ‘please’)
Let . . . alone were you to be left to your own devices (however cf. 4.90n.)
- 34 **bare** single
hour one syllable
him i.e. Anthony
- 35 **years** one syllable
- 36 **say what news** tell us of any news you have (about Pisaro’s daughters)
- 38 **of** from
- 41 ***read that. It** Q1’s *read, that it* denies *that* as an indication of what it is the
daughters should read.
- 46 **worser** double comparative, not unusual (Abbott, 11)
- 51 **abroad** away, elsewhere, in the world at large
- 52 **cheerly** cheerfully
seize take hold of eagerly; take possession of. Anthony equates the women
with property and possessions (see Introduction, 76–8).
- 53 **but grace** only respect
- 54 **overreach** outwit; get the better of
- 55 **Build** depend
- 57 **sot** fool; drunkard (see 9.138–40 and 10.79–82)
- 59 **musician** four syllables

- 63 **Then . . . answer** Then give him this reply.
- 64 **Middle Walk** the central aisle of Saint Paul's Cathedral. It was an important site for bookselling and gossipers, as well as freelance (especially foreign) tradesmen and tutors (Osborne, *Memories*, 64–5; Stow, *Survey*, ii, 316).
- 66 **borrowed shape** disguise
- 68 **The maids** i.e. Laurentia, Marina and Mathea
- drift** plan
- 69 **ope** open
- stay reply** wait for your reply
- 70 **descried** spied
- adieu** goodbye (pronounced in the English way, 'a-dew', *OED* adieu *int.* 1)
- 71 **him** i.e. Anthony himself
- helped** helped
- 76 **seeking . . . hay** engaging in a hopeless search (cf. the modern 'a needle in a haystack'). Proverbial (Dent, N97).
- bottle** bale
- monster** prodigious example (of a tutor)
- 78 **porridge** thick soup made by stewing vegetables, herbs, or meat, and often thickened with barley, pulses, etc
- Parlez-vous, seigneur?*** Contextual nonsense: 'do you speak, lord?' Perhaps mistaken for *Comprenez-vous, seigneur?* (do you understand, lord?)
- 79 **licks . . . kisses** Probably because, to Frisco, a Frenchman kisses his hand as a courteous gesture to women so often that he never has to wash it. See

Twelfth Night 3.4.32, ‘Why dost thou smile so, and kiss thy hand so oft?’ As in *Twelfth Night*, the reference is to foppish behaviour.

79–80 **a . . . English** The image is of a counterfeiter (*clipper*, 79) paring the edges of a coin, to mean a person debasing the English language by pronouncing it poorly. Proverbial (Dent, K75).

80 **King’s English** Why not ‘Queen’s English’? Previous editors have argued this to be evidence of revision after the accession of James I in 1603, but ‘King’s English’ was an expression used irrespective of the monarch’s gender. See Introduction, 119–20.

eternal enemy almost a devil: ‘used to express extreme abhorrence’ (*OED* *adj.* 7, citing *Julius Caesar* 1.2.159–60, ‘There was a Brutus once, that would have brooked / Th’eternal devil to keep his state in Rome’)

83 **smell** understand; but perhaps playing on the literal sense

83–4 **wit . . . doublet** Cf. *Much Ado About Nothing* 5.1.179, ‘What a pretty thing man is when he goes in his doublet and hose, and leaves off his wit!’

Doublet = jerkin, jacket.

84 **baissez mon cul?** Kiss my arse? (French). Cf. *Henry the Sixth Part Two* 4.7.26, ‘Monsieur Basimecu’ (Jack Cade in reference to the dauphin of France). Frisco’s interpretation, ‘*How do you?*’ (85) implies that he meant to say *comment allez-vous?*

88–9 **teach . . . speak** ?Perhaps a lowly job, or ‘a person who repeats empty or meaningless phrases’ (*OED* *parrot n.*¹ C5 (a)). Cf. Dent, P60, ‘To speak (prate) like a parrot’.

91 **such . . . house** i.e. Frisco (see also 5.43–5 and n.)

- serve . . . turn** do a good thing for them; do the job; sexually fulfil them
- 94 **hie** hasten
- 95 **desire** two syllables
- 96 **beard** one syllable
- 97 ***raiment. If thou** Q1's *raiment, if thou* allows the possibility that the comment about Anthony's garment (*raiment*) links to the fact that Frisco cannot miss him. Kermode's emended punctuation means that the colour of Anthony's clothes are described ('his beard is black, as are his clothes').
- apace** quickly
- 100 **Shrove Tuesday** the Tuesday at the end of Shrove-tide
- 100–1 **change . . . copy** change one's style, tone, behaviour, or course of action; change professions, as in Rowley, *New Wonder*, 3.1.86–7, 'Then did my father change his copy, and set up / A brewhouse'); ?change an actor's part in a play. Proverbial (Dent, C648).
- 101 **but** except
- red . . . stock-fish** Frisco suggests that he will become a fishmonger, probably as a passing reference to the banning of the consumption of red meat during Lent (*red herring cobs* = the heads of such a fish; *stock-fish* = a name for cod and other gadoid fish cured by splitting open and drying hard in the air without salt).
- 102 **somewhat** something
- 103 **do . . . them** do anything with them; do any good on (top of) them
- 104 **why, so!** so be it (an expression of acquiescence)

- 104–5 **do . . . us** Frisco alludes to the multitude of languages that will arise, through children, if the foreigners marry Pisaro's daughters. *Litter* = a term for the multiple offspring of domestic animals; thus, the offspring would be less than human (and to be foreign is to be like an animal: cf. Frisco's similar comments in 13.96–9)
- 106 **vestry** backroom in a church, originally used for storing vestments. Frisco may be alluding to the Englishmen's intentions to marry Pisaro's daughters.
- and so forth** In his haste, Frisco cannot be bothered to end his speech using appropriate decorum.
- 107 **Fools . . . say** Cf. Dent, C328, 'Children (Drunkards) and fools cannot lie / children and fools speak the truth'.
- 108 **Love . . . be** let Love (personified, i.e. Cupid) be our guide
- 109 **soft: forbear** wait a moment: be patient (because Harvey hears activity behind the door?)
- 109.2 'Here, and for the passage following, Heigham and Laurentia probably talk apart'; at lines 133–4 Laurentia 'tells her sisters that he has told her of Anthony's plan' (Kermode).
- 110–12 The *three suns* (10) are Laurentia, Marina and Mathea. The idea is symbolic: Edward IV assumed the device of a sun as his emblem in consequence of the vision of three suns which appeared to him during the battle of Mortimer's Cross. Cf. *Henry the Sixth Part Three* 2.1.26–8, 'Three glorious suns, each one a perfect sun; / Not separated with the racking clouds, / But severed in a pale clear-shining sky' (Richard to Edward).
- 110 **appear** two syllables (thus rhyming with *forbear*, 109)

- 112 **glorious** two syllables
- 113–15 **Gentlemen . . . is** elliptical: you will have to guess by our looks (and nothing else) how welcome you are here, for fear prevents us from greeting you any other way
- 118–19 **I . . . me** Cf. Q1 *Romeo and Juliet* 5.128, ‘Dost thou love me? Nay, I know thou wilt say “Ay”’ (Juliet to Romeo).
- 120 love has its (sexual) reward, payment; perhaps with a pun on ‘hire’/’higher’ (i.e. erection), which is balanced with *good will* (i.e. penis: see 1.124n.) (Kermode)
- hire** one syllable
- 123 **o’ God’s name** on (or in) God’s name (an appeal)
- at large** freely, without restraint
- 124 **What, man?** an exclamation of astonishment (*OED* what *int.* 2a). Mathea perhaps responds to Walgrave’s surprise that she had worked out that the Englishmen were there *to pawn more lands* (122).
- 126 Age (i.e. an old person) is capable of discussing nothing but its own concerns.
- save of** except for
- 129 **corse** i.e. corpse: a reference to Heigham’s (living) body (*OED* corpse *n.* 1). The old form of the word has been retained for end-rhyme (corse/enforce).
- 136 Suspicion is perhaps prompted, or stirred (*moves*), by our public discussion in the open street.
- 137 **Fain** gladly, willingly
- 139 **crave** beg; demand by right (because *for us you spend*, 140)

- intend** suggest, propose
- 140 **scrapes** amasses (wealth)
- 141 **sadlier** more gravely, more earnestly
- 143 **shall** i.e. shall receive
- 144 **interest** two syllables
- 145 **pay you** a double entendre: *pay* = reward with money and sex
- 146 **decay** financial ruin; bodily degeneration (i.e. loss of sexual ability?)
- 147 **heavens** one syllable

SCENE 3 Location: the Exchange (11, 25), a London building that at the time was associated with foreigners and foreign influence (see Introduction, 74–5). It is later in the day than during scene 1: the *Exchange bell rings*, signalling twelve o’clock (272). A number of stage directions (including speech prefixes) in Q1’s version of this scene are incorrect, vague, or misleading, possibly as a result of authorial indecision: for a discussion of the issues see Introduction, 105–6 and 110–11; for a discussion of editorial decisions see 172–5.

- 0.2 **other** This ‘permissive’ phrasing, typical of an author’s SD, leaves the determination of exact numbers to the Admiral’s Men. See Introduction, 81–4.
- several** i.e. separate, alluding to the two doors of the Rose theatre’s stage, and possibly visually expressing the foreign merchants’ total command of the Exchange.

- 1 SP *VAN DAL, DE LYON Q1 gives ‘*Strang.*’, suggesting that Pisaro’s *Master Strangers* addresses the entire merchant community onstage. However, it would be useful if Pisaro immediately discriminates between the merchant-strangers and his daughter’s foreign suitors.
- 2–17 Almost half of this sixteen line speech is rambling interpolation, implying Pisaro’s inability to get to the point.
- 5 **considering** three syllables
- 6 **dispatch** conclude
- 7 **time did fit** The timing of your presence at the Exchange fits with my plans.
- 8 **does** serves
- by’r Lady** a contracted form of ‘by our Lady’ (an oath), appropriate to the pre-Protestant period but still in use in late Elizabethan England. Pisaro’s frequent use of Christian blasphemies does not contradict his portrayal as a Jew (see Introduction, 62).
- in mine advice** in my opinion
- 9 **clap . . . up** hastily make or settle (marriage to my daughters)
- 10 **made I bold** I presumed
- 11 This line in part explains the lapse of almost three hours between the times that Pisaro rushes off to meet the foreigners (1.220–4) and eventually catches up with them: Pisaro has spent some of the time in between trading (*our business done*). At 162–6 Pisaro states that he was briefly *driven home* (162) for fear of having his *ruffs dirted, or eyes struck out* (165).
- the Burse** pre-Elizabethan name for the Exchange, nonetheless current in Haughton’s time: see Anon., *A Warning for Fair Woman*, 1123–5, ‘Then

- followed him to Cornhil, where he staid / An hower talking in a marchants
warehouse, / From thence he went directly to the Burse' (Roger, of Sanders).
- 12 **home** i.e. to Pisaro's home (possibly with an invitation for the foreigners to
perceive Pisaro's house as also theirs)
- 13 **take in worth** apprehend the value of; measure
viands provisions, victuals; an allusion to Pisaro's daughters as marketable
commodities
- 15 **Loosely . . . knot** i.e. betrothal
desire two syllables
- 16 **But . . . two** i.e. enough time for the marriage banns: see 14.3n., on *banns*.
- 17 **sure** firmly
fast binding, assured
- 18–19 As with Al Varo and De Lyon, Van Dal speaks a mixture of broken English
and the language of his two foreign friends. For a discussion of editorial
methods, see Introduction, 154–9.
- 18 **Zeker, Meester** surely, Mister
grooterly anglicized adverbial form of the Dutch, *groot*, 'great'
dank thank
dat you maak that you make
- 19 **sure** definite; secure; bound (in the sense of betrothed)
niet not
genoeg enough
- 20 **mon père** my father
vader father (Dutch)

- 21 ***Écoute** listen. Q1's *econte* might be a turned 'u' (see Introduction, 137–8, for a number of similar, incontrovertible literals).
- 22 **bacon** Given that Pisaro is likely to be Jewish, might the actor grimace here at De Lyon's slip?
- 22 **tack** De Lyon's pronunciation of 'take', with a possible pun on 'to tack' or 'nail' her sexually (Kermode)
- 24 **son** i.e. (potential) son-in-law
- 25 **the** so Q1. Q2's *the the* is compositorial dittography.
- 26 **end our affairs** conclude our business (of marrying Pisaro's daughters to the foreigners)
- 27–9, 130–2, 251–3 *These three-line verse speeches are each compressed into two type lines of prose in Q1: the original compositor compensated for inaccurate casting-off in the manuscript (see Introduction, 122–5).
- 28 **Marry** indeed, a common Elizabethan mild oath originally alluding to the name of the Virgin Mary
- 30 **merchant . . . friend** It is unclear if Moore is referring to Pisaro or Towerson as his *friend*. The lack of punctuation in Q1 (*this merchant here my friend*) might indicate that Moore is referring to Towerson, but Q1's punctuation is not authoritative (see Introduction, 134–6, 147, 161–3). Nonetheless, Moore probably introduces Towerson as doubly trustworthy: he is both a *merchant* and a *friend*.
- 31 **jolly** splendid, excellent
- gentle blast** propitious gusts
- 35 **Plymouth** a port town in Devon, in the south-west of England

- abide** spend their time; pause before moving on (to London: see 177–8)
- 36 **guerdon** reward, gift
- 38 **somewhat towards for** something in advance of
- 40 **hear you** listen
- 42 **bill of exchange** a written order by the writer or ‘drawer’ to the ‘drawee’
(the person to whom it is addressed) to pay a certain sum on a given date to
the ‘drawer’, or to a third person named in the bill, known as the ‘payee’.
- 43 **pay at sight** pay cash on delivery (as opposed to by credit)
- if . . . it** a polite way to demand money. Towerson does not expect Pisaro to
quibble (although he does: see 44–5).
- 45 **received** received
- and not I** but not me
- 46–8 **Where . . . nobody?** Pisaro is troubled by the fact that the Post has not
delivered him news of his ships.
- 46 **post** messenger
- 50 **An if** As Abbott notes, ‘and if’ (or ‘an if’) can mean either ‘even if’ or ‘if
indeed’ (105).
- smell** See 2.83n.
- 51 **factor’s** i.e. one who buys and sells for another person; a mercantile agent
- 56 You haven’t visited me at my house for a while.
- 57 **make bold** take liberties, be free with. Walgrave (58) adapts this to mean ‘to
take sexual liberties’.

- 57 SD *aside* Pisaro's command to the Englishmen at 59 to *speak* indicates that he does not hear Walgrave's response. An attractive alternative is that Pisaro overhears, but pretends not to understand.
- 58 **You . . . sworn** you can count on it, you can bet your life
- 59 **ought** anything
- 60–1 **our suit . . . repairing** our supplication by the constant appeals; possibly with a pun on tailoring
- 62 **want** lack
- 63 **unto** to
- 67 **hours** one syllable
- 70 **regard to** respect for
- 72 **all . . . men** Cf. Dent, M502, 'All men are (We are all) mortal'.
- 74 **pitch . . . perch** die. Proverbial (Dent, P237.11).
- 75 **Or . . .**²so Pisaro is not getting straight to the point: cf. 2–17n.
contrary crosses opposing troubles (i.e. you might not be able to pay me back when I need the money)
- 76 **Wherefore** for which reason (but cf. 225n.)
deem Anon. 1830 adds *it* after *deem*, but *meer* is probably two syllables.
mere equity a matter of total fairness
- 77 **something** i.e. land (Pisaro refuses to give the Englishmen more money without it being secured against more of their land)
betwixt between
- 80 SP Who are these 'gentlemen' and how many characters respond? The only characters onstage who qualify as gentlemen are the Englishmen (as landed

gentry), but it is doubtful that Brown would exclude Pisaro from his address.

I have left it open to interpretation (see Introduction, 174–5).

81 **I wished for** for whom I wished

82 **Does . . . fall?** Are you charging less?

cloths probably undyed broadcloth: sturdy, dense cloth weaved from wool

83 **Stade** ‘on the Elbe, 22 miles below Hamburg’ (Baugh). A Merchant

Adventurers’ outpost from 1554, where cloth was exchanged for foreign goods: see Introduction, 65–6.

84 Take my money (for your goods), not some other merchant’s.

’fore before

86 **in sadness** seriously, truly

87 **somewhat** something

89 **worship** properly, a man of high rank; but here there might be a touch of wheedling (cf. 9.79n.)

91 **Hey-day** See 2.20n.

92–3 The image is of birds of prey feasting on the Post.

93 After this line Pisaro probably crosses the stage to the Post (to *flock about* him; see also 98n.).

What’s whatever is, who’s

97 **reading** i.e. reading their letters

98 I am the last to receive letters (see 47–9); you would have kept it, had I not gone to you. (For *should* as meaning ‘would’ see 1.83n.)

100–5 **Our . . . accordingly** ‘Haughton seems to have based the wording of the letter on the practice of contemporary merchants and their employees’

(Rutter, 'Social Conflict', 148–9). Cf. Browne, *Merchant's Avizo*, sigs 10v–11r, 'After my duetie remembred unto your Worship [. . .] you shall againe understand that on the 24. day of October, within 16. daies after our departure from Kingrode, we arrived here at Lisbon (God be thanked) in good safetie, and the Minion and the Gabriel also. [. . .] I have according unto your remembrance laden for you in the Gabriell, 6. Kintals and 2. roves of pepper, which cost the first pennie 50. duckets the Kintal'.

100 ***premised*** stated previously

and and because

101 ***sack*** general name for a class of white wines formerly imported from Spain and the Canaries

Seville oils olive oils from Seville, a town located in inland Spain, due north of the Spanish strait. The oils were desirable, expensive items shipped to England: surviving London port books from 1568 price 1 tonne (approximately 1.1 tons) of Seville oil at £8.00 (Dietz, ed., *Trade*, 169), or £1,391 in 2010 money (National Archives, 'Currency'). Cf. Anthony's stipend as a tutor in 1.142n.

Barbary sugar a speciality of Bruges, from the Berber country of North Africa. In 1589 Lord Burleigh, as representing the queen, complained to the Grocers' Company about the bad quality and high price of Barbary sugar (Rees, *Grocery Trade*, i, 120).

103 ***take up*** take possession of

- two hundred pounds* approximately £20,100 in 2010 money (National Archives, ‘Currency’). Q3’s 230 might have been a revision to compensate for inflation; or it may simply have been a compositorial misreading.
- of* from
- 104 *bill of exchange* the *bill* of 42–3
- 105–6 **You . . . sir!** Pisaro is incensed at the letter writer’s command that he *pay accordingly* (105).
- 105–10 This letter details a second fleet of Pisaro’s ships, sailing towards Turkey; the audience has already been told that the first fleet, which arrived from Spain, has docked *safely at Plymouth* (35).
- 107–8 *‘**Fortune**’ . . . **London** Q1’s *the Fortune, your shipe, the adventure and good luck of London* implies that Pisaro has one ship, the Fortune (which has *adventure and good luck*), yet Moore later talks about *our ships* (204), indicating that the letter writer mentions more than one.
- 108 **Turkey** Moore reports these same ships as *bound out for Syria* at 205; at 245–6, however, Al Varo confirms that *de Spaniolă have almost tack de ship dat go for Turkey*. The two countries might have been exchangeable in trade discussions at the time, for northern parts of Syria and southern parts of Turkey made up ‘Aleppo’, a sub-province of the Ottoman empire, and an important post for trade between Europe and the East. The chief exports of Aleppo were cotton and silk (Masters, ‘Aleppo’, 12).
- 109 *galleys* low flat-built sea-going vessels with one deck, propelled by sails and oars
- 110 *doubt* fear

- 111 *Q1 has two consecutive SPs for Pisaro, at 98 and 111. The unnecessary second SP might have been caused by compositorial confusion as Pisaro switches from prose to verse.
- Six-to-one . . . calm** Pisaro perceives the odds for good weather to have been in his favour.
- 112 **afore God** before God (an oath)
- 114 Homer describes *Charybdis* (*The Odyssey*, 12.104–6) as a whirlpool, and *Scylla* (12.88–92) as twelve-legged, six-headed, and fanged. According to Virgil (*Aeneid*, 7.352–3) *Charybdis* and *Scylla* attacked ships around the easternmost point of Sicily (i.e. the straits of Messina); Homer (12.102) writes that ‘the distance between them is no more than a bowshot’.
- 115 **antique** the stress is on the first syllable (allowing for a closer quibble on *antique* and *antic* (116))
- 116 **antic** grotesque
- of late** lately
- 117 **straits** any small section of sea, here a reference to the division of sea between the southernmost tip of Spain and a northern peninsula in modern-day Morocco (Barbary is the next country to the east).
- 118 Towerson appears to have missed Pisaro reading out his factor’s letter, indicating that he had been busy talking to other merchants onstage (Kermode).
- 119 **dolts** blockheads, dunces
- 120 **beset** set on, assailed
- 122 **bots** i.e. pox (an oath)

- 123 **keep** i.e. stick close to
- 124 **Tripoli** north-western port on the coast of modern-day Libya
- 125 **Being** one syllable
- 126 **near** one syllable
- 129 nautically correct: ‘a degree is a part of a division of a whole circle, into 360
equall parts [and] euery degree doth answere unto 60 Englishe Myles’
(Bourne, *Regiment*, sig. A4v)
- 131 **makes nothing to** is not of consequence to; is neither for nor against
- 132 this trading does not match your financial account; this conduct does not
match your professional standing. Pisaro (133) picks up the second sense.
- 133 **And . . . yours?** What matches (*fits*) yours (professional standing)?
A . . . tongue? Cf. *Lust’s Dominion*, 2.2.47, ‘A stabbing, desperate tongue’.
prating chattering, prattling, especially at length
wrangling arguing, quarrelsome
- 135 **world . . . me** *topsy-turvy* is ‘An abbreviation of *topside t’other way*, or the
end of anything turned downwards’ (Anon. 1830). Cf. Dent, W903, ‘The
world may be (turn) topsy-turvy in an hour’.
- 137 **late** recent
- 138 **’Swounds** a euphemistic abbreviation of ‘God’s wounds’ (an oath).
Frequently (though not thoroughly) expurgated in Q2: see Introduction, 97–
8.
- 141 **shoals** a flock of birds (*OED* shoal *n.*² 2)
croaking talking dismally or foreboding evil
- 142 **paunches** protruding stomachs

- 143 **ravenous** two syllables
- rout** a company of people; a pack, flock
- 145–6 **be hanged . . . pox care I?** expressions of vexation and impatience: ‘you might have gone to hell, what the devil do I care?’
- 146 *In Q1’s version of this scene the Post enters twice, at 88.1 and after 146, with no intervening exit. The second SP is probably an authorial decision that was not crossed out in the underlying manuscript. See Introduction, 105–6.
- 147 **and so forth** The Post is apparently tired of repeating phrases that never elicit an appropriate response from Pisaro.
- 149 **stony hearted** Cf. Dent, H311, ‘A heart of (as hard as a) stone’.
- 151–3 ‘Saturn’ is properly Saturnus, or Saturnalia, an Italic god, whose *out-worn world* (152) was the golden age, ‘an imagined period in early human history when human beings lived in times of ease, far from toil and sin’; its function was ‘always to hold up a mirror to present malaises or to presage a future return to the idyll’ (Price and Kearns, eds, *Classical Myth*, 230). The *poets* (151) are principally Hesiod (as the creator of the fiction) in *Works and Days* (109–201), but also Virgil in *The Georgics* (1.125–8) and Ovid in *Metamorphoses* (1.89–150).
- 160 ambiguous. Either ‘I was here an hour ago, as well as at other times today’; or ‘I was here over an hour ago’.
- hour** one syllable
- 162 **driven** forced
- 163 **common haunt** a place where you are most likely to find

- crack-rope** ‘one likely to die or strain a rope/halter, i.e. to die by the gallows’ (*OED* crack-halter)
- 164 **m’apparel** my garments
- 165 **ruffs** a circular outstanding frill on the sleeve or neck of a garment
- dirted** dirtied
- 168 **bestowed** given; spent
- knaves** (1) boys employed as servants; hence, (2) male servants or menials in general; those of low condition, or unprincipled men, given to dishonourable and deceitful practices. Here it probably relates to the constables of the watch, who should *see things be reformed* (169) (Kermode). For *watch* see 10.15n.
- 171 **beardless** i.e. immature
- trash** worthless or disreputable people
- 172 **a vengeance** the desire for retributive infliction of hurt or punishment. Proverbial (Dent, M1003).
- 173 **Mass** i.e. ‘by the Mass’, the Catholic sacrament (an oath)
- on’t** of it (Abbott, 182)
- 175 **can . . . coin** can’t get any money from him (so I go unpaid)
- 177 **come about** change direction, veer around
- 183–91 Is there some homosexual banter in these lines which the Post is emphatically rejecting (*I am no meat for his mowing*, 189)? People who visited/lived in *the hot countries* (182) were said to be prone to lust (Williams, 2, 692); *face*. . . *bacon* (182–3) = sunburn, a pun on ‘son[=man]

- burnt' (Williams, 1, 56); *meat* (183) = the penis; *eaten* (187) = sexually consumed.
- 183 **rusty** presenting an appearance of something old
- 185 What does it matter if he hadn't enough meat? As a matter of fact he had, but what is it to you?
- 187 **as** as if (Abbott, 107)
- 188 **through-broiled** thoroughly cooked
- 189 **You . . . sir** You have had your say (so there's no need to keep repeating yourself). Proverbial (Dent, S118.1).
- *no . . . mowing** I am no fodder for his mocking. Proverbial (Dent, M832).
- Q1's *moing* probably = dropped 'w'.
- 190 **in place where** in the right circumstances. Proverbial (Dent, P373.1).
- 191 **warrant** promise
- 192 **swagger** behave with an air of authority, in a blustering or insolent manner
- 194 **hold your hand** don't hit him
- 195 **patch** foolish person, simpleton
- suffer** permit; endure
- 196 **I'd . . . Burse** I'd fight him, if indeed I got him away from the Burse (for *an* as meaning 'if indeed' see 3.50n., on *An if*). Proverbial (Dent, T518.1).
- 196–7 **I'll . . . turn** I'll return the favour (ironic). Proverbial (Dent, T615).
- 200 **By my faith** a mild oath
- 201 **for it** probably elided (as *for't*)

- 201–2 Although the ships apparently are Pisaro's own (107–9), he appears to have used twenty other merchants as ventures (those who share the risks and profits of a commercial voyage).
- 202 **him** i.e. Pisaro
- 205 **bound . . . Syria Turkey** at 108 and 246: see 108n.
- 206 SP This is probably the same merchant-stranger who responds to Brown at 203, but Q1's vagueness allows for a second merchant-stranger to answer: he might previously have only been listening to the conversation.
- 206 **Wot not** (I) know not (*OED* what *pron.* 8b)
- 207 **here** one syllable
- 208 **dispatch** send (to Pisaro's daughters?)
- 209 Kermode has this line addressed to Towerson, but it is clear from Pisaro's speech that he addresses Van Dal.
- 210 **him** i.e. Van Dal
- 211 **how then** what then
- 212 **if you will!** a parenthetical qualification: 'if you so wish!'
- 213 **'Tis . . . ¹him** He's all madness (because of the association of the full moon, around midsummer, with lunacy). Proverbial (Dent, M1117).
- Let him alone** Leave Pisaro be (but cf. 4.90n.).
- 214 ***calls** names, is called. Q1's *call's* might be caused by an untidy underlying manuscript (see Introduction, 152).
- 215 **Let . . . Shrove-tide** Even were it a time of merriment. (Shrove-tide comprises Quinquagesima Sunday and the two following days, 'Shrove' Monday and Tuesday. It was associated with feasting and good cheer.)

- I'll . . . inch** I won't stay a moment longer. Cf. Dent, I52, 'He will not yield (budge, give ground, stay) an inch'.
- 217–18 A duplicitous promise which alludes to Marlowe's *Jew of Malta*, 2.3.255–6, 'Thou know'st, and heaven can witness it true, / That I intend my daughter shall be thine' (Barabas to Mathias).
- 220 **business** three syllables
- 221 **table talk** general discussion, suitable as conversation at the dinner table
- 222 **Marry, and shall** indeed, and so we shall (exclamatory). Proverbial (Dent, M699.1).
- motion** (three syllables) proposal
- 225 **wherefore** why (but cf. 3.77n.)
- 226 **slave** rogue, villain
- 227 **Remembering** three syllables (see t.n.)
- recall his word** revoke his promise
- 229 An allusion to Shakespeare's *Richard the Second* 5.3.50–1, 'I do repent me. Read not my name there. / My heart is not confederate with my hand'.
- confederate** three syllables
- 230 **stomachs** hunger; determination; sexual appetite (Williams, 3, 1320)
- 231 **cates . . . upon** provisions or victuals bought (usually more delicate or dainty than those of home production); women to eat, punning on *cate* as 'Kate' (as in Shakespeare's *The Taming of the Shrew* 2.1.189, 'For dainties are all Kates').
- 232 **crossly** in a way that is contrary, opposite (to Pisaro's intentions)
- 233 **patience** three syllables

- 234 **But for** as for
do you elided (as *d'you*)
- 235 **repairing** restorative, reviving
- 236 **a . . . hand** a means to help (ironic). Proverbial (Dent, M699).
- 237 ***Buon giorno*** good days
dee Al Varo's pronunciation of 'thee'
- 238 **naught** lost, ruined
- 240 **For to** to
contrariousness (four syllables) opposition
- 241 **swift Fame** public report, or rumour. 'The character is often depicted blowing a trumpet' (Kermode).
- 242 **o'ertaken** two syllables
- 243 **within the lurch** among the robbed (items)
- 244 **caterpillar** something that preys on society (used synonymously in Haughton's time with 'pillar': a plunderer, an extortioner)
brood offspring
- 245 ***Spaniolā*** Spanish (a Spanish word)
- 246 **Turkey** *Syria* at 205: see 108n.
un lettre a letter (French)
- 247 ***piccolo*** small
battalion Al Varo confuses 'battalion' (troops arrayed for battle) with 'battle'.
- 248 **fra'** Al Varo's pronunciation of 'from'
- 252 **at** from

- wax** grow, become
- 254 **dright** Al Varo's pronunciation of 'right'
- isola de Crete** island of Crete (the largest island of Greece)
- 256 **count of** esteem
- 257 **doubt me** fear
- scoffing Jack** some mocking so-and-so (*Jack* = a man of the common people, especially a low-bred or ill-mannered fellow, a knave)
- 259 **feigned** (feignèd) false
- 262 SD There might be a slight pause in dialogue while Pisaro reads the letter to himself. An attractive alternative is that Pisaro barely glances at the letter in sudden happiness.
- 263 **in a trice** quickly. Proverbial (Dent, T517).
- 264 **even now** just now
- 'gan** began (to)
- 266 **scaped** escaped, not an aphetic but an accepted alternative form of the verb
- 268 **heavens** one syllable
- 269 **lord . . . Alexander** Alexander III of Macedon, popularly known as Alexander the Great (356 to 323 BCE), died after conquering most of the then-known world (Boswell, *Conquest*, 3–5).
- 272 **stops my mouth** prevents me from talking. Proverbial (Dent, M1264).
- 272 SD thus signalling twelve o'clock, the end of the morning Exchange hour (see 1.221–2n.), not *one o'clock* (291) as Pisaro gives (is he confused? Or perhaps 'XII' in the underlying manuscript was smudged or scribbled, so that the compositor could only make out 'I'.)

- 275 **God's me** God bless me (an oath)
- 278 **palter** shift, equivocate, or prevaricate in action or speech; act or deal
evasively, especially for treacherous ends
- 279 **God shield** may God protect (you) (an oath)
- 280 **when you please** if you please (polite)
- 283 **cog** employ feigned flattery (i.e. 'don't wheedle, you're not very good at it')
- Go to** get moving, get to work
- 286 **in happy time** opportunely
- 287 **French crown** the English name for the French silver coin, the *écu*, so
called because it was equivalent in value to the English crown (i.e. worth
five shillings, a quarter of a pound sterling)
- Sure** surely, to be sure
- 291 **By'r La'kin** See 8n. (*Ladykin* = a small or diminutive lady.)
- 292 **waxen** grown
- 294 **looked for** expected
- 296 **hot upon** eager for
- 297 **haste** hasten
- 300–1 **Hear . . . here!** 'Walgrave, abstracted, does not perceive that Pisaro has
gone out' (Hazlitt). At 301 Harvey responds with 'there aren't any Pisaros
here (so why are you calling to him?)' (cf. 14.65n., on *Many Balsaros, I*)
- 304 ***Walgrave** Q1's *NedWalg.* is hypermetrical (the full-stop after *Walg*
suggests that the word is an abbreviation that should be expanded to
'Walgrave' when read or performed). The compositor might have misread

Haughton's revision to *Walgrave*, possibly because the manuscript was untidy and carried numerous crossings-out: see Introduction, 108–9.

bethink consider, think over (the issue)

305 **time enough** in time, soon enough (but not now)

313 **that's flat** that's downright, absolute. Proverbial (Dent, F345).

316 **mazed** stupefied, bewildered (not an aphetic form of 'amazed', as Kermode gives)

chuff clown, churl; the context may also support 'chough' (pronounced 'chuff'), a bird of the crow family, applied particularly to the jackdaw. The jackdaw is referred to in terms of greed in 6.178–81.

317 **factions** (three syllables) i.e. the Englishmen, Dutchman, Italian and Frenchman, as (1) representing different countries; and (2) co-rivals

322 **I am** contracted (as *I'm*)

323 **of it** possibly contracted to *of't* (see Introduction, 185)

324 **Nay . . . one** If one of us goes, then we all will.

325 **giddy-headed** flighty; impetuous

326 **Each . . . thorn** you make issues out of nothing. Cf. Tilley, S894, 'Under every stone sleeps a scorpion'.

331 **post-horse** a horse bred for its speed and kept at a post-house or inn for the use of post-riders, or for hire by travellers

332 **hasty pudding** pudding made of flour stirred in boiling milk or water to the consistency of a thick batter, used here for its name's sake

333 **madcap** wildly impulsive person

wild-oats (three syllables) dissolute young fellow; boisterous man, out to sow his *oats* (sperm). Cf. Dent, O6, 'To sow his (one's) wild oats'.

334 **boots not** will not profit

335 **Come away** come on

SCENE 4 Location: inside Pisaro's house (4, 48). It is the same day as in scene 3, *before two o'clock* (55).

2 **bienvenues** welcomes (French)

3 **Signor** three syllables

5 **Mall** i.e. Marina

6 **Lively** quickly

7 **well-willers** well-wishers, those who are disposed to kindness

8 You don't know what benefits you may have by them.

9 **ear** one syllable

13 SD *Placed after 14 in Q1, the aside may relate to the whole or a part of Mathea's speech (see Introduction, 171). I think it unlikely that Mathea would use ribaldry (see 16n., on *let them stand*) out loud in front of Pisaro; but he may have been deaf to its meaning.

13 **by my truth** a mild oath

guise custom, practice

14 **slavering** kiss; the action of allowing saliva to run from the mouth

salute greeting, welcome

15 **sweet** attractive (ironic); wanton, lecherous

do it (could be contracted, as *do't*) i.e. bid Pisaro's daughters welcome

- 16 **honesty** virtue, chastity
- let them stand** leave them (the foreigners) alone, with a bawdy quibble: do nothing about the foreigners' erections (Williams, 3, 1305)
- 17–19 God's sweet child, that's a pretty girl. Mister De Lyon, there's the great maiden, there would I be. 'Tis a pretty daughter, there have I so long loved, there has my desire so long been.
- 17 **seker kind* sweet child. Q1's *sekerlin* is probably a compositorial misreading of the underlying manuscript (see Introduction, 151–2).
- 20 *Inghilterra* England
- 21–2 *bellezza . . . beauty* beauty; truly, (Venice etc) are second to the lady of great beauty
- 23 **Certes** (probably two syllables: see *OED* *certes adv.*) certainly
- ***de petite-a** the small. Q1's *depeteta* = a compositorial tendency to connect one foreign word to another: see Introduction, 156–7.
- ***Anglais** English. Q1's *Anglois* means 'Englishman' (*OED* *Anglais n.*), but was probably caused by an a:o misreading of the underlying manuscript. See Introduction, 151.
- 24 *une . . . damosel-a* a clear, a very, a true and a tender damosel. A list, prefixed to the noun, also used by De Lyon in 6.96. (Cf. Kermode's interpretation, 'a beauty, so very [beautiful], that's true, and a tender woman'.)
- damosel-a** 'damosel' is a variant of 'damsel', a maid, maiden (*OED* *damsel* 2). De Lyon adds the schwa (-a) ending.

- 25 **stocks . . . stones . . . trunks** senseless and stupid people. Cf. Dent, S866.1:
 ‘As senseless as stocks and stones’. Cf. Dekker, *Old Fortunatus*, 5.2.65,
 ‘Out, you stock, you stone, you log’s end’.
- 26 **Whenas** when
- 28 **gossip** one syllable
- 29 ¹**you . . . did** i.e. you’ll wish you had
- 35 **parfaitement** perfectly (French)
- 37 **wat** what (Dutch)
- 38 **parler** speak (French)
- 39 This line is metrically short, possibly asking for ‘*without [a] need*’.
- 40–3 **And . . . do** Italian should teach my daughters the obedience that others
 daily show their fathers.
- 41 **desire** one syllable
- 42 **virtuous** (two syllables) showing fine qualities, praiseworthy
- 44 **haughty stomachs** pride, haughtiness
- 45 **urge** plead with by way of argument or excuse; incite, provoke
- 47 **cross** trouble, vexation; a cross to bear
 careful concerned; watchful
- 48 **careless** untroubled
- 48 SD ***Knock within** It is possible to perform the knock as in Q1, opposite 47, but
 this interrupts the flow of Pisaro’s speech. Kermode’s emendation makes
 sense of the apparent order of action.

- Stir . . . knocks** move and see who knocks at the door. Pisaro perhaps shouts the command offstage to a servant, or it might be said to one of his daughters.
- 51 **murrain** plague, disease (used here as an emphatic exclamation of anger)
What make these? What business do the Englishmen have?
here one syllable
- 52 **bold** ready, unafraid
- 53 **surer** more loyal, more dependable
- 54–5 **I . . . o'clock** I didn't expect to see you before two o'clock (see 3.66–7).
- 55 **At** in the
- 57 **till . . . time** i.e. until this time tomorrow
- 60 **done you wrong** spoken falsely; made a serious error
- 61 **cheer** entertainment, fare
- 65 **it** i.e. their *suits* (64)
- 66 ¹**as . . . steel** unbending, unwavering in resolve. Proverbial (Dent, S840; Tilley, S840, citing this line).
- 67 **sureness** steadfastness, confidence
- 68 **crossed** thwarted, contradicted, defied
- 69 The *news* of 3.106–10.
- 70 **dissemble** disguise, feign
- 71 This line is metrically short. A word (such as 'here') may be lost after *welcome*, or perhaps Pisaro pauses.

- 74–6 Interspersing lies said aloud with truthful asides is a technique used by Barabas in *Jew of Malta*, 1.1.150–2, 2.3.57–61, 4.1.45–7 etc: see Introduction, 44.
- 76 **too too** reduplicated for emphasis, common in Haughton’s time (such as in Robert Wilson’s *The Cobbler’s Prophecy*, sig. C3r, ‘My pens are too too sharp’.)
- 78 **Maudlin** A member of Pisaro’s kitchen staff, never seen on-stage. The name is a derivative of ‘Magdalene’; but its Anglo-French etymology, *maud*, ‘a kitchen wench’ (Skeat, *English Etymology*, 356), is more appropriate.
- take up** bring in, prepare
- 79 **sullen** gloomy, ill-humoured, sulky
- elf** mischievous child
- callet** strumpet
- 81 **ne . . . malcontento** don’t mock so unhappy a gentlewoman (as Laurentia)
- *soiata** mock. Q1’s *soiat* was probably caused by a compositorial misreading of the underlying manuscript.
- 82 ***figliola** girl. Q1’s *filigola* = apparently erroneous (transposition?), although *fili* is reminiscent of the French, *fille*.
- 82–3 **grande amico** great friend
- 84 **inimico** adversary, enemy
- 85 **suffered** (three syllables) allowed
- 86 **poll . . . pill** extort and pillage (Pisaro’s daughters); bawdy: a reference to ‘penis’ and ‘scrotum’ (Williams, 2, 1069 and 1029)
- 87 **love together** are in love with each other

- 89 **crop the flower** take away his daughter's virginity (Williams, 1, 335).
Flower is one syllable.
- 90 **let me 'lone** trust me, have confidence in me; but cf. 2.33n. ('*Lone* = Al
Varo's pronunciation of 'alone'.)
- 90–1 ²**me . . . demselves** I'll make such fools of the Englishmen that they'll be
ashamed (and not come back).
- 92 **lustily** (two syllables) with vigour
- 93 **still** always, constantly
second you support you
- 94 **mad** foolish, unwise
turn French adopt the perceived (negative) characteristics of the French. Cf.
Puttenham's definition in *English Poesy*, sig. 157r, 'Totness is turned
French: a strange alteration'.
- 95 **when . . . together** when one Sunday immediately succeeds another, i.e.
never (cf. the modern 'not in a month of Sundays'). Proverbial (Dent, S995,
citing this line only).
- 96 **gibberish** blundering or nonsensical language (contemptuous)
- 97 **pig's language** See 1.172–4n.
- 98 **French . . . me** i.e. French venereal disease. 'The association of France with
syphilis was indelibly fixed in the Tudor and Stuart mind following the
French Charles VIII's investment of Naples (1494), when the disease spread
rapidly throughout Europe' (Williams, 1, 539).
et cetera (two syllables) a substitute for indelicate matters, here pox
(Williams, 1, 544, citing this line), and an allusion to Q1 *Romeo and Juliet*

5.38, ‘an that she were / An open et cetera [i.e. arse]’. Q1 *Englishmen’s et cetera* is not censorship by the printer, for the only convincing word which fits the metrical foot is ‘disease’: a word not considered politically or religiously inflammatory in the late Elizabethan or Jacobean periods (and therefore unlikely to be censored).

99 **service** one syllable

104 **sprights** ghosts, goblins

105 **ere’t be long** i.e. before long

humour mood, fancy: a fashionable word at the time. In physiology the four chief fluids (cardinal humours) of the body: blood, phlegm, yellow bile, black bile. The levels corresponded with temperament (blood = sanguine, cheerful; phlegm = phlegmatic, sluggish; yellow bile = choleric, angry; and black bile = melancholic, sad). Pisaro says that he will *drive* the *humour* of sanguinity from Mathea.

107 **hardy** Q1’s *hardee* might imply both ‘hardy’ (bold, presumptuous) and ‘hard’ (hardened, obdurate); however, Walgrave’s *foolhardy* (109) suggests that he is echoing Al Varo’s ‘hardy’.

dit this (Dutch)

110 **Warrant you** be assured

parle speak

110–11 **stand . . . door** i.e. outside (De Lyon is asking Walgrave to leave)

112 **wish . . . hanged** the full proverb is ‘better to be half hanged than ill wed’ (Dent, H130)

- 113 **let in** a bawdy quibble on De Lyon's comment at 110–11 (taking *door*, 111, as 'vagina')
 he i.e. Al Varo
- 114 **Maak** make
- 115–16 **But . . . commodity** Cf. *Patient Grissel*, 3.1.40–3, 'There's a ship of fools ready to hoist sail; they stay but for a good wind and your company. Ha, ha, ha! I wonder, if all fools were banished, where thou wouldst take shipping' (Babulo to Furio).
- 116 **Stade** See 3.83n.
 ***barter** Q1's *batter* is probably a misreading of facile secretary hand in the underlying manuscript.
- 117 **out of liking** disliked
- 119 **But . . . patience** but if you'll pardon my manners (sarcastic)
- 119–20 **who's lord** so Q1. Q2–3 demonstrate progressive compositorial corruption: see Introduction, 96–7.
- 122 **Let-her-alone** a command in the form of a title: stay away from her (i.e. Marina)
- 124 **Every . . . may** Cf. Dent, M554, 'Men must do as they may (can), not as they would'.
 the . . . hare the *blind* (Van Dal and his friends) can sometimes do the impossible and *catch a hare* (Pisaro's daughters). Proverbial (Dent, B451).
- 125–6, 129–30 *These passages are verse in Q1: the compositor appears to here have had his own ideas about verse speakers, and consequently disregarded copy. The general rule, however, is that verse speakers speak in prose when in

conversation with prose speakers (see Introduction, 182–3); the metre is also too uncoordinated for verse.

- 125 **eat . . . fly** A *fly* here means something that is insignificant; thus, *the blind* (Van Dal, De Lyon and Al Varo) will first consume many things that are unimportant (i.e. not Pisaro's daughters). Proverbial (Dent, B451). 'The Blind Eats Many a Fly' formed the title of a play by Thomas Heywood (Foakes, ed., *Henslowe's Diary*, November 1602, ff. 118r–v).
- 126 ¹**a . . . fowl** Heigham's speech may carry certain sexual connotations: *crab* = a contemporary shortening of the STD 'crab-lice', *catch* = to contract a (venereal?) disease (with a quibble on Pisaro's *catch*, 124). *Fowl* = prostitute (Williams, 1, 537), but a quibble gives *foul*: said of disease, or a person affected with disease.
- 127 ***Maar hoort eens*** but listen now
- 128 ***genoeg*** See 3.19n.
- 129 **fool** a pun on Van Dal's *fowl* (128)
- 132 ***made 'ere** 'made here'. Although Al Varo is Italian, the 'h' appears to have been elided to represent the silent initial 'h' in French speech (Q1 = *madere*).
- 133 **an** if (an example of Elizabethan speech creeping into the language of the foreigners: see also 6.194n.)
- op*** of (Dutch)
- 134 **whit' wench** *whit'* is De Lyon's pronunciation of 'white'. *Whit' wench* refers to (1) Maudlin's colour (cf. Q1 *Romeo and Juliet* 7.12, 'white wench's black eye' (Mercutio, of Romeo); (2) whiteness caused by flour in the

kitchen; (3) Maudlin as ready for (sexual) harvesting, ripening (cf. John 4.35, 'white already unto harvest').

Maître Master (formal French address: De Lyon is either being respectful or grovelling)

136–7 **I'll . . . ²to** I'll beat you unless you realize that I am the better person.

Mumble = (1) to turn over and over in the mouth; which would lead to (2) handling roughly or clumsily, mauling (*OED* mumble v. 4, citing this line).

136 **except** unless

137 **François** i.e. Frenchman (cf. *flirt-gill*, 1.130n., *Hans*, 1.178n. and *Jack*, 3.257n.)

138 **maugre thy teeth** in spite of your resistance. Proverbial (Dent, S764).

gnash thy teeth 'there is a touch of hyperbole, as the image recalls lost souls' gnashing of teeth in hell' (Kermode)

139 **want . . . wish** lack in his will, and not care about his wish

bate an ace abate a jot or tittle (*OED* ace *n.* 3b, citing this line). Cf. Dent, A20, 'Bate me an ace(, quoth Bolton)'.

142–3 **try . . . trencher-man** see who's the best eater. Cf. Dent, T515, 'A good trencherman'.

SCENE 5 Location: Paul's Middle Walk (1; 2.63–4). Time is continuous from the last scene. Paul's was associated with the Babel-like effect of foreigners and their languages on London in Haughton's time (see Introduction, 75–6).

- 0.1 The entry SD for Q1 does not mention extras, but Frisco's observation that people go *up and down, and go up and down* (12) the Walk at Paul's is perhaps best demonstrated by a few mutes.
- 1 **sirrah** Frisco perhaps addresses the theatre audience (see also 9.101): cf. the Captain in *Titus Andronicus* 1.1.67, 'Romans, make way' when the stage is clear of other characters. Alternatively, he may be talking to himself in the third person (cf. 9.104–5, in an aside: *Tush, take you no thought for that*).
manner nature, quality
Paul's See 2.16n.
mar'l Frisco's pronunciation of 'marvel'
- 2 **out . . . count** beyond all compare. Proverbial (Dent, C704.1).
- 2–3 **would . . . gold** If only I had enough gold to fill Paul's.
- 3 **Grimkin** a character only mentioned in passing (like the parson: see 11.184–5 and 14.174). The name might = *grim* (stern, fiery) and *kin* (family).
- 4 ***I once** Q1's *I, one* implies 'Ay, one': that another person asked Pisaro for *half a yard of frieze*; however, that it was *to make me a coat* (5) suggests that it was Frisco who asked.
- 5 **frieze** 'a kind of coarse woollen cloth with a nap on one side' (Baugh)
whoop holiday probably ironic: the phrase appears to be used as a welcome or in excitement (*OED* whoop *int.* b, citing the later example of Dryden, *Kind Keeper*, 5.1.61, 'Whoop holiday! Our trusty and well-beloved Giles, most welcome!')
- 7–8 **Duke . . . day** Humphrey, Duke of Gloucester (1390–1447), was a prince, soldier, and literary patron (Harriss, 'Humphrey', *ODNB*). His body was

- buried in St. Alban's, but the tomb of Sir John Beauchamp, found in St. Paul's, was mistakenly taken by some in the Elizabethan time as that of Humphrey's (Stow, *Survey*, ii, 349). 'Dining with Duke Humphrey' was proverbial (Dent, D637), meaning 'to go dinnerless'.
- 7 **keeps open house** his house is open to all. Proverbial (Dent, H754).
- 8 **brave sort** splendid kind
- *cavaliers** courtly gentlemen (suitably ironic for a group of beggars). Q1's *Cammileres* is ambiguous: perhaps the original compositor misunderstood Haughton's scribbled 'v'. (The 'i' for 'a' was possible in Haughton's time: see *OED* cavalier *n.* 1.)
- 8–9 **Now . . . foot** If I could see any food, then I would stay.
- 9 **vision** person seen in a dream or trance (Frisco extends the image of Duke Humphrey's ghost that *dwells here* in 7)
- 10 ***as** Q1's *a* = dropped 's'.
- ancient . . . orator** unidentified. The related proverb (Dent, C571: see 10–11 *nn.*, below) has been traced back to Virgil (see Jon R. Stone, ed., *Latin Quotations*, 112); but Frisco's *English* suggests that he confuses the proverb's origins.
- 10–11 **so-lame-men . . . forth** a corruption of the Latin proverb, '*solamen miseris socios habuisse dolores* [it is a comfort to the unfortunate to have had companions in woe]', used correctly in the A-text of Marlowe's *Doctor Faustus*, 5.42. The hyphens in *so-lame-men* suggest that Frisco labours over the word's pronunciation; *and so forth* indicates that he forgets this part of the proverb.

- 12 **¹up . . . ²down** i.e. up and down Paul's Middle Walk
- 13 **meat . . . ready** meat is taking so long to be prepared (because there is none:
they are beggars)
- 14 **scurvy** contemptible; worthless
they i.e. Frisco's *company* of 12
stay me stay for me (Abbott, 220)
- 15 **would be** would wish to be
- 14.1 ***le Mouché*** See 'Actors', 5n.
- 16 **give me audience** listen to me
- 18–19 Anthony contrives to let Frisco know that he is a scholar, the role of which
can be dramatically characterized by verbose language: cf. the teacher
Holofernes in Shakespeare's *Love's Labour's Lost* 4.2.13–19. (Anthony is in
fact jokingly saying that he wishes to *provoke* and *exasperate* (19) Frisco,
but Frisco is ignorant of Anthony's meaning.)
- 20 **They . . . enough** proverbial (Dent, W781)
- 21 **seek for** seek help from
- 23 **nominated** named; given
rest stand
- 25 **¹partly . . . nay** Cf. Dent, Y4, 'Peradventure yea peradventure nay'.
- 26 **content . . . Madomo** Happily for you, Mister Madam. This and the
following two imitations, at 30 and 32–3, are nonsense.
- 27 **If . . . you** If I couldn't speak French then I would not be able to understand
you.

- 27–28 **You . . . leather** You speak refined French. Cf. Dent, M66, ‘As good a man as ever trod upon shoe of (neat’s) leather’.
- 30 **nella . . . courtesan-a** In the filthy courtesan (with ‘courtesan’ meaning ‘prostitute’, a common substitution at the time of Haughton (*OED* n.²).)
- 31 **like . . . natural** (1) as if you were native to the country; (2) like an absolute idiot
- 32–3 **ducky . . . gebrought?** *ducky de do* appears to be nonsense beyond some obvious alliteration; *wat heb ye gebrought?* = ‘what have you brought?’
- 34 ***for** Q1’s *fot* = foul case ‘r’.
- 35 **broached** introduced into the conversation. Hazlitt is doubtless right to treat the *t* in Q1’s *brocht* as the unsounded past participle (see Introduction, 184), although the original spelling might allow a quibble on Frisco’s *gebrought* of 33.
- 36 **not . . . peasant** You don’t seem to be a rascal.
- 37 **Mouse . . . it** See ‘Actors’, 5n.
considered of reflected on
- 38 **reasonable** good, endowed with reason
So, so ‘so’ and ‘so, so’ could both be used as an introductory particle (as in Q’s version of Ben Jonson’s *Every Man in His Humour*, 1.3.154, ‘So, so, it’s a fashion gentlemen use’)
- 43 **entertain** hire
- 43–5 **had . . . skill** I myself would be the natural tutor for Pisaro’s daughters, but for my other commitments in Pisaro’s household (see also 2.90 and n.).

SCENE 6 Location: a room in Pisaro's house (45–6). Time is continuous from the last scene; Laurentia, Mathea and Marina enter prematurely from the dinner mentioned at the end of scene 4.

2 **he** i.e. Van Dal

belch (1) eject (words) in (2) a burping manner

ears one syllable

3 **rustic** having the manners of country people; clownish, boorish

4 **half-sentences** i.e. half-English maxims

dogbolt contemptible (as in Lyly, *Campaspe*, 2.7–12, 'that Diogenes that dog would have Manes that dogbolt, it grieveth nature and spiteth art, the one having found thee so dissolute (absolute I would say) in body, the other so single-singular in mind' (Granichus to Manes))

5 **And . . . love** and when he has ran out of courting speech

6 **dear** one syllable

***Antwerp** a major trading port for European merchants in the sixteenth century, on the Scheldt River in early modern Netherlands, now Belgium. In 1585, Queen Elizabeth banned the English from trading there (see Introduction, 71–2). Q1's *Anwerpe* = dropped 't'.

8 **traffic** trade and ship goods

9 **studies** deliberates, meditates

10 **And . . . hour** and after half an hour of saying nothing

hour one syllable

12 **father** one syllable

- 14 **goodman Goose-cap** a double insult: both a yeoman (*Goodman*), i.e. not a gentleman; and a numskull (*Goose-cap*). Cf. Dent, G370.11, ‘Goodman (Sir Giles) Goose cap’.
- 14–15 **when . . . pain** When you next approach me amorously (*woo ’st again*, 14), don’t expect your efforts (*love’s pain*, 15) to be reciprocated beyond the most basic courtesy (*simple ease*, 15).
- 14 **woo’st** Kermode gives *woest*, but Q1’s *woest* is the compositor’s variant spelling (‘woe’ for ‘woo’) and does not indicate a disyllable. See Introduction, 121.
- 16 **hap** fortune, lot
- 17 **clogged** encumbered; a pun on Dutch wooden shoes, ‘clogs’ (Kermode)
 dunce one who shows no capacity for learning; a dull-witted, stupid person
- 18 **sire** father
 fitted matched
- 19–28 Ragged verse which moves between various metrical forms. Perhaps this passage was prose in the underlying manuscript, but the compositor of the original quarto attempted to set it as verse. However, the rough versification highlights (Mathea’s imitation of) De Lyon’s clumsy and idiomatic way of speaking.
- 19 **upon** towards
 çà, çà, çà lit. ‘hither, hither, hither’, a familiar interjection designed to excite and encourage. Used by fencers when delivering a thrust (with possible sexual innuendo in this context).
- 20 **pra’** Mathea imitates De Lyon’s pronunciation of ‘pray’

- 22 **frizzles** curls or twists
- 24 **met** with (Dutch)
- 25 **go**’ Mathea’s imitation of the French pronunciation of ‘good’ (Kermode);
an attractive alternative is that it represents the French pronunciation of
‘God’s’.
- dus** thus
- up you** ?perhaps ‘up [to] you’ (i.e. ‘to approach you’)
- 26 **cast niet off** don’t discard
- niet** not (Dutch)
- 27 ***Celestina** *Celestina* was a name synonymous with the procuress,
advocating in particular the illegal engagement and eventual marriage of
secret lovers; De Lyon perhaps suggests that he can even win over players.
The principal analogue at the time of Houghton was Fernando de Rojas’s
Spanish *Comedia de Calisto y Melibea*, which was first printed in Spain in
1499 (Brault, ‘Celestina’, 312). An abridged English adaptation was printed
in England in c. 1530 (*Interlude of Calisto and Melibea*, STC 20721), and in
1980 Anthony Munday referred to Rojas’s *Comedia* in *A Second and Third*
Blast of Retreat from Plays and Theatres (STC 21677, sig. G8v). This
suggests that a contemporary audience had some knowledge of the story
(Round, ‘Rojas’ Old Bawd’, 96). Q1’s *celestura* is incontrovertibly a
misreading (see Introduction, 152).
- 29 **reckons** quantifies, measures
- 31 **a . . . cheese** speaks with a muffled voice, inaudibly. Marina compares Al
Varo’s oral prowess with that of De Lyon’s. A possible echo of Henry

- Porter, *The Two Angry Woman of Abingdon*, sig. F1v, ‘Hush, then, mum;
mouse in cheese, cat is near’ (Mall Barnes, of her mother, Mistress Barnes).
- 32 **signor** three syllables
- 33–8 The probable source for this passage is Arthur Golding’s full translation of
Ovid’s *Metamorphoses*; the closest date of an extant edition is 1593 (STC
18960). The story of the fisherman, Glaucus, and his ill-fated love of the
then-beautiful Scylla, is told in book thirteen; Scylla’s love of Minos, as well
as her helping him to raze to the ground her father’s city, is told in book
eight.
- 33–9 Marina speaks in hypermetrical iambic pentameters as she enters into a
discussion of the Classics, an area of study in which she is not confident
(suggested by her repeated use of *and yet, she* and *he*). Marina speaks again
in regular iambic pentameters as she turns to a safe conversation: that of
bawdy (39).
- 38 ***him** i.e. Minos. Q1’s *her* might indicate Marina’s total confusion, but was
probably transferred from one of the surrounding lines.
- 39 **bawdy** filthy, obscene
- 41 **wink . . . eye** to close one eye, as in aiming at a target; hence, to aim (as in
Grim, 3.1.130–1, ‘O what a winking eye the wanton hath / To cozen him,
even when he looks upon her’ (Nan, of Mariana))
- 42 **Gape** (1) open his mouth wide; to (2) stare in wonder and admiration (cf.
Frisco’s description of Van Dal in 11.371–2)
- 42.1–2 *This SD is placed after 43 in Q1, but Pisaro must be onstage to be seen by
Laurentia.

- 43 **hold thy tongue** stop talking (and a joke completion of Marina's line, 42)
- 44 **Unmannerly, untaught, unnurtured** bad mannered, uneducated,
uncultured
- 45 **gentlemen . . . friends** i.e. the foreigners (Pisaro might gesture expressively
at them)
- 46 **revel** make merry
- 47 **likings** desires
set resolved, determined
- 48 An allusion to Q1 *Romeo and Juliet* 12.118, 'But like a misbehaved and
sullen wench' (Friar Lawrence admonishing Romeo).
- 49 **Turn tail** fly from, turn their backs on. Proverbial (Dent, T16).
such as those who
states fortune, estate (Onions, *Glossary*, 2)
- 51 **I am** contracted (as *I'm*)
- 52 **want at board** lack at the dinner table. Pisaro's reference to *bed* at 53
suggests an allusion to the set phrase 'board and lodgings/bed' (*OED* board
n. 7).
- 54 **none but yours** only yours
- 56 The line's metre is complicated by the caesura. Probably hypermetrical,
with an unscanned pause after *them*.
- 57 **resort to** visit, approach
- 58 **rouse your bloods** be bold; wake up your sexual passions
- 60 **God g'ee** coalesced form of 'God give thee'

good morrow Q1's *god-morrow* is unlikely to have distinct semantic significance. At the time, God/good spellings in 'good morrow' were indifferent: see *OED* good morrow 1.

63–4 **My . . . will** I assume that Frisco has fully (*at the full*, 64) explained (*resolved*, 64) why you are here.

67 **entertain** See 5.43n.

69 **'posed** exposed

except unless

70 **flap . . . mouth** tell a barefaced falsehood. Proverbial (Dent, F344).

Kermode's *slap* misunderstands the proverb.

72 **sorted out** arranged

73 **pack** bundle, set

sly devices stealthy plans

74 **as . . . oyster** i.e. as easily as one opens an oyster. The plot will become unstuck once Anthony (the *oyster*) has attempted to speak in French.

Proverbial (Dent, O116).

75 **mad** excitable, high-spirited

muses meditation; rack your brains (in Greek mythology the nine daughters of Zeus and Mnemosyne, called on by practitioners of the arts for inspiration)

76 **at a pinch** in a tight corner. Proverbial (Dent, P336.11).

77 **market . . . marred** the daughters (*market*) will be damaged (*spoiled*) and ruined (*marred*) by their foreign suitors if Anthony's identity is discovered. Cf. Dent, M674.11, 'The market is marred'. The association of women with

- spoiled goods was common; Haughton returned to the theme in *Grim*,
 1.3.24, in which Captain Clinton is concerned that his ‘market’, Mariana, is
 ‘near marred’ because of her father’s marriage plot.
- 78 **let us alone** See 4.90n.
- 79 Sir, you are very welcome. Which country are you from?
- 80 **how** what
- 83 **cuius contrarium** on the contrary (Latin). Hazlitt’s *cujus* = ‘whose’
 (presumably unnecessary compensation for the i/j substitution in the
 printer’s alphabet).
- 84 Sir, you don’t understand: I didn’t ask your name –
- 86 **cut . . . toe** i.e. straight across at the big toe
- 87 **sho’** De Lyon’s pronunciation of ‘shoe’
 met with (Dutch)
 Wat what (Dutch)
- 88 **sauce-box** a person addicted to making saucy or impertinent remarks
 irreverent three syllables
 minx flirtatious girl
- 91 **disquiet not yourself** don’t become troubled (*disquiet* is two syllables)
- 94 **très bien** very well
 bella madonna beautiful lady (Italian)
 jeune young
- 95 **monstre** show
 ***tot** to (Dutch). Q1’s *lot* may suggest ‘to speak lot(s to) me’, but it is
 probable that ‘I’ is a compositorial misreading.

- 95–6 ***Et pour ce** lit. ‘and for it’. Q1’s *epurce* = the compositorial linking of one foreign word to another.
- 96–7 **François, or sus** Frenchman, or pig (for *François* see 4.137n; for the linking of pigs to Frenchmen see 1.172–4n.). Perhaps De Lyon says these two stereotypical words with a hint of bitterness or sarcasm.
- 97–8 **Monsieur . . . né?** Mister Mouché, in which part of France were you born?
- 99 **France!** ambiguous. Harvey might sarcastically respond to De Lyon, or say this in panic to his English friends, perhaps as the only word in De Lyon’s speech that he could understand.
- 102 **occasion of affairs** a matter of business
- 104 An allusion to Q1 *Romeo and Juliet* 9.22, ‘Defer embracements till some fitter time’ (Friar Lawrence to Romeo and Juliet).
- 108 **fall to** begin to do, set about (Crystal, *Words*, 167)
- 110 **set . . . pin** the Englishmen (1) have the sisters performing trifles in their haste to please, to (2) eventually ‘pin’ them: a bawdy reference to the *pin* as penis. Proverbial (Dent, P335).
- 111 **speak and speed** De Lyon needs to *speak* to Pisaro’s daughters to succeed (*speed*). Proverbial (Dent, S718.11).
- 112 **do the deed** a euphemism for ‘have sex’
- 113–14 **did . . . there?** a reference to Duke Humphrey’s beggars: see 5.6–9.
- 117 ***feel** discover, identify. Q1’s *sell* = compositorial misreading.
- 118 **cod-piece** a bagged appendage to the front of the close-fitting hose or breeches worn by men from the fifteenth to the seventeenth centuries, often conspicuous and ornamented

- piece of wisdom** stroke of genius (*piece* = masterpiece (*OED* *piece* *n.* 14d))
- 123 **Han** Van Dal's pronunciation of 'how' (used again at 8.17)
- zeg** say
- dochter, voor** daughter, for
- dee** Van Dal's pronunciation of 'thee'
- 124 **grooterly** See 3.18n., on *grooterly*.
- strange** without recognition, as if unknown
- 124–5 **Ik . . . me** I tell you what, if you speak to me, it's because you love me.
- 126 ***stinks. If** Q1's punctuation implies that *if that your breath stinks not* (126–7) forms part of a list of complaints; however, Laurentia is suggesting that, even if Van Dal's breath does not stink, his knowledge of English does.
- 127 **sweeter** more pleasing
- 131 **di** of, towards (Italian)
- 132 **See** understand
- 133 **as** as if, like
- 135 **bellezza** beauty
- *de form** Q1's *deforme* is probably a compositorial misunderstanding.
- corpo** body
- 136 **pericolo** peril
- mal shance** misfortune
- 137 **dolce visage** sweet face
- 140 **in . . . teeth** See 4.138n., on *maugre thy teeth*.

- 142–3 lit. ‘that’s true, mistress, for it is a true saying: they wins he taught they far love lie scratch his hole’. Kermode sensibly interprets as ‘he (who) wins, teaches, he who loves lies scratching his hole (i.e. arse)’.
- 142 ****un true*** i.e. ‘a true’. Q1’s *vntrue* is probably a compositorial misunderstanding.
- 145 **sister’s** possibly plural, but Van Dal’s response (146–7) suggests the singular
- 146–7 Then shall your sister go against her father’s will, for your father said that I shall have her for my wife.
- 146 **’gainst** probably Van Dal’s pronunciation of ‘against’, but the word was also used by Elizabethans as an aphetic form
- 147 ***mijn*** Q1’s *mine* is an anglicized spelling of the Dutch for ‘my’: see Introduction, 158–9.
- 147 SD At 162–8 Mathea and De Lyon converse about a *wench in France* (163) who was *dolce, tendre, and amorous* (166) towards De Lyon; however, the woman is never named, and the *French cog* (162) in Mathea’s speech is not described. It therefore appears that Mathea and De Lyon talk separately, while Laurentia is talking to Marina. The audience is privy to their conversation following the exit of Laurentia and Marina at 161.
- 153 **thereby** by that
- 154 **here** one syllable
- 156 **stand** See 4.16n., on *let them stand*.
- 159 **for** i.e. to. For/to were common substitutions in Haughton’s time: Q2’s emendation is therefore unnecessary.

- 162 **cog** to practice certain tricks in throwing dice; a ‘trick’ or underhand way of
manipulating the conversation
- 163 **fond** foolish
- 164 **sue** go in pursuit of; chase, pursue
- 165 ***Par ma foi*** by my faith

she i.e. the *wench in France* of 163

dure tough
- 166 ***crée*** created

dolce sweet (Italian)
- 167 **fine** smartly dressed; handsome; cultivated
- 170 But so think each of the other maidens (i.e. Laurentia and Marina).
- 171–2 **Nay . . . so** I’m prepared to give you my love if my sisters think that I should
love you (because I am convinced that it is not the case).
- 172 **How . . . Mall?** Mathea turns to Marina knowing that she has exited the
stage. This appears to confirm Mathea’s argument that she and her sisters do
not care enough to stay and talk.

How say you? What do you think?
- 174 **in plain field** in a fair fight (*field* is one syllable)
- 175 **their** i.e. the foreigners’
- 177 **serve** be a wife to you all; possibly with a bawdy pun: sexually serve
- 180 **scant** limited, restricted (of women)

jackdaws (1) a reference to one of the smallest members of the crow family;
used to refer (2) contemptuously to a loquacious person
- 181 **paws** the feet or claws of a bird

- 182–3 Even if you were to wait until I was dead, my body would still belong to Ned.
- 183 **Carrion for crows** Cf. Dent, C860.11, ‘Crows will to (fly to) carrion’.
(*Carrion* is two syllables.)
- 185 **wills** See 1.124n.
- 186–7 Lady, wait, lady! Is she gone? Does she mock us in such a way?
**de nous* Q1’s *de nous* might = ‘dee [i.e. ‘thee] nows’, but *nows* is more likely to demonstrate a compositorial preference for ‘w’ over ‘u’ (see Introduction, 121)
- 188–9 **Hoe . . . gekomen?** How, if I can’t speak this ‘English’ well, shall I tell her father how this [issue] has come about (*to pass*)?
- 190 **Ne parlate** no speeches, stop talking
- 191 **how . . . work?** How are you getting on (with wooing my daughters)?
- 192 **shrewd** malicious, mischievous
- 193 **dyel** Kermode emends to the Dutch ‘*duivel*’, but the Q1 spelling is arguably too unique to justify the change. The joke seems to be on Van Dal’s poor reporting of Laurentia’s accusation: that because he *can niet Englesh spreken* (194) he suitably finds himself unable to pronounce ‘devil’.
- 194 **for that** because (an Elizabethan turn of phrase in the mouth of a foreigner: see also 4.133n.)
- 195 **den** Al Varo’s pronunciation of ‘them’
- 196 **lusty** loudly or heartily rebellious. Proverbial (Dent, L589.11).
- 197 **meet with them** get even with them (Hazlitt)
- 198 **mean season** meantime

- frequent** regularly visit
- 203 **gen'men** Frisco's pronunciation of 'gentlemen' (i.e. Heigham, Walgrave, and Harvey)
- *twelve** Q1's *ten* is probable evidence of a hastily-made authorial decision, for at 234 Pisaro gives *midnight*. Midnight was the time given to an unwanted lover, Virgil, in the chief analogue of scene 11's basket device. See Introduction, 50–1.
- 207–8 **a . . . say** a woman wavers in her decisions. A proverb (Dent, W653) which formed the title of Nathan Field's play, *A Woman is a Weathercock*, first printed in 1612 (STC 10854).
- 208–9 **¹I . . . of** I know no more than I know.
- 209 **them . . . they** i.e. the daughters . . . the Englishmen
- 213 **young** ironic (Kermode); inexperienced and raw: perhaps Frisco thinks Pisaro too inexperienced in wit to have already lost the capacity. Q2's emendation to *old* is unnecessary.
- 214–16 **Why . . . them** There isn't room enough for them all at once, but were they to come one at a time, it would be as if there were nineteen more (with a bawdy pun on *stand*).
- 215 **if** as if
- 217 **glads** gladdens
- 219 **acting** (1) performing, acting out; leading to (2) sexual congress (Williams, 1, 5)
- 221 **di gratia** I pray you (Florio, *Words*, sig. EE2v)
- maneira** manner

- 222 *parler . . . bon . . . Dicheti noi* say . . . good (French) . . . Tell us (Italian)
- 225 **as** like (i.e. young)
- 226 **sport** (sexual) play
- 227 This line is metrically short, perhaps suggesting a long pause after the second *ye*, or that the text should read *Hark ye, hark ye, hark ye*.
- 229 **they . . . them** i.e. the daughters . . . the Englishmen
dear earnestly, zealously
- 230 **them** i.e. the Englishmen
- 231 **revel** make merry (sexually)
them i.e. the daughters
- 232 **longings** sexual desires
- 240 *under shadows* = in disguise; the shadow of the night-time. *Of substance sped* = rid (*sped*) of material existence; succeed substantially (Kermode).
Proverbial (Dent, S951.11).
- 241 **device** plan
of it possibly elided, as *of't*
- 242 *galliarde* pleasant, proper
- 243 *conter faire* tell (i.e. 'speak') like
Anglois Englishman
Dites-nous ainsi dictate us thus (i.e. 'tell us that this is so')
- 246, 47 **end** Al Varo's pronunciation of 'and'
- 248 *zoete* sweet (Dutch)
laid i.e. 'lady'
hier here (Dutch)

- 249 **bravissime** ?Perhaps *brave* (= good) and *issimè* (= plainly; Latin), thus, 'plainly good' (or perhaps 'plainly brave'), see Introduction, 156–7, for the compositor's various attachments of one foreign word to another.
- 251–3 'Beat on the drums, for I will come, / Up to the chamber of my new wife, / Beat on the drums, for I will come'. Adapted from a pre-existing song, the 'Chanson des Gueux [Song of the Beggars]': see Introduction, 85–7.
- 252 ***wiveken** a diminutive form of 'wife' (i.e. Laurentia). The 'n' in Q1's *wineken* is probably a turned 'u'.
- 255 **soon at night** tonight. Proverbial (Dent, *Proverbial*, S639.1).
- 256 **Do . . . of** i.e. have sex with Laurentia
- 257–8 I shall tell you, father, I shall teach your daughter such a thing, I'll make her laugh, too ('thing' may = penis).
- 263–5 But listen now, father, I don't know the way to your house. Listen now, shall Master Frisco, your little man, call on me, and bring me to your house?
- 263 ***wegge** way. Q1's *wecke* might be a compositorial misreading.
- 267 **hour of eleven** would it take an hour for Frisco to walk the two streets to Bucklersbury, pick up Van Dal and return to Pisaro's? Possibly: Pisaro might be accounting for how long Van Dal would take to awake (see 11.106–17 and 13.84–7) and how his large size might slow him down (see 9.109 and 11.96–7).
- hour** one syllable
- eleven** two syllables

- 268 **Bucklersbury** a street that at the time was largely given over to grocers,
aromatic herb shops and apothecaries (Stow, *Survey*, i. 260). See Figure 1, p.
8.
- 272 **the Rose in Barking** a tavern near the Tower Dock on Thames Street
(González-Medina, ‘London Setting’, 53). It is probably mentioned in Q4 of
Heywood’s *Lucrece*, sig. E1v, ‘The Gardiner hies him to the Rose’.
- 273 **blab** tell-tale, gossip
- 274 **monstrous** unnatural, aberrant
- 274–5 **wit . . . budget** the sense is similar to the modern day ‘to have a trick up
one’s sleeve’. Cf. Dent, T518.01, ‘To have a trick in one’s budget’.
- 275 **rotten budget** decayed mind
- 275–6 **he . . . neither** Although Pisaro is witty, he is not concerned (*troubled*, 275)
about whom he sends to go about his business.
- 277 **he . . . him** i.e. Pisaro . . . Van Dal
cozen deceive, dupe
- 278 **bravest** most excellent
sport See 226n.
gallantest most splendid
- 287 **run** ran (Abbott, 339)
- 288 ***master, Master Pisaro** Q1 demonstrates compositorial dittography or a
memorial lapse.
- 289 **examined** questioned
- 290 **whither** where

went now so Q1. From Q2 a punctuation mark has been placed between *went* and *now*. Such emendation is unnecessary, however: Frisco's *now* in Q1's version suggests that he is giving a moment-by-moment account of events, which can also be seen in 286: *I went, and I went, and I run, and I went*.

durst not would not have dared, didn't dare

292 **monstrous** exceedingly

plaguey troublesome, annoying

293 **out . . . notch** excessively. Proverbial (Dent, S160, citing this line only).

294 **uplandish** foreign (thus rude, uncultivated); cf. the modern 'outlandish' (used in 310)

in their steads instead of them

298 **hitherto** until now

301 **hard** badly

303 **Laurentia** three syllables

305 **they** Anthony's *news* of 304 is plural. A common use in Haughton's time: see Marlowe, *The Massacre at Paris*, 14.135, 'My Lord, see where she comes, as if she drooped to hear these news' (Epernounge, of the Queen Mother).

306 **still** constantly

306–7 **with . . . upon** over-excited about anything and everything; expressing cravings more usually associated with a pregnant woman. Proverbial (Dent, C317).

- 308 **be mad wenches** are carried away with enthusiasm. Proverbial (Dent,
W274.1).
- 309 **knaveries** trickery, duplicitous tricks
- 310 **night-walkers** nocturnal thieves
- outlandish** See 294n., on *uplandish*.
- 311 ***stricken** struck. Q1's *stristen* might have been a compositorial misreading.
- 312 **Move . . . matter** just describe the plan, get on with it
- 314 **credence** trust, confidence
- 319 **simply** straightforwardly
- why he went** i.e. why he was running to get to the Englishmen
- 320 **conceive** understand; with a pun on falling pregnant
- 321 **stocks nor stones** See 4.25n.
- some store** a certain amount
- 322 **knavery** two syllables
- 323 **guerdon** reward
- 324 **Sir Signor Souse** mock titles. *Souse* = the pickled parts of a pig (for the
linking of the French to pigs in the play see 1.172–4n.).
- 326 **you** could be addressed to Anthony or the absent Van Dal
- 328 **mother** one syllable
- 329 **if . . . not** if I don't find a way to rid (*quit*) myself of him
- 330 **lead . . . maid** An old woman who died as a virgin (*maid*) was said to lead
apes in hell, because she has no children to lead her into heaven (Needham,
'New Light', 112). Proverbial (Dent, M37).
- 332 **Well said** well done (a contemporary idiom)

old great, plentiful, a common intensive (as in Richard Tarlton, *News Out of Purgatory*, sig. 34r, ‘Sunday at Mass there was old ringing of bells’)

huddles confused crowd of persons (but cf. 13.103). ‘Perhaps applied because the daughters are cunningly secretive and good at keeping things to themselves’ (Kermode).

334 **mask** be in disguise

337 **they** i.e. the foreigners

339 **Peace** be silent

SCENE 7 Location: an upper room in Pisaro’s house (13, 50). The time in the play is *nine o’clock* (12); outside, it is darker than usual (3).

1 **favourable** (three syllables) advantageous, suitable

2 **complot** a design of a covert nature planned in concert

3 **Night’s . . . obscure** the stars twinkle dimly. Proverbial (Dent, C49.1). An allusion to Q1 *Romeo and Juliet* 14.9, ‘Night’s candles are burnt out’ (Romeo to Juliet).

4 **Favouring** two syllables

5 **simple** free from duplicity, innocent

9 **change their note** modulate the tone of their speech; speak more respectfully (to Pisaro); change from laughter to tears. Proverbial (Dent, N248).

sing another song change their attitude. Proverbial (Dent, S637).

- 9.1–2 Q2's SD is necessary but its position (after 11) might be improved. I have moved the SD so that his daughters are onstage before Pisaro mentions their presence in 10.
- 11 **make fast** lock, secure
rake up bury, cover up
- 12 **Bow-bell rings** the bell of St Mary-le-Bow on the south side of Cheap ward, which rang nightly at nine o'clock (Stow, *Survey*, i, 255). See Figure 1, p. 8.
- 13 **Some** someone
- 15 **full resolve you** be fully assured
- 18 **nays** refusals to submit to my will, answers in the negative
- 21 Cf. Dent, W441, 'What wind blows (brings, drives) you hither?'
drives impels, moves
- 23 **is . . . bed** has given birth
- 26 **what's your will** what is it you want (polite)
- 27 **being** one syllable
- 30 **be lodged here** sleep at your house, find accommodation with you
lodged lodgèd
- 32 **she . . . you** 'Pisaro seems to forget that this would interfere with his plot concerning the foreigners' (Baugh), but it seems more likely that Haughton's unrevised manuscript is to blame (see Introduction, 110).
- 33 **fitter** more appropriate
- 35 **married** marièd
- 36 **let's . . . company** stay a while

- 38 An echo of Anon., *Arden of Faversham*, 8.152, ‘How now, sirrah, what’s the news with you?’
- 39 **stir betimes tomorrow** get up early in the morning
- 40 **scholars** students (i.e. Laurentia. Mathea and Marina)
- 45 **I am** contracted (as *I’m*)
- 46 **for** as for
- 49 **Commend me** convey my greetings
- 50 **Take heed** be careful
- 51 **Bring here** fetch
- ’**Tis well** it’s fine (i.e. your offer of more light is unnecessary)
- 52 SD *The SD has been moved from 51 so that Pisaro is not wishing an absent Moore farewell.
- 53 **’tis . . . past** it’s past nine o’clock
- 54 **fetch you** escort you (to your bedrooms)
- 56 **here’s short work** this is a cinch. Either Anthony is concerned that Pisaro’s plot will be concluded quickly; or Anthony predicts that the plot he is about to discuss with Pisaro’s daughters will come about fast.
- 58–9 Cf. Q1 *Romeo and Juliet* 15.66–7, ‘O Bid me leap, rather than marry Paris, / From off the battlements of yonder tower’ (Juliet to the Friar).
- 61 SP *Q1’s *Ma.* may refer to either Mathea or Marina; however, the daughter’s talk of *Ned* (64) implies that it is Mathea who speaks. Q1’s *Ma.*, together with evidence of other forms of compression at this point in the text, indicates compositorial compensation for inaccurate casting-off: see Introduction, 122–5.

- 61 ***swear** *daughters swears* was ungrammatical even in Haughton's time (see *OED* swear v.). Probably a terminal 's' error, common in Elizabethan and Jacobean texts printed from authorial papers, and found elsewhere in Q1 (see 11.187n., on *bag and baggage*).
- 62 **whoreson** the son of a whore (a coarse term of abuse and dislike)
cannibals bloodthirsty savages; 'a dangerous sexual partner, with the male as scalp hunter and the female as *vagina dentata*' (Williams, 1, 196)
Philistines uneducated or uncultured people; enemies
- 63 **tango mongos** not in the *OED*, but reduplication with vowel or consonant variation occurs in the English language: it is found elsewhere in the play (*squantum squantum*, 9.105n), as well as in 'hodge-podge' and 'mingle-mangle'. Perhaps *tango* = 'tang', a disagreeable or alien taste (*OED* tang n.¹ 5); *mongos* may = 'mongers', merchants, traders (*OED* monger n.¹ 1a).
- 66 **other** one syllable
except unless
- 69 SP In the Globe's reading (King, 'Read not Dead'), lines said in concert did not work (although another cast might make it work). Perhaps the speech would be better performed with one of the daughters saying it, and the other making it apparent that they share this worry.
- 69 **miss of** fail to attain; be without
- 70 **resolved** settled, determined
like yourselves befitting you
- 71 **presently** immediately
- 72 **descry** discover

- 75 **conceit** conceive, think up
 pretty clever, ingenious
- 77 **fadge** See 2.11n., on *fadge*.
- 78 **sped** overtaken (by Pisaro and the foreigners in their counter-plot), and thus
 beaten
 ***faith . . . her due** Q1's *hue* is probably aphesis (as 'h'ue'), but would make
 little sense in performance.

SCENE 8 Location: unspecified (see Introduction, 165–7).

- 1 **Waar** where
- 2 **¹Here . . . ²sir** Because of the scene's fictional darkness, Van Dal seems to
 have not located Frisco by the latter's first *Here, sir*, thus necessitating
 Frisco to call again.
- 3 ***here's** Q1's *hers* probably = a dropped 'e'.
- 3 SD Anticipated by Kermode in a commentary note (see Introduction, 88–9).
- 4 **grooterly** See 3.18n., on *grooterly*.
 daar there (i.e. to Pisaro's house: see 6.227–40)
- 7 **Daar, here, daar** Van Dal and Frisco appear to miss each other: cf. 2n.
 ey i.e. 'I' (the spelling indicates a different pronunciation to 'I')
- 9 **So, so** See 5.38n., on *So, so*. Q3's *so so, so* might be compositorial
 dittography.
 hose and doublet breeches or stockings (*hose*) worn beneath a close-fitting
 (sleeved or sleeveless) jacket (*doublet*)

- 11 **were . . . mouth** an exact likeness. Proverbial (Dent, M1246; Tilley, M1246, citing this line). Cf. the modern ‘spitting image’.
- groot** great (Dutch), to mean ‘grossly’; ‘loudly’.
- 12 **broad** coarsely; unreservedly
- to’t** to the test
- gibb’rish** Frisco’s pronunciation of ‘gibberish’ (see 4.96n.)
- 12 – 13 **have . . . wenches** make a pass at Pisaro’s daughters
- 13 **I . . . more** I’ll say nothing further. Proverbial (Dent, M1140–1.11).
- 16 **skelm** rascal, villain
- ga** go (i.e. gone)
- 17 **Han** See 6.123n., on *Han*.
- **Waar zeit dee* where are thee. Q1 *sidy* might be a combination of Haughton or the compositor swapping ‘z’ with ‘s’ and compositorial misunderstanding.

SCENE 9 Location: outside Pisaro’s house (30). It is about midnight (see Introduction, 110, for difficulties relating to time references in this scene).

- 1 **case** situation; legally, a portfolio of evidence in defence or prosecution; in hunting, said of foxes and hares when forced out of their habitat (Berners, *Academy*, sig. L2r).
- Signor Bottlenose** i.e. Pisaro (whose *drift* it is that the Englishmen shall *overreach*, 2). *Signor* = a term of mock friendliness (but cf. 10.72n.); *Bottlenose* = large, bulbous nose, an anti-Semitic reference to stage Jews, and an allusion to Marlowe’s *Jew*, 3.3.10 (see Introduction, 42–3).

- 4 **bombast** stuffing. A reference to (1) Van Dal's appearance, specifically his padded hose and portliness; (2) his use of 'puffed' English. Q1's *bumbast* was a common variant spelling in Haughton's time, but might allude to Van Dal's large bum.
- 5 **neat** refined; an appositive prefixed to the ox (neat *n.*¹ C2). Perhaps Harvey substitutes the ox with Al Varo and the ox's horns with those of the cuckold.
- don** take on, inhabit
- shape** appearance; role (acting, continued in 6)
- 6 **mayhaps** perchance, perhaps
- pay you** give you what you deserve (i.e. punish)
- 7 **whereon** on what
- 8 **French corral** i.e. De Lyon, a rival suitor
- 9 ambiguous: '*être votre*' = French, 'to be your'. ?Thus, 'he comes [pretending] to be you' (Kermode). *And so forth* probably indicates Harvey's inability to finish the sentence in French (cf. Frisco in 5.10–11n.).
- 10 **foisted in** introduced surreptitiously or unwarrantably (because De Lyon, under the cover of darkness, will pretend to be Walgrave: see 6.238–40)
- brat** spoilt child (i.e. Mathea)
- 12 **geld** castrate; dispossess
- 13 **infestious** hostile, troublesome (not *infectious*, as Q3 gives): see *OED*
- infestious *a.*
- losel** worthless person
- revel there** make merry with Mathea (possibly with *there* as meaning 'vagina')

- 15 **change** exchange
 Noddy the personification of a fool
- 17 **idle chat** trivial talk
 provide prepare
- 18–19 **scarecrow . . . way** The image is of an Englishmen employed in scaring
 away the foreigners.
- 20 ironic version of ‘ill putting (put not) a sword into a madman’s hand’ (Tilley,
 P669, citing this line)
- 21 **Thou art** elided (as *Thou’t*)
- 21–2 **cross . . . cross** contradict . . . hit
- 22 **thou’t** thou wouldst (an abbreviation of the colloquial ‘thou woot’)
 ready i.e. ready to
 pates heads
- 23 **supply the room** take up the position
- 25 you’ll delay them with your insults and tricks for so long
- 29 **save your longing** relieve your wish. Proverbial (Dent, L422.1).
- 30 **house** i.e. Pisaro’s
- 31 **France** ambiguous. Could be a compositorial misreading of ‘Frank[e]’ or
 ‘Francis’ (i.e. Heigham’s first name) in the underlying manuscript, but it
 seems more likely that Harvey directs Heigham where to stand so that he
 may way-lay the Frenchman.
- 32 This line is metrically short; the second half should perhaps read *cross to*
 t’other side. The compositor might have confused the *t* in *t’other* as meaning
 ‘to’, and emended as he thought fit.

- t'other side** i.e. the other side of the stage (but still close enough for Frisco to catch Walgrave's loud whisper at 124)
- 33 **passing hither** advancing here, walking in my direction
- 34 **aspect . . . heaven** appearance of the night sky (*favourable* because astrologically propitious)
- 35 *a Dio* to God
- 36 *recht* right (Dutch)
huis house (Dutch)
- 37 **daar voor* lit. 'there for' (Dutch), to mean 'therefore' (the Dutch is *daarom*). Q1's *darvor* = the compositor's linking of one foreign word to another.
- 37, 68 SD Al Varo (and at 68, De Lyon) cannot knock for too long because Pisaro or a servant would hear it. Presumably, Heigham quickly intercepts.
- 39 Heigham pretends to be a maker of Crutched Friars glass: 'In 1565 Jean Carré, a native of Amiens, established a glass factory in Hart Street [London] on the site of the monastery of the Friars of the Holy Cross [of which 'Crutched' is a corruption]. [. . .] On Carré's death in 1572 the factory was taken over by the Venetian Giacomo Verzelini. The factory was destroyed by fire in 1575, but Verzelini rebuilt it and continued to manufacture glass until his retirement in 1592' (Campbell, ed., *Renaissance*, 204).
- 41 **crank** insistent
- 42 **constable** i.e. the petty or parish constable, an officer of a parish or township appointed as a conservator of the peace

- 44–5 Pisaro would be asking you a similar question were he aware that we are
outside his house.
- 44 **durst** would you dare
- 45 **once** ever, at any time
know it perhaps elided, as *know't*
- 46 **dit** this (Dutch)
casa house
- 47 **Signor . . . casas** Don't stand here talking about *signors* and *casas*.
Proverbial (Dent, X1.0). *Casas* = anglicized version of the Italian, 'case',
houses.
get you hence go away, scam!
- 48 **taste of** experience
bastinado a blow with a stick or cudgel
- 49 SP *Q1's *Heigh*. appears to have been caused by compositorial inattention or
eye skip. Kermode emends to 'Harvey', but the implied violence in the line
is more befitting of Walgrave (see 11.250–3 and 13.45–6).
- 49 **pummel** beat, especially with the fists
- 50 **niet** not (Dutch)
- 51–2, 54–5 *Verse in Q1: the compositor seems to have had his own ideas about
verse speakers speaking in verse, not prose. For the general rules see
Introduction, 182–3.
- 51 **Yes . . . tell?** Sarcasm (as in the B-text of Marlowe's *Doctor Faustus*, 9.15,
'Ay, much! When, can you tell?' (Robin's response to Vintner, on being
asked to hand over a cup)). Proverbial (Dent, T88).

- 52 **my . . . mouth** you are foolish (because, Heigham claims, Al Varo is not at Pisaro's house). Proverbial (Dent, F492, citing this line only).
- 53 **What be dat?** What's that? What do you mean?
- 56, 117–18, 146–7 *In Q1 these lines have unnecessary typographic divisions: the compositor divided prose at the question mark (56), the full-stop (117–18) and a change of address (146–7). See Introduction, 123, especially n. 341.
- 56 **di grazia** See 6.221n.
- plashe** Al Varo's pronunciation of 'place'
- 57 **Leadenhall** a building that intersected Cornhill Street and Billiter Lane in Haughton's time. See Figure 1, p. 8.
- Four Spouts** located at the northwest corner of Leadenhall: see Figure 1, p. 8. 'Four spouts did at euery tyde runne (according to couenant) foure ways, plentifully seruing to the commoditie of the inhabitants neare adioyning in their houses, and also cleansed the Channels of the streete' (Stow, *Survey*, i, 188). By the time of Haughton the standard was awaiting reconstruction or demolition (Stow, *Survey*, ii, 243, 302).
- 59 ***Certemento** certainly. Q1's *certenemento* was probably a compositorial misreading of the underlying manuscript.
- 59–60 **de vour** the four. Q2–3's changes indicate progressive compositorial corruption.
- 61–2 **¹you . . . hand** these directions take Al Varo outside the city via Aldgate (were he west of Leadenhall) or Bishopsgate (were he north of Leadenhall): see Introduction, 73–4, and Figure 1, p. 8.
- 63 **adio** goodbye

- 64 **Farewell . . . hanged** Farewell, and go to hell. Proverbial (Dent, H130.1).
- 66 **trut'** De Lyon's pronunciation of 'truth'. Q1's *trot* might be an involuntary pun on 'trot' (i.e. trotter, or a pig's foot). For the play's linking of pigs to the French see 1.172–4n.
- dit* this (Dutch)
- 68 *huis* house (Dutch)
- zijn vader* her father (Dutch)
- aller* go
- 68 SD See 37n.
- 69 **What . . . you?** What troubles you? (For *bots* see 3.122n.)
- 70 **over** one syllable
- 71 *maison* house
- 72 **substance** enemy, contender. At 73 Walgrave quibbles on *substance* to mean 'the real thing': 'no, I'm the substance; the ass, De Lyon, is but a shadow of me'.
- 77 **Monsieur Motley** mock titles: Mister Fool (see 'Actors', 9n.)
- 79 **by your leave** begging your pardon
- I'll . . . worship** I'll prevent you. *Your worship* = a title of great respect, perhaps said to appease Walgrave.
- 80 Had you been in the place of Heigham, then you'd have ended up fighting De Lyon.
- stir** disturbance, fight
- 82 **dit . . . dog** Walgrave imitates De Lyon's speech ('*dit*' and '*dan*' = 'this' and 'then' in Dutch, a language which De Lyon occasionally uses: see e.g.

- 68nn.). Walgrave might end on ‘dog’ to show his contempt (perhaps because a *dog* would live in a *den*, or kennel).
- 83 **mettle** character, temperament (with a standard pun on ‘metal’, and its suggestion of a duel by sword)
 do it perhaps elided, as *do ’t*
- 85 **Maîtresse** Mistress
- 87 **gantlewoman** Heigham imitates De Lyon’s pronunciation of *gentlewoman* in 85.
- 90 **counterfeit . . . queans** you will imitate me when with your whores (*queans*); you will learn glass-making and counterfeit the trade, or take the skill back to your country (a contemporary concern: see Introduction, 68–70)
- 94–5 These directions would lead De Lyon outside the city walls via Aldgate. See Figure 1, p. 8.
- 94 **Fenchurch Street** in Langborne Ward: see Figure 1, p. 8
- 95 **follow your nose** anti-Semitic: your nose will pick up Pisaro’s (Jewish) smell (see Introduction, 60–2); go straight ahead; be guided by instinct; do as one pleases. Proverbial (Dent, N230).
- 96 **Vensh** De Lyon’s pronunciation of ‘Fenchurch’
- 98 **forty-pence** a customary amount for a wager; but might also be ‘a jocular designation for a servant who runs errands’ (*OED* 1, citing this line only). Proverbial (Dent, F618).
 signor three syllables
- 99 I hope you’ll come across two stupid fellows (*dolts*), i.e. Al Varo and Van Dal.

- 100 **stamping** i.e. stamping their feet (because they are rude and uncultivated? Childish?). Heigham presumably hears activity offstage, before Frisco enters.
- 101 **sirrah** See 5.1n., on *sirrah*.
- 102–3 **cast . . . me** cast an old shoe after me for luck. Proverbial (Dent, S372).
- 103 **counterfeit the Dutchman** Van Dal (and therefore Frisco, here) was supposed to be imitating Heigham (see 6.235–8). Had Frisco pretended to be Heigham, then the Englishmen would have known outright that something was amiss; dramatically, Frisco needed to forget Pisaro’s command that Van Dal was meant to appear English.
- 104 **like a natural** see 5.31n.
Tush an exclamation of impatient contempt or disparagement (cf. *Push*, 10.84n.; *Faugh*, 11.406n.)
- 105 **let me alone** See 4.90n.
squintum squantum not in the *OED* (but cf. 7.63n.). Probably a ridiculing of the Dutch language (cf. the repeated *-kin* ending in 1.177 and 182); there is also some suggestion that Frisco is good at ‘squinting’ (not looking fully) at the Dutch language (Kermode).
- 110 **grout-head** dunce (*OED* grout-head 1, citing this line): a quibble on Frisco’s ‘*groot*’ at 109
- 111 **You . . . ass** You’re a fool to call me an ass. Proverbial (Dent, O105.1).
gentlewoman i.e. gentleman, Frisco’s imitation of Van Dal’s broken English
- 112 **greeting** speech, discourse (Crystal, *Words*, 205)
- 113 **an** if

- Master Mouse** Frisco thinks that Heigham is Monsieur le Mouché (which he pronounces as ‘Mouse’: see ‘Actors’, 5n.).
- 115 **hord** i.e. her
- 116 **Mendall** i.e. ‘mend all’ (see ‘Actors’, 11n.)
- 117 ***Laurentia’s** Q1’s *Laurentios* = foul case ‘a’.
- 118 **God’s sacaren** i.e. ‘God’s sacrament’ (an oath)
- 119 **Pisar’ hoose** i.e. Pisaro’s house
- 120 **and . . . here** a quibble on Frisco’s *hoose* of 118 as ‘hose’ (‘you could go to Pisaro’s hose or shoes, he’s still not here’)
- 125 **Hoo, hoo, hoo!** Frisco’s imitation of a Dutchman’s laughter (although Van Dal’s laughter is *Ha, ha, ha!* the only time that it is scripted: see 14.149)
- give . . . the lie** accuse me of lying. Fighting talk: see Raleigh’s poem ‘The Lie’, 75–6, ‘To give the lie, / Deserves no less than stabbing’.
- 126 SP ***Q1** gives *Haru.*, but Harvey remains hidden from the view of the foreigners until 149.
- 127 **bawling** vociferating; caterwauling; shouting at the top of one’s voice. Q2’s *brawling* (= noisy contention, quarrelling) is possible, but is not authoritative.
- 134 **Tower Street** See Figure 1, p. 8.
- 135 These directions would lead to Tower Hill, where Frisco could literally *be hanged*. See Figure 1, p. 8.
- 136 **bangling** frivolous contention. Q3’s *brangling* (= squabbling) is possible, but is not authoritative.
- 139 **hold a crown** wager a crown (for the value of a *crown* see 3.287n.)

- tavern** the *Rose* of 6.271
- 140 **on't** See 3.173n.
- 141 **out** without
- compass . . . card** figurative, 'he has lost his bearings' (Baugh). ('Compass and card' is a Mariner's compass.)
- 142 **reckoning** (two syllables: see t.n.) calculating
- 143 **never** one syllable
- 144 **'tis . . . so** Haughton has perhaps intentionally given the apparently drunk Frisco lots of sibilants to slur.
- 144–5 **what . . . about?** What was I doing?
- 147 **quite and clean** completely
- 149 **Fair . . . you** good luck to you; good riddance. Proverbial (Dent, W217).
- 149 SD *Opposite 148 in Q1, but it is doubtful that Heigham would wish Frisco farewell after the latter has exited.
- 150 ***played** Q1's *plide* is probably a dropped letter 'a', as 'pl[a]ide'.
- 151 **cast about** mentally look about; confuse the scent of Pisaro's daughters to remove the foreigners from the trail
- 152 **woodcocks** fools (in reference to the bird of the same name easily taken in a snare or net)
- 155 **Content** relax, don't worry

SCENE 10 Location: unspecified. Time is continuous from the last scene: Al Varo, De Lyon and Frisco are still lost about London (1–5) .

- 1–2 **turn . . . ‘Turn by the pump’** Al Varo angrily recalls Heigham’s instructions in 9.61–2.
- 2 ²**I . . . fair** ambiguous. Perhaps *pump* = to force out as if by a pump (*OED* *pump* v. 6a); thus, to pump out an emotion, perhaps anger or despair. Alternatively, ‘fair’ may be the French, *faire*, ‘to make’; thus, ‘I make it pump’, perhaps ridiculing Al Varo’s predicament being brought about by such an inanimate object as a pump.
- 3 **end** De Lyon’s pronunciation of ‘and’
- 4 **miserable black pudding** denoting despair, but perhaps unique to *Englishmen* (however, cf. Fulwell, *Like Will*, sig. B1v, ‘But who comes yonder puffing as whot [i.e. hot] as a black pudding’). *Black pudding* = sausage made from pig’s blood and fat.
- 5 **red herring** damned (Kermode); but cf. 2.101n. The sense carries something of the modern connotation, duplicity (*OED*, first citation is 1807).
- 6 *parlato* spoken (i.e. speaks)
- 9 **Dutchman’s . . . pockets** (1) because Van Dal is large, Frisco fantasizes that he would be able to hide in the Dutchman’s pockets, had he taken the Dutchman’s garment; (2) an allusion to the size of baggy Dutch clothing (see ‘Actors’, 11n.)
- 11 Who goes there? (The word *andare* = ‘to go’).
- 12 *Amis?* Friend?
- 13 **brave** excellent, wonderful (an interjection)
- Pharo** ambiguous. Perhaps ‘pharos’: a lighthouse, figuratively (and here ironically, because they are lost) applied to anything which seems to possess

an illuminating quality. Kermode argues this to be Frisco's way of pronouncing 'Varo' (from 'Al Varo'), but in 33, when Frisco again uses the term, he is referring to De Lyon.

14 **on my life** an exclamation

sport entertainment

15, 39–40, 86–7 *Q1 has unnecessary divisions in type lines: the compositor has divided at a change of address (15, 86–7) and a change of subject (39–40).

15 **the watch** a loose system, organized by parish or ward, comprising of a constable and a platoon of his men, in place before the formation of the police in the late eighteenth century (*OED* watch *n.* 5a)

16 **parle . . . plash** speaks . . . (De Lyon's pronunciation of) 'place'

17 **a devil** in the devil (an oath)

19 **Jo** I (Italian)

Lead'hall De Lyon's pronunciation of 'Leadenhall'

21 **Some . . . this** i.e. some more foolishness to confuse Al Varo and De Lyon

23 **Vensh** Al Varo's pronunciation of 'Fenchurch'

24 ¹**as . . . fiddle** in good form or shape. Proverbial (Dent, F202, citing this line only). See also 14.233 and *n.*

29 **gentlehomme** i.e. gentleman

tesh Al Varo's pronunciation of 'teach' (i.e. 'tell', 'inform')

30 **Ay, ay, sir** in Q1 *I, I sir*, but at the time the affirmative 'ay' was often spelt like the pronoun. It could legitimately mean 'I? Ay', 'I? I?' or 'Ay, ay' (see Introduction, 163).

passing surpassingly

- 32 **tanks** De Lyon's pronunciation of 'thanks'
- 33 **Pharo** See 13n., on *Pharo*.
 jaunt fatiguing or troublesome journey
- 35 **Pissing Conduit** erected 1442 and properly named the Little Conduit by Paul's Churchyard. Because only a trickle of water was supplied by gravity from springs or the Tyburn, the supply of water was neither constant nor reliable, hence the vulgar attribution (Lees-Jeffries, *Fountains*, 172). See Figure 1, p. 8.
- 36–7 **oxen . . . foreheads** the lumps and bumps on Al Varo's and De Lyon's foreheads, caused by knocking and bumping into posts; cuckolds (as horned beasts, oxen were emblematic of cuckoldry; thus, Frisco wishes to have the two foreigners cuckolded by keeping them away from Pisaro's daughters long enough for him to have sex with them)
- 39 **Even . . . not** Wherever you wish to be, sir, because I don't know.
 pure perfect
- 42 **London Stone** 'On the south side [of Cannon Street], neare vnto the channell is pitched vpright a great stone called London stone, fixed in the ground verie deep, fastned with bars of iron. [. . .] The cause why this stone was there set, the time when, or other memorie hereof, is none' (Stow, *Survey*, i, 224).
- 42–3 **Abchurch . . . pasties** In 1612 Ralph Treswell recorded the upper end of Abchurch lane as fronted by eleven shops, five of which had a kitchen (Treswell, *Surveys*, 16). Nonetheless, Lillywhite (*London Signs*) does not record a shop of the name 'Mother Wall', and Sandys (*Festive Songs*, 46)

writes that Mother Wall ‘does not appear to have kept a tavern, yet some tribute is due to the cakes and pasties of Mother Wall, of Abchurch Lane, which were in great demand’. It is probably a generic name for a cake shop.

For *Abchurch Lane* see Figure 1, p. 8.

47, 52 SD Anticipated by Kermode in his commentary notes.

48 **maypole** a high pole traditionally decorated with flowers and greenery and often painted with spiral stripes, originally in celebration of the rites of Flora, the goddess of fertility

Ivy Bridge ‘Iuie bridge in the high street which had a way vnder it, leading downe to the Thames [. . .] is now taken downe, but the layne remayneth as afore, or better, & parteth the Libertie of the Dutchie, and the Citty of Westminster on that south side’ (Stow, *Survey*, ii, 96).

49 **Westminster** a separate city, west of the City of London, containing the Houses of Parliament

50 **Ho** Perhaps De Lyon’s pronunciation of ‘how’; but it could mean ‘whoa, stop’, as in Q’s version of Jonson’s *Every Man in His Humour*, 5.1.20, ‘Ho, good wife!’ (Cash, stopping his wife, Dame Kitely, from answering the door).

Westmister De Lyon’s pronunciation of ‘Westminster’ (both times)

***tot** to (Dutch). Q1’s *tol* is a compositor’s misreading of the underlying manuscript.

53 **furthest . . . Shoreditch** *Shoreditch* is a ward north of the City of London (see Figure 1, p. 8); Frisco implies that they are at the top (*furthest*) end of it.

- 55 **Sordiche** De Lyon's pronunciation of 'Shoreditch', possibly with an unintended pun on a sore from venereal disease (male 'sore dick' and female 'sore ditch', vagina) (Kermode)
- Dio** God (Italian)
- ting** De Lyon's pronunciation of 'thing' (possibly with an unintended pun on 'penis')
- 57 **afeared** afraid
- spirit** a bawdy pun on De Lyon's *spirit* (55) as 'semen' (Williams, 2, 1286)
- 58–9 ²**you . . . Spital** *Spital* is an abbreviation of 'Spitalfields', a ward east of Shoreditch (see Figure 1, p. 8). There may have been a contemporary association of the Blue Boar in the Spital with magic: see Nashe, *Strange News*, dedication, 'By whatsoever thy visage holdeth most precious I beseech thee, by John Davies' soul [a reference to Sir Davies' poem, *Nosce teipsim*, on the soul's immortality] and the Blue Boar in the Spittle I conjure thee, to draw out thy purse, and give me nothing for the dedication of my Pamphlet'. Alternatively, because taverns were 'the haunts of prostitutes' (Williams, 3, 1368–9), the Blue Boar may an allusion to a brothel, in which De Lyon could find a *charm*, something to draw out his *spirit* (see 57n., on *spirit*).
- 60.1 **with a light** evidence for this SD can be found in 11.303 (the next scene that the Bellman is in). Artificial light served to represent fictional darkness in Elizabethan plays (Dessen, *Conventions*, 69).

- 61–2 These lines were doubtless adapted from a contemporary town cry, but *Englishmen* is the first extant play to have dramatized it: see Introduction, 56 and 84 (especially n. 240).
- 61 **locks** door locks; genitalia
- 62 ‘*WILLIAM Conqueror* commanded, that in euerie towne and village, a Bell should be nightly rung [. . .], and that all people should then put out their fire, and their candle (*fire and your light*), and take their rest’ (*God give you good night*) (Stow, *Survey*, i. 99). In Haughton’s time the bell was rung at midnight (Smith, *Acoustic*, 97).
- 64 **voor** for (Dutch)
ol’ De Lyon’s pronunciation of ‘old’
- 67 **frisk** See ‘Actors’, 12n.
- 70 **Honesty** Frisco ridicules the Bellman for being the personification of honesty (and thus, through his honesty, identifying Frisco when he had wished to remain incognito)
- 71 **have . . . girdle** You might want to try calling me ‘master’ (‘*m*’), not ‘Frisco’. Said when some party (here Frisco) has not been treated with sufficient respect (here by the Bellman). Proverbial (Dent, M1).
- 72 **Signor** a friendly term, not limited to the Italians (but cf. 9.1n.)
hold of side with, be of the party of
- 73 **I . . . mercy** I beg your pardon
- 75 **superfluical** a neologism unique to this play, at once recalling ‘superfluity’ (over-abundant, excess) and ‘superficial’ (surface-level)
- 80 **overseen among** betrayed by

- 81–2 **no . . . present** it isn't surprising that I am not at my most lucid at the moment
- 82 **Butterick** See 'Actors', 18n.
- 84 **Push** expressing contempt or impatience. Cf. *Tush*, 9.104, *Faugh*, 11.406.
- 85 **it . . . manners** renown (or a good reputation) changes how you interact with others. Proverbial (Dent, H583; Tilley, H583, citing this line).
- 86 **afore** before, ahead

SCENE 11 Location: outside Pisaro's house (4–6). The time is continuous from the last scene. This scene uses the balcony in an ironic recapitulation of *Romeo and Juliet* (see Introduction, 49), as well as a basket device. Scholars including Baugh and Levin argue for one main analogue: the lady Febilla's suspension of Virgil in a basket (see Introduction, 51–2). Staging needs: the scene involves a basket being lowered to Van Dal by a rope and pulley; he is then pulled up seven feet to the level of the balcony where he is left suspended for about 350 lines of speech, or approximately twenty minutes of playing time (see Introduction, 89–91).

- 1 **skelm** rascal
- Ik . . . be* I don't know where I am.
- Ik weet* so Q1. Q2 and Q3 demonstrate progressive compositorial corruption.
- 2, 3 SD Anticipated by Kermode in his commentary notes.
- 3 ***d'andere** t'other. Q1's *danden* is probably a compositorial misreading.
- 4 **waar . . . now?** Where am I now?
- Haw laat zien** 'how late [it] is' (Kermode)

- zeke* surely
- 5 **dit* this. The ‘u’ in Q1’s *dut* is probably the result of a compositorial misreading.
- huis* house
- shance** Van Dal’s pronunciation of ‘chance’
- 6.1–2 Van Dal is unaware of the presence of Mathea and Marina until 65 (see 20–1 and 51–2).
- 11–12, 25–6, 27–8 *Q1’s unnecessary divisions in type line are caused by the compositor dividing prose at the point of the question mark.
- 12 **Out alas** an exclamation denoting grief or abhorrence
- 13 **mammet** doll, puppet
- 14 **chance** happen to, perchance
- strange trick** unusual skill, canny knack
- for his learning** for his education; in response to what he has learned to do
- 16–17 O, my beloved girl, the love to you is so great that it brought me out my bed for you. (The Dutchman’s lack of interest in sex was proverbial: see Williams, 1, 475. Van Dal is accordingly notable for his considering getting out of bed for Laurentia as worthy of note (Frisco later comments on this in 13.84–7)).
- 16 **lief** beloved (*OED adj.* 1)
- **tot* Q1’s *tol* is probably caused by a compositor’s misreading of the underlying manuscript.
- 18–19 **We . . . ears** Van Dal (the *ass*) is recognizable through his characteristics (*ears*). Proverbial (Dent, A355; Tilley, A355, citing this line). Asses ears

were also ‘a sign of the erotic fool, analogous to the cuckold’s ears’
(Williams, 1, 45).

21 **that** so that

26 **lubber** big, clumsy, stupid fellow

28 **crown . . . a** – (1) place a crown on Van Dal’s head, in token of victory or
honour, or as a decoration (ironic); (2) hit Van Dal on the head with
something; (3) crown him with cuckold’s horns; (4) the dash might imply
something filthy, perhaps, as Kermode suggests, the emptying of a bedpan
and its contents from the chamber window over Van Dal’s head

29 **cleanlier** more cleverly, skilfully (perhaps also responding to (4) of 28n.)

30 **sign . . . door** a sign hanging at the front of a building, used to advertise the
occupant’s trade, surviving today in pub-signs

current appropriate; running along the same lines

31 **want** lack

33 **cast him down** overthrow, defeat (figurative); make him fall to the ground;
throw forth a line in fishing (thus, Van Dal as bait, the rope as the fishing
line)

34 **And . . . hanging?** the *jest* will result in (1) killing Van Dal by *hanging* or
falling to his death; which would lead to (2) the daughters going to the
gallows for murder (Kermode). There might also be some sense that jokes
would be made during the course of an execution.

draw pull; but also carry a burden, drag a load

35 **starve** from a lack of food; suffer from the cold (see Whetstone, *1 Promos*
and Cassandra, sig. D3v, ‘thy wife would starve with cold’)

- 37 **it** i.e. the basket and rope which we will use to Van Dal
 the whilst in the meantime, meanwhile
- 38 SD **Exit . . . Marina** The fact that Laurentia needs to *hold* Van Dal *in talk* (37)
 for lines 39–42 implies that the props have to be retrieved from the tiring-
 house. Laurentia’s speech might also be a suitable time for a rope and pulley
 to be lowered to the balcony from the stage hut.
- 41 **heart** courage, spirit
- 42 **venture** dare to act, risk
- 43 **Ventre** Van Dal’s pronunciation of ‘venture’
- 43–4 **Zal . . . love?** Shall I go to the sea, and at the sea, and over the sea and in the
 sea for my sweet love? (Q1’s *be* = an Anglicization of the Dutch, *bij*.)
- 47 Shall I climb up to you? Shall I fly up to you? Shall I? What say thee? A
 parody of Q1 *Romeo and Juliet* 5.104, ‘With love’s light wings did I
 o’erperch these walls’ (Romeo to Juliet). Q1’s *segdy* is a combination of an
 early modern substitution of initial fricatives (s = z) and a compositor’s
 linking of one word to another.
- 49 **you . . . fall** i.e. were Van Dal successful in reaching the balcony, then
 Mathea may be sexually disgraced (*catch a fall*). Q2’s emendation of *you* to
 he presents a weaker alternative reading: Van Dal’s attempt to climb the wall
 would result in him falling back to the ground.
- 51 ***sisters** Q1’s *sister* when the plural is needed for both context and subject-
 verb agreement (*sisters* [. . .] *hear*) implies that the text is corrupt. Probably
 a compositorial misreading.
- 53 **zoete** sweet

- 56 **Merrily** with alacrity, energetically
- 62 **climb more higher** come closer to Laurentia's chamber, with possible
bawdy: reach orgasm
- 63 **woodcock's** See 9.152n.
- 64 **nog niet** yet not
- 65 **When . . . tell?** When do you think that that will happen? (ironic)
- 66 **wencher** one who associates with common women
- 68–9 **brag . . . parrot** The parrot may have been one of several pets kept by
moneyed Elizabethans. It is ridiculed for its lack of purpose in Anon., *A*
Larum, sig. D1r, 'Champagne's wife / spent as much on monkeys, dogs and
parrots / As would have kept ten soldiers all the year'.
- 70 **pretty** visually rich; pleasing (both ironic)
- 71 **green** the colour; but the word might also denote the wearer's (1) jealousy
towards the Englishmen; and (2) inexperience and naivety that caused Van
Dal to be caught in the trap
- 72 **An . . . ¹parrot** a proverbial term of ridicule (Dent, A220). The almond may
have been considered the chief food of a parrot: see Shakespeare, *Troilus*
and Cressida 5.2.219, 'the parrot will not do more for an almond, than he for
a commodious drab'. Nashe wrote a pamphlet titled *An Almond for a Parrot*
in c. 1589 (STC 534).
- a . . . ²parrot** a cry of derision, imitating that of a parrot's cry: see Lyly's
Bombie, sig. F1r, 'The goose does hiss, the duck cries quack, / A rope the
parrot'. Probably also a pun on the rope of the basket as a hangman's noose.
- 73 **moquer** mock (French)

- *seker? Seker . . . vader* ‘sure? Surely, I shall tell your father’. Q1’s *seger* makes little sense without emended punctuation.
- 74 **Do . . . dare** Don’t you dare.
- 78–9 **over-watching . . . fool** if a wise man is maddened by staying up too late (*over-watching*), then a fool (such as Van Dal) is made madder
- 80 **bore . . . nose** tether you by the nose; trick you into thinking that the cushion is Laurentia. Proverbial (Dent, N239, citing this line only; cf. Tilley N239, ‘to run him through the nose with a cushion’).
- 81 **Couch** bed down; keep hidden; lie down; bow in reverence or obeisance
kennel dog-house; gutter (or any dirty place?)
fall to rest proceed to sleep
- 84 **Hoort ye** hear ye
seker kind See 4.17n.
- 85 **Wat . . . doen?** What shall I do?
- 85–7 **Ik . . . manner** I wouldn’t want Al Varo and De Lyon to see me like this, not even for a hundred pounds.
- 86 **un** a (French)
- 87 **Ik moet niet** I must not
- 88 **blijven** stay
- 89–90 **shafe and shite** Van Dal’s mispronunciation of ‘chafe and chide’ (chastize, tell off); leading to a scatological joke on *shite*.
- 90 After this line Kermode provides a scene break. However, because Van Dal remains onstage, there is no justification for this decision.
dochters daughters

- deze* these
- 91 **espied** caught sight of
- 92 **closely . . . a-doors** I have left the house secretly.
- *a-doors** Q1's *a doares* probably adds the second letter 'a' in error. For a selective list of Q1 literals see Introduction, 137–8.
- 93 **three sons** i.e. his prospective sons-in-law, Van Dal, De Lyon and Al Varo
- 94 An allusion to Q1 *Romeo and Juliet* 16.40, 'Now, before God, my heart is passing light' (Capulet, of Juliet).
- passing light** exceedingly joyful
- 97 **'ssuage** assuage
- lank** loose from emptiness
- 98 **my . . . grey** i.e. I am old
- 99 **spirit** sexual vigour; semen
- to the death** to the end, with the erotic double meaning: 'to die' is to reach orgasm (Williams, 2, 617)
- 100 **trip it** tread or step lightly or nimbly, dance
- 101 **fold** enclose, wrap up
- spring-tide** youth
- 103 **near-dried** almost withered
- 104 **thoughts are shadows** intentions are mere reflections (i.e. insubstantial)
- 107 **moral philosophy** See 1.31n.
- 108 **full** full with knowledge; a sexual pun on the foreigners as making them 'full'.
- 109 **tarry** linger, wait

- gallant youths** i.e. the foreigners
- 110 **mad-cap** a person who acts like a maniac; a reckless, wildly impulsive person
- 112 **ware** give heed, take care
- 113–4 A *coney* (113) is a rabbit, and a woman; a *burrow* (113) is a habitat of a rabbit, and a woman's vagina; *overborne* (114) means outweighed, and is a sexual allusion to Walgrave weighing her down; a *stand* (114) is a hiding place, and a sexual pun on defending her *burrow*. Conversely, a 'coney-catcher' was the name for a cheat (*OED* coney-catcher 2), but the sense does not seem intended here.
- 113 **chance** happens
- 115 **deceived** mistaken
- 118 **rogue** wretch, vagabond
- other** one syllable
- Spurn him** strike him with your foot
- 119 **wilful** violent
- 122 **Well fare ahead** (1) a statement of relief that Heigham has seen Mathea's chamber light; (2) Pisaro compliments himself on having thought ahead by concealing his identity
- fare** travel
- 123 Pisaro had earlier told Frisco to *prove no blab* (6.273), so as far as Pisaro knows, the Englishmen were unaware of his daughters' plan.
- make the youngsters** have these Englishmen to do
- 124 ***rogue** Q1's *Rouge* is probably caused by transposition.

- Jack Sauce** saucy or impudent fellow (cf. *scoffing Jack* in 3.257n.).
 Proverbial (Dent, J23.1).
- 125 **waking yet** still around, still up and about
- 130 **Monsieur Motleycoat** mock titles. Motleycoat = cloth woven from threads
 of two or more colours, designating the distinctive long coat made of motley
 which was worn by a fool (see ‘Actors’, 9n.).
- 131 **pack** be off
- 133 **lustful, wanton, light** these lascivious attitudes were brought on by hot
 climates, according to early modern geohumoural theory (Williams, 2, 692):
 cf. 3.188–93n.
- 134 **Goodman Goose-cap** See 6.14n.
- 135–6 Patriotic assertions, revisited by Haughton in *Grim*, 1.4.104–6: ‘Base alien,
 mercenary fugitive, / Presumptuous Spaniard, that with shameless pride /
 Dar’st ask an English lady for a wife’ (Honorea to Castilano). In both plays,
 the woman rejects the sexual advances of her suitor by claiming that English
 (or part-English) blood is superior to foreign blood.
- 136 **slavering** (two syllables) drooling. Perhaps an allusion to the French pox:
 ‘excessive discharge of saliva was produced through use of mercury in pox
 treatment’ (Williams, 3, 1193).
stoop submit; with a sense that she would have to bend down to be at De
 Lyon’s level (metaphorically, and perhaps physically)
- 137 **Sir Dandelion** See ‘Actors’, 9n. Perhaps said mockingly in a French accent
 (as at 140).

- 138 SP *In Q1 this speech is attributed to Walgrave. I follow the 1830 editor and re-attribute to Heigham; otherwise, Walgrave is breaking his own silence to ask himself why he is not speaking.
- 139 **ta'en him down** abased, humiliated; bawdy: abated Walgrave's erection (Williams, 3, 1360)
- hangs his head** lets his head droop (in despondency); bawdy: Walgrave's detumescent penis droops (Williams, 2, 651–2)
- 140–5 Walgrave attacks the logic behind Mathea's claims to English purity at 131–6. He declares that her ability to *talk* (English) *so well* (140) masks her mixed parentage of *a Spanish jennet*, 144 (i.e. Pisaro) and *an English mare*, 144 (i.e. Mathea's mother) (Oldenburg, 'Marriage', 24).
- 144 **Spanish jennet** a small Spanish horse
- English mare** a female English horse; a woman in her sexual aspect, especially one who is promiscuous (Williams, 2, 801). Perhaps Walgrave, in his anger, thinks that Mathea's mother must have been lascivious to have had sex with a foreigner.
- 146 **tran-dido, dil-dido** possibly a refrain from a bawdy love song. Cf. Shakespeare, *The Winter's Tale* 4.4.195, 'the prettiest love songs for maids; so without bawdry, which is strange; with such delicate burdens of "dildos" and "fadings", "jump her" and "thump her"' (a servant discussing Autolycus).
- I . . . what** I don't know what else
- 148 **take . . . ²me** what you see is what you get. Proverbial (Dent: T28.1).
- 149 **so law** used to call attention to an emphatic statement, here *I am yours*.

- 150 **change** exchange
 to be in order to be
 trull prostitute or concubine; strumpet, trollop
- 151 ***Je . . . fortune*** I will leave you to God, and good luck.
 **laisserai* leave. Q1's '*lassera*' is probably a compositorial misreading of
 the underlying manuscript.
 Dio God (Italian)
- 152 Mathea only realizes that Walgrave is not De Lyon after he attempts to
 speak in French.
- 158 SP **Q1's Alva.*, when Al Varo is not even on stage, is possible evidence of an
 untidy or unrevised manuscript (see Introduction, 105).
- 159 **Heigham** one syllable
 Laurentia three syllables
- 160 **thou'rt** so Q1. Q2 and Q3 demonstrate progressive compositorial
 corruption.
 fall work out, happen
- 163 **harlotries** filth, vice; prostitutes' tricks
 They . . . these i.e. his daughters . . . the foreigners
 feed these off fatten for slaughter or sale
- 164–5 **other lads . . . they** i.e. the Englishmen . . . the foreigners
 delight i.e. Pisaro's daughters
- 166 Pisaro is being ironic.
- 168 **appoints** has determined to be

- 170 **Spanish-leather** an expensive form of the material: see Marston, *Dutch Courtesan*, 1.1.2–3, ‘do not suffer thy sorrowful nose to drop on thy Spanish leather jerkin’.
- companion** (four syllables) comrade; rogue
- 171 **antic** grotesque; perhaps also ‘bizarrely dressed’ (*OED* *antic* *adj.* 2c, first citation is 1642)
- ape** someone who mimics fashion; less than human
- tricked up** artfully adorned
- fashion** three syllables
- 172 **I’d . . . been** I’d teach him the difference that there has always been
- 174 **use** treat; deal with; entertain
- 175 **wash his crown** labour fruitlessly (because Al Varo *woos in such an amorous key* (176) that he does not listen); the *crown* was the cuckold’s mythic ornament (Williams, 1, 377), thus ‘I’d cuckold him’
- 176 **amorous key** loving note (*amorous* in two syllables)
- 177 **say** tell
- 178 **bill** mouth or nose
- 179 **‘in . . . will** in faith, you (Marina) shall do this (whatever I say), in faith, I (Al Varo) will do (whatever I want to do)
- 180 **mad to bide** ‘Mad from abiding, putting up with’ (Kermode), but an equally attractive meaning is ‘mad enough to endure’.
- 183 **perform your words** i.e. those used in the marriage ceremony

- 184 **parson** a vicar or any other beneficed member of the clergy of the Church of
England (here serving as one capable of marrying Pisaro's daughters to the
Englishmen)
stands waits
- 185 ¹**hearts** . . . ²**hands** Cf. Dent, H339, 'With heart and hand'.
- 186 **the thing** i.e. the marriage ceremony
- 187 **truss up** string or tie up
***bag and baggage** 'march (/ truss up) bag and baggage' = with all
belongings saved, without surrender of anything; to make an honourable
retreat. Walgrave encourages Pisaro's daughters to leave while retreating is
on their (not Pisaro's) terms. For Q1's plural, *baggages*, see 7.61n.
- 192 **sound** . . . **Maw** *Maw* was a contemporary trick-taking card game; the game
is played in *Patient Grissel* (4.3.38.2), and it formed the title of a play
entered in Henslowe's *Diary* in January 1595 (f. 26r). The trump was the
five, but the four might have still been a high (*sound*) card.
at in
- 193 **one he had** Walgrave is an only child
- 195 **no . . . affords** there is no greater reward (than the marriage vow exchanged
between two lovers)
- 198 **And that** and so that
- 200 SD *The SD *they Embrace* is placed opposite 199 in Q1. Kermode argues that it
is 'too early', based on the assumption that it refers to Pisaro's daughters and
the Englishmen embracing (in which case, the SD would be premature
because the daughters are grouped on a different level to the Englishmen),

and so Kermode removes the SD altogether. However, the SD works as a signal for the Englishmen to embrace in celebration of Mathea's declaration at 196–9. I have moved the SD down a line so that it does not interfere with the sisters' exit.

200 **works like wax** works well (alluding to the fact that wax, when heated, can be moulded at will). Proverbial (Dent, W138).

ere tomorrow day before dawn tomorrow

203 **cancel . . . bellies** cancel our debts by the women falling pregnant (*bellies* = the womb: see Williams, 1, 97)

204 **slave** i.e. Pisaro (for *slave* see 3.226n.)

knows it elided (as *knowst*)

205–9 Kermode divides these lines in the following way:

MATHEA		
	Sweetheart?	
WALGRAVE	Mat?	
MATHEA	Where art thou?	
PISARO [<i>Stands up.</i>]		Here.
MATHEA		
	O, Jesus, here's our father!	
WALGRAVE		The devil he is.

I follow Kermode by making one line out of Mathea's *O, Jesus, here's our father!* and Walgrave's *The devil he is*: this creates symmetry between Mathea's invocation of Jesus and Walgrave's description of Pisaro as the devil. (*Father* and *devil* are both monosyllabic). However, despite the rapid speech between Mathea, Walgrave and Pisaro in 205–8, the metre is too uncoordinated to be a single shared line.

207 **Where art thou?** because *Night's candles* still *burn obscure* (7.3) Mathea is unable to see Walgrave

- 209 **Jesus** probably not casual blasphemy: Jesus was also invoked for blessing and protection (Hassel, ed. *Religious Language*, 180)
- The . . . is** you don't say; playing on Mathea's *Jesus* of 119. Proverbial (Dent, D328.1).
- 210 **good morrow** Q1's *God morrow* is probably a variant: see 6.60n.
- 212 **overmuch** excessively
- 215 **housewives** See 1.138n., on *light housewives*.
- Baggages** encumbrances; worthless, good-for-nothing women (as in 240)
- 217 **abuse** misuse; but also deceive
- 218 **Newgate** London's main prison, west of the City (see Figure 1, p. 8). The prison held 'all those who were to be tried for petty treason, felony or misdemeanour' (Dobb, 'London's Prisons', 88).
- 219 **testy** irritable; possibly in the original sense 'headstrong' (*OED* testy *a.* 1)
- 220 **wived** not quite the same as married: perhaps 'coupled' or 'womaned' (see *OED* wive *v.* 6)
- 222 **else** otherwise. An unspoken threat, but could be interpreted as Pisaro meaning to say more before Walgrave interrupts (as '*else* –').
- 223–5 Walgrave takes offence at Pisaro's suggestion that they have *debts* (222), as Pisaro has their lands as pawn for money that he lent them (221); Walgrave therefore does not feel that they *owe* him *a penny* (225).
- 226 **Fret . . . ²not** don't work yourself up. Cf. Dent, F672.1, 'The fret and fume'.
bend the brow frown
- 227 i.e. 20 per cent, a usurious amount (see Introduction, 64–5). Later (14.33), Pisaro modifies this amount to 22 per cent.

- 228 **simony** the act or practice of buying or selling ecclesiastical preferments,
benefices, or emoluments; traffic in sacred things
- 230 ²**Prithee . . . prithees** Don't talk to me about prithees. Proverbial (Dent,
X1.0). Cf. 9.47n., on *Signor . . . casas*.
- 232 **lie with** have sex with
- 233 **Cross in Cheap** a reference to the Cross in Cheap Street, elaborately
ornamented with the crucifixion of Christ and images of the Virgin Mother
(Kingsford, *Survey*, ii, 266–7), see Figure 1, p. 8. Walgrave's threat of
copulating at a public site would shame both London and Pisaro.
- 236 **Mouché** could be one syllable
- bill** a military weapon that was used chiefly by infantry; varying in form
from a simple concave blade with a long wooden handle, to a concave axe
with a spike at the back and its shaft terminating in a spear-head
- 238–9 **fox . . . goose** could mean 'if I'm a fox, then I'll behave like one, and hunt
you as if you were a goose' (*goose* might carry the double meaning of
'simpleton'). It might, alternatively, be a reference to game known as 'the
Game of the Goose', played with counters on a board divided into
compartments, in some of which a goose, others a fox, were depicted (a very
contemporary game: the first recorded reference is in 1597. See *OED* *goose*
n. 4).
- 240 **make fast** fasten
- 241 **storm** complain with rough and violent language; rage
- 242 **bridle . . . government** rein in anger with wise counsel

- 243–4 **our . . . haps** The image is of a pair of scales: the Englishmen's hopes are outweighed by their misfortunes (*ill haps*, 244). Proverbial (Dent, H599.11).
- 247 **he** i.e. Pisaro
- 250 **known him** realized that it was Pisaro
- 251 **letters** i.e. figures caused by scratches and cuts from his sword
- 252 **parching pate** dry, hot head (because Pisaro is *bald* and therefore unprotected from the heat of the sun)
- 253 **cross** thwart
- 254 **menaces** threats
- naught** nothing
- 255 **conceit** conception (of a plan)
- 256 **material** (three syllables) pertinent
- stratagem** plan. A word beloved of Elizabethan stage Machiavels: see also *policy* in 11.130 and 14.5.
- 257 **yours . . . dispatch** You need to execute (*dispatch*) yours quickly.
- 258 **straight** immediately
- 260 **stir not forth** don't come out (of your chamber)
- shadow, or myself** either in disguise (*shadow*) or as himself (Kermode)
- 262 **Build on** trust in, rest assured of
- 266 **issue** plays on (1) outcome ('he got what he set out to achieve'); (2) the issue of love: offspring
- 267 **counterfeited humour** false behaviour; pretended melancholy (see 4.105n.)
- 268 **conceive** formulate an idea, plan; but (possibly) also, given the proximity of *issue* in 266, (make Marina) fall pregnant

- 269 **host** Apparently Brown is Harvey's host.
 chief the main person (Brown seems to be on the side of the Englishmen)
- 271.1 Q1 positions this SD after 272, but it is doubtful that Anthony claims to see
 Pisaro (*there he is*, 272) before he appears onstage.
- 273 **a . . . devil** The *devil* is Pisaro (see Introduction, 61). Cf. Dent, W149, 'This
 is the way (trick) to catch the old one'.
- 275 **hard** unfeeling; harsh
- 277 **ungently** unkindly; discourteously
- 280 My daughters await your tasting. Proverbial (Tilley, T430).
- 282–99 Harvey imagines himself in front of a judge (Pisaro) who has found him
 guilty of love; his sentence is death. There are some Petrarchan echoes in
 Harvey's speech, especially 88, 13–14 (*Canzoniere*), 'love departed, and the
 sun grew pale, / And death then seemed our sole felicity'. The association
 was common, however (cf. Q1 *Romeo and Juliet* 5.45–6, 'Juliet is the sun. /
 Arise, fair sun, and kill the envious moon'), so the influence was not
 necessarily Petrarch.
- 283 **accents** speech, language (poetical)
 end i.e. death
- 285 **engine** means, instrument
- 286 ***Marina's** Q1's *Marinaes* was caused by an added letter 'e'.
 rich great
 possession (1) sexual possession of Marina and her female attributes; which
 leads to (2) financial possession of her *rich* estate
 bliss heaven, ecstasy

- 287 **eclipsed** eclipsèd
- 289 **this** i.e. Harvey's
- 290 **debarred of** prohibited from
 clear pure, spotless
- 292–3 Every word you speak is death to me (because you won't let me be with
 Marina).
- 293 **engraven** two syllables
- 294 **heaven's** one syllable
- 295 **Summoned** called to a meeting
 dreadful terrifying (stronger than now)
 sessions judicial assembly, trial
- 298–9 Marina should be happy by my dying.
- 298 **hap** chance
- 301–2 **Your . . . air** i.e. not much at all (because the air is not moved by a stone
 being cast; the exercise is futile)
- 302 **being** one syllable
- 302.1–2 *Placed after 305 in Q1, but by this point Pisaro has recognized the group
 that enters, suggesting that the SD is erroneously positioned. Pisaro's seeing
 the light before recognizing the characters (303–4) implies that the group
 enters the opposite side of the stage to where Pisaro is.
- ***FRISCO, DE LYON** Q1's *Frisko, Vandalle, Delion* is evidence of an
 unrevised manuscript underlying Q1, for Van Dal is still suspended in a
 basket (see Introduction, 105).

303–5 *This three-line speech is compressed into prose across two type lines in Q1.

The original compositor compensated for inaccurate casting-off.

305 **down** go down (from the balcony to the stage)

306 **gaffer** old man

307 **wits** senses; the five faculties of the mind: common wit, imagination,
fantasy, estimation, memory

308 **tis** Al Varo's pronunciation of 'this'

Vedite, padre lit. 'see, father', perhaps as '(I have) seen Pisaro';

alternatively, Al Varo may be politely referring to the Bellman, and saying

'see' in reference to the money that he then gives the latter

dere there; could be *dare*, 'to give' (as '(I) give')

309 **me . . . far** I shall trouble you no further (a courteous dismissal: Al Varo no
longer needs the Bellman's assistance).

far Al Varo's broken English makes it impossible to determine if Q1's *farre*
should be taken as 'far' or a form of the regular comparative, 'farrer' (i.e.
'farther'/'further').

310, 331, 345, 396 *Q1's unnecessary divisions in type lines are caused by the
compositor dividing lines at a change of address (310, 396), at the colon
(331) and at the comma (345).

311 SD *In Q1 the Bellman exits before Frisco has bid him farewell, but this seems
doubtful.

312 **it** formerly used where 'there' is now substituted; but also used where a
gendered pronoun would now be preferred (*OED pron.* it 2d, cites *Macbeth*
1.4.58, 'It is a peerlesse Kinsman')

- 314 **wise** prudent; informed (ironic)
- 314–6 **Blockhead . . . upon** ambiguous. Either ‘it appears that Frisco (*our man*, 314) is an idiot (*blockhead*, 314), for had he any sense, then the foreigners would not now be here, at Pisaro’s door, but would instead have sent them chasing around after other women in the street’, or ‘why is Frisco such an idiot? Had he not been around for the foreigners to bump into, then they would not be here, but chasing after other women’.
- 317 **good e’en** good evening: a form of salutation used at any time after noon
- whether** which (of the two)
- 318 **huis** house (Dutch)
- 319 **young . . . sluggards?** elliptical: you are young men, and yet lazy (*sluggards*)?
- ***sluggards?** Fie Q1’s *slaggards fy* might wrongly imply that the verb is dependent on the noun, *sluggards*.
- 320 You waste time at home on foolish nothings.
- 321 **others** i.e. the Englishmen
- 322 ***sirs** Kermode’s emendation presumes, I think correctly, that Pisaro addresses both foreigners. But Q1’s *sir* might imply that he turns to just one of them.
- 323 **well-nigh** very nearly, almost wholly
- mated** confused, bewildered; mated/paired with your women; checkmated (forced to concede defeat in the marriage ‘game’). Q2 and Q3 demonstrate progressive compositorial corruption.
- 327 **revelation** providential intervention

- 327–8 **flight . . . cooped** The image is of hens (Pisaro’s daughters) being preyed on by the Englishmen. (‘Hen’ was a term given to a woman in her sexual capacity: see Williams, 2, 661.)
- 331 **Mendall** See ‘Actors’, 9n.
- 336 **hitherward** in this direction
- 337 **being very light** frivolous; Van Dal is lighter because Frisco took his cloak in 8.9–10, possibly with a jibe at Van Dal’s large size (see 6–7, as well as 9.101)
- firks** dodged, suddenly moved away from (historical present)
- 343 **Hey-day** See 2.20n.
- 344 **clean . . . another** in completely opposite directions to each other
- 345 **patch** foolish person
- 348 **creature** man (*OED* creature 3a)
- 350 **straying** winding, rambling
- ’bout** about
- 351 **strange** unknown, unfamiliar
- watch** See 10.15n.
- 352 **by** because of
- arrant** good-for-nothing
- 353 **smell** as (1) detect; possibly because (2) the Dutchman sweats (see 8.4)
- 354 **Now . . . figure** Anthony appears to have noticed the basket at the beginning of the line. This leads him to query a *figure* as (1) a human shape; (2) a working out.
- 365 **thither** there

- 367 **de basket** so Q1. Q2's *dit little basket* is probably transposed from 369 (Kermode).
- 368 **dochter kinds** young daughters
 all so i.e. so very (as in 369)
- 370 **den** Van Dal's pronunciation of 'them'
- 371–2 A reference to the Mouth Tavern without Bishopsgate (Lillywhite, *London Signs*, 369). The tavern is mentioned in Q4 of Heywood's *Lucrece*, sig. E1v: 'Vnto the Mouth, the Oyster wife'.
- 373 **adamants** magnets (i.e. Pisaro's daughters)
- 374–5 **hanging . . . sepulchre** proverbial (Dent, M13, citing this line only; Tilley, M13, first reference is 1649)
- 375 **Muhammad's sepulchre** Muhammad's coffin, found in the Hadgire of Medina and said to be suspended in mid-air with no support (Baugh).
- 376 **unkindly** cruelly; unnaturally
- 377–9 Tantalus's punishment is described in book eleven of Homer's *The Odyssey*, wherein Tantalus was discovered by the gods to be giving ambrosia (the food of the gods) to his friends; Zeus's punishment for him was to stand in a lake which dried up as soon as he went to drink, and for a fruit-laden bough to move out of reach when he went to eat. The *fruit* (378) here is Pisaro's daughters.
- 379 **chaps** jaws, chops; Tantalus's chapped/parched lips
- 381 **cash** Van Dal's pronunciation of 'catch'
- 388 proverbial (Dent, C414; Tilley, C414, citing this line)
- 390 **doubt me of** fear for

- 391 **to** for
- Mouché** could be one syllable
- 392–3 **let him down** i.e. slowly, using the length of the rope
- 398–9 **Diogenes . . . basket** The cynic philosopher Diogenes of Sinope, Turkey (c. 403 to c. 321 BCE), after being exiled from his homeland for defacing the currency, lived in a tub in Athens (Levin, ‘Tale’, 422–5).
- 400–1 I shall tell you, father, I came to your house, and spoke to your daughter.
- 401 ***tot** to. Q1’s *tol* is probably caused by a compositorial misreading of the underlying manuscript.
- 402 **smell a rat** detect a trick. Proverbial (Dent, R31).
- 402–3 **it . . . nothing** there seems to be some reason. Proverbial (Dent, N282.1).
- 404 **skelm** rascal
- 406 **Faugh** an expression of disgust (cf. *Push*, 10.83n.; *Tush*, 9.104n.)
- 407 **Bucklersbury** See 6.268n.
- Cornhill** a corn market in the centre of London (Stow, *Survey*, i, 187); Q1’s *Corn-Wale* is a contemporary variant. See Figure 1, p. 8.
- 413 **Cannon Street** ‘possessed by rich Drapers [and] sellers of woollen cloth’ (Stow, *Survey*, i., 218). See Figure 1, p. 8.
- 415 ***sayest** Q1’s *seest* might be a compositorial misreading of the underlying manuscript.
- 419 **cudgelling** beating with a cudgel or truncheon
- 420 **fall’n out** come about, happened
- 421 **for** because, since

SCENE 12 Location: inside Pisaro's house (41).

- 1 **the matter** i.e. Pisaro's interruption of the plans of his daughters and their
English suitors in 11.207
- 3 **mad** madden, enrage
- 4 **height** i.e. the most intense moment; but also glancing at sexual climax
- 6 **even** one syllable
- 7 the curvature of Harvey's arms in preparation for embracing Marina; 'the
notion of covenant (God's to Noah; Harvey's vows of love and marriage to
Marina)' (Kermode)
- 9 **who that list** those who care
- 10 **my stomach's great** my resolve is high; my stomach is large because I'm
pregnant (see 14.285–7)
- 11 **Nor . . . nor** neither . . . nor
father . . . anyone absolutely no one. Proverbial (Dent, K117).
- 15 **wed . . . morning** marry us to the foreigners tomorrow morning
- 16 **thought upon** decided, instigated
- 17 **to** go to
- 17–18 **mind . . . reason** intention . . . motives
- 19 **fed with words** See 2.24n.
- 21 **Thou . . . crying** You won't be able to speak through your tears.
- 22 **that humour's** i.e. melancholy. See 4.105n., on *humour*.
- 23 **moved** upset
- 26 Cf. Dent, N351, 'Now or never'.
never one syllable

- 27 Has your intention to run away (see 11.186–7) changed to supplication?
- 30 **bootless** useless
- 31–4 Amphibious verse lines which divide in more than one metrically convincing way (see Introduction, 180–2). Kermode gives:

To marry you to –
MARINA The strangers.
ANTHONY I'faith, he is.
MATHEA
I'faith, he shall not.

With this arrangement, both lines are metrically complex; but on both occasions the complexity may be explained. In the first line, Marina's *The strangers* cuts across Anthony's speech; her anxiety might be exaggerated by a discordant shift in metre. In the second line, Mathea might pause after *I'faith*, perhaps as she struggles not to swear. Mathea's abrupt response to Anthony is emphasized by the fact that the line is metrically short. However, an equally attractive arrangement is:

To marry you to –
 MARINA The strangers.
 ANTHONY I' faith, he is.
 MATHEA I' faith, he shall not.

This arrangement promotes Mathea's response as both an answer and an echo to Anthony's *I'faith, he is*. (As in Kermode's arrangement, Marina's *The strangers* is metrically discordant, and Mathea might pause after *I'faith*.)

- 35 **we'll . . . together** we'll bury our differences. Cf. Dent, C855, 'I have a crow
to pluck with you'.
37 **to** let's go to
Speech . . . finds comfort will be found in speech

- 38 **That** so that
- scold out** continue wrangling to the end (with Pisaro)
- 40 **policy** cunning (see 11.256n., on *stratagem*)
- 42 as a result of which (*wherefore*) it is impossible to escape
- scape** escape (see 2.372n., on *scaped*)
- 45 **joys** i.e. your joyful hopes in Heigham, Walgrave and Harvey
- 46 **Laurentia** three syllables
- appear** two syllables
- 47 You must disguise yourself as Monsieur le Mouché.
- 48 SP See 7.69n. (as in 58 SP)
- 49 **forward** eager (to act)
- 51 Just as a *substance* (i.e. object) only has one *shadow*, so the single plot
 devised by Anthony can only accommodate one of Pisaro's daughters, i.e.
 Laurentia (*she*).
- 52 **sweets** sweethearts, dear ones
- repose . . . care** rely on my concern (for you)
- 53 **or . . . or** either . . . or
- 56 **sooner . . . still** i.e. hell will freeze over sooner. Proverbial (Dent, S182.01,
 citing this line as the first example).
- 58 **quit thy hire** recompense you for your help
- 59 I don't want presents, it's your happiness I want.
- 60 **cast about** See 9.151n.
- 62 **abjure** reject, defy
- 63 **These eyes** i.e. Anthony's

wake stay awake; be on guard duty

64 Before the dark (*dull*) night again bewitches (*charms*) sleepy (*dull*) eyes.

66 **chance** happens

avouch declare

still always

SCENE 13 Location: as scene 12. Time is continuous.

1–3 There are verbal parallels between Pisaro's bustle and that of old Capulet on the morning of Juliet's supposed marriage to Paris: see Q1 *Romeo and Juliet* 17.30–2, 'Make haste, make haste, for it is almost day. / The curfew bell hath rung, 'tis four o'clock. / Look to your baked meats, Angelica'.

2 **spitted** skewered
lie down set in the roasting pan

3 **bake-meats** pastry, pies
the . . . hard Cf. Dent, W877.1, 'It is a hard world (As hard as the world goes)'.

5 **giblets** the portions of the *geese* (4) to be taken out or cut off before cooking, the liver, gizzard etc
paste pastry

6 I have to do everything because no one else thinks to do it.

8 **charge** command, order

9 **them** i.e. his daughters (both times)

12 ***Sust'nance** Frisco's pronunciation of 'sustenance' (i.e. Susan as Pisaro's (sexual) food). The compositor probably misinterpreted the 'tn' in

Haughton's 'Sustnance' as an 'h': an easy mistake to make when reading facile secretary hand (see Introduction, 149–51).

14–15, 35 *Q1 has unnecessary divisions in type lines: the compositor divided at the full-stop.

14–15 **keep out . . . keep not out him** i.e. not let in (to his house) . . . not keep Pisaro out (sexually). Frisco anticipates the sexual nature of the following exchange between Pisaro and 'Susan'.

15.1 **woman's attire** The dramatic intrigue device of a young man disguised as a girl had some currency. In Greene's *George a Greene*, George's servant, Wiley, disguises himself as the daughter of a seamstress to reach George's love, Bettris. Bettris's father, however, becomes infatuated with 'her'; and in Anon., *Look About You* (TLN 1747–1859, 2180–2266), Robin Hood disguises himself as Prince Richard's love, Marian, to help her win her brother's freedom; by accident, however, Richard woos Robin.

17 **little thought** didn't really think

19 **recover** could be two syllables

21 **for it** possibly elided (as *for't*)

22 **smug** trim, tidy

23 **do good on** prosper from

flesh is frail proverbial (Dent, F363)

frail one syllable

28 **pains** trouble, effort

29 **If . . . leave** if you agree, sir

wait on attend, assume the role of a maid's servant; watch closely

- 32 **married** marièd
- 35 **ferret polecat** a *ferret* is a semi-tame variety of polecat; *polecat* = a sexually promiscuous man (the polecat was noted for its ill smell when lustful: see Williams, 2, 1069). Could also be a bawdy joke on the fact that ferrets are used to hunt out animals in burrows and animal holes (see 11.113–4n., on *burrow*).
- 37 **mouse** darling, sweetheart
- nice** ?dainty; or perhaps silly (because she thought *love was a toy*, 39)
- 39 **good heart** dear friend
- toy** trifling sport. Cf. Dent, L505a.20: ‘Love is a toy’.
- 41 **sweeting** darling
- 43 **ripe** of age sexually (Williams, 3, 1160)
- 44 **pad in straw** lurking or hidden danger. Proverbial (Dent, P9). (*Pad* = toad, thought to be poisonous in the Elizabethan period: see Thomas Churchyard’s poem ‘Most Royal Prince’ in *Discourse*, 155, ‘The ugly toad swells out his poison cold’.)
- 46 **break** beat; rupture
- costard** a type of English apple, here applied derisively to the human head
- 48 **Constant abiding** faithful attentiveness
- 49 **wax wise** grow knowledgeable
- 50 **As to choose** by choosing
- let fickle go** i.e. and not choose inconstant or unreliable youth
- 51 **unregarded . . . unhonoured** disregarded . . . unrecognized
- 52 **ancient** venerable; experienced

- matron** a married woman, often of mature years; the associated dignity, propriety, and moral or social rank that comes with the title
- 53 **How** what
- 54 ***How say you** What do you say? (Q1's placement of the repeated question at 53 might suggest dittography: see Introduction, 179–80.)
- 57 **right** very
- thereon** on that
- 59 **staidness** (three syllables) calmness
- experienced** tried and tested. Q1's *experient* is not of distinct etymology: see *OED* *experient* *n.* 1.
- government** management; self-control, self-discipline
- 62 **turn womankind altogether** become entirely female (and not just in this disguise)
- 62–3 **scratch . . . eyes** An appropriate punishment, since it is Pisaro's sight that is causing him to lust after 'Susan'.
- 67 **an . . . you** if you please
- fain** gladly
- 68 **tarrieth** delays, defers (going to sleep)
- bedfellow** i.e. 'Susan', as (1) sharing a bed with Mathea; (2) a sexual partner (at 69 Pisaro misses Anthony's second meaning).
- 69 **you say** so Q1. Q2's *say you* is doubtless transposition.
- her . . . her** i.e. 'Susan' . . . Mathea's
- 72–3 **Think . . . yours** The joy of marriage, which is nearly your bedfellow's; which could also be yours.

- 73 **Take . . . pillow** take a night to decide. Proverbial (Dent, C696).
- 75 If all goes to plan, the marriage we talk of may take place.
- 76 **passed the pikes** passed the guard, defences. Proverbial (Dent, P321).
- Knows . . . Ned?** Doesn't Pisaro recognise me?
- 79 **laid to rest** in bed with Mathea; 'die' by orgasm
- 80 a good luck phrase: *good hand* = to have a decided advantage over
 fear doubt
- 83 **dialogue . . . Youth** Probably a reference to a type of Tudor morality play,
 with *Age* (Pisaro) and *Youth* (Walgrave) in comic dialogue (*dialogue* =
 conversation; but also diplomatic contact between the representatives of two
 groups).
- 83–5 **You . . . mistress** You'll make as much of an honest woman out of Susan as
 Van Dal will of Laurentia (i.e. not at all).
- 85–7 **send . . . her** Frisco accuses Van Dal of preferring sleep over sex because he
 is a Dutchman (see also 11.106–19).
- 86 **him** i.e. Van Dal
- I'll . . . twopence** I'll bet twopence (*lay* = wager). Proverbial (Dent, C63.1).
- 87 **her** i.e. Laurentia
- 88 **humour** i.e. sanguine (see 4.105n., on *humour*)
- there'll** so Q1. Q2's *there will* is probably caused by a memorial lapse, for
 there is no other evidence in the text that the Q2 compositor preferred to
 expand elisions in prose speeches.
- 91–2 **licked . . . twelvemonth** i.e. kissed her over abundantly

- 92 **kitchen-stuff** dripping, grease, either in cooking, or the refuse or waste products of the kitchen
- 93 **for my money** is the best in my opinion. Proverbial (Dent: M1040), and forming part of the play's title as it was printed in 1616.
- well fare** a widely-used optative phrase: 'may he prosper', 'good luck to him'
- forward** ardent, eager
- 94–6 **he'll . . . new** De Lyon sexually learns (will *read his lesson*, 95) one woman so completely by the end of the day time, that he'll be ready to move on to a new woman (probably a prostitute) by the night-time (Kermode).
- 96 **apt** becoming, suitable; having a habitual tendency (to do something)
- 98 **proper** individual; handsome (ironic)
- 98–9 **founder's . . . lay** The metaphor is of a memorial tablet: the founder (= creator) will be the mother (and the father) of any future children (cf. 2.104).
- 99 **fair** legible, neat
- here lay** *lay* = to be brought to bed when heavily pregnant, giving birth; but *here lay* is also a typical prefix on a tombstone
- and so forth** Perhaps Frisco cannot be bothered to finish his sentence (see 2.106n., on *and so forth*); alternatively, he might hastily finish what he is saying because he sees that Pisaro is unimpressed.
- 101 **Master Porter** Master Doorman (an ironic title)
- 102 **office** professional position
- morsel** i.e. 'Susan'
- keeping** charge

- 102–4 **Ay . . . worms** Q1's *I go* may = 'I, go' (see Introduction, 163). However, this implies that it is Frisco who goes to answer the door, when it is Pisaro who is *Porter* (101) and who has the best *nose* to *pick up worms* (104).
- 103 **old huddle** miserly old person (but cf. 6.332n., on *old* and *huddles*)
for on account of (having)
- 103–7 **nose . . . in** your *nose* is best at smelling out a whore pit (*pinfold*, 103, also = a pen for animals). But mark my words (*take heed*, 104): because of this, you might have casual or financial sex with (*pick up*, 104: see Williams, 2, 1022) young women (*worms*, 104), so that in time (*at length*, 104) they may give you perverse ideas (*get into your nose*, 105). However, this won't happen, because all the vaginas (*lodgings*, 106) are in use, and there's not a vagina (*dog-kennel*, 107) empty for an illicit penis (*strange worm*, 107: see Williams, 2, 1049) to breed in.

SCENE 14 Location: inside Pisaro's house (52–3). It is *Six o'clock* the next day (8).

- 1 **The . . . broke** An allusion to Q1 *Romeo and Juliet*, 4.56 (Nurse, to Juliet).
- 2 **surely linked together** i.e. have had sex by now
together two syllables
- 3 **banns** i.e. marriage banns: the publication of an intention to marry, usually by proclamation (Hassel, *Religious Language*, 28).
- 4 **Laurentia** three syllables
near provided for nearly ready
near one syllable
- 5 **policy** cunning. See 11.256n., on *stratagem*.

- 6 The foreigners will have to marry women other than Pisaro's daughters.
- 6.1 **and FRISCO** Frisco is first given as onstage in an SD in 69.1–2 in Q1's
version of the scene, but Pisaro's command to him at 61 suggests the need
for him to have first been onstage earlier.
- 8 **forward** ready, eager; a command (addressed to time): 'onward'
- 10 **Master Beauford** the *parson* of 174
- 11 Where are you off to? Why are you going that way?
- 15 **Is . . . business?** Are you here to talk to me?
- 18 **them** Brown's *news* of 16 (see 6.304n.)
- 21 **From whence** from which place
- 22 **uncertain** (two syllables) a mystery
his i.e. Harvey's
- 23 **Affirm** confirm (what was obvious from Harvey's physical state)
his . . . unrecoverable Harvey is pretending to be dying: see 11.265–81
unrecoverable five syllables
- 25 **of it** possibly elided, as *of't*
- 27 **bites . . . bone** is too close for comfort
- 28–9 Harvey's possessions (*living*, 28) that have been mortgaged through me
would be liberated from the bond (*redeemed*, 28) because Harvey would die
before the bond's due *date* (29) in three months' time.
- 30 **heaven** one syllable
defend forbid, prohibit
- 31 I would rather lose my life than my lands.

- 32–4 **And . . . ten** Were Harvey to die before he had repaid his debts to me, then I
would legally be able to claim Harvey's lands; but because I am operating
outside the law (charging 22 per cent interest on loans instead of the legal 10
per cent) I cannot claim.
- 32 **which** what
ask demand (as)
- 33 **two-and-twenty . . . hundred** i.e. 22 per cent, an amount modified from the
20 per cent at 11.227.
- 37 **possession** four syllables
- 38 **You're . . . already** you're already far off the mark (a quibble on Balsaro's
out, 38); you've already said too much
- 42 **deed of gift** an *inter vivos* disposition of property/lands, as opposed to a
legacy (*OED* deed *n.* 4)
- 43 **beauteous** exceedingly fair in appearance
- 44 **that word** the name 'Marina', or perhaps 'gift'
- 48 This line is metrically short. A second 'to' might be lost after *but*.
- 49 **for** so (that)
forcible binding (often legally: see *OED* forcible *a.* 4)
- 50 **advised** advised
- 53 **attend** await (your instructions)
- 54 **That** so that
- 56 **Given** one syllable
condemned condemnèd
- 57 **Return** i.e. return to Harvey and his party

- 62 This line is metrically short. *Mouché* might be one syllable, thus making an iambic tetrameter; or a word (such as ‘now’) may be lost after *Mouché*.
- 65 **Many Balsaros, I!** Where I’m going there won’t be any Balsaros (a phrase of derision: cf. 3.301n.).
- to** go to
- 66 **thanks** my thanks
- 67 **Stay . . . you** wait, explain what you mean by your remark (of 65).
Proverbial (Dent, T28.1).
- 68 **soul’s . . . bringer** Pisaro addresses the absent Harvey, as well as the *gold* of 59.
- 69 **even for** (*even* is one syllable) on account of
- 69.1 **brought . . . chair** Harvey is being carried. The chair was the standard theatrical property used to denote sickness (Dessen, *Conventions*, 71).
- 69.1–2 **with . . . poison** Although poison is not named, at 100–1 Al Varo comforts Pisaro by offering to give Harvey *sush a drink, sush a potion* that he will *give de bonos noches to all de world*, i.e. die (see 101n.); later still, Al Varo seems to produce the bottle, for *Here be dat* which *sall spoil de marriage* of Harvey and Marina (135–6). Al Varo therefore enters the stage with a bottle of poison on his person.
- 70 **softly** gently
- good my friends** my good friends
- 73 **as** as if
- 75 **Monsieur** three syllables

- 76 This line is metrically short; there seems to be an unscanned pause before the caesura. Perhaps Al Varo and De Lyon are slow to welcome Harvey, prompting an expectant pause from Pisaro, before he has to repeat his command.
- 77 **Take . . . heart** have faith. Cf. Dent, H328.1, ‘Take a man’s good heart to thee’.
- doubt not** don’t doubt
- 84 **escape** i.e. escape death
- 86 **So** so that
- 87 **being** two syllables
- nor . . . nor** See 11.101n.
- 88–9 Although Harvey has signed a deed of gift, the land will still go to his younger brother, should he not marry the person named in the deed. As Hazlitt states, this differs to the English law of primogeniture (the passing of an estate was to a firstborn son; the youngest did not hold automatic rights even in deeds of gift: see *OED* primogeniture *n.*).
- 90 This line is metrically short. A word (such as ‘Moll’) might be lost after *daughter*; an attractive alternative is that Pisaro pauses, perhaps as he contemplates Moore’s suggestion.
- 91 **friend counsel me** i.e. Moore counsels me. An attractive alternative is *friend, counsel me* (Pisaro commands Al Varo, as his friend, to counsel him); however, it was Moore who advised Pisaro to *marry* Harvey *incontinent to my daughter* (93).

- 93 **incontinent** (three syllables) immediately, possibly with a glance at wanting in self-restraint, especially in sexual appetite (*OED* *incontinent* *adj.* 1)
- 95 **Marry . . . recover?** Were Harvey to marry and subsequently recover from his illness, then he would re-gain his lands.
- 98 **pont** Al Varo's pronunciation of 'pound'
wort Al Varo's pronunciation of 'worth'
Maitress Mistress (Dutch) (or perhaps *Maitress* (French))
- 99 **voor** for (Dutch). Q3's *vot* is probably foul case 'r'.
attendre une wait one (French)
- 100 **no** Al Varo's pronunciation of 'not'
potion poison (Crystal, *Words*, 339). The Italians had a reputation in Elizabethan England for poisoning (Kermode, *Aliens and Englishness*, 41).
- 101 **bonos noches** good nights (a euphemism for death). *Bonos* = possibly from the Italian (*buon*) or Latin (*bono*); '*noches*' = Spanish.
- 102 **keys** served to represent the house and its possessions (Dessen, *Conventions*, 162)
- 103 **plate** household utensils of value; silverware
- 104 **thanked** thanked
- 108 **he's** i.e. Harvey
- 109–12 **There's . . . force** There's no resolution, but only to trust the skill (*hands*, 110) of the Italian, so that by the time that he has outlived his usefulness (*passed his growth*, 110–11), Harvey will be in a state of readiness (*in case*, 111) to come upon the situation with a 'size of fresh vigour. A double entendre: Frisco speaks in terms that are legal (*case*, 'size (i.e. 'assize',

judicial sessions held in each county in England)) and sexual (*case* = the vagina (Williams, 1, 262); ‘size’ = ‘extent’: by the time that Al Varo is sexually spent, Harvey will be ready to take over).

111 **it** i.e. the situation

113–14 **now . . . joys** Now that you are allowed to love me, I am overjoyed.

114 **get . . . will** were I allowed to have my will

115 After this line Marina may kiss Harvey.

116 **feign** pretend, lie

117 This line is either a hypermetric tetrameter, or a word such as ‘now’ or ‘Moll’ is lost after *daughter*.

118 **that** so that

119 **unfeignedly** without pretence

121 **look not strange** don’t look so surprised

before these gentlemen i.e. in front of witnesses

122 **yield** hand over; give (in marriage, from one male authority to another)

123 **forbear . . . idle work** refrain from this worthless endeavour (oxymoronic)

124 **labouring** (two syllables) aspiring, striving

higher place i.e. Heaven

133 ***Hoort ye, broer*** hear ye, brother

den Van Dal’s pronunciation of ‘them’

andere heb other have

134 ***Neemt haar*** take her

136 **’hem** Al Varo’s pronunciation of ‘them’

139 **dispatched** business concluded or settled

- 140 what investment I have (in your lands), I give in payment to you; what
 concern (in my daughter) I have, I hand over to you
 interest three syllables
- 143–4 Despite hating me you loved my lands; to get at them, you gave me Marina.
- 147–8 Rather than see me die from a broken heart, out of your love (for me? Gold?)
 you gave me Marina.
- 147 **That** who
- 148 **beauteous** two syllables
- 149 **Ha, ha, ha!** Perhaps Van Dal fails to grasp the implications of Harvey's
 speech, but his laughter might be ironic: cf. Pandulpho Felice's laughter at
 the sight of Maria in death (Marston, *Antonio's Revenge*, 1.5.26, 58 and 74).
- 150 **him de ting** so Q1. Q3's *me de ring* is curious: is this an editorial
 emendation, or is the proximity coincidental, and the words misreadings?
 The changes appear deliberate: the Q3 compositor misunderstood the
 meaning of *ting*, thinking instead that it should read *ring*; it therefore follows
 that *him* was emended to *me*; certainly, Al Varo would not want Harvey to
 be given a ring.
 ting De Lyon's pronunciation of 'thing' (here a substitution for the word
 'poison')
- 151 **Autrement** otherwise
- 152–3 Alas, that she had brought her hand close to my heart then, or – wretched! –
 to me. Alas, how long did you take to arrive? O, heavens! O, earth!
 (Valentina Pugliano, private communication).

- 159 This line is metrically short. It is possible that two words (such as ‘O, God’) are lost after *say*? Two attractive alternatives are that Pisaro pauses after *do*? as he gradually realises his impotence in this situation, or Pisaro draws breath to complete the line but instead angrily turns to Moore and Al Varo to question them.
- 160 SD Kermode’s *Browne* is incorrect, for it is Moore who counselled Pisaro (see 83–9).
- 161 Pisaro alludes to Al Varo’s poison of 135–6.
- 163 **Don** ‘a Spanish title’ (Kermode); but it is more likely the common abbreviation of Latin *dominus*, i.e. Master (Crystal, *Words*, 114), here ironic **company** i.e. De Lyon and Van Dal
- 164 **cottons** succeeds. The origin of the explanation is uncertain, but it is probably a metaphor from the finishing of cloth when it ‘cottons’, or forms a soft, downy surface (and by extension is successfully completed: see *OED* cottons v.¹ 2 and 4).
- 165 **sorts . . . effect** falls out to the Englishmen’s desired outcome
- 166 **joys** enjoys (not aphetic, but a distinct verb: see *OED* joy v.¹)
- 167 **Thinking all sure** i.e. thinking that Al Varo’s fate won’t be theirs
hap good fortune (ironic)
- 168 **merry vein** happy channel of thought
- 171 **Balsaro** elided (as Bal’sro)
- 172 This line is metrically complicated. With *Balsaro* elided (as in 171), the metre shifts from trochees to iambs at the point of the caesura. There might

- be an unscanned pause after *Balsaro*, as if Anthony considers seriously who Pisaro might mean, or pretends not to recognize the elided form of the name.
- 173–4 **Did I not . . . Did not I** So Q1. Q2 = transposition (see also 13.69n., on *you say*).
- 174 **parson** the *Beauford* of 10
- 178 **I am** contracted (as *I'm*)
- 180 **master . . . sessions** You should commit suicide by hanging before the court (*sessions*) catches up with you.
- 181 **confess . . . you** The image is of a convicted Van Dal before execution: *confess* (181) your sins and ask *the people* (181) who are watching the hanging *to pray* (181) for your soul. Cf. the account of John Slade, publically executed in October 1583, ‘Then Mr. Bennet desired him to commend his soul to God, and desire the people to pray for him’ (Pollen, *Acts*, 62).
- 183 **diabolo** i.e. devil. This could have been corrupted from a number of languages, including Spanish (‘*diablo*’), French (‘*diable*’) and Italian (‘*diavolo*’); the Dutch is ‘*duivel*’.
- malfortune** misfortune (French)
- ’gaan** gone (from *gegaan*)
- 184 **wegge** way (i.e. ‘away’)
- 185 **lifeless corpse** perhaps *lifeless* adds weight to Pisaro’s wish to be dead (a *corpse*) before his plans uncoil; but it might be meant in the obsolete sense of ‘a living body’ (as in Spenser, *Shepherd’s Calendar*, f. 46v, ‘Her soul unbodied of the burdenous corpse’).

- 186 **doomsday** the biblical Day of Judgement; the day of one's death (Hassel, ed., *Religious Language*, 103)
- what you will** whatever you want
- 188 **how . . . yourself?** How are you feeling?
- 189 **Fie . . . shame** buck up, don't be so wet!
- 190 **heavy** sorrowful, possibly with a glance at Van Dal's weight (see 9.101; 11.96–7)
- 195 **made repair** made my way
- Tower** the Tower of London (see Figure 1, p. 8): extra-parochial, and therefore convenient for private marriages. Cf. Jonson's use of the Friary in Q's version of *Every Man In His Humour*, 4.3.61, which is altered in F to 'tower', 4.8.65.
- 196 **Whereas** where
- married** marié
- 197 **thither** there
- 198 **rites** formal marriage ceremony
- 205 **twentyfold** twenty times
- feast** wedding feast (later mentioned by Pisaro at 306); the women as food to be feasted on
- 206 **did not I** so Q1. Q2 = transposition (see also 13.69n., on *you say*, and 173–4).
- 209 A reference to the cushion that Van Dal was given by Laurentia when he was left suspended in a basket (see 11.169).

- 210 SP Q1's *Mall* = an informal name for Marina (see 4.5), not, as Kermode gives, a reference to Mathea.
- 210 **reason** a sensible judgement
- fell out right** did not miss Van Dal's basket; glancing at 'entailed a happy ending'
- 213 **enforceth** constrains
- 216 This line scans as either an iambic hexameter, or (with *You are a* elided) a pentameter. Whether the line is elided depends on performance. As a hexameter, *are* may be over-emphasized, as if Anthony wishes to provoke Balsaro into answering. A pentameter would speed and flatten the last clause; however, this would be metrically irregular, especially after the two three-beat phrases at the head of the line.
- 219 **hamper** fetter, shackle (glancing at Van Dal's basket?)
- 220 **sing at Bridewell** be a (so-called) jail-bird at Bridewell prison: cf. Shakespeare, *King Lear* 5.3.8–9, 'Come, let's away to prison; / We two alone will sing like birds in a cage' (Lear to Cordelia). *Bridewell* was described by John Taylor 'the Water Poet' as 'for Vagabonds and Runnagates, / For Whores, and idle knaves, and such like mates / 'Tis litell better than a Iayle to those, / Where they chop chalke, for meat and drink and blowes' (Dobb, 'London's Prisons', 87). See Figure 1, p. 8.
- 226 **likeness** appearance, look
- whether** See 11.318n.
- 230 **deceived** deceived
- 231 **Effected to possess** brought about sexual intercourse with

- 233 ¹**as . . . fiddle** a variant of the proverb found in 10.24 (see n.)
- 235 **her** i.e. Laurentia's
- 236 **'vice** device (Kermode)
- 240 This line could be said to either Anthony or Frisco.
- 241 **sure** securely free from danger (of being married to an Englishman)
- 246 **yesternight** last night
- 248 **watched** (one syllable) stayed awake
- 249 **I am** contracted (as *I'm*)
- 250–2 Your concern seems to be that Susan would be thought of as lazy (*a sluggard*, 250) because she is still in bed; but given that she went to bed late, it's to be expected that she still has not risen.
- 251 **What, man?** an exclamation of astonishment (see also 2.124n.), perhaps because Moore reacted badly to Pisaro calling his daughter a *sluggard* (250).
- 254–5 Susan would have had a reproachful dig at me (*had it in my dish*, 255) had she in fact stayed with you. Proverbial (Dent, T155).
- 258 **neighbourhood** friendly relations between neighbours
- 261 **canvassed** shook out or discussed a subject or matter, so that its parts could be thoroughly investigated. Pisaro refers to his marriage talk with 'Susan' in 13.30–75. Q2 and Q3 demonstrate progressive compositorial corruption.
- 264 **lies . . . in his throat** lies foully or infamously. Proverbial (Dent, T268).
- 267–8 **familiar . . . familiar** the first *familiar* = a familiar spirit, a demon or evil spirit supposed to attend an invocation; thus 'Susan has been replaced by a demon who looks like her (*her likeness*)'. The second *familiar* = unduly sexually intimate.

- 269 **had almost** nearly
- shot . . . ends** overexerted in an effort to attract. Gout was traditionally associated with avarice, and by extension usury: see Spenser's description of Avarice's gout in *The Faerie Queene*, 1.4.29–30, 'A vile disease, and eke in foote and hand / A grievous gout tormented him full sore'.
- 270 **trick of youth** liveliness of youth, possibly with a suggestion of salaciousness, sexual drive. Proverbial (Dent, T519.11).
- 271–2 **lie here . . . lie here** maybe = tell an untruth . . . lie in bed. Cf. Shakespeare, *The Merry Wives of Windsor* 2.1.179–80, 'Does he lie at the garter?' The Clown quibbles: 'To tell you where he lies is to tell you where I lie [because I don't know]'.
- 272 **Witness whereof** testimony by signature, oath (legal)
- 273 **hand and seal** Frisco mockingly suggests that he is contractually obliged to *fetch* Mathea (*hand* = an agreement; something that is shaken on; *seal* = 'signed and sealed', an irreversible decision).
- 275 **him** i.e. Moore
- 276 **the . . . wise** i.e. the world has gone mad. Cf. Dent, W893.1, 'the world grows honest (wise)'.
- 277 **Plain** honest (ironic from Pisaro)
- as I** such as myself
- 278 **A . . . hall!** Make room, make room!
- 279 Mathea is embarrassed about entering with a man in woman's clothing (*fear not* = do not be afraid). The irony, which would not have been missed by a

- contemporary audience, is that Mathea is played by a boy in woman's clothing.
- 281 **stare not** The characters present are unsure about what they are seeing.
- look you here** Does Walgrave wear a long-haired wig when appearing as Susan, which at this point he removes?
- monster** marvel, monstrosity
- 282 **even** one syllable
- 283 **Know . . . knows me** know (as a person) . . . knows me (sexually)
- 285 At the beginning of this line Walgrave might point to Mathea's belly, swollen from pregnancy.
- goodly** splendid, excellent
- 286 **breeding** extraction, parentage, pregnancy
- 287–8 Pisaro anticipates the future mockery of his peers. Cf. Hebrews, 10.33, 'ye were made a gazing stock both by reproaches and afflictions'.
- 287 **undone** brought to ruin
- reprobate** sinner; abandoned (from Calvinist theology: one of the damned, as distinct from one of the elect)
- 288 **jesting stock** laughing-stock
- 293 **Outstripped** outdone
- subtle enterprises** crafty undertakings
- 294 **well descended** happily sinful; a reference to Mathea's pregnancy in 285–6
- 298 **outrached** outwitted, deceived
- 301 **speed** succeed in getting (my daughters)
- 306 **for** despite

308–9 **storms . . . fast** The play begins with Pisaro’s discussion of winds and ends with his shrugging off storms. Storms (as a cause) and cloudiness (as a metaphor) were associated with melancholy, a humour which at 237 Moore tells Pisaro to *shake off*. The implication might be that Pisaro has changed emotionally, and therefore sincerely.

— TEXTUAL NOTES —

TITLE] Q1 title: ENGLISH-MEN | For my Money: | OR, | A pleasant Comedy, |
called, | A Woman will haue her will.; Q2 title: ENGLISH-MEN | For my Money |
OR | A pleasant Comedy | *Called*, | A Woman will haue her Will. | As it hath beene
diuers times Acted. | *with great applause*.; Q3 title: A | Pleasant | COMEDIE |
CALLED, | *A Woman will haue her Will*. | As it hath beene diverse times Acted | *with
great applause*.

THE ACTORS' NAMES

1 *Portuguese*] (*Portingale*)

5 *Laurentia . . . Mathea*] *this edn*

6 *suitor to Marina*] *this edn*

7 Ferdinand, or HEIGHAM] *Q1 (Ferdinand, or Heigham)*

suitor to Laurentia] *this edn*; Suters to *Pisaros Daughters Q1*

8 Ned, or WALGRAVE] *Q1 (Ned, or Walgraue)*

suitor to Mathea] *this edn*

9 *suitor to Mathea*] *this edn*

10 *suitor to Marina*] *this edn*; Suters also to the 3. Daughters *Q1*

11 *suitor to Laurentia*] *this edn*

13 MOORE] *this edn*; *M. Moore Q1*; *om. Anon. 1830*

merchant] *Kermode subst.*

15 *Spanish merchant*] *Kermode subst.*

19 MERCHANT-STRANGERS] *this edn*

21 *Servant to Moore*] *this edn*; *Servant, other Merchants and Strangers Kermode*

SCENE 1

Enter PISARO] *Q1*; *text of Q2 begins* A | PLEASANT COMEDIE | called, | A Woman will
haue her Will. | [rule] | *Enter* PISARO.; *text of Q3 begins* A | PLEASANT COMEDIE |
called, | *A Woman will haue her Will.* | [rule] | *Enter* PISARO.

3 moistening] (moystning)

9 freights] (fraughts)

11 Portuguese] (*Portingale*)

28.1] *this edn*; *after 29 Q1*

28.2] *this edn*

29 SD] *Anon. 1830 subst.*; *He withdraws opp. 36 Kermode*

35 SD] *Kermode*

39 nil] *Q1* (nill); ill *Q3*

45 preened] (pruned)

54 Sorrow's] *Q1* (Sorrowes); sorrow's *Kermode*

65 SD] *Hazlitt*

68 SD] *this edn*; *after them Gives her a letter / Kermode*

71 SD] *Kermode*

74 SD] *Kermode subst.*

75 SD *pointing . . . gloves*] *this edn*

SD *pointing . . . hands*] *this edn*

80 debt] *Q1*; dept *Q2*

86 distained] *this edn*; distinct *Q1*; extinct *Anon. 1830*

95 plead. That smile] *Kermode*; plead that smile, that smile *Q1*

SD] *this edn*

96 SD] *this edn*
 97 SD] *this edn*
 sends] *Q1*; send *Hazlitt*
 98 friends] *Q1*; friend *Hazlitt*
 99 procure] *Q1*; procures *Q2*
 101 SD] *this edn*
 102 it] *Q2*; it young *Q1*
 103 philosophy] *Q2*; *Philosophy Q1*
 104 young] *Q2*; *not in Q1*
 105 SD] *this edn*
 107 SD] *this edn*
 114 SD] *this edn*
 117 SD] *Hazlitt*
 120 him] *Q2*; *not in Q1*
 125 SD] *Anon. 1830*
 126 villain] *Q2*; villanie *Q1*
 127 vile] (*vild*)
 128 SD] *this edn*
 129 SD] *this edn*
 130 SD] *this edn*
 flirt-gill] *Q2*; flurgill *Q1*
 138 housewives] (*huswiues*)
 139 SD *Laurentia . . . them*] *Kermode subst.*
 145 Unthrifths – beggars] *Q1* (*Unthrifths, beggars*); *Unthrifths and beggars Hazlitt*

147–9] *Anon. 1830; prose Q1*

148 account] (accompt)

150 SD] *this edn*

151–2] *Kermode; prose Q1*

153 SD] *this edn*

155 brewis] (Brewesse)

167 ¹What] *Q1; Aside What Hazlitt*

167 SD] *Kermode*

168 master] *Q1; master To him again / Kermode*

flaunt-tant] (flaunte taunte)

170–1] *Kermode; Q1 lines awee: / it? /*

170+ ah *oui*] (*awee*)

178+ Hans] (*Haunce*)

183 SD] *this edn*

195 SD] *Q1; Exit FRISCO opp. 196 Hazlitt*

197 SD] *this edn*

reads] *Q1; read Hazlitt*

201 SD] *Hazlitt*

206 rate] *Q1; 'rate Kermode*

216 language] *Q1; languages Kermode*

223 haste] (hast)

224 saith] *Q1; then Q2*

SCENE 2

1 we're] (w'are)
 2 o'er Tower Hill] *Q1* (ore Tower-hill); oer the Tower Hill *Q2*
 9 hill] *Q1*; Hell *Q3*
 13 'Sblood] *Anon. 1830*; Sbould, *Q1*; For *Q2*
 19 I'll] *Q1*; Ay *Hazlitt*
 'Sblood] *Q1*; that *Q2*
 20 Hey-day, hey-day] (Hoyda, hoyda)
 24.1–2] *this edn*; after here? 25 *Q1*
carrying . . . beard] this edn
 31 holds] *Q1*; hold *Q3*
 32 will] *Q1*; wilt *Q3*
 damned, the rogue,] *Kermode*; damn'd the Roage, *Q1*
 40] *Q1*; *Hazlitt lines* Nothing, / philosophy.
 41 read that. It] *Q3* (read that, it); reade, that it *Q1*
 52 seize] (cease)
 60 daughters'] (Daughters)
 68 SD] *this edn*
 70 Lest] (Least)
 84 *baissez mon cul] (Bassimon cue)*
 86 SP] *Q1*; *Heigh* / *Q3*
 91 daughters'] (Daughters)
 97 Such] *Q1*; And such *Hazlitt*.
 raiment.] *Kermode*; rayment, *Q1*
 109.2 *Kermode subst.*

111 SD] *this edn*

life's] (liues)

120 hath] *Q1*; has *Kermode*

hire] (hier)

129 SD] *Kermode subst.*

130 Yourself] *Q1*; You self *Q3*

131 SD] *this edn*

133 SD] *this edn*

144 SD *Laurentia . . . Marina*] *this edn*

SCENE 3

0.1 *Dutchman*] *Hazlitt; Dutchman, Alvaro the Italian Q1*

0.2 Merchant–strangers] *this edn; Marchants Q1; MERCHANTS and STRANGERS Kermode*

1 SD] *this edn*

²SP] *this edn; Strang. Q1*

2 SD] *this edn*

19 *genoeg*] (enough)

21 *Écoute*] *Hazlitt; econte Q1*

22 shall] *Q1*; sal *Hazlitt*

25 the] *Q1*; the the *Q3*

26.1 *with . . . exchange*] *this edn*

27–9] *Kermode; prose Q1*

34 passed] (past)

38 daughter's] (Daughters)

41 SD] *this edn*

42 SD] *this edn*

52 SD] *this edn*

57 SD] *Hazlitt*

59 aught] (ought)

63 have] *Q1*; have it *Hazlitt*

65–7] *Q1*; *Hazlitt* lines more / between / me

69 'tis] *Q1*; it is *Hazlitt*

76 deem] *Q1*; deem it *Anon. 1830*

78–9] *Hazlit*; *Q1* lines faile, / repay. /

79 we will] *Q1*; we'll *Hazlitt*

80 ²SP] *Q1*; ALL *Kermode*

82 cloths] (Cloathes)

83 away] *Q1*; *om. Q2*

Stade] (*Stoade*)

88.1 with letters] *this edn*

90 SD to Heigham] *Kermode*

SD to Post] *Kermode*

SD The . . . letters] *this edn*; *The merchants and strangers flock about the Post, who hands out letters / Kermode*

91+ Hey-day, hey-day] (Hoyda, hoyda)

95 SD] *this edn*; *The merchants and strangers separate with their letters. POST gives PISARO letters, apart / Kermode*

96 counsel] *Q1*; council *Hazlitt*

97 SD] *this edn*

100 SD] *Hazlitt subst.*

101 *Seville*] (*siuill*)

103 two hundred pounds] *Q1* (200. l.); 230. li. *Q3*

105–6] *Kermode*; *Q1* lines accordingly. / sir, /

106 sir!] *Q1*; sir. *Reads again* / *Hazlitt*

106 SD] *Kermode subst.*

107–8 ‘*Adventure*’ . . . ‘*Good Luck*’] *Q2* (*Adventure* . . . *Good Luck*); aduenture . . . good
lucke *Q1*

111 How] *Anon. 1830; Pisa. How Q1*

is’t?] *Q2*; is’t *Q1*

calm,] *Q1*; calme: *Q2*; calm? *Anon. 1830*

112 safety?] *Kermode*; safety, *Q1*

114 Charybdis] (*Caribdis*)

115 Were half] *Q1*; Were but half *Q2*; Weren’t but *Hazlitt*

antique] (*anticke*)

116 antic] (*anticke*)

124 passed] (*past*)

130–2] *Kermode*; prose *Q1*

137 loss?] *Q1*; loss? MOORE and TOWERSON move apart, joining the MERCHANTS *Kermode*

138 SD] *this edn*

139 SD] *Kermode*

140 SD] *this edn*

141 shoals] (*shooles*)

142 seized] (ceasd)
 144 seize] (cease)
 145 SD] *Kermode*
 146 I?] *Hazlitt; I. Enter a Post Q1*
 147 SD] *Kermode*
 148 others'] (others)
 150 neighbours'] (neighbours)
 163 haunt] (hant)
 173 SD] *this edn*
 174 this] *Q1; the Q3*
 on] *Q1; on't Hazlitt*
 177–8] *Q1; verse Kermode*
 177 SD] *this edn*
 think'st] *Q1; thinkest Hazlitt*
 182 seems] *Q1; seems't Q2*
 189 mowing] *Q2; moing Q1*
 192 SD] *Kermode*
 194 SD to *Walgrave] Kermode*
 SD to *Post] Kermode*
 203 SP] *this edn; Stra. Q1*
 206 SP] *this edn; March. Q1; Stran. / Hazlitt*
 Wot not] (What not)
 207 SD] *this edn*
 210–11] *this edn; Q1 lines / straight / you. / yfayth? /*

210 SD] *this edn; before Master 209 Kermode*
 211 SD] *this edn; To HEIGH Hazlitt; To Balsaro / Kermode*
 213 SD] *this edn*
 214 He calls] *Q2; He call's Q1*
 215–16] *Anon. 1830; prose Q1*
 223 SD] *this edn*
 225 SD *aside . . . Walgrave] this edn*
 SD *to Walgrave] this edn*
 226 SD] *this edn*
 227 Remembering] *(Remembring)*
 230 SD] *this edn*
 232 SD] *this edn*
 236.1 *with . . . letter] this edn*
 237 dee] *(de)*
 242 swift-sailed] *Q2; swift saile Q1*
 246 one] *(on)*
lettre] Q1; letter Hazlitt
 247 Venice] *(Vennise)*
 251–3] *Anon. 1830; prose Q1*
 252 seas] *Q1; sea Hazlitt*
 254 ²de] *Q1; the Q3*
isola] (Iscola)
 Crete] *(Candy)*
 258 midst] *(middest)*

260 SD] *this edn*

261 *lettre*] *Q1*; letter *Hazlitt*

262 SD] *this edn*

283 SD] *this edn*

286 SD] *this edn*

288 lest] (least)

295 SD *merchant-strangers*] *this edition*; *Strangers, & Marchant Q1*; MERCHANTS and
STRANGERS *Kermode*

303 'Swounds] *Q1*; Come *Q2*

304 prithee, Walgrave] *this edn*; prithee, *NedWalg. Q1*

312 remember't] *Q1*; remember it *Q2*

316 mazed] *Q1*; 'mazed *Kermode*

326 SD] *this edn*

330 SD] *this edn*

333 SD] *this edn*

335 SD] *Q1*; *om. Q2*

SCENE 4

2 *bienvenues*] (Ben-venues)

3 Signor] (Signior)

5.1 LAURENTIA . . . MARINA] *this edn*

10 SD] *this edn*

13 SD] *Kermode*; *opp. 14 Q1*

17 *seker kind*] *this edn*; *sekerlin Q1*

un fraai] (un-fra)

18 would] (wode)

une fraaie] (un-fra)

20 *Inghilterra*] (*Anglittera*)

23 de *petite-a*] *this edn*; de *peteta Q1*; de *petite Kermode*

Anglais] *this edn*; *Anglois Q1*

24 *une*] (vn)

beaucoup] (becues)

vrai] (fra)

25 SD] *this edn*

28 to] (too)

40 to] *Q1*; too *Hazlitt*

44 SD] *this edn*

48 SD *Knock within*] *Kermode*; *opp. 47 Q1*

51 SD] *this edn*

62 your] *Q1*; this *Q2*

66 are as sure] *Q1*; as sure *Q2*

67 SD] *Hazlitt*

73 SD] *this edn*

75 SD] *Hazlitt*

76 SD] *Hazlitt*

77–8] *Anon. 1830*; *Q1 lines readie. / Meate: /*

78 SD] *this edn*

81 *soiata*] *this edn*; *soiat Q1*

82 *figliola*] *this edn*; *filigola Q1*
 did] *Q1*; *dit Q2*
 88 Loves] *Q1*; Love *Hazlitt*
 92–3] *Q1*; *Hazlitt lines* sir, / them, / you.
 96 I'll] *Q1*; I *Q2*
 gibberish] (*gibberidge*)
 104 we] *Q1*; ye *Hazlit*
 105 SD] *this edn*
 106 SD] *Kermode*
 107 hardy] (*hardee*)
 116 Stade] (*Stoad*)
 barter] *Q2*; batter *Q1*
 118] *Q1 set to a lesser measure*
 119–20 who's lord] *Q1*; who's is lord *Q2*; who's the lord *Q3*
 120–1] *Q1 set to a lesser measure*
 122 Let-her-alone] (*let her alone*)
 122–3] *Q1*; *Hazlitt lines* means / trouble.
 125–6] *Hazlitt*; *Q1 lines* Fly: / Fowle. /
 128 *genoeg*] (*genough*)
 129–30] *Hazlitt*; *Q1 lines* you; / yee. /
 129 fool] *Q1*; fowl *Hazlitt*
 132 made 'ere] *this edn*; *madere Q1*
 134 kitchen] (*Kichine*)
 136–8] *Q1*; *Hazlitt lines* ^lyou, / to: / teeth) / want.

SCENE 5

4 I once] *Anon. 1830*; I, one *Q1*

8 cavaliers] *this edn*; Cammileres *Q1*

10 as the] *Q2*; a the *Q1*

14 stay me] *Q1*; stay for me *Q2*

14.1 *as . . . Mouché*] *this edn*

20 SD] *this edn*

25 SD] *this edn*

partly yea] *Kermode*; partly; yea *Q1*

30 courtesan-a] (*Curte zana*)

32–3] *Kermode*; *Q1* lines *Dutch*: / brought. /

34 for] *Q2*; fot *Q1*

35 broached] (*brocht*)

SCENE 6

6 Antwerp] *Q2*; *Anwerpe Q1*

14 woo'st] *Q1* (*woest*); woest *Kermode*

26 and] *Q1*; arde *Q3*

27 Celestina] *this edn*; *celestura Q1*

30 ¹him] *Q1*; *om. Q3*

38 him] *Q2*; her *Q1*

42.1–2] *this edn*; *opp. 43 Q1*

51 SD] *this edn*

55 you brought] *Q1*; you I brought *Q2*

59.1 *as. . . Mouché*] *this edn*
 60 God g'ee] *Q1*; Gi' ye *Hazlitt*
 good morrow] (god-morrow)
 68 SD] *Kermode*
 70 flap] *Q1*; slap *Kermode*
 71 SD] *this edn*
 78 SD] *this edn*
 80 SD] *Kermode subst.*
 81 SD] *Kermode subst.*
 82 SD] *this edn*
 83 *cuius*] *Q1*; *cujus Hazlitt*
 84 *puit*] *Q1*; point *Hazlitt*
 87 *Wat*] (Vat)
 88 irreverent] (unreverent)
 94 *jeune*] (june)
 95 *tot*] *this edn*; lot *Q1*; to *Kermode*
 95–6 *Et pour ce*] *this edn*; epurce *Q1*
 99 France] *Q1*; Francis *Hazlitt*
 101 'Sblood] *Q1*; What *Q2*
 106 SD] *Hazlitt*
 108 SD] *this edn*
 113–14] *Kermode*; *Q1* lines at / there? /
 117 feel] *Anon. 1830*; sell *Q1*
 118 it] *Q2*; not in *Q1*

122 SD] *Q1subst.* (*set as if an entrance SD*)
 123 Han] *Q1*; Hoe *Kermode*
wat] (*vat*)
 be dee] (*bede*); bed *Hazlitt*
 126 stinks. If] *Kermode*; stinckes, if *Q1*
 135 de form] *Kermode*; deforme *Q1*
 142 *un true*] *Kermode*; vntrue *Q1*; untrue *Hazlitt*
 he] *Q1*; de *Q2*
 143 *ver leifde*] (*verleift*)
 144 you're] *Q2* (*y'are*); are *Q1*
 147 *mijn*] (*mine*)
 SD] *this edn*
 153 mayst] *Q1*; mayest *Q2*
 159 for] *Q1*; to *Q2*
 161 SD] *Kermode*
 162 SD] *this edn*
 165 *Par ma foi*] (*Par may foy*)
 165+ dere] (*dare*)
 178 lest] (*least*)
 179 shall] *Q1*; should *Kermode*
 181 corpse] (*coarse*)
 185 SD] *Kermode*; *Exeunt Q1*
 187 *nous*] *Q1* (*nows*); uous *Q3*
 189 *dit*] *Q1*; om. *Q2*

191–2] *Anon. 1830; prose Q1*
 193 me] *Q1; om. Q2*
 dyel] *Q1; duivel / Kermode*
 195 have-a] (*hauar*)
 den] *Q1; de Kermode*
 199 How] *Kermode; Ho Q1*
 203 gen'men] (*Gen-men*)
 twelve] *this edn; ten Q1*
 210 SD] *this edn*
 213 young] *Q1; old Q3*
 217–20] *Anon. 1830; Q1prose*
 221 *manéira*] (*maniere*)
 222 thee] (*the*)
 224–6] *Anon. 1830; prose Q1*
 227 hark ye] *Q1; hark he Q3*
 238 SD] *Kermode subst.*
 243 *conter*] (*contier*)
 gentleman] (*gentlehomes*)
 248 *zoete*] (*sout*)
 251 SD] *Kermode subst.*
 251–3] *Q1; prose Hazlitt*
 252 Up] *Q1; Op Kermode*
 van] (*wan*)
 wiveken] *this edn; wineken Q1*

263 *wegge*] *this edn*; *wecke Q1*; *weye Q2*

264 *de*] *Q1*; to *Kermode*

267 SD] *this edn*; before Hie 267 *Kermode*

of eleven] *Q1*; of a eleuen *Q2*

279.1 *as. . . Mouché*] *this edn*

288 master, Master Pisaro] *Anon. 1830*; maister and M. *Pisaro Q1*; Master, and M. *Pisaro Q2*; master Pisaro *Hazlitt*

290 went now] *Q1*; went? Now *Q2*; went: now *Q3*; went; now *Kermode*

299 SD] *Q2*; not in *Q1*

302.1 LAURENTIA . . . MARINA] *this edn*

311 stricken] *Q2*; stristen *Q1*

334 me to] *Q1*; to meet *Kermode*

339–40 *Anon. 1830*; *Q1 lines sport, / moorne. /*

340 SD] *Q1*; *Exeunt Sisters. Manet ANTHONY Hazlitt*

SCENE 7

9.1–2] *this edn*; Enter the three sisters after 11 *Q2*

10 SD] *Kermode*

11 SD] *this edn*

12 SD *within*] *this edn*

33 SD] *this edn*

37.1 of MOORE's] *this edn*

38 SD to his *Servant*] *this edn*

Moore. . . aside] *Kermode subst.*

41 SD] *this edn*
 48 SD] *this edn*
 50 SD] *this edn*
 52 SD] *this edn; Exit opp. 51 Q1*
 53 SD] *this edn; To the sisters / Kermode*
 58 SP] *Q1 subst. (Mall)*
 60 swears] *Q1; sweare Q3*
 61 SP] *Kermode; Ma. Q1*
 swear] *Q3; swears Q1*
 69 SP] *Q1 subst. (All)*
 72 Lest] *(Least)*
 SD *all. . . Anthony] Q1 subst. (Exeunt Sisters)*
 75 conceit] *(concept)*
 77 not] *Q1; now Hazlitt*
 78 faith . . . her due] *Q2; y'fayth . . . hue Q1*
 SD] *Kermode*

SCENE 8

1+ *Waar] (Wear)*
 2 SD] *Hazlitt*
 3 here's] *Q2; hers Q1*
 3 SD] *this edn*
 4+ *daar] (dare)*
 7 SD] *this edn*

9 So, so] *Q1* (so so); so so, so *Q3*

9–10 SD] *Kermode*

12 broad] (broode)

to't] (toot)

16 skelm] (skellam)

17 *zeit dee*] *this edn*; *sidy Q1*; *seed-e Hazlitt*; *zeit gei Kermode*

SCENE 9

4 bombast] (bumbast)

12 'Swounds] *Q1*; *Nay Q2*

13 infestious] *Q1*; *infectious Q3*

33 SD] *Kermode*

37 *daar voor*] *this edn*; *darvor Q1*

37 SD] *Q1*; *He knocks as Heigham gets in his way / Kermode*

40 What] (wat) *all thee times*

41 glasses . . . glasses] *Q1*; *Glasse . . . Glasse Q2*

44 SD] *Kermode*

46 house] (Hous)

49 SP] *this edn*; *Heigh. Q1*; *Harvey / Kermode*

SD] *Kermode*

51–2] *Kermode*; *Q1 lines* you? / mouth. /

54–5] *Kermode*; *Q1 lines* Logerhead, / here. /

56] *Kermode*; *Q1 lines* plashe? / strete? /

56+ *di grazia*] (de gratia)

59 *Certemento*] *Q3*; *Certenemento Q1*
 59–60 *de vour*] *Q1* (*de voer*); *do voer Q2*; *doe voer Q3*
 66 *trut’*] (*trot*)
 67 *esh*] *Q1*; *each Q3*
 68 *zijn*] (*sin*)
 68+ *aller*] (*alle*)
 71 *What*] (*Wat*)
 72 *SD aside. . . Walgrave*] *Hazlitt subst.*
SD aside. . . Harvey] *Hazlitt subst.*
 72–3] *Kermode*; *Q1 lines substaunce / heere, / Asse. /*
 76 *huis*] (*houis*)
 77 *SD*] *this edn; Aside / Kermode*
 78 *SD*] *this edn*
 79 *SD*] *Kermode subst.*
 81 *SD*] *Kermode*
 83 *SD*] *Kermode*
 85 *Maîtresse*] (*matresse*)
dit] *Q1*; *this Hazlitt*
 87–8] *this ed.*; *Q1prose*
 91 *deceive*] (*decev*)
 94–5] *Anon. 1830; Q1 lines Fanchurch-streete, / nose /*
 95 *your*] *Q1, Q3*; *you Q2*
 97 *aller*] (*alle*)
 99 *SD*] *this edn*

100.1 *as VAN DAL] this edn*
 108 SD] *Kermode*
 109 SD] *this edn*
groot] (growtte)
 112 SD] *Kermode*
 113 an] (and)
 Maitress-a] (matressa)
 115 hord] *Q1*; her *Hazlitt*
 116 lest] (least)
 117 Laurentia's] *Q2*; *Laurentios Q1*
 118–19] *Kermode*; *Q1 lines now.* / Hoose? /
 118 the] *Q1*; de *Q2*
 124 SD] *Kermode subst.; Aside / Hazlitt*
 126 SP] *Kermode; Haru. Q1*
 127 bawling] *Q1*; bawling *Q3*
 129] *Kermode; Q1 lines House; / it /*
 house?] *Kermode; house; Q1*
 132 Crutched] *Anon. 1830; Crodched / Q1*
 136 bangling] *Q1*; brangling *Q3*
 138 Ah . . . Crutched Friars] *Kermode; set as if verse Q1*
 SD] *this edn; Aside Ah Hazlitt*
 141 SD] *this edn; Aside / Kermode*
 142 reckoning] (reckning)
 144 SD] *Hazlitt*

147–8] *Kermode; Q1 lines cleane: / I. /*

148 SD] *this edn*

149 SD *Exit Frisco*] *this edn; opp. 148 Q1*

SD *Harvey. . . forward*] *Kermode*

150 played] *Q2; plide Q1*

SCENE 10

1 where] (*waer*)

2 what] (*watt*)

3+ *aller*] (*alle*)

6 dere] (*daer*)

7 dere] (*der*) *both times*

8 SD] *this edn*

11 do] *Q1; go Hazlitt*

13 SD] *this edn*

it's] *Q1; tis Q2*

Pharo] (*Pharoo*)

15] *Kermode; Q1 lines not. / there? /*

17 devil] (*Diuell*)

19 *Jo*] *Q1; I Hazlitt*

20 trust] (*trow*)

SD] *Kermode; Aside In Leadenhall Hazlitt*

22 SD] *this edn*

23 *Vensh Street*] (*Vanshe-streete*)

24 This] *Q1*; *Aside This Kermode*
 in faith] *Q1*; yfaith *Q2*
 25+ Fenchurch Street] (*Fanchurch-streete*)
 29+ gentlehomme] (*Gentle-home*)
 30 Ay, ay] (I, I)
 33 SD] *Hazlitt*
 34 SD] *Kermode*
 38 dee] (de)
 39–40] *Kermode*; *Q1* lines not: / Nose. /
 41, 44 What] (Wat)
 47 SD] *this edn*
 50 Ho] *Q1*; How *Hazlitt*
 50+ tot] *this edn*; tol *Q1*
 52 SD] *this edn*
 53+ furthest] (fardest)
 57 SD] *this edn*; *Aside You Kermode*
 60.1 with. . . bell] *this edn*
 64 ol'] (oull)
 70 SD] *this edn*
 Honesty] *this edn*; honesty *Q1*
 73 SD] *this edn*
 75 SD] *this edn*
 77 SD] *this edn*
 79 SD] *this edn*

84 SD] *this edn*

86–7] *this edn*; *Q1* lines afore? / house? /

88 SD] *Kermode subst.*

SCENE 11

1+ skelm] (skellam)

Ik weet] *Q1* (ic weit); it we it *Q2*; it wee it *Q3*

dat] *Q1*; *om. Q2*

2 SD] *this edn*

3 *d'andere*] *Kermode*; danden *Q1*

SD] *this edn*

4 Haw] *Q1*; *Hoe* / *Kermode*

dit] *Kermode*; dut *Q1*; duit *Q3*

6.1 ¹*and*] *this edn*

6.1–2 ¹MATHEA . . . VAN DAL] *this edn*

7 SD] *this edn*

8 SD] *this edn*

10+ Meester] (mester)

11 SD] *this edn*

11–12] *this edn*; *Q1* lines vrinde? / Strangers. /

12 *vriend*] (frinde)

13 SD] *this edn*

16 lief] *Q1* (leif); liefde *Kermode*

meisje] *Q1*; (Mesken); meiske *Kermode*

tot] *Kermode*; *tol Q1*
 18 SD] *this edn*
 20 SD] *this edn*
 23 SD] *Kermode*
 25 SD] *this edn*
 25–6] *Kermode*; *Q1 lines* Lubber? / say.) /
 27 SD] *this edn*
 27–8] *Kermode*; *Q1 lines* him? / a - /
 29 SD] *this edn*
 36 SD] *this edn*
 37 it the whilst] *Q2*; it whilst *Q1*
 38 SD *aside. . . Marina]* *this edn*
 SD *Exit. . . Marina]* *this edn*
 42 venture] (venter)
 42.1–2] *this edn*
 43 *bij]* (be)
 47 *tot]* *Q1*; to *Q3*
zeg dee] *this edn*; *segdy Q1*
 48 SD] *this edn*
 49 SD *aside. . . Mathea]* *this edn*
 you] *Q1*; he *Q2*
 49–50 SD] *Kermode*
 51 sisters] *Kermode*; Sister *Q1*
 53 *zoete]* (seete)

SD] *Kermode*

55+ *zoete*] (sout)

56 SD *aside*. . . *Mathea*] *this ed.*

SD *They*. . . *basket*] *this edn*; *They draw up the basket half-way* / *Kermode*

57 SD] *this edn*

59 SD] *this edn*

64 *nog*] (nuc)

65 SD] *this edn*

66 *weather-beaten*] (wether beaten)

73] *Kermode*; *Q1* *lines* *seger*, / *vader*. /

moquer] (moc que)

seker? *Seker*] *this edn*; *seger seger Q1*

74 SD] *this edn*§1wed

76 with] *Q1*; *om. Q3*

79 SD] *this edn*

80 ¹To] *Q1*; *Aside To* / *Hazlitt*

83 SD] *Kermode subst.*

85+ *doen*] (don)

87 *manner*] *Q1* (*maner*); *manier Kermode*

87+ *call*] (*cal*)

moet] (*mout*)

voor] *Q1* (*vor*); *ver Q2*

88 *blijven*] (*bleaven*)

90 *dochters*] (*dauctors*)

90.1 *with a light*] *this edn*
 91 lest] (least)
 92 stol'n] (stolne)
 a-doors] *Anon. 1830*; a doares *Q1*
 97 'ssuage] (swage)
 swoll'n] (swolne)
 109 SD] *this edn*; *He sits in front of the door / Kermode*
 115 SD] *Kermode*
 116 SD] *this edn*
 122 SD] *Hazlitt*
 124 rogue] *Q2*; Rouge *Q1*
 125 mar] *Q1*; spoyle *Q2*
 126.1 *above*] *Kermode*
 132 Portuguese] (Portingale)
 137 Dandelion] (Dan-delion)
 138 SP] *Anon. 1830*; *Walg. Q1*
 139] *Anon. 1830*; *Q1 lines* downe, / head. /
 140 Dandelion] *Q1* (Dan-de-lion); Don-delion *Q3*
 151 *laisserai*] *Hazlitt*; *lassera Q1*
Dio] *Q1*; Dieu *Hazlitt*
 154] *this edn*; *Q1 lines* Ned? / swear. /
 154.1] *Q1 subst.*
 155 speak] *Q1*; spake *Q3*
 157.1 *above*] *Hazlitt*

158 SP] *Q2 (Laur.); Alua. Q1*

160 thou'rt] *Q1*; thou'art *Q2*; thou art *Q3*

163 SD] *Hazlitt*

171 antic] *Q1 (anticke)*; antique *Hazlitt*

174] *Kermode; Q1 lines (sweete), / come? /*

178 on] *Hazlitt*; not in *Q1*

185 as hearts] *Q1*; our hearts *Hazlitt*

187 baggage] *Q2*; Bagages *Q1*

192 SD] *this edn*

195 SP] *Q1 subst. (Matt.)*

199 SD] *Kermode*

200 SD] *this edn; they Embrace opp. 199 Q1*

204.1] *this edn; The sisters appear at the door, peer through the darkness, looking
to embrace / Kermode*

205 SP] *Q1 subst. (Matt.)*

208 SD] *this edn*

210 good] *(God)*

214 SD] *this edn*

215 SD] *this edn*

housewives] *(huswives)*

216 stubborn] *Q1*; stubborn and *Hazlitt*

218 room] *(rome)*

230 SD] *Kermode*

236 SD] *this edn*

237.1 *as. . . Mouché*] *this edn*
 240 SD *to . . . Marina*] *this edn*
 SD] *Kermode; after 239 Q1*
Laurentia . . . Mathea] *this edn*
 253] *Q1; om. Q3*
 257 SD] *Kermode subst.*
 258 SD] *this edn*
 262 so] *Q2; not in Q1*
 271.1] *this edn; after 272 Q1*
 273 SD] *this edn; Aside / Kermode*
 274 SD] *Kermode*
 278 Ay] *Q1; Aside Ay Hazlitt*
 280 SD] *this edn; Aloud to Harvey / Kermode*
 281 SD] *Kermode*
 285 life's] (lives)
 286 Marina's] *Q2; Marinaes Q1*
 300 SD *aside to Anthony*] *Kermode*
 SD *aside to Harvey*] *this edn*
 truth] (troth)
 SD *Exit*] *Kermode; ¹well? Exit Q1*
 302.1–2] *this edn; after 305 Q1*
with. . . bell] *this edn*
 FRISCO] *Kermode; Frisco, Vandalle Q1*
 303–5] *Anon. 1830; prose Q1*

308 What] (Wat)
 308–9 SD] *this edn; after far Gives him money / Kermode*
 309 far] (farre)
 310] *Kermode; Q1 lines night: / Frisco. /*
 311–3] *Kermode; Q1 lines is: / dore. /*
 311 SD] *this edn; opp. 310 Q1*
 313 SD] *this edn*
 314 SD] *Kermode*
 314–15] *Kermode; Q1 lines Woers, / been, / them-selves /*
 317 SD] *Kermode subst.*
 e'en] (den)
 318 what] (wat)
 319 sluggards? Fie] *Kermode; slaggards fy Q1*
 322 sirs] *Kermode; sir Q1*
 323 mated] *Q1; mared Q2; marred Q3*
 330] *Kermode; Q1 lines there? / Vandalle? /*
 331] *Anon. 1830; Q1 lines here: / not? /*
 343+ Hey-day] (Hoyda)
 345] *Kermode; Q1 lines Asse, / yee? /*
 360–1] *Q1; Kermode lines out. / nose? /*
 362–3] *Anon. 1830; Q1 lines Windowes / sir? /*
 367 What] (wat)
 you] (yo)
 de] *Q1; dit little Q2*

368 *dochter kinds*] (dochter- / kens)
 all so] (also)
 370 den] *Q1* (dene); de me *Q2*
 373 adamants] (Adamants)
 375 Muhammad's] (Mahomets)
 380 further] (farder)
 you] *Q1*; om. *Q2*
 382 goody] (Goddie)
 387 SD *Exit Anthony*] *this edn*; *Exit opp. 386 Q1*
to Van Dal] *this edn*
 391.1 SD *as. . . Mouché*] *this edn*
 394–5] *Anon. 1830; Q1 lines* downe / tumble. /
 396] *Anon. 1830; Q1 lines* counsaile? / downe. /
 SD *to Anthony*] *this edn*
 SD *The . . . lowered*] *Kermode*
 397 SD] *this edn*
 400 SD] *this edn*
kwam] (quame)
 401 *sprak*] (spreak)
tot] *Kermode*; tol *Q1*
dochter kind] (Dochterken)
 406 Faugh] (Faw)
 407 Cornhill] (Corn-Wale)
 413 Cannon] (Canning)

415 sayest] *Q2*; seest *Q1*

420 since] (*sith*)

fall'n] (*faulne*)

424 SD] *Kermode*

SCENE 12

0.1–2 LAURENTIA . . . *weeping*] *this edn*

5 loves] *Hazlitt*: love's *Q1*

7 as a rainbow] *Q1*; as rainbow *Kermode*

8 SD] *this edn*

16] *Q1*; *om. Q3*

19 babes] *Q1*; babies *Hazlitt*

21 No, I] *Q1*; *om. Q3*

24.1 *as. . . Mouché*] *this edn*

25 SP] *Q1 subst (All)*

33] *Q1*; *om. Q3*

34 I'faith] *Q1*; Faith *Hazlitt*

37 father] *Q1*; Fathers *Q2*

38 grief] *Q1*; *om. Q2*

SD] *this edn*

51 SD *indicating Laurentia*] *Kermode*

SD *Mathea. . . weep*] *Kermode*

54 SD *to Marina*] *this edn*

SD *to Laurentia*] *this edn*

SD to *Mathea*] *this edn*

58 SP] *Q1 subst. (All)*

quit] *Q1*; 'quite *Hazlitt*

62 abjure] (objure)

63 your] *Q1*; you *Q2*

SCENE 13

5 paste] (past)

5 SD] *Kermode*

6 SD] *Kermode subst.*

8 SD] *Hazlitt*

9 SD] *Hazlitt subst.*

10 in faith] *Q1*; i'faith *Kermode*

12 Sust'nance] *this edn*; Sushaunce *Q1*

14–15] *this edn*; *Q1* lines wench. / is. /

14 SD] *Kermode*

22 SD] *Kermode*

25+ age] (Age)

26 Hark] *Q1*; *To Walgrave* Hark *Kermode*

33 thinks] *Q1*; thinkst *Kermode*

35] *this edn*; *Q1* lines sir. / polecat. /

SD] *Hazlitt*

42 show] (shew)

43 ripe in] *Q1*; in ripe *Q3*

45 SD] *Hazlitt*
 53–4] *Hazlitt; one line Q1*
 56 SD] *Anon. 1830*
 59 experienced] (experient)
 62–3] *this edn; Q1 lines altogether / eyes. / go, /*
 62 SD] *Hazlitt*
 65.1 *as. . . light] this edn*
 67 an it] (and it)
 69 you say] *Q1; say you Q2*
 70 SD] *this edn*
 76 SD] *Kermode*
 passed] (past)
 78 SD] *this edn*
 80 SD] *this edn*
 88 there'll] *Q1; there will Q2*
 97 generation] *Q1; generations Hazlitt*
 100 SD *A knock, within] this edn*
 SD *Exit] Hazlitt*
 101 Nay] *Q1; Aside Nay Hazlitt*
 102 lose] (loose)
 Ay] (I)
 104 mayhaps] *Q1; may 'haps Kermode*
 105 into] *Q1; in Q3*
 107 SD] *Kermode*

SCENE 14

0.1 *as. . . Mouché*] *this edn*

3 banns] (banes)

6.1] *this edn; after 7 Q1*

and Frisco] *Kermode*

10 Beauford] *Q1* (Bewford); Buford *Kermode*

13 SD] *Kermode*

17] *Anon. 1830; Q1 lines newes, / bringer: /; second type line missing Q3*

31 lose] (loose)

48 but] *Q1*; but to *Hazlitt*

58 SD] *Kermode*

59 SD] *Kermode subst.*

61 SD] *Kermode*

62.1 *as. . . Mouché*] *this edn; in Anthonies attire Q1*

65 SD] *this edn; aside Many Hazlitt*

67 SD *Knock. . . Laurentia*] *this edn; He gives her a token. Exit LAURENTIA. A knock /*

Kermode

69.1–2 *with. . . poison*] *this edn*

71 SD] *this edn*

72 SD] *Hazlitt*

77 SD] *this edn*

79 SD] *Kermode*

91 friend counsel] *Q1* (Friend counsaile); friend: counsel *Kermode*

95 and] *Q1*; an *Kermode*

96 lose] (loose)
 97 SD] *Hazlitt subst.*
 Hear] (here)
 98 have-a] (havar)
 99 voor] *Q1*; vot *Q3*
une] *Q1*; one *Hazlitt*
 100 ²sush] *Q1*; such *Q3*
 102 SD] *this edn*
 108 SD] *this edn*
 110 passed] (past)
 111 'size] (sise)
 112 SD] *Hazlitt*
 113 Ay] *Q1*; *Aside Ay Kermode*
 114 O] *Q1*; *Aloud O Kermode*
 116 SD] *Kermode*
 120 SD] *this edn*
 127 but] *Q1*; *om. Q2*
 128 SD] *Kermode*
 132 SD] *Kermode*
 133 SD] *this edn*; *To Alvaro / Kermode*
broer] (broder)
 134+ *Neemt*] (nempt)
 135 SD] *Hazlitt subst.*; *To Vandal / Kermode*
 136 spoil de marriage] *Q1*; spoil marriage *Hazlitt*

136 SD] *this edn*

You] *Q1; Aside You Kermode*

141 aught] (ought)

148 SD] *Kermode subst.*

150 SD] *this edn*

him] *Q1; me Q3*

ting] *Q1; ring Q3*

151 die] (dy)

152 *Ahimè*] *this edn; Oyime Q1*

avvicinare] (*appressata*)

cuore] (*core*)

152–3 *o . . . O . . . O*] (*ô . . . ô . . . ô*)

153 *sventurato*] *this edn; suen curato Q1*

a te] *this edn; ate Q1*

Ahi] *this edn; I Q1*

ciò] (*che*)

lungo] (*longo*)

siete] *this edn; sei tu Q1*

160 SD] *this edn; To Browne / Kermode*

161 SD] *Kermode*

163.1 *as. . . Mouché*] *this edn*

164 SD] *Kermode*

168 *vein*] (*vaine*)

173 Did I not] *Q1; Did not I Q2*

174 Did not I] *Q1*; Did I not *Q2*
 178 SD *within*] *this edn*
 179] *Anon. 1830; Q1 lines dolt: / knockes? /*
 184 *wegge*] (*awech*)
 185 corpse] (*coarse*)
 206 SD] *this edn*
 did not I] *Q1*; did I not *Q2*
 208 SD] *this edn*
 209 SD] *this edn*
 210 SP] *Q1 subst; (Mall); Mathea / Kermode*
 236 ‘vice] (*vize*)
 237 shake] *Q1, Q3*; shafe *Q2*
 246 I?] *Hazlitt; I, Q1*
 256 I’m] *Anon. 1830; ’am Q1; I am Q3*
 261 canvassed] *Q1 (canuast); canuest Q2; conuerst Q3*
 262 SD] *this edn*
 269 toes’] (*toes*)
 274 SD] *this edn; opp. 273 Q1*
 279 SD] *this edn*
 292 SD *Indicates. . . Harvey*] *this edn*
 297 we] *Q1*; you *Q3*
 298 SD] *this edn*
 300 SD] *this edn*
 304 SD] *this edn*

308 passed] (past)

309 SD] *Kermode*

APPENDICES

APPENDIX 1: RUNNING TITLE (RT) DESCRIPTIONS, Q1

RT no.	r/v	No. of states	Designation	RT description	Signatures
1	v	1	1	48mm. Italic ‘ <i>sh</i> ’ ligature, low hyphen, swash italic ‘ <i>fo</i> ’	A2–3, G1–2, H2, K1–2
2	v	1	2	46mm. Italic ‘ <i>sh</i> ’ ligature, ascending hyphen, broken swash italic ‘ <i>f</i> ’	A4, B3–4, C3–4, D3–4, E3–4, F3–4, H3–4, K3–4
3	v	1	3.1	48mm. Roman ‘ <i>sh</i> ’ ligature, normal hyphen, malformed ‘ <i>f</i> ’, spacing around colon is 2mm : 1.5mm	B1–2, C2, I3–4
		2	3.2	As 3.1, except spacing around colon is 2mm : 3mm	C1, D1–2, E1–2, F1–2, H1
4	v	1	4.1	48.5mm. Italic ‘ <i>sh</i> ’ ligature, normal hyphen, sharp flick to the bottom of the descender, ‘ <i>monoy</i> ’	G3–4, I1
		2	4.2	As 4.1, except ‘ <i>money</i> ’	I2
a	r	5	a.1	44.5 mm. 5mm between ‘ <i>A</i> ’ and ‘ <i>W</i> ’ in ‘ <i>Woman</i> ’, 1mm between ‘ <i>ll</i> ’ in first and second ‘ <i>will</i> ’, 3mm between ‘ <i>r</i> ’ and ‘ <i>w</i> ’ in ‘ <i>her will</i> ’, full-stop level with text	A3
			a.2	43mm. As a.1, except 3.5mm between ‘ <i>A</i> ’ and ‘ <i>W</i> ’ in ‘ <i>Woman</i> ’	A4, K3–4
			a.3	43mm. As a.5, with the addition of more balanced spacing from second ‘ <i>l</i> ’ in first ‘ <i>will</i> ’ to the ‘ <i>w</i> ’ in second ‘ <i>will</i> ’, leading to 2mm between ‘ <i>r</i> ’ and ‘ <i>w</i> ’ in	B1–2, C1–2, D1–2, E1–2, F1–2

'her will'.

		a.4	43mm. As a.2, except 2mm between ‘ll’ in first ‘will’ and 1mm between ‘r’ and ‘w’ in ‘her will’	H1 (B, BL, Bod., WOR)*	
		a.5	43mm. As a.4, except 1mm between ‘ll’ in first ‘will’	H1 (F, H, HL)*; H2	
b	r	2	b.1	43mm. 0.5mm between ‘ll’ in second ‘will’, full-stop below the x line	B3–4, C3–4, D3, E3–4, F3–4, H3–4, K1–2
			b.2	43mm. As b.1, except the full-stop is towards the centre of the x-line	D4
c	r	1	c	41.5mm. The ‘n’ is raised higher than the ‘a’ in ‘Woman’	G1–2, I1–2
d	r	1	d	42mm. The ‘o’ is raised above the ‘m’ in ‘Woman’, the ‘a’ is below the ‘u’ in ‘haue’, full-stop is set close to the final ‘l’ in the last ‘will’	G3–4, I3–4

* Abbreviations for institutions are listed under Appendix 2

1 *English-men for my money: or,*

2 *English-men for my money: or,*

3.1 *English-men for my money: or,*

3.2 *English-men for my money: or,*

4.1 *English-men for my money: or,*

4.2 *English-men for my money: or,*

a.1 *A Woman will haue her will.*

a.2 *A Woman will haue her will.*

a.3 *A Woman will haue her will.*

a.4 *A Woman will haue her will.*

a.5 *A Woman will haue her will.*

b.1 *A Woman will haue her will.*

b.2 *A Woman will haue her will.*

c *A Woman will haue her will.*

d *A Woman will haue her will.*

APPENDIX 2: CENSUS OF EXTANT COPIES, Q1–3

(Note: copies, in alphabetic order according to institutional name, are recorded in the order of British Isles, then overseas.)

Q1	Location	Shelf-mark	Comments
1	Bod. Bodleian Library, Oxford	Mal. Q. 16	
2	BL British Library, London	C.34.c.40	
3	WOR Worcester College Library, Oxford	Plays 2.14 (2)	Imperfect (wanting A1 and K4)
4	B Boston Public Library, Boston	G.176.59	
5	F The Folger Shakespeare Library, Washington D.C.	STC 12931	
6	HL Houghton Library, Harvard	STC 12931	
7	H Huntington Library, San Mario	61322	
Q2			
1	Bodleian Library, Oxford	Mal. 916 (3)	
2	British Library, London	C.34.b.58	
3	“ ”	161.a.28	
4	Chapin Library (Williams College)	STC 12932	
5	Folger Shakespeare Library, Washington D.C.	STC 12932	Imperfect (wanting A1)
6	Houghton Library, Harvard	STC 12932	
7	Huntington Library, San Marino	61324	
8	Library of Congress, Washington D.C.	PR 1241.L6 vol 143	
9	Newberry Library, Chicago	Case Y 135.H28	
10	State Library of South Australia, Australia	822H	Imperfect (wanting A1–4, I3–4 and K1–4)
11	University of Chicago Library, Chicago	Pr 2549.H6E5 1626	
12	University of Illinois, Urbana	X 822 H29E	

Q3

1	Bodleian Library, Oxford	Mal. 201 (6)	
2	“ ”	Mal. 916 (4)	
3	“ ”	Douce HH 214	
4	British Library, London	644.b.44	Imperfect (wanting K4)
5	Cambridge University Library, Cambridge	Syn.7.63.33	
6	Edinburgh University Library, Edinburgh	JA 20	
7	Eton College, Eton	TI 6 13	Imperfect (wanting K4)
8	King's College, Cambridge	C.7.7	
9	National Library of Scotland, Edinburgh	Bute.618	
10	Petworth House, Petworth (National Trust)	[No shelf-mark]	
11	Victoria and Albert National Art Library, London	Dyce 25.A.72	
12	“ ”	Dyce 256 Box 17/4	
13	“ ”	Forster 47.E Box 5/3	
14	Worcester College, Oxford	Plays 2.2 (2)	
15	“ ”	Plays 4.56	
16	Beinecke Rare Book and Manuscript Library, Yale	Ih H292 616c	
17	Bibliothèque Nationale de France, Paris	FRBNF38695792	
18	Folger Shakespeare Library, Washington D.C.	STC 12933 Copy 1	Imperfect (wanting E1–2)
19	“ ”	STC 12933 Copy 2	
20	Houghton Library, Harvard	STC 12933	
21	Huntington Library, San Marino	60682	
22	Library of Congress, Washington D.C.	PR2549.H6 E5 1631	Imperfect (wanting K4)
23	University of Pennsylvania, Pennsylvania	PR2549.H6 E5 1631	
24	Yale University Library	Ih H292 616b	Imperfect (wanting K4)

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