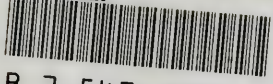
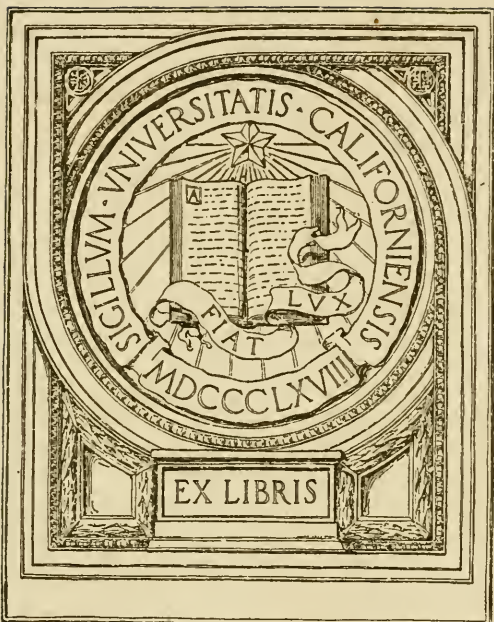


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"To our rebuke be it said, there does not exist a corpus or complete collection of our early drama,"—The late JOSEPH KNIGHT in NOTES AND QUERIES (1906). [See page 4.]

"No first-class library can now be considered satisfactory without a department of facsimiles." . . . "For all practicable purposes these texts are as good as the originals."—ATHENÆUM.

A HAND LIST TO

The Tudor

FACSIMILE TEXTS

Old English Plays Printed & MS. Rarities
Exact ColloTYPE Reproductions in
Folio & Quarto

UNDER THE GENERAL EDITORSHIP
AND SUPERVISION OF

JOHN S. FARMER

ASSISTED BY CRAFTSMEN OF REPUTE
AND STANDING



August 1914, cancelling previous announcements

Issued for Subscribers by

JOHN S. FARMER

The Tudor Facsimile Texts

[*The Original Prospectus.*]

THIS is the first systematic, serious attempt to reprint Old English dramatic literature in facsimile; and, in view of the fact that the choicest examples of early English presses are almost without exception of extreme rarity, practically unobtainable, and of prohibitive value, it is difficult to over-estimate the importance of the present undertaking, now all but complete. Moreover, the boon which it is confidently hoped will thus be conferred on English scholarship is emphasised when it is borne in mind that these treasures are for the most part unique, or that at best but two or three copies are known to exist, these being enshrined in public collections like the British Museum or the Bodleian from which they are never likely, humanly speaking, to emerge, or else forming part of some exclusive and inaccessible private library.

It is not necessary, nowadays, to insist unduly on the need for and value of facsimile reprints: that would only be stating the obvious. Probably no typographical re-issue of an original ever was or will be quite faithful and accurate; whilst for scholars, students, and textual critics such reprints are frequently absolutely worthless. From a scientific point of view facsimile is "the only wear"—facsimile, too, of the most exact and careful kind: no "touching up" of blemishes, no "restoration" of blurred words, no mechanical "manipulation" of the original.

Scholars, in common with professors, teachers, students, and lovers of English—the language or its literature—including the custodians of University and Reference Libraries the world over, have had hitherto to deplore the fact that, notwithstanding the notable improvement of late years in the processes of mechanical reproduction, so many of the rarities of early printing and the priceless treasures of early English literature are, comparatively speaking, sealed to general scholarship and research. To remove that reproach is the object now in view.

Copies of these old plays are, as may well be supposed, of the very highest degree of rarity. Probably printed in small numbers, and thought nothing of at the time, they would soon fall a prey to damp, the rust and the moth, even though they should escape the busy fingers of the Puritans. All old English plays have suffered from these and other causes, and the older they are the more probable it was that destruction in some shape or form would overtake the vast majority. The collector of old plays has a difficult task before him. Of

late years they have become much scarcer than formerly, owing to the competition of the public libraries, and their money value has correspondingly increased: to wit the £2,470 paid recently for the Huth copy of "King Leir."

The Tudor Facsimile Texts follow the originals as nearly as the resources of modern art and craft will allow. It is assumed, as a working basis, that the next best thing to possessing an original copy—and it is now next to impossible to be so fortunately placed—is to have before one a facsimile showing that original as it actually exists to-day; in which is preserved all the detail of size, imperfect type, and the imperfections in the paper, even to stains and "mendings," and, when possible, the natural discoloration due to age.

The preparation of the negatives for collotype work have been entrusted to Mr. R. Fleming, a technical photographer of many years' experience, and a recognised expert in photo, photo-litho, collotype, and photogravure work. His name and supervision will unquestionably be accepted as a sufficient guarantee that the negatives are absolutely faithfully done and devoid of manipulation of any kind. Similar precautions are observed in respect to the subsequent collotyping process.

Finally, Mr. J. A. Herbert, of the Manuscript Department of the British Museum, has undertaken to compare each facsimile reprint with its original, and to note any "fault" or "flaw" which may have occurred in the course of reproduction. This special and direct comparison of the copy with the original by an acknowledged authority of the first rank, except where otherwise indicated, will, so far as is humanly possible, ensure the elimination of all sources of error or imperfect work.

The Tudor Facsimile Texts were commenced in July, 1907, and at the present date (August, 1914) the complement comprises

**ONE HUNDRED AND EIGHTY-FOUR VOLS., as per Catalogue pp. 9-48
(nearly 10,000 pages).**

In folio, 15 $\frac{3}{8}$ by 10 $\frac{1}{4}$; small folio, 11 $\frac{3}{8}$ by 7 $\frac{1}{2}$; large 4to, 11 $\frac{3}{8}$ by 8 $\frac{7}{8}$; crown 4to, 10 $\frac{3}{8}$ by 8 $\frac{1}{8}$.

EDITORIAL NOTE (*August, 1914*).—The foregoing "modern Elizabethan" venture, suggested eight, and begun seven years since, has resulted, as the record proves, in somewhat of the "rebuke" to English scholarship having been removed. The work "wanted doing badly" (*vide* my dear, old, life-long friend Dr. Furnivall), but looking back I wonder somewhat at my temerity in undertaking what publisher and printing society fought shy of. Still, I am, in a measure, satisfied with the work accomplished.

Unless some urgent call comes for "more," the list as given herein sums up what I set out to do; that is to bring material into line with the collected critical editions of the giants of the Elizabethan period. I do not intend at present, if ever, to add to the list.—JOHN S. FARMER.

Press and Personal Opinions.

[These paragraphs are abbreviated, but no material criticism has been omitted, and each represents accurately the spirit of the opinion expressed therein.]

SIR J. A. H. MURRAY.

“In inception and in execution an undertaking of great literary importance.”

The late DR. F. J. FURNIVALL.

“The boon thus conferred on English scholarship is emphasized when it is borne in mind that these treasures are for the most part unique, or that at best but two or three copies are known to exist, these being enshrined in public collections like the British Museum or the Bodleian, from which they are never likely, humanly speaking, to emerge, or else forming part of some exclusive and inaccessible private library.”

MR. J. A. HERBERT, *MS. Department, British Museum.*

“I enclose the two versions of ‘Everyman.’ Both admirably reproduced, especially the Pynson, which is practically faultless . . .”

“The facsimiles of King Edward are most excellent. The only criticism I have to offer, in fact, seems hypercritical. It is this: the original is comparatively faintly printed, on yellowish paper; and so is distinctly less easy to read than the firm black printing of the facsimile on a greyish ground. Otherwise the original is reproduced with perfect fidelity.”

“‘Maid’s Metamorphosis,’ an absolutely first-rate reproduction, virtually faultless.”

“‘Trial of Chivalry,’ a most admirable facsimile.”

“‘Look about You,’ reproduction most excellent.”

“‘Pedler’s Prophecie,’ an absolutely first-rate reproduction, showing what good results can be obtained in those few cases where there are not any of the special difficulties presented by most of these early prints. My congratulations and compliments to photographer and printer.”

“‘Jack Drum’ . . . absolutely first-rate . . . as good as—if not better than—the very best of the series hitherto, and that is high praise.” *Typical criticisms (taken at random).*

MR. A. F. HOPKINSON.

In 1902 Mr. A. F. Hopkinson, in the introduction to his edition of “Sir Thomas More,” whilst discussing the question of Shakespeare’s connection with the manuscript, pleaded that the whole, not a scene and a few lines, should be facsimiled . . . “to bring the play within reach of people qualified . . . to judge. By a mere inspection of the MS. at the British Museum little can be accomplished towards a solution of the question; the student needs to have a facsimile of the MS. at his elbow, and to *live* with it.” On the 21st January, 1910, that gentleman writes as follows:—“Your facsimile has realised my hopes, and all dramatic students will be gratified at the good work being done. . . . From the state of the Museum MS. I think you may claim the honour of being the *first* and *last* to facsimile it.”

THE ATHENÆUM.

“For all practicable purposes these texts are as good as . . . and may be accepted with confidence by students who have no access to the originals.”

“We are glad to welcome yet another of these invaluable facsimiles: this time a copy of the original manuscript of Munday’s play in the possession of Lord Mostyn, who generously sent it up to the British Museum to be photographed . . . The manuscript was printed by Collier (in 1851) for the Shakespeare Society, but his reprint is almost unobtainable. Mr. Farmer has done English scholarship a real service by the series of facsimiles of which this is the latest—a series which should be on the shelves of every institution where the history of our language and drama is seriously studied, and in every important private library.”

“We have so often spoken in commendation of the services Mr. Farmer has rendered to students by the issue of the ‘Tudor Facsimile Texts’ that it is difficult to say anything new about the enterprise. One of the great difficulties in the way of popularising Mr. Farmer’s work has been the relatively high cost of production, which seems to have prevented all but the richest University and Reference Libraries from supporting it. Mr. Farmer has therefore made another bid for wider support by issuing his facsimiles in a slightly reduced form (8¾ in. by 7 in.) at a much reduced price—half a guinea a play, without regard to its length, with a reduction of one-third to subscribers for a series.”

“As we have said before, one of these facsimiles is as useful as the original volumes for nearly every possible demand by a student, and we sincerely hope that Mr. Farmer will meet with the wide support which his devotion to the interests of the history of the drama merits.”
—*March 1st, 1913.*

NOTES AND QUERIES.

“The crying want of our schools of literature to-day, whether in England or America, is a first-hand acquaintance with the subjects of which they treat. In no part of the subject is this more evident than in the productions of the couple of centuries which separate Chaucer from Shakespeare. We could name an imposing number of text-books which inspire the gravest suspicion whether their authors have even glanced at a title of the works on which they comment at some length. . . . There is some excuse for the ignorance of which we complain, though there is none for writing text-books while it persists. Originals are hard to come by—are for most purposes non-existent; and reprints, even when made with the best intentions, are often unsatisfactory, as many an unfortunate editor knows. Your facsimile is the only wear.”

“These facsimiles . . . have done more for the history of the drama of the period than all the professors for the last five-and-twenty years. We have seldom felt more pleasure in commending a work to our readers than we do in the present instance.”

THE DAILY TELEGRAPH.

“Of several of the dramatic rarities of Tudor times there have been texts printed during recent years, but in this fine undertaking the idea is not to give us reprints, in which slight occasional errors are scarcely avoidable, but actual facsimiles of unique copies or manuscript works, facsimiles in collotype reproduction, showing every blemish and stain of the original. For the ordinary reader interested in our early literature reprints may well suffice, but for students it is necessary that bibliographical rarities should be consulted in the originals—and to all intents and purposes for the use of the scholar such facsimiles as those given us here are as useful as the originals themselves. Not only does photography give us actual reproductions, but, where for one reason or another some portions may not show quite as clearly as in the original, the fact is noted, for the texts have been closely examined by an expert for the purpose of referring to these slightest deviations. From the point of view of students at a distance from the British Museum, Bodleian, or other place where the rarities are kept, such a series as this is of incalculable value, and by such students it should be well appreciated . . . The projectors and producers of these volumes are to be warmly congratulated on the success of

their work—while students and lovers of our old dramatic literature are even more to be congratulated on having such rarities made thus accessible.”—(1909.)

“All sound students of English literature are alive to the debt which research and scholarship owe to that wonderful series of reproductions, ‘The Tudor Facsimile Texts.’ It has been the first systematic and serious attempt to reprint pre-Shakespearean literature in facsimile, and it has done much to remove the reproach that so many rarities of early printing, and so many more priceless manuscripts, have hitherto been sealed to the general student. Great pleasure, therefore, will be felt in the welcome announcement that during the present year Mr. John S. Farmer, the energetic editor of the series, will put forth . . . new volumes in this unique collection. He has just completed his facsimile of ‘Gammer Gurton’s Needle,’ and during the present month will issue two more important volumes, the pseudo-Shakespearean play of ‘Edward III,’ and ‘The Book of Sir Thomas More,’ which is known as No. 7,368 in the Harleian MSS.

“This last-named reproduction has been a work of great difficulty, and presents to the student a facsimile of uncommon interest. The MS. is extremely crabbed, and has become so tattered and corroded that much of it has required overlaying with tissue paper to keep the fragments together. Yet, despite the filmy surface thus interposed between the original and the eyes of the reader, the reproducer’s art has been so successful that the facsimile is now judged to be as legible as the original. This MS. has never before been reproduced in facsimile, and it gains in importance from the fact that many experts believe portions of it to be in the handwriting of Shakespeare himself. The work bears the authorisation of Edmund Tilney, legalising its stage production, and apparently certain emendations which he required as censor. . . . All dramatic performances at the Court were under his control, and the greater number of Shakespeare’s plays had to pass under his supervision in manuscript. Mr. Farmer deserves the gratitude of all true bookmen for the arduous industry which enables scholars and students to study these most curious and suggestive points in the original manuscript so wonderfully reproduced.”—(*January 5th, 1910.*)

“Thanks to improved methods of reproduction, it has become possible to print facsimiles of rare works in a way that puts them within the reach of many students who would never be able to consult the originals preserved in public and private collections. Perhaps in many respects the most remarkable use to which those methods of reproduction have been put is in the series of ‘Old English Plays,’ which Mr. John S. Farmer has just inaugurated. . . . By means of various subscriber’s editions, and by such bodies as the Malone Society, within recent years there have been several attempts to make available the rare dramatic literature of the sixteenth and seventeenth centuries, but there has been nothing hitherto that is at once so comprehensive and so admirable as this students’ facsimile edition, which Mr. Farmer is now putting before his subscribers. In ninety-nine out of every hundred cases, where a student wishes to refer to an original text, a photographic facsimile of that text serves all the purposes of the original, and it is such photographic facsimiles that are here presented in neat boards, without the addition of any extraneous matter. To those interested in that most fascinating of all branches of our olden literature—the dramatic, it virtually gives the opportunity of possessing such a library of rarities as no millionaire could secure, and it may well be hoped that Mr. Farmer will find sufficient support to carry on his very remarkable enterprise. It is not possible to mention here all the plays—close upon two hundred—which are included in the series. From the lists it can be seen how fully Mr. Farmer is covering the ground. It may be said that the method of reproduction gives the facsimile with perfect clearness of the original pages, and that each play is neatly bound in boards with linen back.”—(*February 19th, 1913.*)

THE SPECTATOR.

“A very remarkable collection . . . of no small use, as well as of interest, to the scholar. Massinger’s ‘Believe As Ye List’ is reproduced from the manuscript in the British Museum. There can be little doubt that this manuscript is from the pen of the author, and . . . thus one of the very few autograph Elizabethan plays in existence. Mr. Farmer . . . enables us to examine at our ease these remarkable pages.”

THE NATION.

"The enterprise . . . will enable every reference library in the country to have, if not the original, at least an exact copy of rare plays, and other documents which are now practically inaccessible."

THE NATION (NEW YORK).

"These collotypes, we need scarcely repeat, are beautifully made, and reproduce the originals as exactly as human ingenuity can effect."

F. MADAN (BODLEY, OXFORD).

"These Texts are most welcome."

FREE LIBRARY OF PHILADELPHIA (JOHN THOMSON).

"With warm congratulations on the excellent series published under the title of 'The Tudor Facsimile Texts.'—(*June 12th, 1913*).

"I have duly received your circular as to the work accomplished, and still proposed to be done, in connection with 'The Tudor Facsimile Texts,' issued by you. A splendid work has been accomplished, or rather is being accomplished, and I trust there will be no omission of desirable volumes on the ground of expense. The charges made have been uniformly reasonable, and so far as I am concerned I distinctly say 'Yea' to your 'New Announcement.' I shall be glad to receive your continuations, and can hardly think that any one would consider the average payment of 5½*d.* per page as costly. It seems to me a very reasonable, and probably a minimum charge. The two lists which you have sent me are very interesting, and I hope that the plays written in collaboration (or so ascribed) will be issued. I beg to congratulate you on the work done, and am glad to hear that we have a chance of receiving so many additional volumes."—(*Jan. 6th, 1914*.)

ON THE MAKING, USE AND VALUE OF FACSIMILES.

"Modern methods of reproduction have greatly diminished the objections to the making of facsimiles and added to their value. . . . To-day, if a black-and-white reproduction is thought sufficient, photographic processes with modern lenses . . . give a sharp and accurate reproduction of the page of the manuscript. : . . We have often in these columns remarked with pleasure the growing use of photographic facsimiles for purposes of study. A good facsimile serves all parties concerned. It serves the owner or custodian of a valuable manuscript by lessening the necessity for its indiscriminate use, and enables him to reduce the handling, to which it is subjected, to the least possible. Every time an illuminated manuscript is handled it is deteriorated to a degree insensible, no doubt, in most cases, but amounting when often repeated to actual damage. In the case of unique books and manuscripts, a facsimile guards against the possibility of total destruction by fire or otherwise—a contingency which no care or experience can exclude from the range of possibility. An obviously faithful and complete facsimile serves the scholar in a way that nothing else can. The nearer it is to the original, the more faithfully all its faults and blemishes are preserved, the better. Even a nearly perfect facsimile does not always give an inquirer the information he needs, though an imperfect one will serve his turn better than the copy of any other scholar, no matter how eminent or conscientious. It will serve, too, the student of lesser attainments. No person who aspires to any considerable acquaintance with the literature of the past, whether classical or modern, should be ignorant of the appearance and peculiarities of manuscripts; but it is equally true that the risk of putting valuable codices in the hands of a novice is so great that this part of his education should be carried out mainly by the use of facsimiles. It is one of the most pleasing features of modern library management that the multiplication of reproductions especially prepared for purposes of study is spreading over Europe, and thus allowing students of the modern Universities of the United Kingdom and America an opportunity of obtaining a familiarity with the sources of our literature of which they would otherwise be deprived by the fact that the originals are locked up in a few great libraries. No first-class library can now be considered satisfactory without a department of facsimiles."—*The Athenæum*.

The Tudor Facsimile Texts.

All for Money. By Thomas Lupton, 1578. Black Letter.

§ A Moral | and Pitieful Co- | medie, Intituled, All | for Money. | Plainly representing the ma- | ners of men, and fashion of the world | noweadayes. | Compiled by T. Lupton. | [Here follow "The names of them that play this Comœdie."] § At London. | Printed by Roger Warde and Richard Munde, dwel- | ling at Temple Barre. Anno 1578. | . . . Finis, qd. T. Lupton. | [Here follows the imprint as above "§ Imprinted at &c.," and underneath this a woodcut ornament]. [Border round title].

B. M. (C. 34, d. 24) from which this facsimile is taken. Another (the only other known) is in the Bodleian. Little is known of the author, Thomas Lupton.

Alphonsus Emperor of Germany. By George Chapman, 1654.

The Tragedy of Alphonsus Emperour of Germany As it hath been very often Acted (with great applause) at the Privat house in Black-Friers by his late Maiesties Servants. By George Chapman Gent. London, Printed for Humphrey Moseley . . . 1654.

B. M. (644, d. 50) dated Novemb. 29. 1653; Bodley; Dyce; T. C. C. Greg says "more probably by George Peele."

Apus and Virginia. By R. B. (c. 1563), 1575. Black Letter.

A new tragicall Comedie | of Apus and Virginia, | Wherein is liuely expressed a rare | example of the vertue of Chastitie, | by Virginias constancy, in wishing | rather to be slaine at her owne Fa- | thers handes, then to be deflow- | red of the wicked Iudge | Apus. | By R. B. | [Here the players' names in double columns]. Imprinted at London, by Wil- | liam How, for Richard Ihones. | 1575. . . . ¶ Finis | [Imprint as above followed by a woodcut tail-piece]. [Border round title-page].

B. M. (C. 34, b. 2); Mostyn copy. From the B. M. copy, which until "the Irish find" of 1906 was unique. Since then, however, another copy turned up in the Mostyn sale, making two copies now known. "R. B." are generally regarded as the initials of Richard Bower (no mention in D. N. B.), but they would apply to several writers of the time.

Arden of Feversham. An "Ascribed" Shakespeare Play, 1592. Black Letter.

The | Lamenta- | ble and true tra- | gedie of M. Ar- | den of Feversham | in Kent. | Who was most wickedlye murdered, by | the meanes of his disloyall and wanton | wyfe, who for the loue she bare to one | Mosbie, hyred two desperat ruf- | fins Blackwill and Shak- | bag, | to kill him. | Wherin is shewed the great mal- | lice and discimulation of a wicked wo- | man, the vnsatiabile desire of filthie lust | and the shamefull end of all | murderers. | Imprinted at London for Edward | White, dwelling at the lyttle North | dore of Paules Church at | the signe of the | Gun, 1592. | [Underneath, a Star].

Bodley; The Dyce Bequest. From the Dyce copy, but as this is imperfect the missing leaves have been supplied from the Bodleian. The South Kensington volume was apparently Dyce's working copy. A much debated play. The Shakespearean origin was first mooted by Jacob in 1770, Stevens pooh-poohed the notion, since when the battle has raged full merrily among the critics even down to the present day.

Ball (The). By George Chapman and James Shirley, 1639.

The Ball. A Comedy, As it was presented by her Maiesties Servants, at the private House in Drury Lane. Written by George Chapman and James Shirley. London. Printed by Tho. Cotes for Andrew Croke and William Cooke, 1639.

B. M. (643, d. 2); Bodley; Dyce Bequest. Doubts exist as to whether Chapman had any share at all in this play; see D. N. B.

Beauty and Good Properties of Women (The) [Otherwise known as *Calisto and Melibæa*]. **Author unknown, but (?) John Heywood, c. 1530.** *Black Letter.*

A new cōmodye in englysh in maner | Of an enterlude ryght elygant & full of craft | of rethoryk | wherein is shewd & dyscrybyd as | well the bewte & good propertes of women | as theyr vycys & euyll cōdiciōs, with a morall | cōclusion & exhortacyion to vertew | Amen. Johēs rastell me imprimi fecit | Cum priuilegio regali | [A final leaf has a composite woodcut on one side, and the printer's device on the other].

The only known copy is in the Malone collection in the Bodleian Library. The suggested ascription to Heywood is borne out by facts at least as weighty as those which would attribute "Thersites" to him. Probably the immediate source of "Calisto and Melibæa" was the French translation of the Spanish comedy, published by Du Pré in 1527. The photographic negatives of the facsimile were done by the Clarendon Press, Oxford.

Believe As Ye List. **By Philip Massinger.** [An autograph play (Egerton MS. 2828)]

A new play | called | Beleeue as you | List. | Written by Mr. Massenger | May 6th | 1631.

This MS. is one of two plays by Elizabethan dramatists which we have in the author's handwriting, with the exception, of course, of the two Ben Jonson masques. It was bought at Sotheby's in November, 1900, by Dr. Warner for the British Museum, he knowing Massinger's hand from his experience of it in the Dulwich MSS. It comprises 29 leaves folio, and is endorsed:—"This Play called Believe as you List may be acted this 6 of May 1631. Henry Herbert." With an introduction giving a précis of the history and discovery of the MS.

Birth of Merlin (The). **An "Ascribed" Shakespeare-Rowley Play (1662, probably written c. 1620).**

The | Birth | of | Merlin: | or, | The Childe hath found his Father: | As it hath been several times Acted | with great Applause. | [Here a rule across measure.] Written by William Shakespear, and | William Rowley. | [Here another rule.] Placere Cupio. | [Here another rule and below an ornament and another rule.] London: Printed by Tho. Johnson for Francis Kirkman, and | Henry Marsh, and are to be sold at the Princes Arms in | Chancery-Lane. 1662.

B. M. (C. 34, l. 7); Bodley; Trinity College, Cambridge; Huth (lately dispersed). From the B. M. copy. Kirkman's ascription to Shakespeare is generally regarded as improbable. The date of composition and the stage-history of the play are also shrouded in mystery. Mr. J. A. Herbert says of this reproduction:—"It is very nearly perfect . . . In all essentials it is excellent."

Blind Beggar of Bednall Green (The). **By John Day, 1659.**

The | Blind-Beggar | of | Bednal-Green, | with | The merry humor of Tom Strowd the | Norfolk Yeoman, as it was divers | times publickly acted by the Princes | Servants. | Written by John Day. London, | Printed for R. Pollard and Tho. Dring. 1659.

B. M. (644, d. 77 and 161. i. 3); Bodley; Dyce. From the B. M. copies.

Bloody Banquet (The). **By T. D., 1620.**

The | Bloodie | Banqvæt. | A | Tragedie. | [A woodcut line] *Hector adest secumque Deos in proelia ducit.* | *Nos hac novimus esse nihil.* | [A woodcut line] By T. D. | [A woodcut line and underneath a woodcut ornament, and below the same a "rule"] London | Printed by Thomas Cotes. 1620. [? 1630, the figures being clipped in binding].

B. M. (643, c. 4). The "T. D." of authorship is a crux; the *pros* and *cons.* are discussed in the introduction to the facsimile. The suggestion is made, and reasons given therefor, that Thomas Dekker is perhaps responsible for the play.

Cæsar and Pompey. **Author unknown, 1607.**

The | Tragedie | of | Cæsar and Pompey. | or | Cæsars | Reuenge. | [A "rule"] Priuately acted by the Studentes of Trinity | Colledge in Oxford | [A "rule"]. At London | Imprinted by Nathaniel Fosbrooke and Iohn Wright, and are | to be sould in Paules Church-yard at the | signe of the Helmet. | 1607. [Here follow a series of dates one under another in script—1608, year by year, to 1615.]

B. M. (C. 34, b. 7); Bodley. From the B. M. copy. An undated copy (Hazlitt), presumed to be earlier (1606), is in private hands.

Singer
Richard
Schiffel

Cambyses, King of Persia. By Thomas Preston (c. 1560; pr. c. 1569-70. Date of this edition c. 1584.) **Black Letter.**

A lamentable Tragedie, mixed full of | plesant mirth, containing the life of Cam- | bises king of Persia, from the beginning of his king- | dome, vnto his death, his one good deede of execu- | tion, after that many wicked deedes and tyrannous mur- | ders, committed by and through him, and last | of all, his odious death by Gods Iustice | appointed. Done in such order | as followeth. | By Thomas Preston. | [Here follows the "diuision of the parts" set out in tabular form for eight "men," filling the rest of the title-page.] . . . Amen quod Thomas Preston. | Imprinted at London by Edward Alde.

B. M. (C. 34, d. 57); Bodley; Dyce. From the B. M. copy. The first edition probably appeared in 1570 shortly after its entry on the books of the Stationers' Company. Edward Alde, the printer of this edition succeeded his father in 1584, and in the B. M. is a copy printed by the father (C. 34, d. 56).

Captain Thomas Stukeley. Author unknown, 1605. **Black Letter.**

The | Famous Historie of | the life and death of Captaine | Thomas Stukeley. | With his marriage to Alderman | Curteis Daughter, and valiant ending | of his life at the Battaile of | Alcazar. | As it hath bene Acted. | [Here an ornament] | Printed for Thomas Pauyer, and are to be sold at | his shop at the entrance into the | Exchange, 1605.

B. M. (C. 21, c. 35 [1]); Bodley; Dyce. From the original in the B. M. which when this facsimile was made was grouped with other tracts; but, this reproduction completed, the volume was sent to the bindery for each item to be bound separately, necessitating a new press-mark. Captain Stukeley, the subject of the play, half soldier-hero, half braggart, has been exhaustively dealt with by the late Mr. R. Simpson in his "School of Shespeare."

Castle of Perseverance (The). An early XV Century MS. play, c. 1400-25.

From a unique MS., probably not much later than 1400-1425, now in the possession of J. H. Gurney, Esq., Keswick Hall, Norwich: one of the three "Macro Plays" (see "Man-kind" and "Wisdom," *infra*).

The leaves of the original MS. were misplaced in binding: this has been rectified in the facsimile. There are numerous insertions in contemporary and later hands. The names of the players and a plan of the castle occur in the manuscript at the end. "An early treatment of a fruitful theme, variously handled in Marlowe's *Dr. Faustus*, and in *The Holy War*" (Gayley). "Its completeness indicates predecessors of the same kind" (Collier).

Chabot, Admiral of France. By George Chapman and James Shirley, 1639.

The Tragedie of Chabot Admirall of France; As it was presented by her Majesties Servants, at the private House in Drury Lane. Written by George Chapman, and James Shirly. London. Printed by Tho. Cotes for Andrew Crooke and William Cooke. 1639.

B. M. (644, d. 54); Bodley; Trinity College, Cambridge. From the B. M. copy.

Changeling (The). By Thomas Middleton and William Rowley, 1653.

The Changeling: As it was Acted (with great Applause) at the Privat house in Drury-Lane and Salisbury Court. Written by Thomas Midleton, and William Rowley. Gent. Never Printed before. London. Printed for Humphrey Moseley. 1653.

B. M. (644, f. 12); Dyce. From the B. M. copy. After the Epilogue is a half-page advertisement of "Plays newly Printed": this is given in facsimile.

Chief Promises of God unto Man (The). By John Bale, Bishop of Ossory, 1538. **Black Letter.**

A Tragedye or enterlude | manyfestyng the chefe promyses of God | vnto man by all ages in the olde lawe, from the fall of | Adam to the incarnacyon of the lorde Jesus | Christ. Compyled by Johan Bale. Anno | Domini M. D xxxviii. [Here an ornament: the rest of title page is much mutilated and wanting.] . . . ["Thus endeth thys Tragedy or enterlu- | de," &c., as above to the date.]

B. M. (C. 34, c. 2). The only known copy of the first edition. It came through the Garrick collection, probably from the Harley library acquired from Robert Dodsley.

Cobbler's Prophecy (The). By Robert Wilson, 1594.

[Here a woodcut headpiece] The | Coblers | Prophesie. | Written by Robert Wilson. Gent.
[Here an ornament.] Printed at London by Iohn Danter for Cuthbert | Burbie : and are to be
sold at his shop nere | the Royall-Exchange. | 1594. . . . Fortuna crudelis | Finis : | [Here
an ornament as tailpiece].

B. M. (C. 34, c. 45); Bodley; Dyce. From the Dyce copy. Wilson's reputation as a writer is manifest from the reference by Lodge in reply to the attacks of Gosson. The copy of the play in the B. M. is imperfect, lacking sig. E. This was supplied from the Dyce copy.

Conflict of Conscience (The). By Nathaniell Woodes, Minister in Norwich. Probably written c. 1563; pr. 1581. Black Letter.

[Title enclosed in a border] An excellent new Comedie, | Intituled : | The Conflict of
Conscience. | contayninge, | A most lamentable example, of the dole- | full desperation of a
miserable world- | linge, termed, by the name of | PHILOGOVVS, who forsooke the | trueth of
God's Gospel, for | feare of the losse of | lyfe, and worldly | goods. | Compiled, by Nathaniell
| Woodes, Minister, in | Norwich. | ¶ The Actors names, deuided into six partes, most
con- | uenient for such as be disposed, either to show this Comedie in | priuate houses, or
otherwise. | [Here the list of players set out in tabular in three columns for six.] At London
| Printed, by Richarde Bradocke | dwelling in Aldermanburie, a litle about the | Conduict.
Anno 1581. | . . . Finis. N. W.

B. M. (162, e. 24), and C. (34, b. 3); Bodley. The original of this reprint (B. M. 162, e. 24) wants two leaves : Aiii and Aiv. These are supplied by a typographical reprint in the copy facsimiled. The originals, from another copy, will be supplied from another copy (C. 34, b. 3) in one of the volumes of "Dramatic Fragments" with which this series will close.

Contention Between Liberality and Prodigality (The). Staged 1600.

[A woodcut head-piece]. A | pleasant | Comedie, | Shewing the Contention betweene | Liber-
alitie and Prodigalitie. | As it was played before her Maiestie. | [Here an ornament]. London |
Printed by Simon Stafford, for George Vincent : and | are to be sold at the signe of the Hand
in hand in | Wood-street ouer against S. Michaels | Church. 1602.

B. M. (C. 34, b. 13). From the B. M. copy which is probably unique. Collier thought its revival in 1600 was from a more ancient piece, and notes a play of "Prodigality" exhibited at Court in 1568. The reference to the 43rd year of Queen Elizabeth fixes the date of representation. An 18th century hand has ascribed the play, on the title-page, "By James Shirley." This ascription was later erased, in pencil.

Contention betwixt the Two Famous Houses of York and Lancaster, etc. (The First part of the). Author unknown, 1594.

The | First Part of the Con- | tention betwixt the two famous Houses of Yorke | and
Lancaster, with the death of the good | Duke Humphrey : | And the banishment and death of
the Duke of | Suffolke, and the Tragicall end of the proud Cardinall | of VVinchester, with
the notable Rebellion | of Iacke Cade :—And the Duke of Yorkes first claime vnto the |
Crown. | [An ornament]. London | Printed by Thomas Creed, for Thomas Millington, |
and are to be sold at his shop vnder Saint Peters | Church in Cornwall (*sic*). | 1594. [Colophon
as above], London | Printed by etc. under a woodcut tail-piece.

Bodley. This facsimile is from the only copy known to be extant of the first edition. Two other impressions appeared, both in 1600. The 1594 original is in Bodley. It was formerly Heber's copy. Copies of the second edition are in Bodley (imperfect, wanting title), and in the Capell collection, whilst Trinity College, Cambridge, also possesses an imperfect example of the third edition, *i.e.* the second of 1600. This, so far, exhausts all known early copies. All editions vary, more or less materially, from each other. The second corrects a few errors of the first. At the same time, it contains some misprints and mistakes of its own. "The Whole Contention," etc., appeared (conjecturally) in 1619. With the "first part" was included "The True Tragedy of Richard, Duke of York," etc. This is regarded as, and might properly be entitled, "The Second Part of the Contention," etc. In "The Whole Contention," etc., the variations assume a new and difficult aspect. Sometimes they entirely change the drift or meaning of a passage. Moreover, these later variations, as others have remarked before, make a nearer approach to Shakespeare's "2nd and 3rd Henry VI," as they are printed in the First Folio. These points, and others, have long past been the centre of considerable research, surmise and criticism, into the facts or merits of which it is no province of this note to enter. The student is, therefore, referred to the usual sources of information, all of which are readily accessible. The negatives for this facsimile were made by the Clarendon Press. The workmanship from these negatives is in every respect satisfactory. The original is age-stained, mended and sometimes creased. The mendings and creasings are exceedingly well reproduced. The stains, rusty in the original, are, through the limitations of collotype, blacker in the facsimile. Type showing through is, for the same reason, somewhat intensified. In short, the photographer and collotyper have done their work well.

Contract of Marriage Between Wit and Wisdom (A). *Written c. 1579.*

The Contract of | marige betweene wit and wisdom | very fruitfull and mixed full of | pleasant mirth as well for | the beholders as the | Readers or hearers | neuer before im- | printed. | The deuision of the partes for six to playe this | interlude. | [Here the list of players set out in tabular form]. | 1570 Amen quoth fra. Merbury. | Finis.

B. M. (Add. MSS. 26,782). This play exists in manuscript only: the original is in the B. M. From the title-page it would appear to be the author's copy as prepared for the printer. The mention of the King's most "royal majestie," and the appearance of the Vice Idleness as a priest, point to a pre-Marian date, while contrariwise, posterity to Redford's play is indicated.

Cure for a Cuckold (A). *By John Webster and William Rowley, 1661.*

A Cure for a Cuckold. A pleasant Comedy. As it hath been several times Acted with Great Applause. Written by John Webster and William Rowley. Placere Cupio. London. Printed by Tho. Johnson, and are to be Sold by Francis Kirkman at his Shop at the Sign of John Fletcher's Head, over against the Angel-Inne, on the Back side of St. Clements, without Temple Bar, 1661.

B. M. (644, f. 78, 79); Bodley; Dyce. From the B. M. copy which is included with "The Thracian Wonder," in a volume entitled "Two New Plays."

Damon and Pithias. *By Richard Edwards, Master of the Children, 1571. Black Letter.*

[Title within a border.] The excellent Comedie of | two the moste faithfulest | Freendes, Damon and Pithias. | Newly Imprinted, as the same was shewed be- | fore the Queenes Maiestie, by the Children of her Graces | Chappell, except the Prologue that is somewhat al- | tered for the proper vse of them that hereafter | shall haue occasion to plaie it, either in | Priuate, or open Audience. Made | by Maister Edvards, then beyng | Maister of the Children. | 1571. | [Here three small ornaments in a line.] Imprinted at London in | Fletelane by Richarde Iohnes, and are to be | solde at his shop, ioyning to the Southwest | doore of Paules Church. | . . . ¶ Finis. | [Here three more small woodcuts in a line between two "rules" composed of woodcut bordering].

B. M. (C. 34, c. 30). It would appear this was not the first edition, though no copies of an earlier one are known to be extant. Edwards died in 1566, and a printer's licence is on record dated 1568.

Death of Robert, Earl of Huntington. [By Anthony Munday], 1601. *Black Letter.*

[Here a woodcut head-piece]. The | Death of | Robert, Earle | of Hvntington. | (*,*) | Otherwise called | Robin Hood of Merrie Sherwodde: | with the lamentable Tragedie of Chaste | Matilda, his faire maid Marian, | Poysoned at Dunmowe by King | Iohn. | Acted by the Right Honourable, the Earle of | Notingham, Lord high Admirall of | England, his seruants, | [Here a woodcut ornament between "rules"]. ¶ Imprinted at London, for William | Leake, 1601.

B. M. (C. 34, d. 48); Bodley; Dyce. From the B. M. copy.

Devil's Charter (The). *By Barnabe Barnes, 1607.*

The | Devils Charter: | A Tragædie | Containing the Life and Death of | Pope Alexander the sixt. | As it was plaide before the Kings Maiestie, | vpon Candlemasse night last: by his | Maiesties Seruants. | But more exactly reuewed, corrected, and augmen- | ted since by the Author, for the more plea- | sure and profit of the Reader. | [Here between script "rules" the words "by Mr. Barnaby Barnes." in an old hand, underneath which is a woodcut ornament] At London | Printed by G. E. for Iohn Wright, and are to be sold at | his shop in New-gate market, neere Christ | church gate. | 1607.

B. M. (C. 34, c. 3); Bodley; University Library, Cambridge; Dyce. This facsimile is from an original copy in the Dyce Collection at South Kensington. There are two other copies in the British Museum, and another in the Bodleian. All four copies vary one from another, in all likelihood the result of corrections made while in course of printing. The play was reprinted for the first time in "Materialien zur Kunde des älteren Englischen Dramas," edited by Mr. R. B. McKerrow, in which this particular question was fully discussed. Mr. McKerrow's conclusion was that the B. M. copy (C. 34, c. 3) "in most sheets represents the most correct form," though, from the tabular results given, the Dyce copy appears to follow very closely: reference to this reprint is indispensable to the student. The originals, one and all, are in poor condition; type is battered, and the printing is imperfect. On the whole the Dyce copy is the best; but, here again, eight pages were too bad to reproduce; these have been supplied from the B. M. copy (C. 34, c. 3): they are I, I2, I3, I3v., I4, I4v., L3, M3.

Dido, Queen of Carthage. By Christopher Marlowe and Thomas Nash, 1594.

The Tragedie of Dido Queene of Carthage : Played by the Children of her Maiesties Chapell. Written by Christopher Marlowe, and Thomas Nash, Gent. [List of "Actors" set out in double columns]. At London, Printed by the Widdowe Orwin, for Thomas Woodcocke, and are to be solde at his shop in Paules Church-yearde, at the signe of the black Beare, 1594.

Bodley (Malone); Devonshire (since sold to America); and Bridgwater House. Hazlitt says "only four copies are known," but does not indicate the whereabouts of the fourth copy). This facsimile is from the Malone copy.

Disobedient Child (The). By Thomas Ingelend, late student in Cambridge. Black Letter.

[A slightly taller than type-high ornament]. A pretie | and Mery new En- | terlude : called the Dis- | obedient Child. | Compiled | by Thomas Ingelend | late Student in | Cambridge. | ¶ Imprinted at London | in Flete | strete, beneath | the Conduit by Tho | mas Colwell. | [The whole in a floral-ribbon border: the same design was used in "Gammer Gurton's Needle"] . . . [At end the printer's device of St. John Evangelist].

B. M. (C. 34, c. 55); Bodley. From the B. M. copy. The B. M. Catalogue gives date as "[1570]," but there are reasons for thinking 1560, or thereabouts, nearer the mark. One of the rarest of pre-Shakespearean plays. A copy turned up in "the Irish find of 1906" and was bought by Mr. Quaritch, who subsequently catalogued it at £284.

Downfall of Robert, Earl of Huntington. [By Anthony Munday], 1601. Black Letter.

The | Downfall | of Robert, | Earle of Huntington, | Afterward Called | Robin Hood of merrie Sherwodde: | with his loue to chaste Matilda, the | Lord Fitzwaters daughter, after- wardes | his faire Maide Marian. | Acted by the Right Honourable, the Earle of | Notingham, Lord high Admirall of | England, his seruants. | [Here a woodcut ornament between two "rules"]. ¶ Imprinted at London, for William | Leake, 1601.

B. M. (161, k. 70); Bodley; Dyce. From the B. M. copy. The play was staged in 1598-9.

Eastward Ho. By Geo. Chapman, 1605.

Eastward Hoe. As It was playd in the Black-friers. By the Children of her Maiesties Reuels. Made by Geo: Chapman. Ben Ionson, Ioh: Marston. London Printed for William Aspley. 1605.

B. M. (C. 12, g. 4 [4]); Bodley; Trinity College, Cambridge. See Hazlitt.

Edward III (The Reign of King). In part an "Ascribed" Shakespeare Play, 1596.

The | Raigne of | King Edvard | the third: | As it hath bin sundrie times plaied about the Cite of London. | [Here an ornament]. London | Printed for Cuthbert Burby. | 1596.

B. M. (C. 21, c. 50); Bodley; Trinity College, Cambridge. From the B. M. copy. Many authorities hold, more or less strongly, that there are grounds for regarding this play as wholly or in part the work of Shakespeare in the early days of his dramatic activity—"the play-cobbling stage"; contention to the reverse is equally strong. Another edition appeared in 1599, varying considerably from that of 1596.

Englishmen for My Money, or A Woman will have her Will. By William Haughton, 1616.

Englishmen | for my Money: | or, | a pleasant Comedy, | called, | A Woman will haue her Will. | [Here a portrait of Queen Elizabeth]. Imprinted at London by W. White, | dwelling in Cow-lane. 1616.

B. M. (C. 34, c. 40); Bodley. From the B. M. copy. The authorship is fixed by the entry in "Henslowe's Diary," Feb. 1597-8. It was licensed in 1601 under the secondary title, but the first and second editions bear the full description; in the third impression, in 1631, there is the curtailment, although the running title remains unaltered.

Everyman (The Summoning of). (c. 1500-6). Black Letter.

¶ Here begynneth a treatise how the | hye fader of heuen sendeth dethe | to somon eury creature to | come and gyue a counte | of theyr lyues in this | worlde and is in ma- | ner of a morall | playe. [The rest of the page is occupied by a woodcut, also on verso of title-page] | Ame[n] [on next and end leaf Scott's device between headpiece and tailpiece].

B. M. (Huth 32). There appears little doubt that the original of this old morality play is to be found in the Dutch *Elckerlijck* (i.e. every man). Internal evidence indicates the priority of the Dutch play, now generally attributed to Peter of Diest. There are four texts extant, more or less perfect—two by Pynson and two by John Scott. The present facsimile is taken (1) from the complete Scott copy now in the British Museum (Huth Bequest), and (2) the B.M. fragment of one of the Pynson editions containing the latter two-thirds of the play, which restores words and portions of lines dropped in both Scott's editions. Another copy, probably of the Scott-Huth edition, was said by Hazlitt to be in the Salisbury Cathedral Library. More recently, apparently without any attempt to verify the fact, this assertion was repeated by Mr. F. Sidgwick ("Everyman," *Introd.* p. 7—A. H. Bullen, 1903). I have the authority of the Salisbury Cathedral Librarian to state that for upwards of thirty years nothing whatever has been seen of this copy. There is, however, record of a Scott copy at Britwell Court in addition to those mentioned by Hazlitt. Another fragment of a Pynson edition is in the Douce collection in the Bodleian Library.

Every Woman in her Humour. Author unknown, 1609.

[A woodcut headpiece]. Everie | Woman in her | Humor. | [Here a woodcut ornament between two "rules"] London | Printed by E. A. for Thomas Archer, and are to be | solde at his shop in the Popes-head-Pallace, neere | the Royall Exchange. | 1609 | . . . Finis. [A tailpiece].

B. M. (C. 34, b. 57); Bodley; Dyce. From the B.M. copy. Akin in title to Ben Jonson's plays, it was issued later than either of the two—probably an attempt to trade on the reputation these had gained. The authorship is unknown.

Fair Em. Staged c. 1589-94. Date of first known edition, 1631.

A Pleasant | Comedie | Of | Faire Em, | The Millers Daughter of | Manchester : | With the loue of William the Conqueror. | As it was sundry times publicly acted in the | Honourable Citie of London, by the right Ho- | nourable the Lord Strange his Seruants. | [Here is an ornament over a line across page.] | London, | Printed for Iohn Wright, and are to be sold at his shop at the signe of the Bible in Guilt-spur street without | New-gate. 1631.

B. M. (C. 21, c. 35 [6]); Bodley; Trinity College, Cambridge; Dyce. From the B.M. copy. This is (or rather was) grouped with other tracts; but when this reproduction was completed, the volume was sent to the binder's for each item to be bound separately. This, of course, will necessitate a new press-mark. There exists another undated quarto edition, whether an earlier one or not is unknown. "Fair Em" was not entered on the Stationers' Books, but though not published till 1631, the date of staging, according to the title-page, was between 1589 and 1594, the period of Lord Strange's Company. The play has been most definitely ascribed by some scholars to Shakespeare, an attribution as definitely denied by others. Amongst the former was the late Mr. R. Simpson, who, in 1876, with considerable acumen and somewhat forceful and well-nigh convincing argument, pointed out that "Fair Em" was a satirical play cleverly masked under the guise of romance; also that Shakespeare was undoubtedly the author, and that, as in "The London Prodigal," Robert Greene was the object of attack. The weight of opinion, however, while admitting the satire, rejects the ascription of authorship. The student must, however, inform himself on these points by direct reference to the original discussions. The earliest and only evidence of ascription is found in the well-known lettering of the volume, "Shakespeare, vol. I," in the library of Charles II, in which "Fair Em" was grouped with "Mucedorus" and "The Merry Devil of Edmonton."

Fair Maid of Bristow (The). Author unknown, 1605. Black Letter.

The | Faire Maide | of Bristovv. | As it was plaide at Hampton, before the | King and Queenes most excellent | Maiesties. | [Here the printer's device with "T" and "P," one on each side of same.] Printed at Londou for Thomas Pauer, and are | to be sold at his shop, at the entrance | into the Exchange 1605. ["Finis" and a tailpiece].

B. M. (C. 34, b. 6); Bodley. From the B. M. copy. Collier attributed "The Fair Maid of Bristow" to John Day, on somewhat slight grounds, but the consensus of modern opinion is in the main adverse to the ascription. The play was registered with the Stationers' Company on February 8th, 1605, and was probably played at Hampton Court early in October, 1604. An exhaustive and valuable monograph on the play was issued by Mr. Quinn in 1902 under the auspices of the University of Pennsylvania. Having regard to the extremely poor and difficult condition of the original—badly printed on thin and now over-stained paper—this reproduction has been carefully and successfully executed.

Fair Quarrel (A). By Thomas Middleton and William Rowley, 1617.

A Faire Quarrell. As it was Acted before the King and diuers times publikely by the Prince his Highnes Seruants. Written by Thomas Midleton and William Rowley Gentl. [Here a woodcut]. London, Printed for I. T., 1617.

B. M. (644, b. 79). From the B. M. copy. In the Dyce collection is a copy composed of the same sheets as the B. M. example, with a new title-page—"With new editions of Mr. Chaugh's and Trintram's Roaring and the Bauds Song"—and three leaves inserted between H 3 and H 4. These—new title and extra leaves—are given in the facsimile.

Faustus (The Tragical History of D.) Hy Ch. Marl[owe], 1604. Black Letter.

The | Tragical | History of D. Faustus. | As it hath bene Acted by the Right—Honorab^{le} the Earle of Nottingham his seruants. | Written by Ch. Marl. | [Here a woodcut ornament.] London | Printed by V. S. for Thomas Bushell, 1604 . . . Terminat hora diem, Terminat Author opus. | [Here a woodcut ornament.]

Bodley, from which copy this facsimile has been made. It is the only copy so far traced of the earliest known edition. The play was entered as "an old Play" on the Stationers' Register, 7 Jan., 1600-1. The negatives were made by the Clarendon Press, Oxford.

Ferrex and Porrex (The Tragedy of). By Thomas Sackville and Thomas Norton, 1561. Black Letter.

¶ The Tragidie of Ferrex | and Porrex, | set forth without addition or alte- | ration but altogether as the same was shewed | on stage before the Queenes Maiestie, | about nine yeares past, *vz.* the | xviiij. day of Ianuarie. 1561. | by the | gentlemen of the Inner Temple. | Seen and allowed, &c. | ¶ Imprinted at London by | Iohn Daye, dwelling ouer | Aldersgate.

B. M. (C. 34, a. 6); Bodley. This edition, the authorised one, is dated in the catalogue "[1570]." An earlier and unauthorised edition appeared in 1565. The circumstance being alluded to in "The P. to the Reader" in the present issue. The play has been frequently reprinted in modern times, but never before in facsimile. Mr. J. A. Herbert, of the Manuscript Department of the British Museum, after comparing this facsimile with the original, says: "It is most excellently reproduced, and I have found practically no excuse for even the minutest fault-finding." The text is complete, but the Museum Catalogue remarks that their copy is "wanting last leaf of sig. 7^b, blank."

Fortune by Land and Sea. By Thomas Heywood and William Rowley, 1655.

Fortune by Land and Sea. A Tragi-Comedy. As it was Acted with great Applause by the Queens Servants. Written by Tho. Haywood and William Rowly. London, Printed for John Sweeting and Robert Pollard. 1655.

B. M. (C. 12, f. 14 [5]); Bodley; Dyce. From the B. M. copy.

Four Elements (The Nature of). Author unknown; sometimes attributed to John Rastell, without date or printer's name. c. 1510-1520. Black Letter.

¶ A new interlude and a mery of the | nature of the .iiij. elements declarynge many pro | per poynts of philosophy naturall, | and of dyuers | straunge landys, | and of dyuers straunge effects & | causis, | whiche interlude yf ye hole matter be playde | wyl conteyne the space of an hour and a halfe, | but | yf ye lyst ye may leue out muche of the sad mater | as the messengers pte. | and some of naturys parte | and some of experyens pte and yet the matter wyl de | pend conuenyently, | and than it wyl not be paste | thre quarters of an hour of length. [Here the names of the Players and a synopsis of the play].

B. M. (643, b. 45). The only known copy of the original, now in the B. M., is imperfect; eight leaves are missing in the middle (sig. D and the conclusion is also lost). These lacunæ are indicated by inserted slips in this facsimile. The date of composition or printing given above is purely conjectural. The purpose of this interlude is scientific, not moral. Gayley accepts the ascription to Rastell without reserve; and some authorities think 1539 a much more likely date of printing on the ground that the only other use of the music type in it is of that year, and is not so worn.

Four PP. (The Play called The). By John Heywood. c. 1545?

¶ The playe called the | foure PP. | ¶ A newe and a very mery enterlude of | A palmer. | A pardoner. | A potycary. | A pedler. | [Ornaments before "Made" and after "Heywood" to fill out line]. Made by John Heewood. | Here, filling the rest of the page a woodcut of three figures] . . . ¶ Imprinted at London in Fletestrete at the | sygne of the George by Wyllyam | Myddylton ∴ | [Here the printer's punning device].

B. M. (C. 34, c. 43). Other editions were printed by W. Copland, n. d., Bodley; and by John Alldie, 1569, B. M. (C. 34, c. 44), and Magdalen College, Cambridge. One of the undoubted Heywood plays. Seven only have come down to us, but he spoke of himself as having "made many mad plays." It is noteworthy that the first of the three un-named figures on the title-page was also used in the Lambeth fragment of "Youth," and the third in the Copland edition of the same play (q. v.).

Frier Bacon and frier Bongay. By Robert Greene, 1594.

[Surmounted by a scroll head-piece]. The | Honorable Historie | of frier Bacon, and frier Bongay. | As it was plaid by her Maiesties Seruants. | Made by Robert Greene Maister of Arts. | [Here a scroll ornament on either side centred by a "plume" woodcut ornament]. London, | Printed for Edward White, and are to be sold at his shop, at | the litle North dore of Poules, at the Signe of | the Gun. 1594.

B. M. (C. 34, c. 37 and [1630] 162, h. 1). The present facsimile is mainly from the B. M. copy of the edition of 1594 (C. 34, c. 37). This original is imperfect (a fact unnoticed by Greg), lacking signs. 1 and 12 (3 pages). The only other copy known of the same edition (the Devonshire) also "lacks (Grosart) a leaf between A3 and B, and one at end." For completion one was thrown back on the edition of 1630, for although Dyce, Ward and Grosart, mention a reprint of 1599, nothing now seems known of it, and it is not, as formerly indicated, to be found either in the B. M. or Bodley. In this matter, and also generally, students must not fail to consult Prof. Gayley's masterly and exhaustive critical essay on the play in "Representative English Comedies." Coming therefore to the edition of 1630, the only copy mentioned by Greg is that press-marked 644, c. 23. After a long hunt (a lot of these books being in course of transfer to the new building) I found it useless, having been clipped down right into type. By good fortune I came across another copy of this edition (162, h. 1) unrecorded by Greg, which is in fair condition. The re-setting of the type is not the same, but, by another bit of good luck, the three pages required start just right, that is to say with the catch-word "pleasure," the only difference being what is a verso in C. 34, c. 37, is a recto in the other. The spelling and some of the type differ, but nothing much.

Gammer Gurton's Needle. By W[illiam] S[tevenson]. c. 1553-62: pr. 1575. Black Letter.

[The title-page is enclosed in a floral border, the first line of title commencing with an ornament]. A Ryght | Pithy, Pleasaunt anp me | rie Comedie: In- | tytuled Gammer gur- | tons Nedle: Played on | Stage, not longe | ago in Chri- | stes | Colledge in Cambridge. | Made by Mr. S. Mr. of Art. | Imprented at London in | Fleetestreat beneth the Con- | duit at the signe of S. John | Euangelist by Tho- | mas Colwell | Finis, Gurton. Perused and allowed, &c. | [Imprint repeated]. 1575.

B. M. (G. 11, 209); Bodley; Dyce. From the B. M. copy. The date and authorship of this play have always been moot points. Latterly however, Dr. H. Bradley, one of the editors of the "Oxford English Dictionary," has put forward a strong case in favour of one William Stevenson, a Fellow of Christ's College, probably from 1551 to 1561. A curious manuscript note on a fly-leaf emphasises the value of facsimile reprints—the original correcting some careless readings on the part of more than one of the most careful of modern editors.

Gentleness and Nobility (Of). By John Heywood (?). c. 1535. Black Letter.

¶ Of Gentylnes and Noblyte. | A dialoge between the Marchant the | Knyght and the plowman dysputyng who is a verey Gen- | tylman & who is a Noble man and how men shuld | come to auctoryte | compiled in maner of an en- | terlude with divers toys & gestis addyd therto | to make mery pastyme and disport. | [Here immediately following, is the text preceded by "¶" in centre of page] A M E N. | Johēs rastell me fieri fecit | Cum priuilegio regali. |

A small folio. B. M. (C. 40, i. 16); University Library, Cambridge; Magdalene College, Cambridge. From the Museum copy. It is uncertain, very doubtful according to some authorities, as to whether this dialogue can be attributed to John Heywood. The volume contains a facsimile pasted-in "portrait" of the attributed author, and the first leaf has also been supplied in facsimile.

George-a-Green. Authorship unknown, 1599.

[A woodcut head-piece]. A | Pleasant | Conceyted Co- | medie of George a Greene, the Pinner | of VVakefield. | As it was sundry times acted by the seruants of the right | Honourable the Earle of Sussex. | [An ornament]. | Imprinted at London by Simon Stafford, | for Cuthbert Burby: And are to be sold at his shop | neere the Royall Exchange. 1599.

B. M. (C. 34, b. 21) ; Bodley ; Huth (since dispersed) ; Dyce (imperfect), and Chatsworth (since sold to U.S.A.). From the B. M. copy. The title-page of the Chatsworth copy—given in facsimile—has MS. notes upon it, apparently in a contemporary hand, but which have been clipped by the binder:—

“Written by a minister, who ac[te]d
th piñers pt in it himself. Teste W. Shakespea[re].”
“Ed. Iuby saith that y^s play was made by Ro. Gree[n].”

The Devonshire copy apparently passed into the Chatsworth library at the Rhodes' sale. Robert Greene is generally credited with the authorship of this play: the pros and cons are discussed in most of the “Complete Works” of this poet and dramatist.

Ghost (The). Author unknown, 1653.

The Ghost Or The Woman wears the Breeches. A Comedy Written in the Year MDCXL. William Bentley for Thomas Heath. 1653.

B. M. (E. 710 (8)) ; Bodley ; Dyce. From the B. M. copy.

Gismond of Salerne [otherwise Tancred and Gismund]. By R[obert] W[ilmot] and others.

Hargrave MS. 205. There are, in the British Museum, two manuscript copies of this play, viz.: “Hargrave 205” and “Lansdowne 786.” There also appears to have been one other MS. copy, also a fragment of yet a fourth; and the whereabouts of both are now apparently unknown. Gismond of Salerne was compiled by “R. W.” (afterwards identified as Robert Wilmot; see D.N.B.) and other “gentlemen of the Inner Temple”; and by them “presented to the Queen” (Elizabeth) in 1567-8. Rather less than a quarter of a century later Wilmot, as he says, was “sore . . . beset with the importunities of my friends to publish this pamphlet,” and was persuaded in 1591-2 to print it “Revived and Polished according to the Decorum of these Days.” A comparison of the text of either manuscript with the printed copy (see “Tancred and Gismund”) shows very forcibly in what direction and to what extent dramatic taste and method had developed during the quarter of a century which had elapsed between representation in 1567-8 and publication in 1592. The alterations are, in most cases, very sweeping. Of the two B. M. MSS. the Hargrave is certainly the oldest, dating from about the third quarter of the sixteenth century: this is all that can safely be inferred on that point. The Lansdowne MS. is, in the opinion of Mr. J. A. Herbert of the Manuscript Department of the British Museum, very late 16th, or early 17th century. The water-mark on its fly-leaves seems to show that it was bound in its present form about the middle of the 18th century. It evidently embodies the corrections that occur, in another hand, in the Hargrave MS., which were apparently inserted to make it agree with the later Lansdowne MS. I had announced the Lansdowne MS. as the selection for this series, but, *by request*, exercising my reserved right slightly to vary the published announcements, I have facsimiled the Hargrave MS. as “now being by far the more important of the two.” Both the Manuscript texts were exhaustively treated by Prof. Brandl in “Quellen des Weltlichen Dramas in England vor Shakespeare” (Strasburg, Karl J. Trübner, 1898), with almost absolute fidelity. In the Publications of the Modern Language Association of America (Vol. xxi, No. 2) for June, 1906, is also included a very interesting paper on “Gismond of Salerne” by Mr. John W. Cunliffe, author of an essay on “The Influence of Seneca on Elizabethan Tragedy.” Finally, Prof. Gollancz informs me (Nov. 1912) that he has also exhaustively dealt with the Lansdowne MS. and may issue his monograph any day. The Hargrave MS., though not so beautifully written as the Lansdowne, is the script of a good scribe, and is, moreover, all things considered, in very fair condition. Ink corrosion, as usually is the case with many of these hitherto unconsidered manuscript rarities, is plainly visible, causing a certain “muzziness” in some parts of this facsimile. This volume is doubly interleaved as, in working upon the other manuscript and printed versions of this play, ample space will be required by students and scholars.

Glass of Government. By George Gascoigne, 1575. Black Letter.

[Surrounded by a type-made scroll border]. ¶ The Glasse of | Gouvernement. | A tragical Comedie so entituled, by- | cause therein are handled aswell the re- | wardes for Vertues, as also the | punishment of Vices. | Done by George Gascoigne Esquier. | 1575. | Blessed are they that feare the Lorde, their | children shalbe as the branches of Oliue | trees rounde about their table. | Seen and allowed, according to the order | appointed in the Queenes ma- | iesties Iniunctions. | ¶ Imprinted | at Lon- | don by H M | for C. Barker at the signe | of the Grashopper in Paules | Churchyarde, | Anno Domini. 1575 | [Here a line across page followed by a list of “Faultes escaped in the printe.”]

B. M. (C. 34, f. 6 (2)) ; Bodley ; Dyce. There were two impressions of this play in the same year (1575), the one now facsimiled, “H.M. for Christopher Barker”; the other “Henry Middleton for Christopher Barker” B. M. (C. 12, e. 11). The Dyce collection has both editions.

Greene's Tu quoque. By Io. Cooke, 1614.

Greene's Tu quoque, | or, | The Cittie Gallant. | As it hath beene diuers times acted by the Queenes | Maiesties Seruants. | Written by Io. Cooke Gent. | [Here an almost full-page representation of Greene the actor, who took the part of Bubble, the Cittie Gallant, who constantly ran on his lips the words "Tu Quoque:" hence the origin of the first title]. Printed at London for Iohn Trundle, 1614.

B. M. (C. 34, c. 19); Bodley; Dyce. From the B. M. copy. There are other editions, one in 1622 and another undated.

Grim the Collier of Croydon. 15[?]. An old Play re-cast and re-used by (?) John Tatham when printed in 1662.

Grim | the Collier of Croydon, | or: | The Devil and his Dame. | with | The Devil and Saint Dunston. | [Here a rule across page]. By I. T. | [Here a rule followed by the printer's device, under which is another rule]. London, Printed in the year 1662.

B. M.; Bodley. This play is reproduced from an original now in the British Museum; copies of the play are exceedingly scarce, and they occur only in a collection with the following title:—

Gratiæ Theatrales, or A choice Ternary of English plays, Composed upon especial occasions by several ingenious persons; Grim the Collier of Croydon, or The Devil and his Dame; with the Devil and St. Dunstan: a Comedy, by I. T. Never before published: but now printed at the request of sundry ingenious friends. R.D. 1662. 12mo.

As regards this play, great uncertainty exists as to date. The probability is that it is a Restoration play founded on an older one, recognisable by such traces as "the plains of new America," and similar allusions. The "I. T." of the title-page was an adaptor, who, I strongly suspect, was John Tatham (1632-64), and who succeeded John Taylor and Thomas Heywood in the office of laureate to the Lord Mayor's Shows. He was thus largely concerned in stage-craft, and was otherwise engaged in revising plays besides preparing pageants. The play is doubtless very old, but the Seventeenth Century adaptor adapted "without restrictions." As regards authorship, Collier suggests Edwards; Fleay, William Haughton. For the rest, the play is choked with anachronisms; Fulwell's "Like to Like" should be borne in mind. Finally, presentment here made of the facsimile (two pages of original on a page of facsimile) is due to the obvious desirability of introducing no new sizes into the series, and "Grim" with one exception—Brandon's "Virtuous Octavia," a 12mo—stands alone as regards size. The B. M. example lacks the prologue. This will be given from the Bodley copy, in one of the volumes of "Dramatic Fragments."

Henry V (The Famous Victories of). Staged in 1585. Black Letter.

The | Famous Vic- | tories of Henry the | fifth: | Containing the Honour- | able Battell of Agin-court: | as it was plaide by the Queenes Maiesties | Players. | [Here the printer's device]. London | Printed by Thomas Creede. 1598 . . . [An ornament at end of text].

From the unique Bodley copy. This old play, one of the "sources" of Shakespeare's "Henry IV," probably written about 1587, was staged in 1588 and licensed for printing in 1594. Hazlitt, however, says it was "performed" as early as 1585. Tarleton (who died in 1588) took the part of Derrick the clown. No earlier edition than 1598 is known, but a later one appeared in 1617. The plates for this facsimile have been made by the Clarendon Press.

Hickscorner. c. 1497-1512: pr. c. 1512. Black Letter.

Hycscorner | [Within a ribbon-border over woodcut page. On back of title-page another full-page woodcut] . . . Enprynted | by me Wynkyn de | Worde. [The printer's device on the last page].

B. M. (C. 21, c. 24). From the original (Garrick's copy) in the B. M. The woodcuts portray the characters in the drama. All are "stock" blocks, appearing in other books of the period. Hickscorner was printed, probably about 1512, by Wynkyn de Worde, who was following his craft as a printer from 1491 to 1535. Another impression, also thought to have come from the same press about 1520, is known by a fragment of two leaves, also in the British Museum (C. 18, c. 2 [4]), with 34 lines to a page, as against 31 lines to a page in the original of the present reprint. Yet another edition by John Waley (or Walley), in business from 1546 to 1586, is in the Bodleian, also with 34 lines to a full page. Other fragments are also known. The piece was apparently written between 1497 and 1512, these limits being fixed, the first by the allusion to Newfoundland (discovered by Cabot, 24th June, 1497), and the last by the mention of the ship "Regent," destroyed by the French in 1512.

Histrio-Mastix. 1610.

Histrio-Mastix. | Or, | The Player | whipt. | [Here two "rules" across page]. Printed for Th: Thorp. | 1610.

B. M. (C. 34, b. 23); Bodley; Dyce. "Histrio-Mastix, or The Player Whipt," is only known in one edition, from a copy of which, now in the British Museum, this facsimile has been taken. The play is of especial importance alike to Shakespearean scholars and to students of the general history of the English stage. The late Mr. R. Simpson dealt somewhat fully with the various points of interest in his "School of Shakspeare."

Hoffman. [By Henry Chettle], 1631.

The | Tragedy | of Hoffman | or | A Reuenge for a Father. | As it hath bin diuers times acted | with great applause, at the Phenix | in Druery-lane. | [An ornament between two "rules" across "measure"]. London, | Printed by I. N. for Hugh Perry, and are to bee | sold at his shop, at the signe of the Harrow | in Brittaines-burse. 1631.

B. M. (644, b. 11); Bodley; Dyce. "Hoffman" is the only one that was printed of the thirteen plays known to have been written wholly by Chettle. It was published without the author's name and is regarded as very corrupt. This facsimile is from the British Museum example. On the evidence of "Henslowe's Diary," Chettle was a most voluminous playwright. He had a hand in no fewer than thirty-six plays, in conjunction with one or other, or others, of thirteen contemporary dramatists.

Honest Lawyer (The). By S. S., 1616.

The | Honest | Lawyer. | Acted | By | The Queenes Maiesties | Servants. | [a "rule"] Written | by S. S. | [a "rule"]——leuis esse videtur | Fabula, quæposci vult, & spectata repona. | [a "rule" and underneath an "ornament."] London, | Printed by George Purslowe for Richard Woodroffe, and are to be | sold at his Shop neere the great North-dore of Paules, | at the signe of the gilded Key. | 1616. . . . [An ornament follows the text].

B. M. (C. 34, b. 27); Bodley; Dyce. The original of this facsimile is the British Museum copy. S. S. has not been definitely identified. Hazlitt says he was probably the "S.S." who prefixed verses to Captain John Smith's (one of the founders of Virginia) "Seaman's Grammar" (1627). I do not know whether the initials "S. S." of the title-page of this play have been connected with Samuel Sheppard. According to the D. N. B. this worthy "fl. 1646." He, however, "commenced his literary career about 1606 as amanuensis to Ben Jonson" . . . "was the author of . . . (9) 'The Joviall Crews,' London, 1651, 4to (cf. Brome's play of the same name, 1641)," and "contributed prefaces" and "prefixed verses" to other literary productions of his age. The connection with Ben Jonson, and apparently also with Brome, and the two "farces" bearing his name which are "entirely made of plagiarisms from Sir John Suckling" are suggestive facts and may be worth following up.

Honest Whore (The), Part I. By Thomas Dekker, 1604.

The Honest Whore, With, The Humours of the Patient Man, and the Longing Wife. Tho: Dekker. London, Printed by V. S. for John Hodgets. 1604.

B. M. (C. 34, c. 24). From the B. M. copy; other editions are Dyce (1605); B. M. (1615); B. M. (1616, the sheets of 1615 with a new title-page); etc., etc. (see Greg). Middleton's hand has been traced by some as having collaborated with Dekker in this play, Parts I and II.

Honest Whore (The), Part II. By Thomas Dekker, 1630.

The Second Part of the Honest Whore, With the Humours of the Patient Man, the Impatient Wife; the Honest Whore, perswaded by Strong Arguments to turne Curtizan againe; her braue refuting those Arguments. And lastly, the Comicall Passages of an Italian Bridewell, where the Scæne ends. Written by Thomas Dekker. London, Printed by Elizabeth All-de for Nathaniel Butter. 1630.

B. M. (C. 12, f. 4 [3]). See Part I. From the B. M. copy.

Horestes. By John Pickering, 1567. Black Letter.

[Title surrounded by a border made up of —]⦿. A Newe | Enterlude of Vice Conteyninge, the | Historye of Horestes with the cruell | reuengment of his Fathers death, | vpon his one naturill Mother. | by John Pikeryng. | [Here "The players' names," and "The names deuided for VI. to playe."] | ¶ Imprinted at London in Fletestrete, at the | signe of the Falcon by Wylliam Gryffith, and | are to be solde at his shope in S. Dunstons | Churcheyearde. Anno. 1567. [Here some small ornaments centred at foot of page]. . . . Finis. qd. I.P. | [Here a woodcut of St. John the Evangelist surrounded by "Sapi | ens domina | bitur | astris" and the colophon repeated as above, but slightly differing in the spelling].

B. M. (C. 34, g. 28). The only known edition, of which the B. M. copy is unique, and from which this facsimile is taken. Nothing is known of the author; he is not even mentioned in "The Dictionary of National Biography."

How a Man May Choose a Good Wife from a Bad. 1602.

A | Pleasant | conceited Comedie, | Wherein is shewed | how a man may chuse a good | Wife from a bad. | [Here in an imitation printed script "Written by Ioshua Cooke"]. As it hath bene sundry times Acted by the Earle of | Worcester's Seruants. | [Here the printer's device—T.C.]. London | Printed for Mathew Lawe, and are to be solde at his | shop in Paules Churchyard, neare vnto S. Au- | gustines gate, at the signe of the Fox. | 1602 . . . [An ornament on end page].

B. M. (C. 34, b. 53); Bodley. From the B. M. copy. A popular play judging from the frequency of the editions—seven in little more than 30 years.

Impatient Poverty. Author unknown. 1560. Black Letter.

[Title enclosed in an ornamental border with panel at foot inscribed T. R.]. ¶ A Newe In | terlude of Impacyente pouerte | newlye Imprynted. | M.D.L.X. | ¶ Foure men may well and ease | lye playe thys Interlude. | Peace and Collhassarde and Co | scyence, for one man. | Haboundancs and mysrule for | another man. | Impaciente pouerte, Prospery- | te, and pouerte, for one man. | Enuye and the sommer [see summer] for ano- | ther man. | . . . ¶ Amen. | ¶ Thus endeth the enterlute called | Impacyente pouertye. | [Here a tail-piece] | ¶ Imprinted at London, in Paules | Church yearde at the Sygne ot | the Swane by John Kyng. | [Here a tail-piece].

B. M. (C. 34, i. 26). A "lost play" recovered in the notable "Irish find of 1906." It was bought at Sotheby's for the B. M. for £150. The original is discoloured, the type is ragged, the ink is spread and the pages blurred; a valuable acquisition notwithstanding.

Insatiate Countess (The). By John Marston, 1613.

The Insatiate Countesse. A Tragedie: Acted at White-Fryers. Written By Iohn Marston. Printed by T. S. for Thomas Archer. 1613.

B. M. (644, b. 72), from which this facsimile is taken.

Jack Drum's Entertainment. [1600].

Jacke Drums Enter- | tainment: | or | The Comedie | of Pasquill and Katherine. | As it hath bene sundry times plaide by the | Children of Powles. | [Here the printer's device]. | At London | Printed for Richard Oliue, dwelling in Long | Lane. 1601.

B. M. (C. 34, b. 18); Bodley. From the B. M. copy. "No anonymous Play can bear more satisfactory evidence, either of its date or its author. . . . It was written in the time of Elizabeth, after Kemp's Morris had been danced, while 'Peace with Spain' was the burden of everyone's discourse, and in a 'Woman's Year,' *i.e.* leap year, which must have been 1600. . . . Characteristic Marstonian words abound."—R. W. SIMPSON. Mr. Simpson also thought it to be one of a series of plays relating to the quarrel between Jonson and Marston and Dekker. Planet is by some supposed to be meant for Shakespeare.

Jack Juggler. Author unknown. c. 1553-61. Black Letter.

¶ A new Enterlued for | Chyldren to playe, named Jacke Jugeler, both | wytte, and very playesnt. Newly | Imprinted. [Here the players' names, with a woodcut of three figures underneath]. . . . ¶ Imprinted at London in Lothbury by me | Wyllyam Copland.

The Chatsworth copy is the only one known to be extant. "Within a narrow compass [the author] has developed a humorous action quite novel in English comedy. . . . We are led from interest to interest by means of anticipation, surprise, and the clever repetition of comic crises."—GAYLEY.

Jacob and Esau (The History of). c. 1550-53: licensed 1557-8: first known edition 1568. Black Letter.

[The title within a border]. A newe mery and wittie | Comedie or Enterlude, newly | imprinted, treating vpon the Historie of | Iacob and Esau, taken out of the xxvij. | Chap. of the first booke of Moses | entituled Genesis. | The partes and names of the Players | who are to be considered to be Hebrews | and so should be apparaild with attire. | [Here list of names in two columns] | Imprinted at London by Henrie | Bynneman, dwelling in Knight- | rider streate, | at the signe of the Mermayde. | Anno Domini. 1568.

B. M. (C. 34, b. 25); Bodley. From the B. M. copy. As "Jacob and Esau" was licensed in 1557-8 the 1568 edition is not likely to be the first one, but no other is extant. From its decidedly Protestant bias it was probably written before Marian days.

Jeronimo (The First Part of). By Thomas Kyd, 1605. **Black Letter.**

The First Part of Ieronimo. With the Warres of Portugall, and the life and death of Don Andrea. London, Printed . . . for Thomas Pauer. 1605.

B. M. (C. 34, d. 8) ; Bodley. From the B. M. copy.

Jew of Malta (The Rich). By Christopher Marlowe, 1633.

The Famous Tragedy of the Rich Iew of Malta. As it was played before the King and Queene, in his Majesties Theatre at White-Hall, by her Majesties Servants at the Cock-pit. Written by Christopher Marlo. London, printed by I. B. for Nicholas Vavasour. 1633.

B. M. (644, e. 70) ; Bodley ; Dyce ; Trinity College, Cambridge. From the B. M. copy. Thomas Heywood is thought to have had some hand in this play.

Johan the Evangelist. c. 1520: pr. c. 1565.

¶ Here begynneth the | enterlude of Johan | the Euangelyst. | [Here a three-quarter page illustration of St. John, surrounded by a conglomerate woodcut border] . . . ¶ Thus endeth the enterlude of Saynt Johan | the Euangelyste. Imprynted at London | in Foster laene by John Waley. [Here three small ornaments underneath.]

B. M. (C. 34, i. 20). This play was untraced in modern times until recently. It is one of the three "lost" plays recovered in "the Irish find" of 1906. In the same year it was purchased for the British Museum at Sotheby's for £102. John Waley, the printer of this edition, was in business from 1540 to 1586, but in the "Day Book of John Dorne," an Oxford bookseller, there is recorded in 1520 the sale of " | saint jon euuan-geliste entrelute 1 [d]."—*Oxford Historical Society's Collectanea*, 1885.

John-a-Kent and John-a-Cumber. By Anthony Munday, 1595.

The Book of John | A Kent and John a | Cumber.

From the unique Mostyn Manuscript. Students are aware that this manuscript is the only copy extant of Munday's play. No early printed copy is known to be extant, and the manuscript has only once been printed in modern times, by John Payne Collier (for the Shakespeare Society) in 1851, but copies of this reprint have long been unobtainable. For reasons sufficiently well known, but into which there is no need to re-enter here, it was thought necessary to re-collate and re-edit all Collier's work, good and well done, in the main, though it was. "John-a-Kent" is probably the only item not so re-edited during the intervening sixty odd years. On these and other obvious grounds I believe this reproduction in facsimile will be especially welcome. Scholars and students of English Literature all over the world will, I am sure, heartily join with me in acknowledging his Lordship's kind, ready courtesy and generous compliance with my request. Thanks are also due to the helpful good offices of the Keeper of Manuscripts at the British Museum, who consented to safe-custody the volume while it was in course of being photographed in the B. M. Studio. The manuscript shows marked signs of age and wear and tear : damp and ink corrosion have also had effect, as is not unusual. This facsimile reproduces all these points exceedingly faithfully. The original is much better in this respect than that of "Sir Thomas More," though not so good, on the whole, as Massinger's autograph of "Believe as Ye List." The first two pages of the manuscript are parchment, in Latin, with ornamental capitals, and the similarity of this leaf to the first four parchment pages of "Sir T. More" suggests that both these manuscripts have passed through the same hands, and possibly "Believe as Ye List" also. Collier confessed himself unable to decide "how the 'John-a-Kent' MS. came into the hands of the Mostyns after the lapse of more than a century and a half." He was probably wrong by fifty years, because the present Lord Mostyn "believes the MS. to have come into the possession of his family in 1690, and that it belonged to the Hobart collection." He has, however, no further particulars with regard to it. The similarity of the bold headings in both MSS., "Sir T. More" and "John-a-Kent," in the parchment pages, forming as it were a kind of title, is suggestive of both being "playhouse copies." The manuscript has been carefully repaired ; and, moreover, in order that the actual state, not only of the text but of the modern binding, may be placed on record, I have given a colotype representation of the binding also. The MSS. of "John-a-Kent" was brought to light in modern times when Sir Frederick Madden was Assistant Keeper of the MSS. in the B. M. At that time he came in contact with the Mostyn family papers—hence the discovery of this play in Munday's autograph. It was signed by him in December, 1595, as will be seen on reference. Anthony Munday was a voluminous writer and a notable guild pageant-master of his day ; but see D. N. B.

John John the Husband, Tib his Wife and Sir John the Priest. By John Heywood, 1533. **Black Letter.**

¶ A mery play | betwene Johan Johan the | husbunde, Tyb his | wyfe, & syr Jhān | the preest. | [The title, between ornaments top and bottom, immediately precedes the text.] . . .

¶ Impryntyd by Wyllyam Rastell, the xii day of | February the yere of our lord. M. ccccc. and xxxiii | ¶ Cum Priuilegio.

From the copy in the Pepsys collection at Magdalene College, Cambridge. Another copy is in the Bodlician—the only other known to be extant.

King Darius (The Story of). 1565. Black Letter.

[Title (in a plain "rule" border) commences with a small ornament]. A Pretie new En- | terlude both pithie and pleasaunt | of the Story of Kying Daryus, | Beinge taken out | of the third | and fourth Chapter of the | thyrd booke of | Esdras | ¶ The names of the Players. | [Here the names in double columns.] ¶ Syxe persons may safely play it. | ¶ Imprinted at London in Flete- | streat beneath the Conduite, at the | sygne of S. John Euangelyst | by Thomas Colwell. | *Anno Domini. M.D. LXV. | In October.*

B. M. (C. 34, b. 16). From this copy. Other copies are at Cambridge, Chatsworth and Bridgewater House. An anti-papist play.

1577.

Another edition of which the title-page varies but little from that of 1565.

B. M. (C. 34, i. 21). This edition was unknown till 1906 when, amongst three equally unknown editions of other plays and three plays supposedly "lost," besides other rarities, a copy "turned up" in an Irish country house. Brought to auction at Sotheby's in the same year, the original of this facsimile fetched £132, being bought for the B. M.

King Leir (The Chronicle History of). A Shakespeare "Foundation" Play. c. 1588-9: St. Reg. 1594.

The | True Chronicle Hi- | story of King Leir, and his three | daughters, Gonorill, Ragan, | and Cordella. | As it hath bene diuers and sundry | times lately acted. | [Here an ornament]. London, | Printed by Simon Stafford for Iohn | Wright, and are to bee sold at his shop at | Christes Church dore, next Newgate- | Market. 1605. |

B. M. (C. 34, l. 11). "King Leir" was entered on the Stationers' Books May 14th, 1594, by Edward White—"The most famous Chronicle History of Leir King of England and his three daughters." The 1605 edition was entered May 8th, 1605, by Simon Stafford (*see* Arber). The play was, conjecturally, written late in 1588, or early in 1589, and was in all likelihood staged shortly afterwards. The traces (almost obliterated) of writing on the title-page are (*see* Halliwell-Phillipps, "Outlines," p. 344) "first written by Mr. William Shakespeare." This note is devoid of authority. "King Leir" has been variously attributed to Kyd, Lodge, Marlowe, Greene, and Peele, to the last named without much cause; the work is also regarded by many as "too poor" for Marlowe; the "consensus of opinion" divides the authorship jointly between Greene, Kyd, and Lodge. In the original, C 2 and C 3 are missing; these have been supplied from another but inferior copy in the King's Library, 161, a. 51.

Kirkman's Catalogue of Plays . . . till . . . 1661. (*See infra.*)

A True, perfect, and exact Catalogue of all the Comedies, | Tragedies, Tragi-Comedies, Pastorals, Masques and In- | terludes, that were ever yet printed and published, till | this present year 1661. all which you may either buy or | sell at the several shops of Nath. Brook at the Angel in | Cornhil, Francis Kirkman at the John Fletchers Head, on | the Back-side of St. Clements, Tho. Johnson at the Golden | Key in St. Pauls Churchyard, and Henry Marsh at the | Princes Arms in Chancery-lane near Fleetstreet. 1661. |

B. M. (643, d. 63). Kirkman's first list which appeared in "Tom Tyler and His Wife (q. v.).

Knack to Know a Knave (A). Author unknown, 1594. Black Letter.

A most pleasant and | merie nev Comedie, | Intituled, | A Knack to knowe a Knaue. | Newlie set fourth, as it hath sundrie | tymes bene played by Ed. Allen | and his Companie. | [Here the printer's device.] | With Kemps applauded Merriments | of the men of Goteham, in receiuing | the King into Goteham. | Imprinted at London by Richard Iones, dwelling | at the signe of the Rose and Crowne, nere | Holborne Bridge. 1594.

B. M. (C. 34, b. 26); Bodley; Dyce. This play is reproduced from the original in the Dyce collection at South Kensington. The British Museum example is a much poorer copy. Indeed, play for play, the Dyce books are usually far and away superior in every way as compared with B. M. copies. For this reason, though the cost of reproduction is considerably enhanced thereby, and also in spite of the fact that there is no proper studio at South Kensington, as at the Museum, Mr. Fleming at my request rightly chooses the Dyce Bequest copies. The "Knack to Know a Knave" was probably written in 1592.

Knack to Know an Honest Man (A). Author unknown, 1596.

A | pleasant | Conceited Come- | die called, A knacke to know | an honest Man. | As it hath bene sundrie times plaiad about the | Citie of London. | [The printer's device.]

KNACK TO KNOW AN HONEST MAN (A).—*continued.*

London, | Printed for Cuthbert Burby, and are | to be solde at his shop by the | Royall Exchange, 1596. [An ornament on last page.]

This play is reproduced from an original now in the Dyce collection at South Kensington. There is another example in the Bodleian at Oxford. The Dyce copy is imperfect. A 4 recto and verso and B 4 recto and verso (4 pp.) are missing, and Dyce gives a note to the effect:—"This is one of the rarest plays; it is not in the Garrick collection; I supplied the deficiency of this copy from Malone's, which is in nearly as bad a state." These missing pages I also have supplied direct from the Bodleian copy. The original is much discoloured generally, and stained in places.

Knave in Grain (The). By J. D., 1640.

The Knave in Graine, New Vampt. A witty Comedy. Acted at the Fortune many dayes together with great Applause. Written by J. D. Gent. J. O. sold by John Nicholson. 1640.

B. M. (643, c. 22); University Library, Cambridge. From the B. M. copy.

Lady Alimony. Author unknown, 1659.

Lady Alimony, or the Alimony Lady, an excellent pleasant new Comedy, duly authorized, dailly acted, and frequently followed. Tho. Vere for William Gilbertson. 1659.

B. M. (643, c. 1); Bodley. From the B. M. copy.

Larum for London (A). Author unknown, 1602.

A larvm | for | London, | or | the Siedge of | Antwerpe. | With the ventrous actes and valo- | rous deeds of the lame Soldier. | As it hath been playde by the right Honorable | the Lord Charberlaine his Seruantes. | [Here the printer's device.] London, | Printed for William Ferbrand, and are to be | sold at his shop in Popes-head Alley, ouer against the Ta- | uerne doore, neere the Royall-Exchange. 1602.

B. M. (C. 34, b. 29); Bodley; Dyce. From the B. M. copy. "A Larum for London" was the first play dealt with by the late R. Simpson in "The School of Shakespeare." His "Introduction" must not be neglected by the student. Unfortunately, Mr. Simpson's far-reaching and scholarly plan was cut short, almost at the beginning, by early and premature death. The "foundation" of the play rests, almost by common consent, on a tract of Gascoigne's, entitled "The Spoyle of Antwerpe," he being "present at the same."

Late Lancashire Witches (The). By Thomas Heywood and Richard Broome, 1634.

A well received Comedy, lately Acted at the | Globe on the Banke-side by the Kings Majesties Actors. Written. By | Thom. Heywood, and Richard Broome. Thomas Harper for Benjamin | Fisher. 1634. |

B. M. (C. 34, g. 19 [4]); Bodley; Dyce. From the B. M. copy.

Life and Death of Jack Strawe (The). Author unknown, 1593. Black Letter.

The | Life and | Death of Iacke | Straw, A notable Rebell | in England: | Who was kild in Smithfield | by the Lord Maior of | London. [Here an ornament]. Printed at London by Iohn Danter, and are to be | solde by William Barley at his shop in | Gratiuous-street ouer against | Leaden-Hall. | 1593. [An ornament on last leaf, recto, after "Finis," and on the verso thereof between head-piece and tail-piece, the imprint as above, with the exception *infra.*]

B. M. (C. 34, b. 46). From the B. M. copy. Another edition, issued in 1604, is in the Bodleian Library at Oxford. The colophon of this 1593 edition is dated 1594, whereas the title-page has 1593. The original is in very poor condition.

Life and Repentance of Mary Magdalene (The). By Lewis Wager, 1567.

Black Letter.

A new Enterlude, neuer | before this tyme imprinted, entreating of the | Life and Repentaunce of Marie Magdalene: not only | godlie, learned, and fruitefull, but also well furnished with plea- | saunt myrth and pastime, very delectable for those | which shall heare or reade the same. | Made by the learned clarke | Lewis Wager. | The names of the Players [Here follow in double columns the names of fourteen characters]. Foure may easely play this Enterlude. | Imprinted at London, by Iohn Charlevvood, | dwelling in Barbican, at the signe of the halfe Eagle | and the Key. Anno. 1567.

B. M. (C. 34, e. 37). This facsimile of one of the latest of the Old English morality-plays is from the copy of the black letter edition of 1567 now in the British Museum. Another edition, identical with the present original, save in the date, appeared in 1566: the only known copy is now (1908) in the possession of Mr. W. A. White, of New York. Written about 1560, in the time of Edward VI. Mr. J. A. Herbert, of the Manuscript Department of the British Museum, after comparing this facsimile with the original, says that "it is excellently done; no matter how carefully one scrutinises the facsimile with the original copy, there is very little indeed with which to find fault."

Like Will to Like. By Ulpian Fulwell, 1568. Black Letter.

[A border round title-page.] A pleasant Enterlude, intituled, Like will to Like quoth the Deuill to the Collier. Wherein is declared what punishments followe those that will rather liue licentiously: then esteeme and followe good Councell. And what benefits they receiue that apply them selues to vertuous liuing and good exercises. | Made by Vlpian | Fulwel. | Fieue may easily play this Enterlude. | [Here the names of the players set out in tabular form.] London | Printed by Edward Allde, and are | to be Solde at the Long Shop adioyning | vnto Saint Mildreds Church in | the Pultrie, 1587.

The original is in the British Museum (Press-mark, C. 34, c. 36), and is correctly described in the "Catalogue of Books in British Museum printed in England before 1640," as "cropped by the binder." This copy of the 1587 edition was supposed to be unique, until another example, similarly dated, turned up in the Mostyn sale at Sotheby's (May 31st and June 1st, 1908), realising £101 (Quaritch). I have not been able to compare the two copies, but if the sale catalogue is to be trusted, the two are not quite identical, as the Mostyn copy is said to end with "Finis qd Ulysian Fulwell," whereas the B.M. example has "*Vlpian Fulwell*"; I suspect, however, an easily-made mis-reading of manuscript in the sale catalogue. The Mostyn copy is described as "perfect and in good state," except that "one head-line and a few front marginal notes are slightly cut into." The general condition of the British Museum example is anything but good. Mr. R. B. Fleming, the technical photographer charged with the colotype reproduction of this series, states that "every page of the original is more or less blurred." He adds, in response to my direct and special enquiry, "considering the unsatisfactory condition of the original copy, the result in this facsimile reprint is as good as could possibly have been obtained." Mr. J. A. Herbert, of the Manuscript Department of the British Museum, generally confirms Mr. Fleming's report. In some places, he says, "the stained pages are slightly worse than in original. This may be quite unavoidable in the present state of photographic science. Otherwise the reproduction is excellent." In this connection it must be remembered that no "faking" or "touching up" of the original is permitted. A copy of an earlier edition, dated 1568, is in the Bodleian, but this at the time was not available, owing to causes which the present librarian (1914) has completely and courteously removed.

Lingua. Author unknown, 1607.

Lingva: | Or | The Combat of the | Tongue, | And the fiue Senses | For | Superiority. | A pleasant Comœdie. | [Here two rules.] At London | Printed by G. Eld, for | Simon Waterson. | 1607. |

B. M. (643, c. 25). This facsimile is taken therefrom. The play would seem to have been popular.

Lochrine (The Tragedy of). An "Ascribed" Shakespearean Play, 1595.

The | Lamentable Tragedie of | Lochrine, the eldest sonne of King Brutus, discour- | sing the warres of the Britaines, and Hunnes, | with their discomfiture: | the Britaines victorie with their Accidents, and the | death of Albanact. No lesse pleasant then | profitable. | Newly set forth, ouerseene and corrected, | By VV. S. | [Here the printer's device.] London | Printed by Thomas Creede. | 1595.

B. M. (C. 34, b. 28); Bodley; Trinity College, Cambridge. From the B.M. copy. The editor of the third folio Shakespeare, in 1664, was the first to read "W. S." as the initials of the great Elizabethan dramatist.

London Chanticleres (The). Author unknown, 1659.

The London Chaunticleres. A Witty Comoedy, Full of Various and Delightfull Mirth. Often Acted with Great Applause And never before Published. for Simon Miller. 1659.

Bodley; Dyce. From the Dyce copy.

London Prodigal (The). An "Ascribed" Shakespeare Play: included in Third Folio, 1605.

The | London | Prodigall. | As it was plaide by the Kings Maie- | sties seruants. | By VVilliam Shakespeare. | [Here the printers' (Creed) device]. London. | Printed by T. C. for Nathaniel Butter, and | are to be sold neere S. Austins gate, | at the signe of the pyde Bull. | 1605.

B. M. (C. 34, l. 3); Bodley; Trinity College, Cambridge. From the B.M. copy. Issued in 1605 with "by William Shakespeare" on the title-page, it was apparently not reprinted until its appearance in the Third Shakespeare folio. "The London Prodigal" does not appear in the books of the Stationers' Company.

Longer Thou Livest the more Fool Thou art (The). By William Wager.

c. 1568. Black Letter.

[A border round title]. A very mery and | Pythie Commedie, called The longer | thou liuest, the more foole thou art. | A Myrroure very necessarie for youth, and | specially for such as are like to come to dig- | nitie and promotion : As it maye | well appeare in the Matter | folowynge. | Newly compiled by | VV. VVager. | [Here the printer's device.] | ¶ Imprinted at | London, by Wylliam HoVV | for Richarde Johnes : and | are to be solde at his shop | under the Lotterie | house. [c. 1568].

B. M. (C. 34, e. 37). The B.M. original of this facsimile is supposed to have been printed c. 1568. The Stationers' Register has the following among the entries from July 22, 1568, to July 22, 1569 (Arber's Transcript, I, 386) :—

“Recevyd of Rychard Johnes for his lycense for pryntinge of a ballet *the lenger thou leveste the more ffoole thouw.* iijj d.”

There is record of two other plays by W. Wager (who must not be confounded with Lewis Wager, the author of “Mary Magdalene”). One—“’Tis Good Sleeping in a whole Skin”—is said to have been destroyed by Warburton's servant ; of the other—“The Cruel Debtor”—till recent years the only known leaf was C. iii. in Bagford's collection of title-pages and scraps among the Harleian MSS. Mr. Edmund W. Gosse, however, came across a double leaf, D. and D. 4, among Mr. W. B. Scott's black letter fragments. These three leaves will be included in the first volume of facsimiles of Dramatic Fragments already announced in this series.

Look About You and Be Not Wroth. Author unknown, 1600.

A | Pleasant | Commodie, | called | Looke about you. | As it was lately played by the right honoura- | ble the Lord High Admirall his seruants. | [Here the printer's device]. | London, | printed for William Ferbrand, and are to be | sold at his shop at the signe of the Crowne | neere Guild-hall gate. | 1600. | . . . [A tail-piece on last page].

B. M. (C. 34, b. 32) ; Bodley ; Dyce ; Bridgwater House. From the B. M. copy.

Looking-glass for London and England (A). By Thomas Lodge . . . and

Robert Greene, 1698. Black Letter.

A | Looking | Glasse, for London | and Englande. | Made by Thomas Lodge | Gentleman, and Robert Greene, | In Artibus Magister. | [An ornament]. London | Printed by Thomas Creede, and are to be solde | by William Barley, at his shop in | Gracious streete. | 1598.

B. M. (C. 34, d. 21) ; Bodley. From the B. M. copy. An earlier edition, also in black letter, dated 1594, was in the Devonshire collection, lately sold (1914) to an American collector ; but this play as well as other items was not made available by the present Duke for English scholars. The story of refusals, if told, would read curiously !—J. S. F.

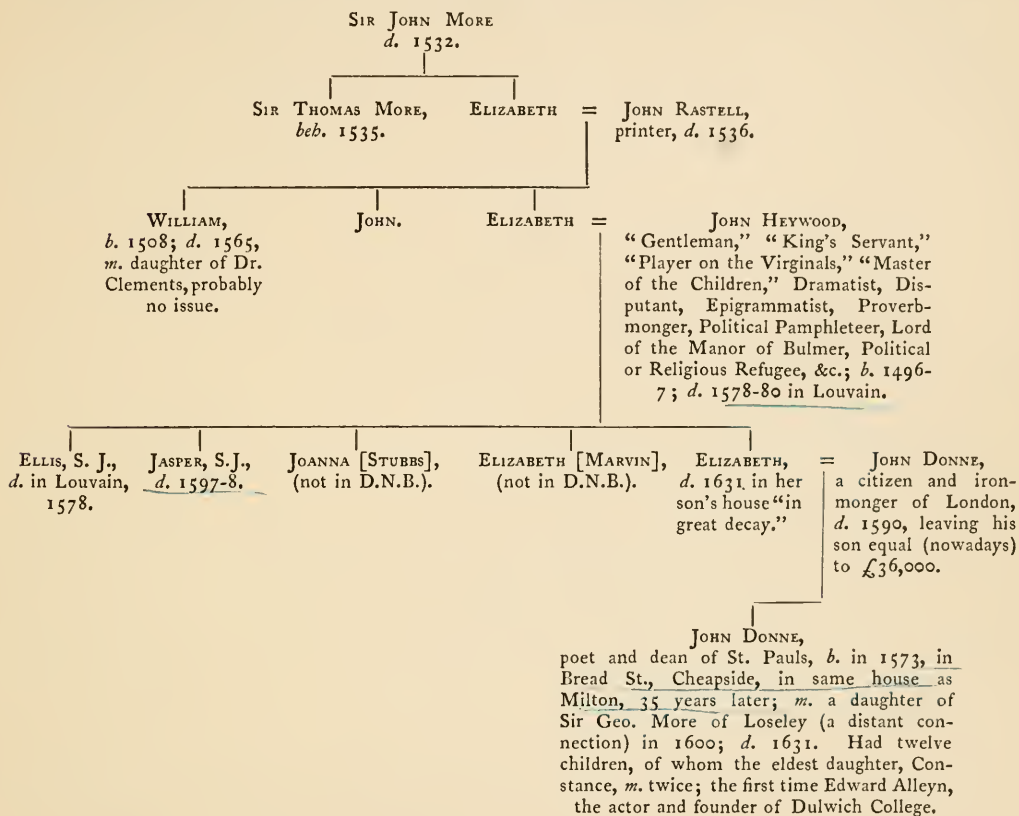
Love (The Play of). Made by John Heywood, 1533. Black Letter.

A play of love, | ¶ A newe and a | mery enterlude concernyng plea- | sure and payne in loue, | made by Jhoñ | Heywood. | [; | The players | names. | ; | A man a louer not beloued. | A woman beloued not louyng. | A man a louer and beloued. | The vyse nother louer nor beloued. [Title enclosed in an imposing-looking architectural border] . . . Prynted by .w Rastell | M. ccccc. xxxiii. | cum priuilegio Regali.

From the Pepys copy at Magdalene College, Cambridge. “A Play of Love” completes the list of interludes known to be written by, and also those attributed to, John Heywood. All are included in “The Tudor Facsimile Texts.” When Hazlitt compiled his “Bibliography of Old English Literature,” only one copy of this play was scheduled as extant. It was, moreover, imperfect ; and of a later edition than the present one, having been printed by Waley between 1547-58. Since then earlier impressions, printed in 1533 and 1534 by the brother-in-law of the author, Wm. Rastell, have been discovered. Of these, two copies, one of each date, are at present known. I am again indebted to the courtesy of the Pepysian Library authorities at Magdalene College, Cambridge, for permission to reproduce their unique example of this early interlude. Pasted in the Magdalene original on A. i. verso (back of title-page) is a portrait engraving of Samuel Pepys ; otherwise the page is blank. As one of the special features of this series is to show originals as thoroughly as may be as they actually exist to-day, the portrait is retained. In truth, as we are indebted to the jovial secretary to the Admiralty and the president of the Royal Society of his day, for a uniquely dated copy of “A Play of Love,” it is not unfitting that his industry and taste as a collector, and his consequent connection with the early and later developments of English literature, indirect though this be, should be thus perpetuated. I have more than once

LOVE (THE PLAY OF).—*continued.*

referred to the fresh light recent research has thrown on the career and social status of John Heywood. Hitherto, little indeed has been known, though conjecture was rife. Naturally, in the very circumscribed space now at my disposal, I can supply little more than the baldest sketch of some of the lines of recent inquiry; and I must perforce omit all detail, with many points also altogether untouched. I trust what follows will be of interest; and, for the rest, I can only refer to my forthcoming volume on the subject.



Two points I must premise: in the first place, when I approached the subject nearly four years ago, I was struck by the slavish fashion in which many writers on English literature followed the same track, copying from and quoting one another. This, combined with the utter paucity, apparently, of original research led me, in the second place, to jot down the *known* facts of Heywood's record. With these as my starting point, I planned the assault and sack of every possible source of additional knowledge of the man, his times, his circle, and his work; whether from documents, associations, chance references, or any other likely quarry. In this connection, Heywood's flight and residence in the Low Countries obviously suggested inquiry abroad. Seeking advice of Professor Bang of Louvain University, as to some one competent to undertake such research, I was astonished to be informed that the work had "already been done" in Malines, Louvain, and Antwerp; that the result would be related in "Englische Studien"; and that I was welcome to the use of the new material. I am, therefore, indebted to this source for somewhat that follows (Band 38, 2, 234). The most important discovery is that Heywood's social status was much superior and more assured than is generally supposed. The evidence of actual descent is not yet complete; but, as regards the social standing of his relatives and connections, his known and probable friends and acquaintances, his children and his grandchildren, the Table (*supra*) is suggestive. I must, however, leave many interesting side-lights unremarked for the time being, with one exception: Heywood and his wife were of sufficient standing and close enough intimates of the Mores to be specially mentioned as informed of the comment of the Emperor Charles on Sir Thomas More's execution. Other points of particular interest on which new light has been thrown, or in respect to which inquiry is still in progress, relate to his place of birth, his university career (he probably went as early as fourteen—as did Wolsey and Udall; while his grandson, John Donne, went to Oxford when only eleven), his going to Court, his actual position there (it would appear he was musical tutor to the Princess Mary—a fact which explains much—and afterwards was associated with the Princess Elizabeth), the period of his literary activity, his advancement under Queen Mary, the connection between "The Spider and the Fly," and the Queen's grant of Bulmer (of which the Duke of Leeds is the present lord of the Manor), the probable date and companions of his flight to the Low Countries in the early

LOVE (THE PLAY OF).—*continued.*

days of Elizabeth, Wm. Rastell's will (in which Heywood's children chiefly benefited), and its connection with the family property in England, his children, grandchildren, and other descendants, etc. I can only find further space to briefly narrate the newly discovered facts concerning his declining years. It was already known that in 1575 (April 8) he wrote to Burghley from Malines ("where I have been despoiled by Spanish and German soldiers of the little I had"), thanking him for ordering his arrears from his land at Romney to be paid to him, and speaking of himself as "an old man of seventy-eight"; also that in a list of refugees (dated Jan. 29, 1576), he is mentioned—"John Heywood, Gent. of Kent" (Egerton Papers, 63-5). This is supplemented by the following extracts from a contemporary manuscript (in French), by Father Droueshout, S.J., entitled "History of the Society of Jesus at Antwerp." I omit for the present all but the most salient facts:

"In 1573, Elizæus [Heywood], S.J., proceeded from England to Antwerp to discuss matters with the magistrate of the city. The General of the Company (Society of Jesus) allowed him to continue to reside in Antwerp, where his knowledge of several languages made him very useful. [D. N. B. says he became spiritual father and preacher in the house at Antwerp]. *Elizæus' father then lived at Malines; persecuted for the faith, he had come from England and settled himself there.* His son, the Jesuit, went to see him and console him. That, however, interfered with his work, and it was for this reason that Father Mercurian, General of the Society [of Jesuits], authorised the fathers in residence at Antwerp, to admit to the College, with lodging and separate table, Elizæus' father, 'that worthy old man,' 'your venerable father.' This admission took place in 1576.

"When the troubles broke out at Antwerp in 1578, the Jesuits decided to send to Cologne 'those of us who would find it most difficult to save themselves by flight. We despatched to begin with *John Heywood*, the octogenarian, with one of our number [*un de nos religieux*] to accompany him and conduct him to that town,' but he was stopped at the gates of the city, and the partisans of Mathias and the States compelled him to return to the College, whence 'none might go out before they were all alike chased out.' [April 1578].

"The criminal oath, which it was sought to impose on all the *religieux* (to acknowledge the Pacification of Ghent and to fight against the Spaniards), being refused by the Jesuits, on the day of Pentecost, their College was broken into and sacked, all the Fathers being made prisoners, including John and Elizæus [Heywood]. They were conducted together to the Bierhofd gate to be sent by water to Malines. Mathias and [the Prince of] Orange held different views as to violence.

"[The Prince of] Orange sent a courier to Malines so that the magistrates might keep the prisoners outside the gates, and secretly sent sixty horsemen to await them and kill them. The Jesuit prisoners, while on the water, addressed themselves to Mathias, who, desirous of saving them, sent beforehand to the commandant at Lierre to proceed to Malines, with a sufficient escort, to render assistance to the prisoners, and to send a courier to Louvain to Don Juan [the Spanish commander] for him to do the same, to meet the Fathers midway between Malines and Louvain.

"The prisoners arrived at Malines, and were forthwith condemned to be expelled. At half-past six in the evening, a few minutes before their expulsion, the escort arrived from Lierre. They met the Franciscans, also driven out of Antwerp. The escort of Don Juan was at its post, and all triumphantly entered Louvain on the 26th May, 1578.

"The two Heywoods were benefactors of the Society [of Jesus]."

The year 1578, probably saw the end of Heywood's earthly pilgrimage, an old man of eighty-one: his son, Ellis, died the same year, as also did William Roper, his life-long friend. His son, Jasper, survived till 1597-8, whilst Elizabeth Donne lived well into the next century, till 1631, dying only about three months before her celebrated son, the Poet and Dean of St. Pauls. This inquiry once re-opened has already proved fruitful of results, and there are many signs that, before long, the materials for a really satisfactory biography will be available. Here, as I have already insisted, I can but barely refer to a small portion of the new evidence even now to hand, and reiterate that research is proceeding actively in several directions.—J. S. F.

Lusty Juventus. By R. Wever, 1540. Black Letter.

¶ An Enterlude called | lusty Juuentus, | Lyuely discribing the frailtye of youth: | of nature, prone to vice: by grace | and good counsayll, trayne- | able to vertue. | (·:·) | ¶ The names of the players. | ¶ Messenger. | ¶ Lusty Juuentus. | ¶ Good Counsell. | ¶ Knowledge. | ¶ Sathan the deuill. | ¶ Hyprocrisy. | ¶ Fellowship. | ¶ Abhominable luying. | ¶ Gods mercifull promises. | ¶ Foure may play it easely, taking such partes | as they thinke best: so that any one take | of those partes that be not in | place at once | (·:·) | [Here two lines of small ornaments, five above and three below] . . . Finis. Quod. R. Weuer. | [On opposite page Fii, a head ornament followed by] Imprinted at London | by John Awdely dwelling in | litle Britayne strete without | Aldersgate | (·:·) | [Here six lines of small ornaments in 7s, 6s, 5s, 4s, 3s, and 2s respectively with a tail ornament under all].

B. M. (C. 34, e. 39). An edition unknown to Lowndes, Halliwell or Hazlitt: part of "the Irish find of 1906," being bought for the B. M. for £140. Other editions were issued by Copland and Veale, all differing.

Magnificence. By John Skelton, c. 1515-23 prob. pt. 1530.

¶ Magnyfycence, | ¶ A goodly interlude and a me- | ry deuysed and made by | mayster Skelton | poet | laureate late de- | ceasyd.: | [The whole title in a woodcut border. At end, on folio xxx. "the names of the players"]. . . . ¶ Cum priuilegio.

B. M. (C. 34, m. 1). Bodley (a fragment); University Library, Cambridge. From the B. M. copy, except folios i and ii and the last page, which are lacking. These have been supplied from the copy in the University Library, Cambridge [A.B. 8, 46, No. 4 (set b)]. Probably from the press of John Rastell, and being the only surviving play of three known to have been written by John Skelton: it deals, as do his satires, with the evils of ambition, with a special eye (probably) on Cardinal Wolsey. Neither the date of composition, nor that of printing are exactly known. The reference (fo. iiii verso, ll. 16, 18) to King Louis the Twelfth of France, apparently gives the upward limit as 1515, the year of the French king's death, whilst other internal evidence suggests 1523 as the downward point. At all events, Skelton himself died in 1529, and the play was probably printed either in that year or in 1530. Mr. J. A. Herbert (of the Manuscript Department of the British Museum), says:—"Magnificence" is splendidly reproduced; I have hardly been able to find even the most insignificant faults in it."

Maid's Metamorphosis (The). Author unknown, 1600.

The | Maydes Metamor- | phosis. | As it hath bene sundrie times Acted | by the Children of Powles. | [An ornament]. London | Printed by Thomas Creede, for Richard | Oliue, dwelling in long Lane. | 1600.

B. M. (C. 34, d. 13); Bodley. From the B. M. copy: no other old edition has been traced.

Malcontent (The). By John Marston, 1604.

The Malcontent. By Iohn Marston. 1604. Printed at London by V. S. for William Aspley, and are to be solde at his shop in Paules Church-yard.

B. M. (C. 39, e. 25). From the B. M. copy. Another edition appeared the same year, but it differs from the above, and contains a dedication to Ben Jonson and an "Address to the Reader." Subscribed: "Sine aliquâ dementiâ nullus Phœbus. I. M."

Mankind. A unique XYth century MS. Play, the Author unknown, c. 1461-85.

One of three Macro Plays.

From the Gurney MS. A curious picture of real life and ne'er-do-weels in late Plantagenet and early Tudor times—probably a strolling players' play, and meant to be acted chiefly in the courtyards of inns and such like places. It was the late Dr. Furnivall's suggestion, and through the kindness and courtesy of the present owner, Mr. J. H. Gurney, of Keswick Hall, near Norwich, that these valuable manuscripts are included in this series. The Macro plays and manuscripts derive their name from a former owner, Cox Macro, an eighteenth century antiquary, physician and cleric. Born in 1683, he died in 1767. Full particulars of his life's record will be found in "The Dictionary of National Biography," in The Early English Text Society's reprints of the Macro plays, and later (with contentious matter and suggestions in respect to "Mankind," in "Lost Tudor Plays and Others," issued by myself through The Early English Drama Society as an extra volume. "Mankind" formed part of a volume, which in the eighteenth century contained other plays and treatises in manuscript—a strange juxtaposition of old moralities, a Juvenal, a treatise on alchemy, etc. When sold at auction, and bought by Mr. Hudson Gurney in 1820, the collection was broken up, and three plays, "Mankind," "Wisdom," and "The Castle of Perseverance," were bound afresh in one volume. All these are now presented in facsimile.

Marriage of Wit and Science (The). Author unknown, 1569-70. Black Letter.

[Surrounded by a design woodcut border with T. M. at base]. ¶ A new and | Pleasaunt enterlude in- | titled the mariage of Witte | and Science | [Here a small scroll-like ornament.] ¶ Imprinted at London in | Fletestrete, near vnto saint | Dunstones church by | Thomas Marshe. | [Here an index hand with forefinger pointing upwards and "1570" underneath in Malone's script. . . . A tailpiece at end of text.]

One of a trio of "Wit plays," all included in this series: the only known copy is in the Bodleian. The original was facsimiled for this series by the Clarendon Press, Oxford. Modelled on, if not actually a version of Redford's earlier play, it is, says Prof. Gayley, in literary and dramatic handling, an example of the perfection to which the moral play could come. There are two pages of script at the commencement of the original: these are also given in the facsimile.

Merry Devil of Edmonton (The). Author unknown, 1608.

[A headpiece.] | The | Merry Devill | of | Edmonton. | As it hath beene sundry times Acted, | by his Maiesties Seruants, at the | Globe, on the banke-side. | [Here an ornament.] | London | Printed by Henry Ballard for Arthur Iohnson, dwelling | at the signe of the white-horse in Paules Church | yard, ouer against the great North | doore of Paules. 1608.

From the unique copy in the Capell collection at Trinity College, Cambridge. Other editions appeared in 1612, 1617, 1626, 1631 and 1685. The ascription to Shakespeare rests on the same basis as the reference to the poet of "Mucedorus" and "Fair Em" (qq. v.), viz., the binder's label on the volume from the library of King Charles II, afterwards in Garrick's collection, but now broken up, in the British Museum.

Mind, Will and Understanding, or A Morality of Wisdom. Who is Christ. Author unknown, c. 1460.

[A "Macro" MS. play].

This play, hitherto known to scholars (for no special reason) as "Mind, Will, and Understanding," was happily rechristened by Dr. Furnivall when reprinting the piece for The Early English Text Society. I have followed Dr. Furnivall's lead, especially because it was at his suggestion (very kindly acceded to by Mr. John Henry Gurney, of Keswick Hall, near Norwich, the owner of the original MS.) that this ancient morality (together with "Mankind," "The Castle of Perseverance," and "Respublica") has been included in The Tudor Facsimile Texts. The manuscript of "Wisdom" consists of twenty-four leaves of quarto paper, and is made up of two gatherings of twelve leaves each. The manuscript is perfect; at the end is the same inscription of ownership as at the end of "Mankind." In the Macro original the margins of the manuscript are sometimes cut away or that the script is occasionally erased. Especially is this the case on leaves 98, 102 (recto and verso), 105, 106, &c. It so happens, however, that "Wisdom" exists, as far as the first four lines of leaf 113 verso, or rather more than half the play, in a Digby manuscript at the Bodleian library. This furnished Dr. Furnivall with many "supplies" and variorum (generally improved) readings when he was editing the piece for The Early English Text Society in 1904. On examination, however, it is evident that the original manuscript has in the interval become less distinct in places, inasmuch as words and letters which were then (I assume) legible are now either blurred or are altogether obliterated. Students must, therefore, on no account neglect the textual notes supplied by Dr. Furnivall's version when dealing critically with this facsimile of the original Macro MS., which so far as craftsmanship and care permit is a faithful reproduction of the original in its present state. The "scribblings" on leaf 98 (verso), 99 (foot of page), 100 (ditto), 101 (ditto), 103, 104, 105, 106—indeed throughout—have been retained on the principle of "showing the original exactly as it exists to-day." The most notable example is probably that on 121 (verso) which faced, in the original Seventeenth Century binding, the first leaf (122) of "Mankind," but with which it has apparently nothing to do. "Intellectually . . . a weak play, but . . . well put together and rounded off, and with the aid of its pretty processions towards the beginning and the end, and the ballet of Maintenance, Perjury and Lechery in the middle, it was probably a great success." (A. W. Pollard). "A comedy in the mediæval sense portraying the ultimate triumph of a hero in his contest with temptation." (Gayley).

Miseries of Inforst Marriage (The). By George Wilkins, 1607.

[A woodcut headpiece.] The | Miseries of Inforst | Mariage. | As it is now playd by his Maiesties | Seruants. | Qui Alios, (seipsum) docet. | By George Wilkins. | [A woodcut ornament.] London | Printed for George Vincent, and are to be sold at his shop in | Woodstreet. 1607. . . . [A tailpiece.]

B. M. (C. 34, f. 42); Bodley. This facsimile is from the B. M. copy of the earliest known edition of 1607. Other impressions were issued in 1611, 1629 and 1637; it may thus be inferred that the play was popular. An adaptation by Mrs. Aphra Behn was published in 1677 under the title of "The Town Fop." The article by Sir Sidney Lee in "The Dictionary of National Biography," narrates all that is known of the author, touching upon and discussing the question of Wilkins' connection as collaborateur with Shakespeare, Dekker, Day, Rowley and others, having especial regard to Wilkins' probable share in the early drafts of "Timon of Athens" and "Pericles." The original of this facsimile is in a very bad state, having been apparently much handled. The condition of the first and last portions of the book may be thus accounted for: many of the central pages are much cleaner and less blurred. The reproduction is, having regard to this fact, quite satisfactory.

Misfortunes of Arthur (The). By T. Hughes and others, 1587. Black Letter.

Certaine De- | uises and shewes presented to | her Maiestie by the Gentlemen of | Grayes-Inne at her Highnesse Court in | Greenwich, the twenty eighth day of | Februarie in the thirtieth yeare of her | Maiesties most happy | Raigne. | [An ornament.] | At London | Printed by Robert Robinson. | 1587.

B. M. (C. 34, b. 3); Devonshire. Hughes was assisted in these Devises by no fewer than seven persons, one of whom was Francis Bacon. In both the Devonshire and Garrick copies "cancels" are here and there pasted over passages where slips of the press occur. The chief of these pages, in which the cancel is arranged as a "turn-back" to show both readings, is given in duplicate.

Mucedorus. An "Ascribed" Shakespeare Play, 1598.

[Title within a border.] A Most Pleasant Co- | medie of Mucedorus the kings | sonne of
Valentia and Amadine | the Kings daughter of Arragon, | with the merie Conceites | of
Mouse. | Newly set foorth, as it hath bin | sundrie times plaide in the ho- | norable Cittie
of London. | Very delectable and full | of mirth. | [Here an ornament between two rules].
London | Printed for William Jones, dwel- | ling at Holborne conduit, at | the signe of the
Gunne. | 1598.

This facsimile is a reproduction from the unique original copy of the earliest known edition of "Mucedorus," now in the British Museum (Press-mark, C. 34, b. 34). It formed part of the rare collection of Old English Drama bequeathed to the nation by Garrick, and at that time was included in a volume containing two other items—"Fair Em" and "The Merry Devil of Edmonton"—the three plays having been labelled by the royal binder to Charles II, to whom the volume originally belonged, "Shakespeare, Vol. I." Round this ascription has centred much discussion and criticism, but to little definite result. "Mucedorus" is not entered on the Stationers' Books. Possibly it was licensed independently by the Master of the Revels. It was frequently reprinted, having run to no less than ten editions in seventy years—a sure test of its popularity.

Nature. By Henry Medwall, Chaplain to John Morton, Cardinal and Archbishop of Canterbury, c. 1486-1500: pr. 1516-20. In two parts. Black Letter.

☞ NATURE. | ☞ A goodly interlude of Nature cōpylyd by mayster | Henry Medwall, chapleyn
to the ryght re- | uerent father in god Johan Morton | somtyme Cardynall and arche | byshop
of Can- | terbury. . . . [The names of the players, twenty-one in number are given at
the end in three columns. . . . ☞ Cum priuilegio.

One copy only of the original edition is known to be extant; it is now in the British Museum (C. 34, e. 54). The Museum copy has bound up with it, at the end, two duplicate leaves, c i. and c iv. A fragment (A liii.) is in the Bodleian (Rawl. 4to, 598, 12). Another fragment of two pages, of some value as supplying two clipped lines (g iv., recto and verso), was found in an album consisting entirely of "Specimens of the English Printers from Caxton to Robert Barker," which Sir John Fenn had collected for the completion of Ames-Herbert's "Typographical Antiquities." This volume was offered for sale by Mr. Bernard Quaritch in Catalogue No. 237, pp. 97-99, the price affixed being £280. From this source, through the courtesy of Prof. Bang of Louvain University, I am able to give these two missing lines. It has not been possible to do the like in respect to the clipped lines on leaf g i. Although the original has neither date, place, nor printer's name, it was probably printed by John Rastell about 1516-20, notwithstanding the obviously erroneous B. M. Catalogue entry to "G. Rastell, London, 1538." The original B. M. copy, the additional leaves therein, and the two Bodley and Quaritch fragments are all apparently of the same edition, and it is unlikely that the play was printed more than once. On the other hand, the date of composition is much earlier, as it was (see conclusion of "Fyrste parte") produced before John Morton, Cardinal and Archbishop of Canterbury (1486) in Henry VII's time. This prelate died in 1500. Of the author, Henry Medwall, nothing is known beyond the fact that he was chaplain to Cardinal Morton. Bale says "Nature" was translated into Latin. Medwall wrote another interlude, not now extant, "Of the Finding of Truth, carried away by Ignorance and Hypocrisy," in which a fool was introduced, an innovation which commended itself to Henry VIII when it was produced before him at Richmond, Christmas 1516. Apart from this feature the piece was disliked, and the King "departyd before the end to hys chambre" (Bale). The play is certainly very unclerical, and shows full acquaintance with the seamy side of the London life of the time.

Nero (The Tragedy of). Author unknown, 1607.

[A woodcut headpiece.] The | Tragedie of Clau- | dius Tiberius Nero, Romes | greatest
Tyrant. | Truly represented out of the purest Records | of those times. | Et Studio, et
Labore. | [A woodcut ornament.] London | Printed for Francis Burton, dwelling in Paules |
Church-yard at the Signe of the Flower-de-luce | and Crowne. 1607. | [A woodcut tailpiece.]

B. M. (161, a. 61); Bodley; Dyce. This facsimile is from the Dyce copy at S. Kensington. Licensed at Stationers' Hall on April 10th, 1607. The title in some copies reads "The Statelie Tragedie . . ." &c., instead of as herein. Probably this second edition of 1607 consists of the sheets of the first impression with a different title-page, and the Dedication is signed "Francis Burton."

New Custome. Author unknown, 1573; probably written c. 1550-53. Black Letter.

☞ A new Enterlude | No lesse wittie: then pleasant, entituled | new Custome, deuised of late,
and for diuerse | causes nowe set forthe, neuer before | this tyme Imprinted. | 1573. | ☞ The
players names in this | Enterlude bee these. | The Prologue. | Peruerse Doctrine. an olde
Popishe priest. | Ignorance, an other, but elder. | Newcustome. a minister. | Light of the
gospell. a minister. | Hypocrisie. an olde woman. | Creweltie. a Ruffler. | Auarice. a Ruffler. |
Edification. a Sage. | Assurance. a Vertue | Goddes felicitie. a Sage. | ☞ fower may Play this
Enterlude | 1. { Peruerse doctrine. 3 { [centred] Newe Custome. Auarice. Assurance. | 2.

{ [centred] Ignorance. Hypocrisie. and Edification. 4. { [centred] Light of the Gospell. Creweltie. Goddes felicitie. The Prologue. | . . . ¶ Imprinted at London in Fleetestreete by William How | for Abraham Veale, dwelling in Paules church | yarde at the signe of the Lambe.

B. M. (C. 21, b. 40 [20]); Bodley. From the B.M. copy. An extremely rare item. Till the Irish find no copy had turned up for more than a century, when an example fetched £155, subsequently selling for £205. An anti-Papist play.

Nice Wanton. Author unknown, but sometimes attributed to John Ingelend, the author of "The Disobedient Child." (c. 1546-1560.) Black Letter.

¶ A Preaty Interlude | called, Nice Wanton, | [Here a small composite ornament of types.] ¶ Wherein ye may see, | ¶ Three braunces of an yll tree, | The mother and her chyldren three, | Twoo naught, and one godlye. | Early sharpe that wyll be thorne, | Soone yll, that wyll be naught : | To be naught, better vnborne, | Better vnfed, then naughtely taught. | . . . [Here the list of "personages."] ¶ Anno Domini | M.D.L.X. | (:✕:) . . . ¶ Imprinted at London, in Paules | Church yearde at the Sygne of | the Swane by John Kyng.

B. M. (C. 12, e. 20); Devonshire. From the B.M. copy. Another edition (see *infra*) was issued in 1565, which had until 1906, been unknown. The date of composition, judging from internal evidence, was probably much earlier than the year of publication. There is ample proof that the British Museum authorities did well to secure all "the lost" and all "the unknown." The edition of "Nice Wanton" then recovered is, for example, of supreme importance in restoring *lacunæ*, correcting errors (not always obvious) of the press, and, most important of all, in providing better and intelligible readings of many rough-cast, doubtful, obscure and (sometimes) unmeaning passages in the edition as printed by John King, and now presented in facsimile. King's craftsmanship is no doubt slovenly—also, to wit, is "Impatient Poverty," printed by him, as was this play, in 1560—but so careless is his work, and so curious are the variations between King's text and that of John Alde on the one hand, and so marked, on the other hand, is the general "polish" of the Alde version, that one is tempted to suspect an earlier edition than both, at present unknown, as the common source of the two texts now extant. The topical allusions merit comparison. Professor Manly, in his "Pre-Shakesperean Drama" (I. 479, lines 545-552 and note), points out that "from the rhymes this play was originally composed for production before a King," whereas the earliest known edition is dated 2 Elizabeth. This contention is curiously confirmed by the reading in Alde's edition. Professor Manly says "written before the death of Edward VI," but internal evidence—*inter alia* the oath "by the masse" (*passim*)—seems to indicate a still earlier date.

[c. 1565.] Black Letter.

[The title-page as *supra* with textual and other variations] : . . . ¶ Imprinted at Lon | don at the long Shop adioyning vnto Saint | Mildreds Church in the Pultrie, by | John Alde. | The colophon worded as the imprint *supra*].

B. M. (C. 34, i. 24). For this, until recently unknown edition, scholars are again indebted to "the Irish find of 1906." It is a matter of congratulation that not only the three "lost" plays then brought to light, but also the "unknown editions" of four other early plays have all found a resting place in the B. M., and that, therefore, it has been possible to make them fully useful to scholars by including them in "The Tudor Facsimile Texts." The original copy of this edition of "Nice Wanton" was bought at auction at Sotheby's by the Trustees of the British Museum, the price paid being £169. The Library authorities have assigned this copy to "1565 (?)," no doubt for good reason. Arber's "Transcript of the Stationers' Register" contains a vast number of references to John Alde, the printer of this edition, but those for and about 1565 have nothing to do with this play. John Alde (Alday or Alde) was in business from 1555 to 1584.

Noble Soldier (The). By S. R. 1634.
The Noble | Souldier. | or, | A Contract | broken, justly | reveng'd. [A "rule"] A tragedy. | [A "rule"] Written by S. R. | [A "rule"]—Non est, Lex Iustior Ulla, | Quam Nescis Artifices, Arte Perire Sua | [An ornament] London : | Printed for Nicholas Vavasour, and are to be | sold at his shop in the Temple, neere the | Church. 1634.

B. M. (644, c. 15); Bodley; Dyce. This facsimile is taken from the original in the British Museum—with this exception. On close examination for photographic purposes, it was found that this copy was imperfect; C4, E2, E3, F4, and G1 were missing. Apparently, these had been torn out after the book was bound. Some years ago, in July 1906, I had the book rotographed, but the invoice shows the number of folios to have then been the same as now. Therefore the mutilation must have occurred before that date. These facts were brought before the B.M. authorities, but enquiry has failed "to throw any light on the absence of these leaves from the Museum copy." The missing leaves, as also the last page (= 11 pp. in all) have been supplied from the Dyce copy at South Kensington. The last page is not wanting in the B.M. copy, but it is in a very bad condition. As regards authorship, "S. R.," though usually interpreted as Samuel Rowley, it is a moot point as to what share, if any, he had in the writing of the play. Dekker has been credited with the larger share, if not the whole. Sir Sidney Lee inclines to the view that "it was doubtless either Dekker's work edited by Rowley, or Rowley's work revised and completed by Dekker" (D.N.B., s.v., Dekker and Rowley).

Nobody and Somebody. Author unknown, c. 1592.

No-body, | and | Some-body. | With the true Chronicle Historie of Elydure, | who was fortunately three severall times | crowned King of England. | The true Copy thereof, as it hath bene acted by the | Queens Maiesties Seruants. | Printed for Iohn Trundle and are to be sold at his shop in | Barbican, at the signe of No-body. | [On the title is a woodcut of Nobody ; on I4 verso an illustration of Somebody].

B.M. (C. 34, b. 36) ; Bodley ; Dyce ; Bridgwater House. This play is reproduced from the original now in the British Museum, entered in general catalogue as “[London, 1606].” “Nobody and Somebody” was probably written in 1592, but, according to Mr. Simpson, was evidently revised, perhaps re-written, when it was revived in the time of King James (see “School of Shakespeare”). “Nobody and Somebody” is of especial interest, chiefly because : (1) That it is in the German collection of English plays (published in 1620) played by Shakespeare’s company in Germany (about 1600, as Herr Cohn supposes) ; (2) That the allusion in the “Tempest” to “the picture of Nobody” has reference to it ; and (3) That the character of Lord Sycophant contained therein is supposed to be a stinging satire on Essex’s (Shakespeare’s hero and patron) great enemy, Lord Cobham. Comparing this facsimile with the original, Mr. Herbert reports the reproduction as “very good indeed.” The woodcuts on title and back pages are likewise so ear-marked. In original the portrait on title-page has had the sleeves and stockings coloured with a wash of yellow, and the tunic and cap with a greyish-green.

Northward Ho ! By Thomas Decker and John Webster, 1607.

North-Ward Hoe. Sundry times Acted by the Children of Paules. By Thomas Decker, and Iohn Webster. London, printed by G. Eld, 1607.

B.M. (C. 12, f. 3 [5]). Bodley ; Dyce. From the B.M. copy.

Old Law (The). By Philip Massenger, Thomas Middleton and William Rowley, 1656.

The Excellent Comedy, called The Old Law ; Or A new way to please you. By Phil. Massenger. Tho. Middleton. William Rowley. Acted before the King and Queene at Salisbury House, and at severall other places, with great Applause. Together with an exact and perfect Catalogue of all the Playes, with the Authors Names, and what are Comedies, Tragedies, Histories, Pastoralls, Masks, Interludes, more exactly Printed then ever before. for Edward Archer. 1656.

B.M. (644, e. 86 [the date is altered to 6 Aug. 1655, in MS.]). Bodley ; Dyce ; Trinity College, Cambridge.

Pardoner and the Frere, the Curate and Neighbour Pratte (The).

By John Heywood, c. 1521, 1533. Black Letter.

¶ A mery play betwene | the pardoner and the frere | the curate | and neybour Pratte. | [The play commences immediately] . . . Imprinted by Wyllyam Rastell the . 8 . day | of Apryll | the yere of our lorde. M. | CCCC. xxx III. | .¶ Cum priuilegio. [Pepys’ Collection].

Magdalene College, Cambridge, Devonshire. From the Pepys copy. The evidence for Heywood’s authorship is indirect ; it is, however, on the whole, substantially conclusive. The question of the date of composition is likewise, to some extent, problematical. If the reference to Pope Leo X is taken as referring to a reigning pontiff—and recent research has shown this to be not unlikely—the play must have been written before 1521, at which time Heywood was 24 years of age. On both these points I hope to throw considerable light in my forthcoming volume, “John Heywood, his Circle, Times, Associates and Position in Early English Dramatic Activity.” The date of printing of the play is definite enough, as will be seen from the colophon.

Pathomachia. Author unknown, 1630.

Pathomachia : Or, the Battell of Affections. Shadowed by a faigned siedge oe [*sic*] the citie Pathopolis. Written some yeeres since, and now first published by a Friend of the deceased Author. Thomas and Richard Coats for Francis Constable. 1630.

B.M. (643, c. 40) ; Bodley ; Dyce. From the B. M. copy.

Patient Grissill. By Henry Chettle, William Haughton, and Thomas Dekker, 1603. Black Letter.

The | Pleasant | Comodie of | Patient Grissill. | As it hath bene sundrie times lately plaid | by the right honorable the Earle of Not- | tingham (Lord high Admirall) his | seruants. [An ornament.] London | Imprinted for Henry Rocket, and are to | be solde at the long Shop vnder S. Mildreds | Church in the Poultry. | 1603.

The original of this facsimile is in the British Museum (C. 3, a 19). Collier, in 1841, in the introduction to his reprint for the Shakespeare Society, said the play possessed “almost the rarity of a manuscript.”

PATIENT GRISSILL—*continued.*

There was, he said, no copy in the British Museum; none at Cambridge; the only other public library that contained it was the Bodleian; the only private collection that of the Duke of Devonshire. Collier possessed an imperfect copy given him by the Duke. Notwithstanding this, the press-mark of the present B.M. copy shows that the book came to the Museum in the King's Library, "presented" by George IV in 1823. Furthermore, the Roxburghe arms stamped on the covers and on the back of the title-page indicate that the book passed into the Royal Library at the sale of the third Duke of Roxburghe's library in 1812. So, Collier was wrong; even as, apparently, the departmental assistant of the B.M. is now wrong in allowing the statement to pass in the General Catalogue that "there appear to be only two copies extant." Also, there is a note on one of the fly-leaves at the beginning: "The only copy extant. I.B. 1788." Below this is a pencilled note: "I have seen another copy, but it was imperfect. G. N." The identity of both I.B. and G.N. is unknown. According to "Henslowe's Diary," the authors were "Chettle, Haughton and Dekker," for whose records see "The Dictionary of National Biography." The entry occurs under date of 19th December, 1599. It was entered on the Stationers' Registry for publication in the following March. Across the title-page is what purports to be the autograph of "William Shakespeare." Opposite the title-page appears in pencil the following note by the late Dr. Garnett: "The signature on the title-page has been submitted to Mr. Bond, who pronounces it to be spurious, and adds that it strongly resembles those in the Ireland forgeries. R. G. Oct. 28, 1869." A comparison of this facsimile with the original shows that the reproduction is (says Mr. J. A. Herbert, of the Manuscript Department of the British Museum) "altogether admirable, reproducing the varying degrees of clearness or faintness of the type with almost unerring accuracy; and indicating, without exaggerating, the occasional yellow stains: e.g. *Bi. recto*, *li. verso*, *lii. recto*—are excellent facsimiles of difficult pages."

Pedlar's Prophecy (The). By Robert Wilson, the Author of the *Cobler's Prophecy* (?), 1595.

The | Pedlers | Prophecie. | [Here the printer's device]. London | Printed by Tho. Creede, | and are to be sold by William Barley, at his | shop in Gracious Streete. | 1595.

From the copy of the play in the British Museum (C. 34, b. 37); also Bodley. "The Pedlar's Prophecy" is so much on the same lines as the "sister" play, "The Cobler's Prophecy," which bears the name of Robert Wilson, that the consensus of opinion is to give it to that writer. Wilson is by many thought to be also responsible for "The Three Ladies of London" and "The Three Lords and Three Ladies of London." The "D. N. B." notice of Robert Wilson conveys all that is known of him.

Pilgrimage to Parnassus (The). Author unknown, c. 1597-1600.

One of a trilogy of dramas which, although known to have once existed, had lain *perdu* to the world from the time of composition, except with regard to the third part ("Return from Parnassus," Part II) until the Rev. W. D. Macray "met these lost plays" in the Rawlinson MSS.; in 1836 he edited the MSS. and published his "find." The chief interest lies in the notices of Shakespeare of so early a date as 1600, and telling of popularity already won, although of a kind not altogether desirable. (See "Return from Parnassus").

Promos and Cassandra. By Geo. Whetstone, Parts I & II, 1578. Black Letter.

[Title-page within a border]. ¶ The right excel- | lent and famous Historye, of | Promos and Cassandra: | Deuided into two Commicall | Discourses. | In the fyrst parte is showne, the | vn-sufferable abuse, of a lewde Magistrate: | The vertuous behauiours of a chaste Ladye: | The vncontrowled leawdenes of a fauoured | Curtisan. | And the vnderesued estimation of a pernici- | ous Parasyte. | In the second parte is discoursed, | the perfect magnanimitye of a noble kinge, | in checking Vice and fauouringe Vertue: | Wherein is showne, the Ruyne and ouer- | throwe, of dishonest praaises: with the ad- | uancement of vpright dealing. | The worke of George | Whetstones Gent. | Formæ nulla fides. . . . Finis. G. Whetstone. | [Below is an ornament]. ¶ Imprinted at London by Richarde | Ihones, and are to be solde ouer agaynst Saint | Sepulchres Church, without Newgate. | August 20. 1578.

B. M. (C. 34, e. 42); Bodley; Trinity College, Cambridge. The author's preface and the note of "the printer to the Reader," contain bibliographical facts. The second part commences with a fresh title, though the signatures are continuous. No other edition is known.

Puritan (The), or the Widow of Watling Street (otherwise The Puritan Widow). By W[illiam] S[hakespeare].

The | Pvritaine | or | The VViddovv | of Watling-Streete. | Acted by the Children of Paules. | Written by W. S. | [Here an ornament] | Imprinted at London by G. Eld. | 1607.

B. M. (C. 34, l. 4); Bodley; Trinity College, Cambridge. From the B. M. copy. "The Puritan Widow" was entered on the Stationers' Register on Aug. 6th, 1607. Kirkman identified "W. S." as Shakespeare, and the editors of the Third and Fourth Folios included it, and six others since regarded as more or less doubtful, in those collected editions of the Poet's works.

Ram Alley or Merry Tricks. By Lo. Barry, 1611.

Ram-Alley: | or | Merrie-Trickes. | A Comedy | Diuers times here-to-fore acted. | By | the Children | of | the Kings Reuels. | Written by Lo: Barrey, | [Two "rules" across "measure" about half-an-inch apart]. | At London | Printed by G. Eld, for Robert Wilson, | and are to be sold at his shop in Holborne, | at the new gate of Grayes Inne. | 1611.

B. M. (644, b. 1); Bodley; Dyce. This play is reproduced from the original copy of the earliest known edition of 1611, now in the British Museum. That copy, however, is imperfect, wanting two leaves, B 2 and B 3. These four pages have been supplied from the Dyce copy at South Kensington.

Respublica. One of the Macro Plays: from the unique MS. kindly lent by J. H. Gurney, Esq., 1553.

A merye enterlude entitled Respublica, made in the yeare of owre | Lorde 1553. and the first yeare of the moste prosperous Reigne | of our moost gracious Sovereigne Quene Marye the firste | [Here "the partes and names of the plaiers" within a ruled border]. | The Prologue. a poete. | Avarice. alias policie, The vice of the plaie. | Insolence. [alias] Authoritie, The chief gallaunt. | Oppression. [alias] Reformation, an other gallaunt. | Adulation. [alias] Honestie, the third gallaunt. | People. representing the poore Com-montie. | Respublica. a wydowe. | Misericordia. | Veritas. | Justicia. | pax. four ladies. [these four names in separate lines bracketed together]. Nemesis the goddess of redresse and correction. A | Goddess.

This picture of English life in the early days of Queen Mary, presenting the great upheaval known as The Reformation from a social Roman Catholic point of view, instead of from a doctrinal standpoint is, from that fact alone, of absorbing interest and value to students and scholars (see E.E.T.S., Extra Series, xciv., Intro.). The special pivot of dramatic action is of the last importance as a factor in the final judgment of posterity concerning that upheaval. Then (as now) a few noisy advocates, for and against, impressed (as some now do) their contemporaries unduly in respect to the lasting value and truth of their propaganda. The country at large cared little for the factional strife of partisan theology, except so far as it affected its social order. Hence the strangely moderate tone of "Respublica," than which no more pithy and pungent contemporary satire exists in respect to the worldly zeal or zealous worldliness (*au bois*) of both Papist and Reformer (see "Lost Tudor Plays," J. S. Farmer, 1906). The manuscript as it now appears is faithfully reproduced, so far as modern craft will allow, always excepting mechanical impossibilities. The original (folios 360 to 387 = 28 leaves) is clearly written in a sixteenth-century hand, but it is thought not to be an author's copy. (See in respect to this and other points the E.E.T.S. reprint). A worm has eaten through the whole manuscript in places, especially from Act III, ii, line 8, fol. 369; otherwise it is intact. The world's scholarship is deeply indebted to Mr. J. H. Gurney for ready and generous permission to reproduce his unique manuscripts. I little thought when remarking on the faulty texts of previous reprints ("Lost Tudor Plays"), and suggesting reproduction in facsimile, that I should personally be honoured with a commission to do what "wanted doing so badly." To Dr. Furnivall, too, the warmest of thanks are due, as also to Dr. Warner (the head of the Manuscript Department, B. M.) and his assistants, for the trouble they have been put to in taking charge of the volumes while the photographer was working upon them.

Return from Parnassus (The). Part I } Author unknown, c. 1597-1600. Part I Part II } from MS. and Part II from an edition of the last of the three, dated 1606.

The | Retvrne from | Parnassvs: | or | The Scourge of Simony. | Publiquely acted by the Students | in Saint Iohns Colledge in | Cambridge. [Here an ornament]. | At London | Printed by G. Eld, for Iohn Wright, and | are to bee sold at his shop at | Christchurch gate. | 1606.

The "Pilgrimage" (*supra*) and the two parts of the "Return," form a trilogy of dramas which, although known to have once existed, had lain *perdu* to the world from the time of composition, except with regard to the third part ("Return from Parnassus" Part II) until the Rev. W. D. Macray "met these lost plays" in the Rawlinson MSS.: in 1886 he edited the MSS. and published his "find." The chief interest lies in the notices of Shakespeare of so early a date as 1600, and telling of popularity already won, although of a kind not altogether desirable.

Richard, Duke of York. Author unknown, 1600.

[A head-piece]. The | True Tragedie of | Richarde Duke of | Yorke, and the death of good | King Henrie the sixt: | With the whole contention betweene the two | Houses, Lancaster and Yorke; as it was | sundry times acted by the Right | Honourable the Earle |

RICHARD, DUKE OF YORK—*continued.*

of Pembroke his | seruantes. | [An ornament]. Printed at London by W. W. for Thomas Millington, | and are to be sold at his shoppe vnder Saint | Peters Church in Cornewall. | 1600. |

B. M. (C. 12, h. 9); Bodley. From the B. M. copy. This edition is a reprint of an earlier 8vo issue dated 1595; a copy being in the Bodley. The title-page of this earlier impression will be found in one of the "fragments" volumes of this series (*see* also Introduction to "Whole Contention" facsimile, also of this series). The history of stage production, and of publication, as well as attributions of authorship, are full of problematical interest. I can here only refer the student to the numerous "Society" and "personal" critical essays on the subject. This reproduction from the original is pronounced to be, considering the indifferent state of the quarto, "distinctly good. All pages have been mounted up in a frame of paper which, in some cases, obliterates the title, and also causes a considerable amount of ridges in paper."

Richard III (The Tragedy of). Shakespeare, 1597.

[A head-piece]. The Tragedy of | King Richard the third. | Containing, | His treacherous Plots against his brother Clarence: | the pittiefull murder of his iunocent nephewes: | his tyrannicall vsurpation: with the whole course | of his detested life, and most deserued death. | As it hath beene lately Acted by the | Right honourable the Lord Chamber- | laine his seruants | [An ornament]. At London | Printed by Valentine Sims, for Andrew Wise, | dwelling in Paules Church-yard, at the | Signe of the Angell. | 1597. |

B. M. (C. 39, i. 14); fragment; Bodley, imperfect; Devonshire. This reproduction of the first quarto of Shakespeare's play is from a facsimile of the only perfect copy in the Devonshire collection, but now sold to an American collector. The B. M. copy of the 1597 quarto, wants signatures C and D; the Bodley copy is also imperfect. The B. M. 1598 quarto also lacks the title (supplied in facsimile); its copies of other editions—1602, 1612, 1622 and 1634—are complete. The original facsimile was made (and beautifully done) by the late Mr. Ashbee, some forty years ago; fifty copies only were printed, of which nineteen were destroyed. Copies are very scarce indeed. This, therefore, seemed the most satisfactory way of filling the present gap in first-hand material for a comparative study of some of the so-called "Foundation" plays.

Roaring Girl (The). By Thomas Middleton and Thomas Dekker, 1611.

The Roaring Girle. Or Moll Cut-Purse. As it hath lately bene Acted on the Fortune-stage by the Prince his Players. Written by T. Middleton and T. Dekkar. [Woodcut of Moll Cut-Purse in male attire]. Printed at London for Thomas Archer, and are to be sold at his shop in Popes head-pallace, neere the Royall Exchange. 1611.

B. M. (162, d. 35); Bodley; Dyce. From the B. M. copy.

Robin Hood. Author unknown, c. 1561-9. Black Letter.

§. A mery geste of | Robyn Hoode and of hys lyfe, wyth | a newe playe for to be played | in Maye games very ple- | saunte and full of pastyme. | ¶(.·)D | [Here a woodcut of two figures, the right "Lytel John," the other unnamed]. [A tail-piece]. . . . Thus endeth the play of | Robyn Hode | ¶ Imprinted at London upon the thre Crane | wharfe by wyllyam Loplond |

B. M. (C. 21, c. 63). From the unique original in the British Museum. The play is preceded by "A mery geste." William Copland (*see* D. N. B.) was located in 1561 "in the Vyntre upon the Three Craned Warfe," and died between July 1568 and July 1569; these times thus approximately fix the date of issue. Another edition was issued c. 1610, by Edward White, a copy of which, according to Greg, is in the Bodleian, who, however, makes no mention of another example formerly, according to Hazlitt, in the Huth Library, who remarked that it was (1867) "the only copy known." Sir Sidney Lee's article on Robin Hood (*see* Hood) in "The Dictionary of National Biography" should be consulted.

Second Maiden's Tragedy (The). 1611.

Lansdowne MS. This MS. play was licensed on 31st October, 1611, by Sir George Buc.

Selimus (The Tragical Reign of). Author uncertain, 1594.

The First part of the Tragicall raigne of Selimus, sometime Emperour of the Turkes, and grandfather to him that now raigneth. Wherein is shown how hee most vnnaturally raised warres against his owne father Baiazet, and preuailing therein, in the end caused him to be poysoned: Also with the murthring of his two brethren, Corcut, and Acomat. As it was playd by the Queenes Maiesties Players. Thomas Creede. 1594.

B. M. (C. 34, b. 43); Bodley. From the B. M. copy. Mr. A. H. Bullen says this play has been plausibly assigned to Robert Greene on the strength of two extracts from it in Callot's "England's Parnassus," 1600, ascribing both to Greene.

Sir Clyomon and . . . Sir Clamydes (The History of the two Valiant Knights).

Author unknown, 1599.

The | Historie of | the two valiant Knights, | Syr Clyomon Knight of the Golden | Sheeld, sonne to the King of | Denmarke: | And Clamydes the white Knight, sonne to the | King of Suauia. | As it hath bene sundry times Acted by her | Maiesties Players. | [Printer's device] London | Printed by Thomas Creede. | 1599. |

From an original copy now in the British Museum (C. 34, b. 12). The play has, says Dr. Ward in "D.N.B." in the course of a lengthy article (q.v.) on George Peele (1558?—1597?), been credited to that writer on inadequate grounds. The weight of evidence is trifling and unconvincing.

Sir Giles Goosecap. Author unknown, 1606.

Sir | Gyles Goosecappe | Knight | [Here a rule across page] A Comedie presented by the Chil: | of the Chappell. | [Here an ornament.] | At London: | Printed by Iohn Windet for | Edward Blunt. 1606.

B. M. (11,773, bbb. 5); Bodley; Dyce. From the B. M. copy.

Sir John Oldcastle. "Ascribed" to Shakespeare, 1600.

The first part | Of the true & hono- | rable history, of the Life of | Sir Iohn Old-castle, the good | Lord Cobham. | As it hath bene lately acted by the Right | honorable the Earle of Nottingham | Lord High Admirall of England, | his Seruants. | Written by William Shakespeare. | [Here an ornament.] | London printed for T. P. | 1600.

B. M. (C. 34, l. 2); Bodley. From the B. M. copy. Two editions of this play were issued in 1600; one impression ascribed it to Shakespeare (*supra*), the other did not. It is uncertain which of the two editions is the earlier. Both title-pages are given, but the text is from the impression which lacks the ascription as in that edition, certain errors of the press, occurring in the other, are corrected. The non-ascribed title-page in the original is itself in facsimile. Henslowe's Diary seems incontestably to negative the ascription to Shakespeare, the play being there given to Drayton, Hathway, Munday and Wilson.

Sir Thomas More (The Book of). From the Harleian MS. 7368, B. M. (c. 1590).

"The Book of Sir Thomas More,' which is known as No. 7,368 in the Harleian MSS. has been a work of great difficulty, and presents to the student a facsimile of uncommon interest. The MS. is extremely crabbed, and has become so tattered and corroded that much of it has required overlaying with tissue paper to keep the fragments together. Yet despite the filmy surface thus interposed between the original and the eyes of the reader, the reproducer's art has been so successful that the facsimile is now judged to be as legible as the original. This MS. has never before been produced in facsimile, and it gains in importance from the fact that many experts believe portions of it to be in the handwriting of Shakespeare himself. The work bears the authorization of Edmund Tilney, legalising its stage production, and apparently certain emendations which he required as censor."—*Daily Telegraph*.

Sir T. Wyatt (The History of). By Thomas Dekker and John Webster, 1607.

The | Famoys | History of Sir Tho- | mas Wyatt. | With the Coronation of Queen Mary, | and the coming in of King | Philip. | As it was plaied by the Queens Maiesties | Seruants. | Written by Thomas Dickers, | And Iohn Webster. | [An ornament] London | Printed by F. A. for Thomas Archer, and are to be | solde at his shop in the Popes-head Pallace, | nere the Royall Exchange. | 1607. |

B. M. (239, f. 16); Bodley. From the B. M. copy. A subsequent edition appeared in 1612 (Dyce). According to Henslowe Dekker joined Heywood, Wentworth Smith and Webster in the composition of "Lady Jane" (2 parts), and there is little doubt that the present play is a corrupt and mutilated version of the two parts of "Lady Jane."

Solimon and Perseda. Author unknown, 1599.

[A Head-piece framing the word "The"] The | Tragedie | of Solimon and | Perseda. | Wherein is laide open, Loues | constancie, Fortunes incon- | stancie, and Deaths | Triumphs | [An ornament] At London | Printed by Edward Allde, for | Edward White, and are to be solde at | the little North doore of Paules Church, | at the signe of the Gun. | . . . [a tailpiece] | Imprinted at London for Edward | White, and are to be sold at his shop, at the | little North doore of S. Paules Church | at the signe of the Gunne. 1599 |

B. M.; Bodley; Dyce. The original of this facsimile is a forgery: See "Dramatic Fragments" for full details and facsimile pages of several copies, spurious and genuine.

Spanish Gypsy (The). By Thomas Middleton and William Rowley, 1653.

The Spanish Gipsie. As it was Acted (with great Applause) at the Privat House in Drury-Lane, and Salisbury Court. Written by Thomas Middleton, and William Rowley. Gent. Never Printed before. I. G. for Richard Marriot, 1653.

B. M. (644, f. 14); Bodley; Dyce; Trinity College, Cambridge. From the B. M. copy.

Spanish Tragedy (The). By Thomas Kyd, 1594.

The Spanish Tragedie. Containing the lamentable end of Don Horatio, and Bel-imperia with the pittifull death of old Hieronimo. Newly corrected and amended of such grosse faults as passed in the first impression. Abell Ieffes sold by Edward White. 1594.

This facsimile is from the edition of 1611 printed by Thomas Pavier (B. M. 11,773, c. 10), who had also issued earlier editions in 1602 and 1603, copies of which are either imperfect or not available. The only known copy of the 1594 edition is in the Göttingen University Library, and that of 1599 at Bridgwater House.

Swetnam the Woman Hater. Author unknown, 1620.

Swetnam, | the | Woman-hater, | arraigned by | women. | A new Comedie, | Acted at the Red Bull, by the late | Queenes Seruants. | [Here a half-page woodcut of Swetnam being triéd by a panel of women.] London, | Printed for Richard Meighen, and are to be sold at his Shops | at Saint Clements Church, ouer-against Essex House, and | at Westminster Hall. 1620 |

B. M. (C. 34, b. 48); Bodley; Dyce. This facsimile has been reproduced from the Dyce copy.

Taming of a Shrew (The). A "Foundation" Shakespeare Play, 1594.

A | Pleasant Conceited | Historie, called the Taming | of a Shrew. | As it was sundry times acted by the | Right honorable the Earle of | Pembrook his Seruants. | [Here the printer's device.] Printed at London by Peter Short and | are to be sold by Cuthbert Burbie, at his | shop at the Royall Exchange. | 1594.

The only copy known of the earliest (1594) edition of this play is in private hands: the owners (the late and present Duke of Devonshire) refused permission to reproduce. The edition dated 1596, from which this facsimile is taken, varies but slightly and insignificantly (Amyot-Hazlitt-Hopkinson) from the 1594 copy. Another edition appeared in 1607. The Shakespeare Society's reprint of the earliest impression included a collation of that text with that of the 1596 and 1607 copies, and a reference to that reprint will show how little the three varied one from the others. The "extra" title-page given herein is from the facsimile issued in 1876 by Mr. Ashbee and which is now as scarce as are copies of the original. "Probably written about 1592, and based on a still older piece on the same theme. . . . Shakespeare's play was probably written early in 1596. As his groundwork he appears to have taken the drama of 1594. . . . A number of old scenes were left untouched, he wrote in several new scenes [to] give more vivid colour and greater point to the play." (Smeaton).

Tancred and Gismund. By R. Wilmot and others, 1592.

[An ornament]. The | Tragedie | of Tancred and Gismund. | Compiled by the Gen- | tlemen of the Inner Temple, and by them pre- | sented before her Maiestie. | Newly reuiued and polished according to the decorum | of these daies. By R. W. | London, | Printed by Thomas Scarlet, and are to be solde by | R. Robinson, 1592.

B. M. (C. 34, b. 30); Bodley. From the B. M. copy. For bibliographical details of the printed original copy of this facsimile and of the two earlier manuscript copies, also in the British Museum, the student is referred to the folio facsimile of the Hargrave MS. 205 entitled "Gismund of Salerne." Of the printed edition of 1592 the British Museum possesses two copies, both of which are bad in parts and imperfect; this facsimile is taken from the best pages of both copies and other imperfections are made good from the Dyce copy at South Kensington. There is also said to be an early copy in the Bridgwater collection dated 1591. The date is said to be the only difference, the same sheets being used for both issues. A comparison of the two texts (the MS. and the printed copy) shows very forcibly in what direction and to what extent dramatic taste and method had developed during the quarter of a century which had elapsed between representation in 1568 and publication in 1592. (See also Gismund of Salerne.)

Temptations of Our Lord (The). By John Bale, Bishop of Ossory, 1538.

A brefe Comedy or enter | lude concernynge the temptacyon of our | lorde and sauer Jesus Christ, by Sathan in the de | sart. Compyled by Johan Bale. Anno | M.D.XXXVIII. [Here follow a small woodcut and the verse Matthew iii, 1 & 2.] Interlocutores. | Iesus Christus, Satan tentator. | Angelus primus. Angelus alter. Baleus Prolocutor.

This play is facsimiled from the only known extant copy in the Bodleian Library (Douce B. Subst. 164). The fly-leaf of script, in Douce's handwriting, is also reproduced: this is by way of annotation and criticism.

Thersytes. Author unknown, played 1538, pr. c. 1550. Black Letter.

[A head-piece]. A new Enterlude called | Thersytes | ¶ Thys Enterlude Folowyng | Dothe Declare howe that the | greatest boesters are not | the greatest | doers. | [Here follows a list of "the names of the players" with a tail-piece.] . . . ¶ Imprinted at London, | by John Tysdale and are to be solde | at hys shop in the upper ende of | Lombard strete, in Alhallowes | church yarde neare | vnto grace | church.

The original of this play is at Chatsworth House in the Devonshire collection (since sold to an American collector), permission to reproduce being refused. In these circumstances I thought it in every respect desirable to adopt the next best alternative, especially as copies of the first facsimile reprint are comparatively as scarce as the early printed copy. Mr. A. F. Pollard has shown some grounds for attributing "Thersytes" to John Heywood.

Thomas, Lord Cromwell. An "ascribed" Shakespeare play included in the Third Folio.

The | True Chronicle Hi- | storie of the whole life and death | of Thomas Lord Cromwell. | As it hath beene sundrie times pub- | likely Acted by the Right Hono- | rable the Lord Chamberlaine | his Seruants. | Written by W. S. | [Here the printer's device.] Imprinted at London for William Iones, and are | to be solde at his house neere Holburne con- | duct, at the signe of the Gunne. | 1602.

B. M. (C. 34, b. 14). The only other known copy of the first edition is in the Bodleian. The play was entered in the Stationers' Register Aug. 11th, 1602. Another edition appeared in 1613 and it was included in the Shakespeare Folios of 1664 and 1685.

Three Ladies of London (The). By R[obert] W[ilson, the Elder], 1584, Black Letter.

[Here a border round title]. A right excellent | and famous Comœdy called | *the Three Ladies of London*. | Wherein is nota- | bly declared and set | foorth, how by the meanes of Lucar, Loue | and Conscience is so corrupted, that | the one is married to Dissi- | mulation, the other fraught | with all abhomin- | tion. | ¶ A perfect patterne for all | Estates to looke into, and a worke right wor- | thie to be marked. Written by R. W. | as it hath beene publicly | played. | [Here a small ornament]. At London | ¶ Printed by Ro- | ger Warde, dwelling neere | Holburne Conduit, at the signe | of the Talbot 1584. . . . Finis. Paule Bucke | [Under, an ornament].

B. M. (C. 34, b. 30); Bodley. From the B. M. copy. Another edition appeared in 1592. The "D.N.B." takes it for granted that Wilson was the author of this play and (consequently) of "The Three Lords and Three Ladies of London" also, the second being practically a continuation. Other plays more certainly ascribed to Wilson are "The Cobler's Prophecy" and "The Pedler's Prophecy." Mr. J. A. Herbert, of the MS. Department, B. M., reports that this reproduction from the original is "among the best in the series, and that is high praise. But for occasional failures to print in *exactly* the right strength there is hardly a fault to be found."

Three Laws of Nature, Moses, and Christ (The). By John Bale, Bishop of Ossory, 1538. Black Letter.

[Title surrounded by a pictorial border]. A Comedy concer | nyng the thre lawes of nature | Moses, & Christ, corrupted | by the Sodomytes. | Pharysees and | Papystes. | Compyled by Johan Bale. | Anno M.D.XXXVIII. . . . Thus endeth thys Comedy | concernynge the lawes, of Nature, Mo | ses, and Christ, corrupted by the Sodomy | tes, Pharisees & Papystes most wycked. | Compyled by Johan Bale. Anno | M.D.XXXVIII, and lately in- | prented per Nicolaum | Bamburgemsem.

B. M. (C. 34, a. 12); Bodley. From the B. M. copy, which wants the title page. It is here supplied in reduced facsimile from the only other known copy in the Bodleian. On the fly-leaf are two extracts concerning Bale from "Wharton's History of English Poetry," apparently in the handwriting of Edmund Malone. The portrait of Bale on G. ii. *recto* is as placed in the original; as I did not think well to utilize it, in perhaps a more fitting

THREE LAWS OF NATURE, &c.—*continued*.

position, as a frontispiece. In no other of Bale's works is there so apparent his blunt savagery of speech against, and intolerance of, the Romish creed and practice as in "The Three Laws." Bale's curious "Song upon Benedictus" follows Bale's portrait in the original, and is itself followed by a metrical version of "The Commandments." The former is a mutilated transcript of "The Song of Zacharias," words being left out in the middle of each verse, and replaced by Bale with inserted words of his own.

Three Lords and Three Ladies of London (The). By R[obert] W[ilson] the Elder, 1590. Black Letter.

The pleasant and Stately | Morall, of the three Lordes | and three Ladies of London. | With the great Joy and Pompe, Solempnized at their Mari- | ages: Commically interlaced with much honest Mirth, for | pleasure and recreation, among many Morall obser- | uations, and other important matters | of due Regard. By R. W. | [A woodcut]. London. | Printed by R. Ihones, at the Rose | and Crowne neere Holburne Bridge, 1590.

B. M. (C. 34, b. 31); Bodley. The B. M. copy, from which this facsimile is taken, is imperfect, lacking signature D1—4v. These 8 pp. have been supplied from the Bodleian example, which, generally speaking, is not so good. There are other copies in the Bridgwater and Devonshire collections. "The Three Lords and Three Ladies of London" is practically a continuation of "The Three Ladies of London" (7.v.), also by R. W., who is usually identified with Robert Wilson the Elder, the author of other plays of the period (see D.N.B.). Mr. J. A. Herbert's report of this facsimile is that it is "reproduced with admirable fidelity." Of the woodcut on title-page he says, "a very good facsimile. The original is much faded and pale—a condition that hardly could be, if it should be, represented here."

Tide Tarrith No Man (The). By George Wapull, 1576.—Black Letter.

The | Tyde taryeth no Man. | A Moste Plea- | sant and merry Commodity, right | pythie and full of delight. | Compiled by George Wapull. | ¶ Fowre persons may easily play it. | 1. The Prologue, Hurtfull help, the Tenaunt, | Faithfull few for one. | 2. Paynted profyete, No good Neighbourhood | the Courtyer, Wastefullnesse, Christianitye, | Correction for another. | 3. Corage the Vice, Debtor, for another. | 4. Fayned furtheraunce, Greedinesse the Mar- | chaunt, Wantonnesse the Woman, the Ser- | iaunt, Authority and Dispayre, for another. | ¶ Imprinted at London, in Fleete- | streate, beneath the Conduite, at the | Signe of Saynt Iohn Euangelist, | by Hugh Iackson. | 1576. [The whole in a scroll border.]

One copy only known as extant until "the Irish find of 1906": i.e. the Heber copy in the Devonshire collection. The recovered copy from which this facsimile was made is now in the B. M. (C. 34. f. 45).

Tom Tiler and His Wife. c. 1551, see title page. Black Letter.

Tom Tyler | and | His Wife. | An excellent old | Play, | as | It was Printed and Acted about a | hundred Years ago. | Together, with an exact *Catalogue* of all the playes | that were ever yet printed. | The second Impression (between two rules). | [Ornament]. London, | Printed in the Year, 1661.

B. M.; Bodley; Dyce. This facsimile is from Kirkman's edition of 1661—the B. M. copy. This edition is the only one extant. The title-page says it was "printed and acted (a suggestive inversion of the usual custom: but see *infra*) about a hundred years ago," i.e. in, say, 1551. There is no other trace of its having been either acted, printed, or even licensed; and whether Kirkman's was really a "second," or even a "first" or "third" impression is doubtful. The only evidence is that Baker ("Biographia Dramatica," 1764) schedules "Tome Tylere and his Wyfe . . . Anon. 4to. 1598," which suggests an intermediate impression between it and Kirkman's "second" to the "first," c. 1551. The entry is reproduced without change in the second and third editions of "Biographia Dramatica." On the other hand, Ritson ("Ancient Songs," 130) seemingly quotes it as "first printed in 1578." According to this, four editions are suggested:—

- (1) The First (suggested by Kirkman) c. 1551.
- (2) The Second (mentioned by Ritson) 1578.
- (3) The Third (quoted by Baker) 1598.
- (4) The Fourth (the only one extant) 1661.

We know the fourth, which "fathers" the first; Collier, Dyce, Ward and others accept the second date; Halliwell follows the third: that is the record. On the other hand, it may be stated that there is no mention of the play in the advertisement lists of Rogers and Leys for 1656, but in Archer's for the same year, five years prior to Kirkman's edition of the play, appears "Tom tiler, C," but with no mention of date. Since Kirkman's "second impression" the play was first reprinted typographically by Prof. Schelling in 1900, and next by "The Early English Drama Society." It is now for the first time reproduced in facsimile. The authorship is unknown and suggestions are few. Baker, assigning no reason, attributed the play to W. Wager, the author of "The Longer Thou Livest the More Fool thou Art," but in truth, in both plays, there is little internal evidence to guide to decision. A bibliographical interest attaches to Kirkman's "True, perfect, and exact Catalogue," of all dramatic literature "ever yet printed and published till this present year 1661." Believing that subscribers will welcome this also in facsimile, I include it with the present issue as an integral part of the original. The original is badly printed and stained: this facsimile is a faithful reproduction of a poor copy.

Travels of Three English Brothers (The). By John Day, 1607.

The Travailes of The three English Brothers.

Sir Thomas
Sir Anthony
Mr. Robert

} Shirley.

As it is now play'd by her Maiesties Seruants, for Iohn Wright. 1607.

B. M. (C. 34, c. 22); Bodley. From the B. M. copy. The dedication is signed by John Day, William Rowley, and George Wilkins.

Trial of Chivalry (The). Author unknown, 1605.

The | History | of the tryall of | Cheualry, | With the life and death of Caua- | liero Dicke
Bowyer. | As it hath bin lately acted by the right | Honourable the Earle of Darby his |
seruants. | [An ornament.] London | Printed by Simon Stafford for Nathaniel Butter, | and
are to be sold at his shop in Paules Church- | yard, neere S. Austens gate. 1605.

B. M. (C. 34, b. 50); Dyce. This facsimile has been reproduced chiefly from the B. M. copy. This, however, is imperfect and lacks the title page and the last three pages. These have been supplied from the Dyce copy at South Kensington. A re-issue of the 1605 edition appeared in the same year as "The Gallant Cavaliero Dick Bowyer," with the old title still preserved in the headlines.

Trial of Treasure (The). Author unknown, 1567. Black Letter.

[Title within a lined border.] ¶ A new and mery | Enterlude, called the Triall of | Treasure,
newly set foorth, and | neuer before this tyme | imprinted. | ¶ The names of the plaiers, | First,
Sturdines, Contentation | Visitation, Time. | The second, Lust Sapience, Con- | solation, | The
thirde, the Preface, Just, Plea- | sure, Gredy gutts. | The fourth, Elation, Trust, a wo- | man,
and Treasure, a woman. | The fifth, Inclination the Vice. | ¶ Imprinted at Londō in Paules |
Churcheyarde, at the signe of the | Lucrece by Thomas | Purfoote. | 1567 . . . On verso of
title is the printer's device, presumably a representation of "Treasure, a woman," with "Thomas
Pvrfoote" in a panel at foot.

The play was printed by Thomas Purfoot twice in the same year, 1567. One of the impressions omitted the device on the verso of the title-page, but gave it, as in the original of this facsimile, above the colophon alone, which is the same as the imprint, but without the date. The priority of one impression to the other cannot with certainty be ascertained, but the one now facsimiled gives many better readings. Until "the Irish find" of 1906, the only known copy of this edition was that in the British Museum (C. 34, b. 49), but another copy then turned up, and secured, at auction sale, for America it is believed. A copy of the edition having the device at the end only, and which also omits the colophon, is in the Bodleian. The authorship is unknown, and it may have been written a few years before it was printed.

Troublesome Reign of John (The), King of England. Author unknown, c. 1587-8; printed 1591. Black Letter.

The | Troublesome Raigne | of Iohn King of England, with the dis- | couerie of King
Richard Cordelions | Base sonne (vulgarly named, The Ba- | stard Fawconbridge.) : also the |
death of King Iohn at Swinstead | Abbey. | As it was (sundry times) publicly acted by the |
Queenes Maiesties Players, in the ho- | nourable Citie of | London. | [Here the printer's
device] | Imprinted at London for Sampson Clarke, | and are to be solde at his shop, on the
backe- | side of the Royall Exchange. | 1591.

The original of this facsimile is in the Capell collection at Trinity College, Cambridge. So far as is known the examples, both of Parts I and II, are unique. Other issues were dated 1611 and 1622, but in these the plays were grouped together, the signatures of Parts I and II running from A.—M 2 in fours, M 2 blank; in the present earlier editions each part is separately signed, and so, presumably, they were independently issued. The top edges are much clipped. The edition of 1611 bore on its title-page "Written by W. Sh.;" that of 1622 was inscribed "Written by W. Shakespeare." Shakespeare's play of "King John" (1595), though following the succession of incidents in the present drama pretty closely, owes little to its dialogue. Subscribers are indebted to the courtesy of the authorities of Trinity College, Cambridge, for the present facsimile.

Troublesome Reign of John, &c. (*continued*). Part. II.

The | Second part of the | troublesome Raigne of King | Iohn, conteining the death | of Arthur Plantaginet, | the landing of Lewes, and | the poysning of King | Iohn at Swinstead | Abbey. | As it was (sundry times) publikely acted by the | Queenes Maiesties Players, in the ho- | nourable Citie of | London. | [Here a device followed by the same imprint as in Part I].

See *ante*. "The source whence Shakespeare drew his materials for King John. Though he has followed his original with a fidelity bordering on scrupulosity, act by act, and scene by scene, yet he is by no means a mere slavish reproducer . . . The older drama is based on Holinshed, and, in a minor degree, on Bale's *Kynge Johan*, but there is no evidence in *King John* that Shakespeare saw either the one or the other." (Smeaton).

Two Angry Women of Abingdon (The). By Henry Porter, 1599.

The [in a panel] | Pleasant | Historye of, | the two angrye women | of Abingdon. | With the humorous mirth of Dicke Coomes | and Nicholas Prouerbes, two | Seruingmen. | As it was lately playde by the Right Honorable | the Earle of Nottingham, Lorde high | Admirall his seruants. | By Henry Porter Gent. | [An ornament]. Imprinted at London for William Ferbrand, | and are to be solde at the corner of | Coleman streete, neere Loathbury. | 1599.

B.M. (C. 34, d. 35); Bodley; Dyce. From "Henslowes's Diary" and other sources, it would appear that Porter wrote several plays. The only one extant is "The Two Angry Women of Abingdon," now facsimiled from a copy of the earliest known edition in the British Museum. Another impression was issued the same year: of this there is one perfect example in the British Museum (Press-mark 162, d. 55) and two copies in the Bodleian. The second of these was reprinted by Dyce in 1841 for the Percy Society; the first was used by Professor Gayley, of the University of California, as the basis of his text of the play in "Representative English Comedies" (1903). Dr. Gayley's "introduction" is the most important study of Porter that has yet appeared; no student can afford to neglect this critical essay, embracing, as it does, all the discovered facts of Porter's Life, a conjectural attempt at the identity of the man, his place in the dramatic activities of his day, together with a discussion of the vexed question of the lost parts of the Abingdon triad. Mr. J. A. Herbert, of the Manuscript Department of the British Museum, after comparing this facsimile with the original copy, says that "it is for the most part excellent: slightly too heavily printed pages are B 1 verso, B 2 recto, B 4 recto, and C 2 recto."

Two Lamentable Tragedies. By Robert Yarrington, 1601.

Two Lamentable | Tragedies. | The one, of the murther of Mai- | ster Beech a Chaundler in | Thames-streete, and his boye, | done by Thomas Merry. | The other of a young childe mur- | thered in a Wood by two Ruffins, | with the consent of his Vncle. | By Rob. Yarrington, | [Here an ornament.]. London | Printed for Mathew Lawe, and are to be solde at | his shop in Paules Church-yarde neere vnto | S. Austines gate, at the signe | of the Foxe. 1601 | . . . Finis. Rob. Yarrington. | Laus Deo. | [Here a tailpiece].

B. M. (C. 12, e. 21); Bodley; Dyce. From the B.M. copy. "The Dictionary of National Biography," speaking of this play and its author, says: "Nothing has been discovered concerning Robert Yarrington. In 'Henslowe's Diary' (ed. Collier, pp. 92-3), we find that in 1599 Houghton and Day wrote a tragedy called 'The tragedy of Thomas Merrye.' This was clearly on the first subject of Yarrington's play. The next entry in the 'Diary' refers to 'The Orphanes Tragedy,' by Chettle, which was apparently never finished. This would seem to be the second subject of Yarrington's play. Mr. Fleay conjectures that Rob. Yarrington is a fictitious name, and that his play is an amalgamation of the two plays by Houghton, Day and Chettle. Mr. A. H. Bullen republished the play with an introduction in a collection of 'Old English Plays,' 1885, vol. IV."

Two Maids of Moreclacke (The History of the). By Robert Armin, 1609.

The | History of the two Maids of More-clacke | With the life and simple maner of Iohn | in the Hospitall. | Played by the Children of the Kings | Maiesties Reuels. | Written by Robert Armin, Seruant to the Kings | most excellent Maiestie. | [Here a woodcut figure.] London, | Printed by N. O. for Thomas Archer, and is to be sold at his | Shop in Popes-head Pallace, 1609. | . . . [A tailpiece].

Besides the original of this play, now in the British Museum, there are copies in Bodley and in the Dyce collection at South Kensington. Robert Armin was an actor as well as a dramatist. All that is known of him will be found in the late Dutton Cook's article in the D.N.B.

Two Merry Milkmaids (The). Author unknown, 1620.

A | Pleasant | Comedie, | Called | The two merry | milke-maids. | Or, | the best words weare | the garland | [Here a ruled line] As it was Acted before the King, with | generall Approbation, by the Com- | panie of the Reuels. | By I. C. [Here another rule, followed by an ornament and another rule.] London, | Printed by Bernard Alsop, for Lawrence Chapman, and are to | be sold at his shop in Holborne, ouer against Sta- | ple Inne, hard by the Barres . 1620 . | . . . [A tailpiece].

B.M. (162, c. 29) ; Bodley ; Dyce. From the original copy in the British Museum. The play seems to have enjoyed some degree of popularity as it was re-issued in 1661. Who "J. C." was is not known. The only contemporary dramatists with the same initials were Jo. Cooke, the author of "Greenes Tu-quoque" (1614), and a "Joshua Cooke," to whom "How to Choose a Good Wife from a Bad," is attributed in a MS. note in the title-page of the edition of 1602 in the Garrick collection, but who is otherwise unknown (D.N.B.)

Two Noble Kinsmen (The). By John Fletcher and William Shakespeare, c. 1610-1625; staged c. 1626: pr. 1634.

The | Two | Noble | Kinsmen : | Presented at the Blackfriars | by the Kings Maiesties servants, | with great applause: | [a "rule" across "measure" of title] Written by the memorable Worthies | of their time ; |

{Mr. John Fletcher, and}
{Mr. William Shakspeare.}Gent.

[a "rule" across "measure" of title] [Here the printer's device] a "rule" as before | Printed in London by Tho. Cotes, for Iohn Waterson : | and are to be sold at the signe of the Crowne | in Pauls Church-yard. 1634.

B.M. (C. 34, g. 23) ; Dyce. From the B.M. example, first published, it is thought, from a play-house copy eighteen years after the death of Shakespeare, and nine years after Fletcher's decease. The entry in the Stationers' Books is dated April 8th, 1634. Fletcher is by most scholars held responsible for the greater portion of the work : the part supposed to have been taken by Shakespeare has been the source of interminable criticism and contention. The time of composition has also been the theme of much discussion. Critics are inclined to the view that "Shakespeare's part" may be set down to the period between 1610 and 1612, a Fletcher recasting to about 1622-25, and its staging to the following year (1626) at the Blackfriars Theatre.

Two Wise Men and all the Rest Fools. Author unknown, 1619.

Two | VVise men | and all The | rest fooles : | or | A comicall morall, cen- | suring the follies of this age, as it hath | beene diverse times acted. | [Here an ornament.] Anno. 1619. | . . . [Here two rules.]

B. M. (C. 12, g. 6 (3)) ; Bodley. This facsimile is from the Museum copy. Authorship is doubtful. The B. M. Catalogue says : "(By George Chapman)" ; Greg says "Author unknown." On the other hand Mr. A. H. Bullen in "D.N.B." s.v. G. Chapman, says "Winstanley and Langbaine ascribe to Chapman 'Two Wise Men, &c. . . censuring the follies of this age . . .,' but Langbaine is careful to add : 'I am led only by tradition to believe this play to be his.'" Mr. Bullen then proceeds, "there is not the slightest ground for fathering this absurd production on Chapman. The error probably arose from a confusion of the title . . . with the title of Chapman's comic masterpiece, 'All Fools.'"

Valiant Scot (The). By J. W., 1637.

The Valiant Scot. By J. W. Gent. Thomas Harper for Iohn Waterson. 1637.

B. M. (643, c. 44) ; Trinity College, Cambridge. From the B. M. copy.

Valiant Welshman (The). Author unknown, 1615.

[A full-page woodcut before title]. The | Valiant | Welshman, | or | The trve Chroni- | cle History of the life and valiant | deedes of Caradoc the Great, | King of Cambria, now called | Wales. | [Here a rule.] As it hath beene sundry times Acted by | the Prince of Wales his seruants. | Written by R. A. Gent. | [Here a rule followed by an ornament and another rule.] London, | Imprinted by George Purslowe for Robert Lownes, | and are to be solde at his shoppe at the | Little North dore of Paules. | 1615. |

B. M. (C. 34, b. 51) ; Bodley. From the B. M. copy. The "R. A. Gent" has been associated with Robert Armin, the actor, but without corroborative evidence supporting this reading of the initials. The late Mr. Dutton Cook (s.v. ARMIN in "D.N.B.") said "the publisher may have wished the public to infer that Robert Armin was the author."

Virgin Martyr (The). By Philip Massinger and Thomas Dekker, 1622.

The Virgin Martir. A Tragedie, As it hath bin divers times publickely Acted with great Applause. By the seruants of his Maiesties Reuels. Written by Phillip Messenger and Thomas Deker. B. A. for Thomas Iones. 1622.

B. M. (644, f. 1); Bodley; Dyce. From the B. M. copy.

Virtuous Octavia (The). By Samuel Brandon, 1598.

The Tra- | gicomoedi | of the vertuous | Octauiā. | [Here a rule.] Done by Samvel Brandon. | 1598. | [Here a rule.] Carmen amat, quisquis carmine digna gerit. | [Here a rule followed by an ornament and another rule.] London | Printed for William Ponsonbye, | and are to be soulede at his shop | in S. Paules Church- | yarde. |

Bodley; Dyce; Devonshire (since sold). This facsimile is from a copy of the original and only known early edition in the Dyce collection at South Kensington. The special presentment here made, of the verso and recto pages side by side, is due, as in the cases of "Tom Tiler and his wife" (q.v.), to the obvious desirability of introducing no new sizes into this series—these two plays, one a 16mo, and the other a 12mo, standing alone in this respect.

Warning for Fair Women (A.) Author unknown, 1599. Black Letter.

A | Warning | for Faire Women. | Containing, | The most tragicall and lamentable mur- | ther of Master George Sanders of London | Marchant, nigh Shooters hill. | Consented vnto | by his owne wife, acted by M. Browne, Mistris | Drewry, and Trusty Roger, agents therin: | with their seuerall ends. As it hath bene lately diuerse times acted by the right | Honorable, the Lord Chamberlaine | his Seruantes. | [An ornament.] Printed at London by Valentine Sims for William Aspley | 1599.

This play is reproduced from an original now in the Dyce collection at South Kensington. There is another example in the Bodleian at Oxford. There have been no less than four reprints of this play in modern times, a fact due no doubt to its being a member of the class described as "domestic tragedy," the most notable examples being "Arden of Feversham" and "The Yorkshire Tragedy." Yarrington's "Two Tragedies in One" was another. Others there were of the same class, but non-extant. Entered on the Stationers' Registers, Nov. 17th, 1599, this play was issued the same year, and was probably written 1589-90. There is no indication, nor has any tradition descended, as to who was the author. Without reasonable grounds, according to modern standards of criticism, John Lyly, Thomas Lodge and Thomas Kyd have each been suggested: the last-named has probably the best claim. It is held by many scholars—indeed, the majority—that Shakespeare, as a kind of assistant stage-manager under Burbage, engaged in "play-cobbling"; old and weak plays being wrought on; and that thereby he achieved no small reputation for skill in adapting, altering, and re-writing the pieces placed in his hands. This play is one supposed to be so treated.

Wars of Cyrus (The). Author unknown, 1594.

The | Warres of Cy- | rus King of Persia, against An- | tiochus King of Assyria, | with the Tragicall ende | of Panthæa. | Played by the children of her | Maiesties Chappell | [Here an ornament]. | London | Printed by E. A. for William Blackwal, | and are to be sold at his shop ouer a- | gainst Guild-hall gate. 1594.

B. M. (C. 34, b. 15). The original is in deplorable condition (the photographer said it was, in common parlance, "a beast"), and is, with the next one to be issued, viz.: "The Wit of a Woman," one of the worst examples of early printing, both as regards the mechanical execution and the paper employed. The latter is thin, cockled, and altogether inferior, whilst the condition of the copy may be gleaned at a glance from the title page, with its clever Museum bindery mendings. Indeed, so difficult and risky has been the process of reproduction, that in this case, as well as in that of "Wit of a Woman," the average has been two plates for each page; hence the fractional extra cost of this volume over and above the $4\frac{1}{2}d.$ to $5d.$ per page usual in this series. I hope subscribers will forgive this little digression in a professedly purely bibliographical introduction. In spite of these drawbacks the reproduction in facsimile is "distinctly good."

Weakest goeth to the Wall (The). Author unknown, 1600.

The | Weakest | goeth to the Wall. | As it hath bene sundry times plaide by the right ho- | nourable Earle of Oxenford, Lord great | Chamberlaine of England | his seruants. | [Here the printer's device.] | London | Printed by Thomas Creede, for Richard | Oliue, dwelling in Long Lane. | 1600.

B. M. (161, b. 15); Bodley. From the B. M. copy. It will be noticed that some of the "signatures" of the original are wrong; I i. is followed by a duplicated H ii., H iii. and H iv., instead of I i., I iii. and I iv. Another edition appeared in 1618. Another copy of the original impression is in the Bodleian, and there is also a duplicate copy in the B. M.

Wealth and Health. No place, date, or printer's name. Licensed 1557-8. Black Letter.

§ An enterlude of | Welth, and Helth, very mery and full of | Pastyme, newly att [sic] his tyme | Imprinted. | (∴) | ¶ The Names of the players | [in three columns]. | Foure may easily play this Playe. | [Above occupies barely half the page and below there is no sign of ornament, imprint or other printed matter: in fact the page has the appearance of interrupted work. There is no colophon.]

A recently recovered lost play, unique in every respect—for its hundreds of printer's blunders, its battered type, turned letters, letters used interchangeably, its extraordinary rhymes, its Dutch and Spanish jargon, and in many other respects; in short, probably the worst printed and rarest pre-Shakespearean interlude. This unique copy sold at Sotheby's for £95 and was bought for the nation. Another more perfect copy turned up later and was bought by Mr. T. Wise, who has been good enough to give me facilities for restoring a mutilated page for the "Fragments Volume."

Weather (The Play of the). By John Heywood, 1533. Black Letter.

¶ The play of the wether | [Here an ornament across width of type.] ¶ A new and a very | mery enterlude of | all maner we- | thers made | by Johñ Heywood. | [Here another ornament across page followed by "The Players names:" see *infra*.] 3 acorns. . . . Finis. | Prynnted by w. Rastell. | 1533. | Cum Priuilegio.

This, a facsimile of the earliest known edition of "The Play of the Weather," is from an original copy now in the Pepys collection at Magdalene College, Cambridge; it is the only perfect example known of the *editio princeps*, the copy at St. John's College, Oxford, lacking the last leaf; see *infra*.

c. 1565.

¶ The playe of the | weather. | ¶ A newe and a very merye enter- | lude of all maner wethers | made by Iohn Hey- | woode. | (∴) | ¶ The players names | Jupiter a God. | Mery report the vyce. | The Gentleman. | The Marchante. | The Ranger. | The Water Miller. | The Winde Miller. | The Gentlewoman. | The Launder. | A boye the leste that can playe | § Imprinted at Lon- | don by Ihon Awdeley dwelling | in litle Britayne streete, beyonde | Aldersgate.

B. M. (C. 34, i. 23). An edition unrecorded until the Irish find of 1906, of which it formed part, the B. M. paying £190 for it. The earlier edition printed by Rastell in 1533 is also included in this series (see *supra*).

1577.

Another edition, of which the title-page varies but little from that of 1565.

B. M. (C. 34, i. 21). This edition was unknown till 1906 when, amongst three equally unknown editions of other plays and three plays supposedly "lost," besides other rarities, a copy "turned up" in the Irish find. Brought to auction at Sotheby's in the same year, the original of this facsimile fetched £132, being bought for the B. M.

Westward Ho. By Thomas Dekker and John Webster, 1607.

West-ward Hoe. As it hath beene diuers times Acted by the Children of Paules. Written by Tho: Decker and Iohn Webster. sold by Iohn Hodgets. 1607.

B. M. (C. 12, f. 3 (4)); Bodley; Dyce. From the B. M. copy.

When You See Me You Know Me. By Samuel Rowley, 1613.

When you see me, | You know me. | Or the famous Chronicle Historie of king | Henrie the Eight, with the birth & vertuous life | of Edvard Prince of Wales. | As it was playd by the high & mightie Prince of Wales | his servants. | By Samvell Rovvly, servant | to the Prince. | [Here a woodcut figure.] At London, | ¶ Printed for Nathaniell Butter, and are to be sold at his shop in Paules | Church-yard neare S. Austine's gate. 1613. | . . . [Here a tail-piece.]

This facsimile is a reproduction of the 1613 edition, a reprint of the 1605 issue, now in the B. M. First issued in 1605, there were reprints in 1613, 1621 and 1632. Bodley has all four; the B. M. has only the second and fourth, the first-named of these in a better state than all others—hence the selection for this series.

Whore (The Costly). Author unknown, 1633.

The Costlie Whore. A Comிக்க Historie, Acted by the Companie of the Revels. Augustine Mathewes. for William Sheares. 1633.

B. M. (643, c. 55); Bodley; Dyce.

Wily Beguild. Author unknown, 1606.

A | Pleasant | Comedie | Called | Wily Begvilde | The Chiefe Actors be these: | A Poore Scholler, a riche Foole, and a | Knaue at a shifte. | [Here a curious device]. | At London, | printed by H. L. for Clement Knight: | and are to be solde at his Shop, in Paules | Church-yard, at the signe of the Holy Lambe. | 1606.

Dyce; Bodley. Later editions appeared in 1623, 1635 and 1638; that of 1606 is regarded as "the most correct." This facsimile is from a copy of the earliest known edition, which forms part of the Dyce Bequest to the South Kensington authorities. The B. M. has copies of the 1623 edition (Press-mark, 643, c. 61), and also of an undated impression (Press-mark, 643, c. 60), printed like the 1606 edition, for Clement Knight. The Dyce copy is a remarkably good example, and has special interest for scholars, inasmuch as the edges of the leaves have come down to us absolutely untrimmed, showing the original, in this respect, as it left the binder's hands—a very rare thing indeed.

Wisdom of Doctor Dodypoll (The). Author unknown, 1600.

The | Wisdome of Doc- | tor Dodypoll. | As it hath bene sundrie times Acted | by the Children of Powles. | [Here the printer's device]. London | Printed by Thomas Creede, for Richard | Oliue, dwelling in Long Lane. | 1600.

B. M. (C. 34, b. 17); Bodley; Dyce. From the B. M. copy. The Catalogue says "Imperfect, wanting sig. A 2." This seems an error, as the title is on A 2, with A 1 blank.

Witch of Edmonton (The). By William Rowley and Thomas Dekker, 1638.

The Witch of Edmonton. A known true Story. Composed into a Tragi-Comedy. By divers well-esteemed Poets: William Rowley, Thomas Dekker, John Ford, &c. Acted by the Princes Servants; often at the Cock-Pit in Drury-Lane, once at Court, with singular Applause. Never printed till now. [Woodcut.] I. Cottrel. for Edward Blackmore. 1658.

B. M. (644, c. 17); Bodley; Dyce. From the B. M. copy.

Wit and Science (The Play of). By Master John Redford, c. 1550.

A facsimile of the original MS. in the British Museum; no early printed copy has been traced. The play was probably written for, and played by his "children," Redford being their "master" at St. Paul's about 1535.

This facsimile is taken from the original MS. in the B. M. (Press-mark, And. MSS. 15233, folios 11-27). No early printed copy has at present been found. In all probability the MS. is in John Redford's own handwriting; at all events the script is that of the middle of the sixteenth century, say 1530-50. The original is in the unusual form of a memorandum book, the lines running across the short width of the page, so that "the gutter" is, in the original, at the top of the page, and not, as in this facsimile, in the left-hand margin. It was purchased for the nation at the sale of the Bright MSS. in 1844. The binding is without doubt contemporary with the MS., and is still in excellent condition, though it has apparently been patched here and there. It is somewhat curious that nowhere in the B. M. Catalogue does Redford's name occur; this play has never been catalogued as his therein, though his name appears both in the MS. and in the reprint made for the Shakespeare Society (B. M. Press-mark, Ac. 9485, 33). John Redford, musician, poet and writer of interludes, was organist and almoner of St. Paul's. Tusser in his autobiographical poem, mentions him as "master of the children of St. Paul's" about 1535. His instrumental works are well-known—mainly florid counterpoint upon a plain song. As "master of the children" it was part of his duty to provide dramatic entertainments; and probably "The Play of Wit and Science" was written for, and played by, his "children." The date of Redford's death is unknown; but as Sebastian Westcott was "master of the children of St. Paul's" in 1559, probably Redford had died before that date. The MS. book containing the original of this facsimile, includes also some musical sketches (possibly memoranda only), and fragments of two other moralities, one of them in Redford's name. Amongst these "odds and ends," however, but quite apart from the play itself, are three songs, each ear-marked respectively, "The fyrst song ["The ij song," "The thyrd Song"] in the play of Science." In this facsimile these songs are given as nearly as may be (*i.e.* without regard to the miscellaneous matter just referred to) in the same position as they occur in the original manuscript volume. Thus they will be found in this facsimile at the end of the play proper. Mr. J. A. Herbert, of the Manuscript Department of the B. M., on comparing this facsimile with the original MS., reports that "the reproduction has again been excellently carried out:" the extra "sharpness," now observable in these facsimiles, is doubtless due to the more suitable paper being used for the purpose. Only in two or three instances, and that to a trivial extent, is this reprint anything but as clear as the original.

Wit of a Woman (The). Author unknown, 1604.

A | pleasant Comœdie, | Wherein is merily shewen: | The Wit of a Woman. | [Here an ornament.] London | Printed for Edward White, | and are to be sold at the little North | doore of Pauls Church at the Signe | of the Gun. 1604.

B. M. (C. 34, b. 56); Bodley. The B. M. original of this facsimile is in a bad state. Many of the pages present exceptional difficulties, owing to their stained paper with ink showing through from the other side. These difficulties in both cases have been surmounted, says Mr. Herbert, probably about as successfully as photography will admit of, and where they are absent the reproduction is all that could possibly be desired. He continues, specially with reference to the present play:—"It is quite excellent. There is hardly anything else for me to say."

Witty and Witless. An autograph interlude by John Heywood, together with a special letter discussing the questions of the date and autograph character of the MS. [bef. 1547]. [The MS. commences imperfectly] . . . Amen qd John Heywod.

The Manuscript now reproduced in facsimile is a fragment, but little can have been lost beyond the introduction. The original is now in the B. M. (Press-mark, Harl. 367), and is described in Wanley's Catalogue as "a book in folio wherein are contained many letters and fragments, with various poems, written by the hands of Mr. John Stowe and others; now bound us together." The present interlude or "disputation" is the forty-first item in the volume, folios 110-119, and is thus catalogued: "John Heywood's Poetical Dialogue concerning Witty (*i. e.* Wise) and Witless: made, as it seems to be recited before K. Henry VIII." Mr. Collier named it "Wit and Folly," and under this title it was for the first time printed by the Percy Society in 1846. The MS. has hitherto been accepted without doubt as in the author's handwriting, and to be the only example that has come down to us. I, however, queried this, and a request for further close examination has, after the above was in type, resulted in the following letter, which may be regarded as satisfactory, and in every way justifying the doubt I raised.

BRITISH MUSEUM, LONDON, W.C.
8th Dec., 1908.

DEAR MR. FARMER,—Further careful inspection of the John Heywood MS. (Harl. 367, ff. 110-119), and comparison of it with dated MSS., and consultation with my colleagues (and especially with my chief, Dr. Warner, than whom I know no better judge), have led me to modify the opinion I expressed to you yesterday.

The MS. is unquestionably of the XVIth cent.; and I see no impossibility of its falling within the reign of Edw. VI., or even as early as the closing years of Hen. VIII's reign. And the natural interpretation of the colophon would be, of course, to take it as indicating that the MS. was actually written by Heywood himself (though obviously not his original draft, from the paucity of corrections, and from the note on f. 118b cancelling the three stanzas "in the Kings Absens"). The Museum possesses no other autograph of his, so far as I know.

The same water-mark occurs in Royal MS. 7 B iv., Cranmer's draft of the Prayer-Book, 1543-7.

Yours truly, J. A. HERBERT.

Until recently little that was definite was known concerning John Heywood, who by many authorities was writ down as a kind of Court fool of the same stamp as Will Somers. Recent research and discovery, however, has thrown considerable light on the uncertainty surrounding the personal life of John Heywood, and the materials for a more accurate biography are in course of collection and preparation. It will then be seen that there has been considerable misapprehension concerning Heywood's capacity and social status, and that to place him in any respect on the same footing as Will Somers, is as wide of the mark as it would be to place the late Mr. Dan Leno on a level with Sir W. S. Gilbert. Mr. J. A. Herbert, of the Manuscript Department, British Museum, after comparing this facsimile with the original, reports that "the reproduction is excellently done. I have rarely seen anything better."

World and the Child (The). Otherwise Mundus and Infans. Author unknown, c. 1500-6: pr. 1522. Black Letter.

Here begynneth a propre newe Interlu- | de of the Worlde and the chylde | otherwy- | se called [Mundus & Infans] & it sheweth | of the estate of Chyldehode and Manhode. | [Here a three-quarter engraving surrounded by a border over which is the word "Mundus."]
. . . ¶ Here endeth the Interlude of Mundus & Infans. | Imprynted at London in Flete-
strete, at the sygne of y^e | - Soñe by me Wynkyn de Worde. The yere of our Lorde | M.CCCC.
and xxii. The . xvii. daye of July. [Here Wynkyn de Worde's device.]

This is the first time "The World and the Child" has been reproduced in facsimile; and, it may also be said, for the first time is a scholarly reprint text possible where access to the original is difficult. Hazlitt was woefully out of the running, and my own, in the "Early English Drama Series," was little, if anything, better. The value of the present re-issue is obvious. Only a single copy of any edition whatsoever is known: that from which this facsimile has been taken, and which is now in the Library of Trinity College, Dublin. As will be seen, this copy was printed by Wynkyn de Worde in 1522, but the date of composition is probably circa 1500-6. It is a vivid "picture of low life."

Yorkshire Tragedy (A). An "Ascribed" Shakespeare play, c. 1605; pr. 1608.

A | Yorkshire | Tragedy. | Not so New as Lamentable | and true. | Acted by his Maesties
Players at | the Globe. | Written by VV. Shakspeare. | [Here the printer's device.] At
London | Printed by R. B. for Thomas Pauier and are to bee sold at his | shop on Cornhill,
neere to the exchange. | 1608.

B. M. (C. 34, l. 5); Bodley. From the B. M. copy. The head title runs:—"All's One, or One of the four Plaies in one, called a Yorkshire Tragedy." A Yorkshire Tragedy was entered on the Stationers' Books May 2, 1608, and was published the same year. No other edition appeared until it was included in the Third and Fourth Shakespeare folios in 1664 and 1685.

Youth. Author unknown: attributed by Wood to John Heywood: date not earlier than 1528 for the Lambeth fragment. Black Letter.

———— [LAMBETH FRAGMENT.] Thenterlude of youth, [over a woodcut of three figures | 4 leaves].

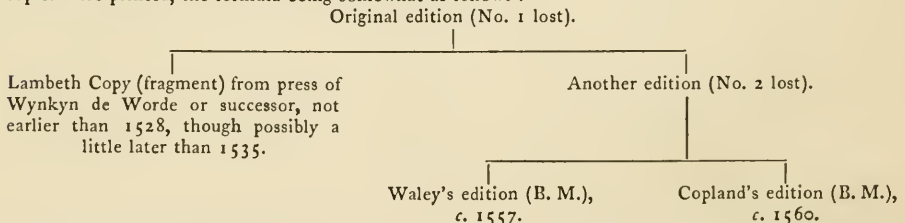
Lambeth Palace Library.

———— [WALEY EDITION.] Thēterlude of youth. [This is the only title, over a woodcut of two figures | Charity and Youth, the text commencing immediately under]. . . Imprinted at London, by John waley | dwellyng in Foster Lane.

B. M. (C. 34, b. 24); Bodley.

———— [COPLAND EDITION.] § The Enterlude | of Youth. [This over a woodcut of three figures (they differ from the Lambeth and Waley groups)—Charity, Youth, and an unnamed third, probably Humility]. . . . ¶ Imprinted at London in Lothbury ouer a- | gainst Saint Margarytes church by me | Wyllyam Copland.

The B. M. copy (C. 34, e. 38) is probably unique: this and the Waley edition with the Lambeth fragment are indispensable for comparative study: see *supra*. The Lambeth fragment was a "waste" or unbound sheet found in another book. In *Youth* details of character, device, situation and literal transference of language are borrowed from *Hickscorner*: but it improves on all: itself an indirect argument for the Heywood attribution. The present facsimiles of (1) the "Lambeth Palace Fragment" of "Youth," and (2) the "Waley edition" of the same play, and (3) the "Copland edition," comprise all known impressions of one of the most curious and interesting survivals of Early English Drama. It is suspected that other editions of this interlude were issued—probably there were five in all—though they are not now known to be extant. These three known editions form the subject of an exhaustive and valuable monograph by Professor W. Bang (of the University of Louvain) and Mr. R. B. McKerrow in the twelfth volume of the series intituled "Materialien zur Kunde des älteren Englischen Drama." I am indebted to this source: I have made use, in a summarised form, of material collected, of evidence sifted, of ascertained facts orderly arranged and preciséd, and of deductions resulting therefrom. Space (to say nothing of literary good manners) permits no more; save, may-be, to emphasise the completeness of research, the soundness of conclusion, and my indebtedness thereto. Still, I give but a summary: scholars *must* consult this authority in detail. The dates are uncertain, both for the "Waley" and the "Copland" editions—probably, however, c. 1557 and c. 1560 respectively are not far out. The "Lambeth fragment" is confidently ascribed "either to the press of Wynkyn de Worde, or of someone who came into possession of his type and wood-blocks after he ceased to print in 1535." On the other hand, it is certain that it was not printed earlier than 1528. This fragment, undoubtedly of a different edition from either of these two, is in the Library of Lambeth Palace, consisting of four leaves. A "waste" or unbound sheet of "Youth" was found in the binding of another book; but it had, unfortunately, been "cut to size," so that some of the edges are mutilated, to the loss of parts of the text. Happily it is the first section of the book, as a different set of "stock blocks" are exhibited on the title page. As regards the relationship of the texts, it is clearly shown in "Materialien" that one or more editions of this play have been lost; that textually neither the "Waley" nor the "Copland" copies could have been printed from the "Lambeth fragment," either directly or by reversed descent; that probably two editions have been lost, viz., a first edition from which the "Lambeth" and the "Lost edition No. 2" were printed; and, finally, that it was from the "Lost edition No. 2" that both the "Waley" and the "Copland" copies were printed, the formula being somewhat as follows:—



On equally good grounds Waley's text is set down as nearer the original than Copland's, which, however, is more correctly printed than Waley's.

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