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The Development of Richard Brome's "A Joviall Crew".

John Wilkerson Crowther
Louisiana State University and Agricultural & Mechanical College

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A Dissertation

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in
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by
John Wilkerson Crowther, Jr.
Ph. B., Loyola University, 1942
M. A., Tulane University, 1943
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MANUSCRIPT THeses

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ABSTRACT

This dissertation consists primarily of variorum editions of Richard Brome's comedy *A Jovial Crew* and of the ballad opera *The Jovial Crew*, which is based on the play. The text of the first edition of the play (1652) is followed by explanatory notes, together with references to sources and parallels from other literature of the period. After the notes come the textual variants of the seven succeeding editions of the play (1661, 1684, 1708, 1744, 1780, 1826, 1929) and the errata of the 1873 reprint of the first edition. Following the text of the first edition of the opera (1731) are the variants of the six succeeding editions (1732, 1760, 1767, 1780, 1781, 1813). As there is one reprint of the 1780 edition of the play (1810), five reprints of the 1760 edition of the opera (1760, 1761, 1761, 1764, 1766), and one reprint of the 1767 edition (1774), a total of twenty-three texts have been examined for this study. The title pages of the editions and reprints of the play and the opera, as well as versions of the lyrics published separately from the opera, appear, along with Charles Lamb's review of an 1819 performance, in the Appendix, in chronological order.

There are four introductory chapters. The first is devoted to a study of the background and sources of the play, and to a critical analysis predicated on this material. The second chapter consists of a discussion of the eight editions, and two reprints of editions, of the play. The third chapter treats of the opera and its editions and reprints of editions. A chronological account of the stage history of
both play and opera is given in the fourth chapter, which includes also a discussion of a one-act version of the opera and an after-piece (*The Ladies' Frolick*) based on the opera, neither of which has been printed.

All but three of the texts of the play (those of the 1780 Dodsley and the 1929 Oliphant editions and the Pearson reprint of the first edition) and one of the texts of the opera (that of the 1781 Bell edition) were studied on microfilm. The Folger Shakespeare Library provided the microfilm of the texts of the 1652, 1661, 1684, and 1708 editions of the play and the 1731, 1761, 1764, 1774, and 1780 texts of the opera. The Library of the British Museum furnished the texts (reproduced by University Microfilms, Ann Arbor, Michigan) of the three separate editions of "The Beggars Chorus," the book of *Songs* (1731), the 1732, 1760, and 1767 editions of the opera, and the 1760 and 1766 reprints of the 1760 edition. The Kidgway Branch of the Library Company of Philadelphia microfilmed the text of the 1761 Cork, Ireland, reprint of the 1760 edition. The texts of the 1810 reprint of the 1780 Dodsley edition of the play, the 1826 Dodsley, and the 1813 edition of the opera were secured from the Harvard University Library. These, together with the text of the 1744 Dodsley edition of the play, obtained from the Johns Hopkins University Library, were microfilmed at Louisiana State University.

The textual variants are contrasted and grouped as follows. The texts of the 1661, 1684, and 1708 editions of the play are contrasted directly with the 1652 text. The text of the 1744 edition,
based largely on that of 1708, is contrasted with the 1708 text as well as with that of 1652. The text of the 1780 edition, based to a considerable extent on that of 1744, is contrasted with the 1744 text as well as with that of 1652. The text of the 1826 edition, however, is contrasted only with that of 1780, on which it is based. The text of the 1929 Cliphant edition is contrasted with the original 1652 edition. Of the opera editions, those of 1732, 1760, and 1780 are contrasted with the original edition of 1731, on which they are based. Those of 1767 and 1781, based on that of 1760, are contrasted with the 1760 edition as well as with the original. The 1813 text is contrasted with that of 1781, on which it is largely based, as well as with the original 1731 text.

In view of the provincial setting of the play and the use of the beggars' cant, the preparation of the notes to the play required research into dictionaries of dialect and slang, and into political and social histories of the period. Also necessary was the culling of details, in the form of references, parallels, and examples of word usage, from dramatic and non-dramatic works of the period. Through this study more light has been thrown on the literary, linguistic, and social history, not only of the era in which the play was written, but also of the whole period of approximately 180 years during which either the play or the opera was presented on the stage.

In the alterations of the play and the opera it is possible to see not only the development in the spelling, punctuation, and vocabulary of the language, but also the change in the spirit of the
times, specifically, the change from the period generally identified as Elizabethan or Shakespearean, to the neo-classical period of the eighteenth century, on into the romantic period of the early nineteenth century, the spirit of which influences the last version of the opera. The twenty-three texts of the play and the opera are examples of various types of editing which illustrate the history of the development of English scholarship from the mid-seventeenth to the twentieth century. Most significant of all is the play itself and the study of its development as a popular English comedy into one of the most popular of English ballad operas.
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APPENDIX, TOGETHER WITH ITS TABLE OF CONTENTS
INTRODUCTION

This dissertation is a study of Richard Brome's comedy *A Joviall Crew* (1652), and of the ballad opera *The Jovial Crew* into which the play was converted in 1731. The texts of the first editions of both the play and the opera are presented, together with explanatory notes and the textual variants of the succeeding editions. Emphasis is placed not only on the play and the opera themselves, but also on their development as seen in the stage history of their production and especially in the variants of the eight editions of the play and the seven editions of the opera which have been published to date. The dissertation thus becomes primarily a study of the editions of the various texts. A critical study of the play and the opera is presented, along with discussions of the various editions and reprints of editions, in the four introductory chapters.

In the preparation of the first chapter, concerned with the background, criticism, and sources of the play, the earlier non-dramatic beggar literature served for the understanding of the beggar scenes and especially the beggars' cant. The study of the several plays of the period dealing with beggars and Gipsies uncovered some probable source material. The obvious influence of Ben Jonson necessitated the study of his works for sources and models. The pastoral, lyric, and romantic elements led to the study of romantic drama, specifically Beaumont and Fletcher, as well as earlier popular ballad and lyric verse. Since the play is the last of Brome's fifteen
surviving dramatic works, it became necessary to study the other fourteen for elements of style, technique, and characterization, as well as verbal parallels, influencing or reappearing in his masterpiece. Such a study of background and sources is inseparable from considerations of structure, characterization, plotting, style, and theme—all of which are treated in the light of the various influences, literary, social, and philosophical, operating in the pre-Commonwealth period. The discussion is enriched by the evaluation of the significant literary criticism of the past regarding the play.

The second chapter is concerned with an examination of the characteristics of the text of the first edition of the play, as well as the characteristics and alterations of the editions which follow it. The third chapter contains an analysis and criticism of the opera, as well as a discussion of the later editions and reprints. The chapter on the stage history includes not only records of performances, but also a discussion of the question of whether or not the play was the last one performed before the closing of the theatres in 1642, a study of the conditions under which it was composed, the actors, companies, and playhouses associated with the performances, a consideration of the question of the authorship of the operatic version and of the composers of the music to which the lyrics were sung in the later versions, and, especially important, a discussion of the unprinted versions or alterations of the opera.

The four introductory chapters thus coordinate and interpret the information collected in the notes and variants, unifying the
dissertation through the study of the genesis of the play and the opera, the evaluation of them as dramatic literature, and the tracing of their history on the stage, thereby revealing their significance in the history of English drama.
CHAPTER I

THE PLAY: BACKGROUND, INFLUENCES, CRITICISM, SOURCES

Coming as it does at the very end of the richest and most complex period in the history of English drama, *A Joviall Crew* provides a fund of influences, themes and techniques prominent in the dramatic history of the period as a whole. In its exhibition of genial good humor, delight in the leading of a carefree life close to nature, and in its spirit of sympathy for the poor and oppressed, as well as in its lyric quality and its moral and philosophical undertones, the play is a romantic comedy with something of the spirit of the period of about 1600, as represented, for example, in *As You Like It*. And yet, in its gentle satire on the treatment of love in the romances, in its realism and occasionally coarse humor, and especially in its humor characters, the play is a Jonsonian comedy of humors. It is Brome's success in ridiculing certain aspects of the romances that enables him to get this two-fold effect, that is, the incorporation of the best elements of both romantic and Jonsonian comedy; for it cannot be denied that certain elements of romantic comedy are generally treated sympathetically rather than satirically, good humor rather than satire being the dominant note of the play.
Jonson's Influence.

The Jonsonian influence is apparent in the humor characters. Oldrents, the melancholy country squire, is purged of his melancholy by the parasite Hearty and becomes quite merry. Springlove, the Jonsonian intriguer and manipulator of the plot, is cured of his wanderlust, as are also Rachel and Meriel. The ever-weeping Talboy is consoled with the promise of a wife. The ever-clacking Justice Clack is made to stop and listen before the play is over. Similarly, his original, Justice Adam Overdo, in Jonson's Bartholomew Fair, is finally silenced.

Jonson's influence is apparent also in the structure of the play. Although the structure is looser than that of the typical Jonsonian comedy in that there is a double plot, the technique is essentially Jonsonian. The characters are placed in situations which enable them to reveal their humors. The function of Springlove as plotter, Oldrents' concern for him, and the unraveling of the plot in the purge of humors, and in the final reconciliation at Justice Clack's, all recall general similarities in Every Man in His Humor, in which Brainworm is the intriguer, Old Knowell worries about his wayward son, and the finalities take place at Justice Clement's. Springlove is the bond of unity among Brome's characters, as Brainworm is among Jonson's. It is Brome's Jonsonian method of employing his characters which results
in the organic unity which Guardia praises.

The Romantic Elements.

As is true of the structure of the romances that are satirized, however, the two plots of Brome's play have little in common. It is chiefly the love-at-first-sight meeting between Springlove and Amie which brings the two plots together, plus the fact that her uncle is a beggar-bounding Justice who becomes acquainted with Squire Oldrents. The subplot, however, does parallel the main plot in certain contrasting relationships, thereby allowing for a more effective dramatization of the themes of the play. Oliver's soliloquy expressing the attitude of a young gentleman toward the seduction of beggar wenches makes more plausible Squire Oldrents' youthful affair with a beggar wench, a key factor in the unraveling of the plot. The spirit of miserliness, literal-minded realism, and calculated rationalism represented in the chief characters of the subplot (Justice Clack and Martin) is overcome by the generous, romantic, imaginative spirit of the chief characters of the main plot (Squire Oldrents and Springlove). The subplot, as in many other plays of the period, serves as a foil to the main plot.

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The chief themes of the play are those of romantic comedy, rather than of realistic Jonsonian comedy. The purging of humors is simply a necessary prerequisite for indulging the generous, romantic, imaginative spirit of the chief characters. Even such realistic elements as the discomfiture of the aristocrats among the beggars, and the ridicule of the marriage of the old couple, are submerged in the genuine admiration of the free life of the beggars. The sweet content of life in a society close to nature and free from the restraints of law and order is the theme which gives the play its title. Brome's grasp of reality, however, is seen in his realization of the fact that actually the life of the beggars is far from ideal. It is admirable relatively, that is, when viewed in relation to the abuses of organized society, which force people into beggary. In this theme of social criticism there is genuine satire, but satire which is soon dissolved in the spirit of good humor. For, though society forces people into beggary, though the representatives of society are often more immoral than the beggars themselves, and though justices and the law are the bane of the vagabonds, Squire Oldrents is beloved by them, noble blood is found among them, and Justice Clack himself finally gives them his "free passe." Thus Brome presents a rather mature view of the complexity of the problem through a sense of humor which recognizes two facts: that there is a mixture of good and bad in individuals, and that people
must be judged on their merits as individuals.

In keeping with the traditional view of the
superiority of noble blood and the determining influence
of heredity, Brome introduces a nature-fate theme,
according to which it is Springlove's nature to wander (since
he is half beggar by heredity), and yet, at the same time,
to attract Oldrents and Amie because his noble blood is also
apparent. This theme of the necessity of following one's
nature dovetails with a kind of romantic back-to-nature
theory implicit in Springlove's praise of nature and in the
joviality of the beggars, who live close to nature.

The social point of view of the play remains,
however, essentially aristocratic. The articulate beggars
are, after all, decayed gentry or members of professions
monopolized by gentlemen. At the base of the generosity to
the nameless mass of beggars in general is the old
aristocratic principle of noblesse oblige, not nineteenth
century humanitarianism.

Of prime importance for the working out of the plot
is what might be called the moral theme, which appears in
the exposition of the maxim that charity covers a multitude
of sins. The charitable Oldrents, though his grandfather
gained his estates by reducing his neighbor to beggary, and
though he himself (Oldrents) has been sexually intimate with
a beggar wench in his youth, is rewarded for his charity to
the beggars by the recovery of his daughters and by the
discovery that Springlove is his son. The charitable
Springlove, though having in himself something of the
ungrateful servant and the prodigal son, turns out to be
the rightful heir.

Oldrents.

A special word should be said about Squire
Oldrents himself. He is the ideal type of beloved country
squire, perhaps the first of that long line of literary
types of which Addison and Steele's Sir Roger de Coverley,
and Fielding's Squire Allworthy are distinguished members.
The latter, incidentally, turns out to be the uncle of
Tom Jones, as Oldrents is revealed to be the father of
Springlove, who loves the niece of an irascible country
justice, as Tom loves the daughter of a similar country squire.
As the creator of a type like Oldrents, therefore, Brome may
be considered a literary link between his own and the
eighteenth century. His work in this respect illustrates
the difference between him and Jonson, a difference which
was to mean the death of realistic Jonsonian comedy in the
eighteenth century, and the development of the kindly,
genial, "good-at-heart," even sentimental, spirit of Squire
Oldrents, which was not to fade out of the literary picture
until the decline of the rural aristocracy in the nineteenth
century.
Style.

The chief characteristics of the style of the play are those typical of the very end of the pre-Commonwealth period. The blank verse has become so loose as to be frequently indistinguishable from prose. Andrews lists the following characteristics of the first hundred lines of verse in the play: forty-four weak endings, nine weak endings with a hovering stress on the tenth and eleventh syllables, two Alexandrines, seven four-stress heroic lines, seven extrametrical lines with barding of syllables in the middle, two short lines, and thirty-three run-on lines. There is very little exalted expression and an almost complete absence of figures of speech, except in the mock pastoral passage (III, 107-114) and in the second song (IV, Sc. 2, 165-176) which burlesques the old couple. These qualities of style, it seems to me, are to be attributed, not so much to a decline in literary power, as to a change in purpose and attitude on the part of the dramatist, which is characteristic of the period in which he writes. This change in the direction of the realistic, aristocratic comedy of manners which was soon to flower is explained by Cook as follows:

Whereas Brome fails to create romantic illusions,...he can reach the level of aristocratic conversation. In *A Jovial Crew* he catches the accent of the country gentry as successfully as Shirley set down the gossip of fashionable London.... The banter of the ladies with their lovers sustains the light 'anti-romantic' drift of the whole escapade....

The population of Caroline drama is changing. In Brome's world a gentleman's wit is worth more than a poet's and the value of good sense is rising fast.3

The point, however, is not that Brome "fails to create romantic illusions," as Cook says, but rather that he does achieve the effect he obviously desires, that of lightly burlesquing the absurdities of the romances, while still communicating the charm of the life which Symonds, in his remarks on the play, describes as "the école buissonnière of existence."4

**Theatrical Technique.**

Brome knew his stagecraft as well as he knew his audience. He was a master of "good theatre." Speaking of his ability at liaison de scène, Allen points out:

In 'The Jovial Crew,' acts one, two and five show the stage continually occupied, characters enter and leave,—there is not a moment when the action is not being carried on. In Act 1 there are three entrances and four exits, in Act 2 there are eight entrances and four exits, in Act 5 there are seventeen entrances and ten exits; but these overlapping entrances and exits unite the whole into one

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4 J. A. Symonds, a review of the Pierson reprint of The Dramatic Works of Richard Brome. In The Academy, V (March 21, 1874), 305.
panoramic picture. This not only makes for unity of plot and is an economy of the auditor's memory and attention, since he does not have to keep in mind so many apparently disconnected people and actions, but it gives an air of reality to the play which is quite impossible without it.5

In other words, Brome's ability consists of something more than merely a knowledge of stage business. His technique is a means of creating a sense of dramatic plausibility.

Swinburne, comparing Brome with Fletcher in this regard, says: "The superiority of the minor poet [Brome] as a dramatic artist, and not merely as a theatrical craftsman, is patent and palpable beyond discussion or dispute."6

Beggary in England Prior to the Time of the Play.

Regarding the general interest in beggary, of which A Jovial Crew is probably the outstanding literary result, the evidence indicates that beggary had been one of the chief social problems confronting the nation for over a century prior to the play. A variety of influences, economic and political, combined to increase alarmingly the number of vagabonds and beggars by the beginning of the sixteenth century, as Trevelyen points out:


The beggars of early Tudor reigns were recruited from many sources - the ordinary unemployed, the unemployable, soldiers discharged after French wars and the Wars of the Roses, retainers disbanded at Henry VII's command, serving men set adrift by impecunious lords and gentry, Robin Hood bands driven from their woodland lairs by deforestation and by the better enforcement of the King's peace, ploughmen put out of work by enclosures for pastures, and tramps who prudently pretended to belong to that much commiserated class. All through the Tudor reigns, the 'beggars coming to town' preyed on the fears of dwellers in lonely farms and hamlets, and exercised the minds of magistrates, Privy Councillors and Parliaments... It was soon found that the whipping of 'sturdy beggars' was by itself no solution.

The dissolution of the monasteries and "the cessation of the dole at the Abbey Gate", after the Reformation also "swelled the ranks" of beggars. It was only gradually that laws were passed attempting to solve the problem. According to the Poor Law, which "took shape in a long series of experiments and enactments" towards the end of Elizabeth's reign, "there were to be no more bands of "sturdy beggars' such as terrorised honest folk in the days of Henry VIII." But even in the time of the Stuarts, "the sturdy beggar was flogged at the whipping-post of every town on the road till he was glad to return to his native parish, as the only place..."

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8 Ibid., pp. 110-111.
9 Ibid., pp. 170-171.
where the law ordered persecution to be stayed and... charity extended.  

Beggar Literature Preceding the Play.

Sir Thomas More, in his Utopia (1516), has

Mythloaidye explain how the enclosure of lands for pasture forced many farmers to become beggars:

"Therefore, that one ou8tous and unsatiable cormeraunte and verye plage of his natyue contrey may compasse abowe and inclose many thousand acres of grounde to gether within one pale or hedge, the husbandmen be thrust owte of their owne; or els other by coneyne or fraude, or by vyolent oppression, they be put besydes it, or by wronges and injuries they be so waried that they be compelled to sell all. By one means therefore or by other, other by howke or crooke, they must nede departe awaye, pore, sylie, wretched soules: men, women, húsbandes, wyues, fatherles children, widdowes, wofull mothers with there younge babes, and their hole housholde smal in substantive, and much in nombre, as husbandrie requireth many handes. Awaye they trudge, I say, out of their knowne and accustomed howses, fyndyng no places to rest in. All their housholde stuffe... they be con-

stryned to sell... for a thynge of nought. And when they have, wanderynge about, some spent that, what can they els do but steale, and then instelye, God vote, behanged, or els go about begging? And yet then also they be cast in prison as vagabounds, because they go about and worke not."  

It is not until the latter half of the sixteenth century, however, that the problem is again discussed in literature. In 1561, came John Awdeley's Fraternity of


Vacabondes both rufing and beggarly. Men and woman.
Boyes and Gyrlas, with their proper names and qualities.
This was followed, in 1567, by "the standard work on
its subject," Thomas Harman's *A Causat or Warning for
Common Guizers vylearely called Vacabonea*. By this
time the beggars evidently had formed a society all their
own, for Harman gives rather detailed descriptions of the
twenty-four "Orders of Knaves," as Awdeley describes his
similar group of twenty-five. Harman's group includes
the seven "orders" mentioned in *A Joviall Crew*: the Upright-
man, Patrico, Rogue, Doxy, Dott, Walking Mort, and Autem
Mort. In addition to the descriptions of the types of
beggars, Harman also includes a glossary of, and translated
conversation in, the beggars' cant, or "Peddlers French." This
glossary and the conversation include most of the
approximately thirty canting terms which appear in *A Joviall
Crew*.

Harman's work became very well-known, especially
during the last quarter of the sixteenth and the first
decade of the seventeenth centuries. It was quoted
liberally by William Harrison in a chapter of his *Description*

12 Edward Viles and F. J. Furnival (Editors), "The
Rogues and Vagabonds of Shakspere's Youth," (London, 1880),
Shakspere's *England*, (New Shakspere Society, Series VI),
No. 7, p. iv.

13 Viles and Furnival (Editors), *op. cit.*., pp. 32-87.
of England (prefixed to the 1577 and 1586 editions of Holinshed's *Chronicles*) entitled "Of provision made for the poore."\textsuperscript{14} The *Groundwork of Conny-catching* (1592) "is a reprint of Harman's *Censure*, with an introduction."\textsuperscript{15}

Harman's picture of the life of the beggars is far from complimentary or good-humored. The most popular of all the borrowings from Harman, however, and probably the only one to which Brome, and the other dramatists who use cant are directly indebted, does present a vivid picture of beggars making merry at a feast highlighted by a jocular oration in praise of beggary as a profession.\textsuperscript{16}

This work is Thomas Dekker's *The Bell-man of London*, three editions of which were published in 1608, followed in 1609 by his *Lanthorne and Candle-light*, in which a variation of Harman's glossary appears as "The Canters Dictionarie," along with a discussion of the canting language and two lyrics in cant.\textsuperscript{17}

The Lyric Tradition of Beggar Verse Preceding the Play.

The lyric tradition of beggar verse was well established by Brome's time. Among the popular lyrics praising beggary Chandler mentions "Jack Beggar Under the Bush" (1594); "Song of the Beggar," in "The Description

\textsuperscript{14}Ibid. p. xi.
\textsuperscript{15}Ibid., "Contents" and p. xiv.
\textsuperscript{17}Ibid., pp. 179-188.
of Love" (1620); and "The Cunning Northernne Beggar," who "all the by-standers doth earnestly pray to bestow a penny upon him today," Baskervill lists the following ballads which may have suggested to Brome the title of his play:


However, beggars are seldom referred to in the cultivated non-dramatic poetry of the period. Shakespeare apparently has no use for the jolly beggar theme, if the implications of the following lines from his sixty-sixth sonnet be taken seriously:

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    desert a beggar born,
    And needy nothing trimm'd in jollity.
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Taylor the Water Poet, however, exalts the life of the beggar in his "The Praise, Antiquity, and Commodity of Beggary, Beggars, and Begging" (1621), in which he says that Homer was a blind beggar, Ovid a beggar in his exile, and Virgil born in a ditch. "The beggar's garden is the whole earth, and

18 Frank W. Chandler, The Literature of Romenery (Boston, 1907), I, 122.
His musicke waytes on him in every bush,
The mavis, bulfinch, blackbird and the thrush;
The mounting larke sings in the lofty sky,
And robin redbreast makes him melody.²⁰

The Sources of the Play.

Since A Joviall Crew appears to be largely original, the works discussed here, with the exception of Dekker's Bel-man of London and Lanthorne and Candle-light, should be considered rather as earlier dramatic parallels than as actual sources of Brome's material. Only general relationships, for the most part, are considered here, the discussion of specific details being confined to the notes following the text of the play.

(1) Thomas Dekker's The Bel-man of London.

(a) The beggars come as guests to a feast. (b) The insistence that they are not courtiers, soldiers, poets, players, or musicians may have given Brome the idea of making his articulate beggars former members of these professions. (c) In both works there are speeches in praise of beggary and those who embrace it, and allusions to the punishments they suffer. (d) The orders of beggars mentioned by Brome are described in detail. (e) There are a number of instances, which the notes point out, in which Dekker's phraseology is the same as, or similar to, that in A Joviall Crew, including

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Frank W. Chandler, an. cit., I, 123.
two references to the beggars as a crew.

(2) Thomas Dekker's *Lanterns and Candle-light.*

(a) The canting terms used by Brome are defined in "The Canters Dictionarie" and a number of them explained in the discussion of the canting language accompanying it. Some of the terms are employed in a canting song which is translated.

(3) Francis Beaumont's *The Knight of the Burning Pestles.* (a) Like Oldrents, Merrythought forgets his troubles by being merry and singing with his friends. (b) He insists (Act II, Sc. 7) that Venturewell forget the loss of his daughter, as Hearty persuades Oldrents to forget the loss of his daughters and be merry. (c) Merrythought's son Jasper, Venturewell's apprentice, runs away with his master's daughter Lucy, as Martin, Justice Clack's clerk, runs away with his master's niece Amie, who finally marries Springlove, Oldrents' son, as Lucy finally marries Jasper, Merrythought's son. (d) The highly romanticised burlesque elopement of Jasper and Lucy possibly suggested Brome's anti-romantic treatment of the Martin-Amie elopement. (e) Humphrey, the weakling lover, loses Lucy to Jasper, may have suggested Talboy. (f) Upon the insistence of Merrythought, as is common in Elizabethan comedy, all become merry at the end of the play, just as, upon the insistence of Oldrents, all finally become merry, Justice Clack agreeing to the wedding of his niece, as Venturewell agrees to that of his daughter.
(4) Fletcher and Massinger's The Beggar Bush.
(a) The first scene of the second act, especially the canting song, has the flavor of Brome's beggar scenes. The beggars praise their freedom, rail against the law, and use pent and begging formulae similar to those in Brome's play. (b) Resemblances between the plots of the two plays, however, are only very general and vague. The beggar clause (the noble Gerrard in disguise) consoles and comes to the aid of the wealthy merchant Goswin (actually the rightful heir Flores), who has been charitable to Clause and helped him become king of the beggars, but who has lately lost his wealth temporarily. These two vaguely suggest Springlove and Oldrents, though their blood relationship is the reverse of that of Brome's characters. Gerrard is finally revealed as the step-father of Flores. (c) Gerrard's daughter Jacqueline lives with her father and is also disguised as a beggar. She is seen and beloved by the honest Hubert, who joins the beggar disguised as a huntsman and finally marries her, as Vincent and Williard marry the daughters of Oldrents. (d) Hampskirke, supposed uncle of Bertha (who is really a kidnapped heiress), objects to her marriage with Goswin (Flores) because he is a merchant, as Justice Clack objects to his niece's wedding with his clerk.

(5) Middleton and Rowley's The Spanish Gipsy.
(a) In this comedy, Pretiosa, a Gipsy, is revealed to be the
daughter of Fernando, as Springlove is revealed to be the son of Oldrents. (b) The revelation takes place after the Gipsies have put on a play, just as the identity of Springlove is revealed after the beggars have put on a play. (c) Don Juan promises to become a Gipsy for two years in order to win Pretiosa. Vincent and Hilliard promise to become beggars to win Rachel and Meriel, Oldrents' daughters, who, in becoming beggars, are lost to their father, as Pretiosa is to hers. (d) Just as the members of the jovial crew become beggars to escape the law, so Sancho and Soto decide to become Gipsies to escape a gambling debt, saying: "We'll live as merrily as beggars." (Act II, Sc. 2, 1, 175). (6) Middleton's More Dissembler's Besidea Women. In the first scene of the fourth act Aurelia's father and the governor search for her. She has fled and joined the Gipsies to escape marriage to the governor. Among them she meets Dondolo, a servant escaping from his master. He is also accepted by the Gipsies, who sing two rollicking songs describing their way of life. Aurelia bears some resemblance to Amie, as Dondolo parallels Springlove. (7) Thomas May's The Old Couples. (a) The old couples about to be married are the same age in both plays, the groom is lame, and fun is made of the fact that he is impotent. (b) Theodore, like Springlove, is charitable to the poor and wins their good will toward his miserly father Earthworm, who reforms and becomes charitable himself.
when he hears that they pray for him, as they do also for Oldreasts. (c) Old Lady Covet cheats rightful heirs of their possessions, leaving them "poor and beggarly" (Act III), just as Oldreasts' grandfather cheats the beggar patrico's grandfather out of his estate, leaving the heirs beggars. (d) Fruitful (Sudamore in disguise) loves the miser Earthworm's niece, as Springlove loves the miserly Justice Clack's niece.

(8) Ben Jonson's A Tale of a Tub. This comedy possibly suggested certain elements in Brome's subplot. (a) Constable Turfe arrests the villager John Clay, his son-in-law elect, as a robber, as Justice Clack arrests the "beggar" Springlove, who finally marries his niece. Turfe's daughter Audrey is then taken away by Squire Tub, who is pursued and arrested by Metaphor, servant of Justice Preamble, who goes off with Audrey. Tub informs her father the constable, who pursues the couple and brings his daughter home. So Justice Clack's servants pursue his niece Amie and bring her home. Martin, Tub's servant, whom he has sent to bring Audrey to his home to marry her, marries her himself, thus outwitting both his master and Justice Preamble. Similarly, Martin, in Brome's play, who would have married Amie, is outwitted by Springlove, who finally marries her himself, to the surprise of his master Oldreasts and her uncle Justice Clack. (b) Jonson's play concludes with a masque performed by two villagers presenting what has happened, just as the beggars' play summarizes what has happened in Brome's play.
(c) John Clav, who, having lost his bride to Martin, "will not eat his meat, but cries at th' board" (Act V, Sc. 3, l.6), possibly suggested Talboy, who weeps at having lost Amie to Martin. (d) Scriban, "the great Writer." who insists on writing the masque, is probably the original of Brome's poet Scribble.

(9) Ben Jonson's *The Staple of News*. (a) The miserly Pennyboy Sr., who has been disguised as an old beggar, or "Canter," in order to observe how his son and heir manages his inheritance, later reveals himself, looking "as if he were the Patrigo" (Act IV, Sc. 1, l. 45), and informs his son that he shall become a beggar as a punishment for having abused his wealth. So Brome's Patrigo prophesies that Oldrents' daughters shall become beggars as a punishment for the ill-got wealth of his grandfather which Oldrents has inherited. (b) There is a suggestion of Justice Clack in Pennyboy Sr., who, having gone mad when deserted by his niece Lady pecunia, holds court and examines and commits his two dogs as parties to her escape. Regaining his sanity when she returns, he, like Justice Clack, consents to her marriage and ceases to be a miser.

(10) Ben Jonson's *The Gipsies Metamorphosed*. (a) The Gipsies use cant much like that of Brome's beggars. (b) They sing lusty songs, possibly suggesting some of the lyricism of Brome's Songs. (c) Their frequent references to the nobles' ability at amorous sport may have suggested
Oliver's musings on the subject and his attempt to seduce Amis and Rachel. There is the suggestion that a nobleman would lie with a doxy, as the patricio tempts Clérents to do. (d) Jonson's patricio warns the Gipsies of the approach of the law, similar to the way in which Brome's patricio warns the beggars. (e) The Gipsies are "metamorphosed" into noblemen, just as the beggars are revealed to be gentlemen. (f) In the following speeches the Gipsies' patricio, like the beggars' patricio, prophesying and revealing the transformation, protests that the Gipsies are not offenders but gentlemen, praises the generosity of their chief as a giver of good food and drink (which may have given Brome the idea of placing Springlove among the beggars, and also may have suggested the reveling at Justice Clack's), asks a blessing on his master (as the beggars' patricio promises prayers for Clérents), and finally suggests a pairing of lads and lasses, with which Brome's play ends:

I can...bring
The gipsies were here,
Like lords to appear,
With such their attenders,
As you thought offenders,
Who now become new men.
You'll know them for true men;
For he we call chief,
I'll tell 't ye in brief,
Is so far from a thief
As he gives you relief
With his bread, beer, and beef.
And 'tis not long sipped
Ye drank of his wine,
And it made you fine;
Both claret and sherry.
Then let us be merry.

...
Enter the Gipsies Metamorphosed, i.e., dressed in rich Habits and Dance.

Pat. Why now ye behold,
'Twas truth that I told,
And no device;
They are changed in a trice
And so will I
Be myself, by and by.
I only now
Must study how
To come off with a grace,
With my Patrico's place;
Some short kind of blessing,
Itself addressing
Unto my good master,
Which light on him faster
Than wishes can fly.
And you that stand by
Be as jocund as I;
Each man with his voice
Give his heart to rejoice,
Which I'll requite,
If my art hit right.
Though late now at night,
Each clown here in sight,
Before daylight,
Shall prove a good knight;
And your lasses, pages
Worthy their wages,
Where fancy engages
Girls to their ages.

It is just barely possible that these lines gave Brome the suggestions which he uses and develops in his own way. (g)

It is also possible that, as Faust points out, 22 the following lines near the beginning of the masque gave Brome the hint for his subplot, the flight of Amie and Martin, and their pursuit at the command of her uncle Justice Clack: "Gaze

21Ben Jonson, Works (ed. by Francis Cunningham, London, and Winchæs. 1903), III. 158.
upon them...especially on this brave spark struck out of Flintshire, upon Justice Jug's daughter, then sheriff of the county, who running away with a kinsman of our captain's, and her father pursuing her into the marches...23

In considering all of these parallels and similarities to A Joviall Crew, however, it is well to keep in mind Allen's sound advice relative to the play's resemblances to Fletcher's The Beggar's Bush. His observations hold good for much of the material just discussed:

The thing to be noticed in all these suggestions is their tentative and dubitative character. The word 'hint' is the best one to use...The more closely the situation and characters concerned are the vaguer the resemblance grows. The same thing is true in the case of 'The Jovial Crew' and 'The Beggar's Bush.' Both represent people of comparatively high station masquerading as beggars, and that is about as far as the likeness goes. There is no likeness between the dispossessed duke and his daughter and friends who live a beggar's life for months or years to escape death, and the five jolly young people who assume the beggar's rags for a day or two as a lark, and wander down the lanes white with may, never in danger, meeting strange people and confronted by new and amusing situations, but always conscious that they can, in an hour's time resume their own station....Nothing more can be affirmed than that certain scenes or characters may have set the writer's mind working and given him an idea which he could adapt to a very different situation.24

Repetitions, Suggestions, and Developments from Dromio's

Earlier Plays.

The mass of resemblances, parallels, and

23 Ben Jonson, ed. cit., III: 142;
24 Herbert F. Allen, ed. cit., pp. 43-44.
suggestions just considered serves only to emphasize Brome's originality in the creation of A Joviall Crew. Among his own earlier plays, however, there are a number of character types and situations, as well as certain theme elements and stylistic devices, which are more fully developed in A Joviall Crew. Among the more striking of these are the following, considered here according to the plays in which they occur.

(1) The Court Beggar. Though it has little in common with the later play as far as characterization and plot are concerned, The Court Beggar does contain the same type of character sketch Brome uses to describe the beggars, as they are introduced individually near the end of the first act of A Joviall Crew. The following is an example of this type of sketch, a literary device familiar to all students of Ben Jonson:

He, Sir Raphael Winter-plym, has lick'd up a living with his tongue; makes all great tables his own; and eats for his talk. He may be conver-sant with women; for (they say) he guelt himselfe beyond Sea for spight one did him; and now preaches chastity to Ladies, and love to their husbands. He's a Lay-gospeller among the married sort, and an especiall pedant to the youth o' Court.

(Act II. Sc. 1)

(2) The Damoiselle, or The New Ordinary. (a) The background of A Joviall Crew, in which Oldrents in his youth seduces a relative of Wrought-on, whom his grand-father had "wrought out" of his estate and reduced to beggary, is suggested in the following dialogue in which Vermine reminds Dryground, "an old decayed Knight," of
similar circumstances:

...Dry...my Project is in the behalf
Of the poor Gentleman, you overthrew

...Brokcall! Do you know him Sir? whose state you
That wrought him to a poverty that cries suck'd;
Your sinfull Covetise up to the height;

...Ver. No more of that.

Dry. You should do well to add a sun, like this
To his releif; To wave the bitter curse
That will in time fall on you and your house.

Ver. O hol! I now remember, you have reason,
That Brokcall had a Sister, whom you vitiated.
In your wild heat of blood, and then deny'd
Her promis'd Marriage; turned her off with Child.
A dozen yeares since, and since that neverheard of.

(Art I. Sc. 1)

(b) Dryground atones for his sin by keeping (disguised as
his daughter Frances) the son of Brokcall, the brother of
the girl he had wronged. This son he finally sees wed to
Alice, the daughter of Vermine, who is cured of his avarice.

Dryground then, suggests Olirents. (b) Justice Clack's
predecessor among Brome's characters, however, is not
Vermine, but Bumpsey, an old Justice, whose speech is similar
to Justice Clack's. The following passage illustrates this
striking similarity:

Mag. Yet heare his Worship speak, good Bump.

Bump. Good Whirly, what can his Worship speak?
Or your Misdome twattle for him in this Cause;
that I do not understand already? Has not
his Sonne wedde our Daughter? Now directly,
or indirectly, who meddles with his match?
May more has he not bedded her? Now,
directly or indirectly, who meddles with that
either? Let him have and hold, possess (Ehe.)
and enjoy; do his worst, and make his beast of
her, though she be an Heire, I will not sue
him out of her: No, I protest; were it
Ante Cerulam, as it is post. I would not
crosse 'em. Is not this right and plaine
enough.

Dry. But good Mr. Bumpsey, Brother Bumpsey,
I would call you——
Keep your Brothers and your Goods to your selfe, Sir, I have no need of 'em. You are a Knight, and a man of Worship. He will speakes all himselfe.

(ACT I. Sc. 2)

(3) The Northern Lass.
(a) There is a general suggestion of the subplot of A Joviall Crew in the fact that the northern lass elopes with Midgains; her uncle, Justice Squelch, becomes angry; and she is finally married to her choice, Sir Philip. (b) There is a feast at Justice Squelch's at which the serving men receive the guests in his absence and promise his speedy return. This situation is further developed in A Joviall Crew, both in the servants' reception of Oliver and Talboy at Oldents' house and, with some variation, in the final scene, in which the company is kept waiting on Justice Clack.

(4) The Sperarus Garden.
Touchwood has had an illegitimate son in his youth. This son finally weds the temporarily lost niece of Justice Striker.

(5) The English Moor.
Testy, "an old angry Justice," finally marries off his niece Milicent.

(6) Covent Garden Weaver.
Cockbrain, "a Justice of Peace," is "Weeder of the Garden." He is more closely akin to Jonson's Adam Overdo, in Bartholomew Fair, than to Justice Clack.
(7) The Antipodes.

The social criticism in A Joviall Crew is fore-shadowed in The Antipodes, in which courtiers and lawyers are beggars and poets are Puritans.

The generally scanty nature of the parallels and resemblances to A Joviall Crew in Brome's earlier plays, like that of the suggestions from the other playwrights previously discussed, serves only to emphasize more strongly the originality of his masterpiece.
CHAPTER II

THE EDITIONS OF THE PLAY

There are eight editions, and two reprints of editions, of the play A Joviall Crew, as distinct from the opera based on the play. These ten texts may be divided into five general groups:

I. 1652, 1661, 1684
II. 1708, 1744
III. 1780, 1810 (reprint), 1826
IV. 1873 (reprint)
V. 1929 (reissued 1931).

The first text in the last four groups is based upon the original 1652 edition.

The First Edition. (1652)

This original 1652 edition is reprinted in this dissertation. In spelling, punctuation, and stage directions, it exhibits the inconsistencies typical of the period. The language and even the pronunciation of the period (as sometimes indicated by the spelling, and especially by the contractions) are, quite naturally, preserved in the first edition more accurately than in any of the later editions.

Punctuation.

The punctuation, as in Shakespeare's day, seems to be primarily for the purpose of indicating for the actor the
pauses to be observed in speaking the lines on the stage. There are apparently, however, even at this early date, certain conventions of punctuation to which modern usage no longer adheres. The two most characteristic of these apparently conventional devices are (1) the use of the comma to set off even restrictive clauses, where presumably not even the actor would pause; (2) a fine distinction in use between the semi-colon and the colon, apparent in the frequent employment of the colon to introduce reasons, consequences, explanations, and conclusions, to an extent unrecognized by modern writers. The fundamental lack of standardization in matters of punctuation, however, is illustrated in the frequent absence of the apostrophe to indicate possession.

Capitalization.

While the capitalization is somewhat arbitrary, there is some consistency in the restriction of capitalization to the principal nouns in the sentence. One difference from standard modern usage is the frequent omission of the capital after the question mark, especially when the question is short. As for the colon, a capital may or may not follow.

Spelling.

The spelling is not standardized, pronunciation still sometimes being the chief guide. Aw, for example, is
frequently spelled *i*. The initial *i*, rather than *e*, in such words as *imbracle* and *indure*, as well as the frequent spelling *agen* for *again*, possibly indicates the seventeenth century pronunciation more accurately than the present standard spelling. *Than* is usually spelled *then*, and was probably pronounced accordingly. In the spelling, however, there is a lack of consistency that defies explanation.

Vocabulary.

The principal interest regarding the vocabulary is the beggars' cant. The *N. E. D.* and the *English Dialect Dictionary* indicate that some of this cant survives dialectically even to this day, *e.g.*, *beck*, or *beak*, a magistrate; *cobe*, or *cove*, a master or overseer; *lap*, a thin broth or porridge; *grunter*, a pig; and *bourse*, which is now phonetically spelled *booze*.¹ In addition to the cant, Brome employs a number of other interesting words, *e.g.*, the verb *skise*, or *skise*, to run or move quickly; the adjective *surbated*, footsore; and the adverb *tantivy*, quickly. These words survive only dialectically. Brome's use of the rare verb *remore*, meaning hinder or delay, is the only example given in the *N. E. D.* The adjective *gentile* (once used, and afterwards cancelled, by Ben Jonson)² may be "the

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¹"*Booze* in its present form appears as early as 1714." John S. Farmer, *Slang and its Analogues Fast and Present* (1890), 1, 296.

earliest example," as Cook claims it to be, "of the word genteel in its present sense." The adverb *gently* is apparently employed in the same sense.

In the later editions of the play the variety of ways in which the language is treated and interpreted, by means of modernization, substitution, omission, addition, spelling, punctuation, and capitalization, illustrates the history of the written language since the middle of the seventeenth century. The study of such evolution, in itself, may possibly provide material for an additional thesis.

The Second Edition. (1661)

The second edition of the play, appearing in 1661, follows the original closely, but not too carefully. There are several insignificant omissions of words and one entire line is omitted. There are fewer than a dozen variations in wording, all but two of which afford the same meaning as the original readings. The only possibly significant word variation is the change of "be drunk...to bed" (Act I, 9) to "go drunk...to bed," which is the reading adopted in the fourth, fifth, sixth, and seventh editions. Since this change, however, is a natural modernization, it is not necessary to assume the influence of the second edition on the others.

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The second edition also contains several modernizations in spelling. The distinction between than and then begins to be more recognized. The e in only and the final e in such words as finds and minds are generally omitted, though, in other cases, a final e is added. The use of y in place of i in such words as tye, dye, lye, joye, and tryst, which seems to become somewhat standard in the early eighteenth century editions, becomes common in the 1661 edition. All in all, however, there is little variation in the second edition. It keeps close to the original throughout.

The Interpolated Choral Ballad.

Sometime between the appearance of the second and the third editions there was introduced into the play a choral ballad, published probably in 1670, as the British Museum Catalogue suggests, though no date is indicated in the manuscript. The ballad, entitled, "The Beggars Chorus in the Jovial Crew," consisting of a dozen ballad stanzas, each with an additional two-line refrain, appears in the second scene of the fourth act of the third edition of the play in 1684. This version of the ballad is on pages 6-7 of the Appendix to this dissertation, after the 1760 version, with which are given the variants of two later editions that appeared separately, probably in 1690 and 1700 respectively, according to the British Museum Catalogue. This ballad is also preserved in a shorter version in the
fourth and fifth editions of the play.

The Third Edition. (1684)

The third edition of the play, published in 1684, is based primarily on the second (1661) edition, since most of the omissions and some of the substitutions of the second appear also in it. It seems probable, however, that the first edition was also used, since not only much of the spelling but also some of the wording agrees with the first rather than the second edition, notably the original "be drunk...to bed." rather than the "go drunk...to bed." of the second.

This third edition (1) omits all of the encomiastic verses between the dedication and the prologue; (2) gives for the first time the names of the actors who play the parts (see Chapter IV, page 59); (3) includes the "Beggars Chorus" (discussed above) as a "Song" in the second scene of the, fourth act; (4) extends, though by no means consistently, the spelling changes begun in the second edition, notably the loss of vestigial a's and the substitution of the ok ending for the original cue ending, as in publique; (5) increases the capitalization. All in all, however, the third edition, a generation removed from the first, is, in its uncritical acceptance of even the omissions of the second edition, as well as in the many other inconsistencies, the poorest of all the editions.
The Fourth Edition. (1708)

The appearance of the second separate edition of the ballad "The Beggars Chorus in the Jovial Crew" in 1690 (?), and of a third edition entitled, "The Beggars Chorus; or, The Jovial Crew," in 1700 (?), suggests the continued popularity which results in the fourth edition of the play in 1708. Based on the first edition, this fourth edition, adorned not only with the "Beggars Chorus" (reduced to seven stanzas) but also with three lists of actors who played the parts at the principal theatres (see Chapter IV, page 61) is significant primarily as a typical example of eighteenth century editing according to the principles of neo-classical scholarship. Far more notable than the excessive capitalization, the introduction of a few standard modern spellings, and the more consistent punctuation, are the following seven significant modifications. (1) Brome's loose blank verse is printed as prose, only the rimes remaining as verse. (2) The setting is indicated for each scene, and the stage directions are somewhat clarified. (3) There are footnotes explaining the beggars' cant. (4) The diction of the play is polished according to neo-classical standards. For example, the elegant word is substituted for the "low" word, e.g., spirits for stomach.

Footnotes explaining the cant were probably a necessity by 1708. By the end of the seventeenth century this cant was apparently no longer familiar to the general public, since "A Dictionary of the Canting Crew" appeared before 1700, and was followed in 1710 by "A New Dictionary of the Terms Ancient and Modern of the Canting Crew." (Frank W. Chandler, The Literature of Rosmary, I, 120)
horses for nags, woman for wench. The general term is substituted for the specific, e.g., Birds sing for Nightingale sings, bottle for silver cup. The prosaic word is substituted for the poetic one, e.g., lively spirits forisky spirits. (5) The sexually suggestive passages are removed, notably Oliver's soliloquy justifying seduction (Act III). (6) The play is modernized, or rather, brought up-to-date, by the substitution of eighteenth century words for obsolete words, e.g., goods for harlots, coat for doublet; also by the substitution of the typical neoclassical lyric "Courtiers, Courtiers, think it no scorn" (concluding Act I), for the entirely too Elizabethan lyric "Come, come, away: The Spring," with the "Jub, jub, song of the nightingale. (7) For the first time, the Prologue is omitted, which, since it is playfully critical of the Fletcher type of romantic tragi-comedy no longer dominant on the stage, has no more significance for the eighteenth century audience. It is omitted, therefore, not only from the edition based upon that of 1708, but even from the 1780 edition, which returns to the original 1652 edition.

The Fifth Edition. (1744)

The 1708 edition of the play is the last one to be published singly. The popular opera, made from the play in 1731, completely supplants it on the stage. From the time the opera appears, therefore, non-operatic versions
of the original play are of only literary interest and appear only in collections. It is quite natural that the 1705 edition should be the one upon which is based what might be called the first literary edition. This edition is in the sixth volume of Dodsley's Select Collection of Old Plays, first published in 1744. All of the innovations, modifications, and omissions of the 1708 edition are retained, along with the "Beggars Chorus" and the footnotes to the beggars' cant. Quite proper to a literary, as contrasted with a stage, edition there is, for the first time, an introduction (See Appendix, page 11) giving a brief account of the author and listing of his other plays. Then follow the three lists of actors as given in the 1708 edition - lists which are of primarily historical interest by 1744. Typical of literary editions, the 1744 Dodsley edition is significant, not for innovations, but for standardizations - in capitalization, spelling, and punctuation. In reaction against the excessive capitalization characteristic of works of the earlier part of the century and of the 1708 edition in particular, all capitalization within sentences, except that of proper names, is omitted; titles, such as justice, even when preceding the proper name, e.g., Clark, appear with a small letter. The capitalized abbreviation Mr., however, replaces master. The evolution of English spelling is also in evidence. For the first time, too, self, which formerly appeared as a separate word, is united to such pronouns as your or sir.
One typical eighteenth century habit is the substitution of the apostrophe for the silent ' in con'd and would. The apostrophe also usually appears with the s of nouns in the genitive case, as in present day usage. The punctuation is more precise than that of the 1708 edition, more attention being given to the indication of parenthetical elements and natural pauses by means of commas. It is for its refinements in capitalization, spelling, and punctuation that the 1744 Dodsley edition is chiefly significant, for, in these matters, it is the guide of the next edition of the play, the sixth, which appears in the tenth volume of the Reed edition of Dodsley, published in 1780.

**The Sixth Edition. (1780)**

This 1780 edition is based directly on the first edition, and is followed by a copy of the title page of that edition. The play is restored to the original in almost all respects (though the prologue and encomiastic verses are still omitted), except that the spelling, capitalization, and punctuation are substantially the same as they are in the 1744 Dodsley edition. Actually, however, the punctuation is refined considerably and, in some cases, even restored to that of the original edition. The chief significance of the sixth edition is the restoration of the readings of the original 1652 edition. Of special interest is the restoration of the original blank verse, for Reed prints as blank verse some twenty lines (from four different
places) which appear in the original as prose, but which are easily turned into blank verse without any violation of the word order. For the first time there are footnotes explaining the meaning of many of the terms and references, and citing parallel passages from other literature. The explanation of the beggars' cant appears, not in footnotes (as in the 1708 and 1744 editions), but in a glossary at the end of the play derived directly from Dekker's *The Ballad of London*, the specific references to which are indicated after each citation.

**The 1810 Reprint and the Seventh Edition (1826).**

Quite deservedly, in the light of the advance of scholarship in the period, the 1780 Reed Bodley edition remains, for nearly half a century, the authoritative version of the play. The 1810 "edition," in the third volume of Sir Walter Scott's collection entitled *Ancient British Drama*, is simply an accurate reprint of that of 1780. Even the next real edition, the seventh, appearing in the 1826 edition of Bodley, can do little more than increase the number of footnotes and contribute to the modernization of the spelling and punctuation.

**The Pearson Reprint (1873).**

In 1873, with the development of our modern insistence on complete and exact originals. John Pearson, in the third volume of *The Dramatic Works of Richard Barnet*, issues
the first and only reprint of the original 1652 edition, complete
with title page, commendatory verses, and prologue, and unencumbered
by introduction, footnotes, or glossary. Since there are approxi-
mately ninety errata, (see page 103 of the Variants), this reprint is
not highly accurate. It is, nevertheless, the only reprint of the
first edition that is available to scholars.


It has remained for E. H. C. Oliphant to prepare an edition
especially for the modern general reader. This last edition of the
play to date appears in the second volume of his collection entitled
Shakespeare and his Fellow Dramatists, published in New York in 1929.
This edition was reissued in 1931 in a one-volume collection,
Elizabthan Dramatists Other than Shakespeare, also by Oliphant. Be-
cause he preserves several of the more notable errata of the 1873
reprint, it is probable that he follows this reprint of the original,
rather than the original itself. Oliphant himself states the princi-
pies upon which his edition is based:

The spelling has...been modernized, and obvious
errors have been corrected....in most of the original
texts and in modern editions, the past tense is pre-
sented with no consistency. The word 'loved,' for
instance, may be so given or may be printed as 'lov'd,'
with no variation in the pronunciation. Here the full
spelling is invariably employed in such cases, the apos-
trophe being used only where there is a curtailing of
the pronunciation, as with 'lov'st,' instead of 'lovest,'
or where the employment of the 'e' might create a
doubt as to the pronunciation, as sometimes in "learned." Where our ordinary pronunciation is departed from by the employment of an extra syllable, the diaeresis is employed. Where the stress is on what is today an unaccented syllable, an acute accent is employed.

The modernizing is not confined to the text, but is extended to the stage directions. There is also here, to a slight extent, a modernizing of the stage technique. The final 'exit' or 'ascent' appears only when the text calls for a clearing of the stage. The division into scenes is made upon the basis of the clearing of the stage in the old editions. Wherever the stage is cleared, the scene is to be regarded as ended, save where it is obvious that the locale is not changed and that there is no great passage of time.

Where a word or letter has been inserted to make sense of what in the early editions is nonsense, square brackets are used. A novel procedure is the printing of asides and whispered speeches or portions of speeches within pointed brackets. These pointed brackets (<>) are used to indicate whisperings.

The footnotes give original readings (other than obvious blunders) that have been departed from by the present editor, whether following the lead of previous editors or not.

In accordance with his principle of ending the scene whenever the stage is cleared, Clifton divides the second act into two scenes, where there is an obvious transfer from the daughters in the house to Randal and Oldcrets outside. The second scene of the fourth act he preserves as it is in the original edition. Clifton's descriptive

---

settings, stage directions, and even his punctuation, unavoidably inject elements of personal interpretation into the text. All in all, however, it must be admitted that this last edition is admirably calculated to communicate the play to the reader, and is, therefore, a necessary contribution to the preservation of a delightful comedy from oblivion.
CHAPTER III

THE OPERA AND ITS EDITIONS

There are seven editions, and six reprints of editions, of the opera The Jovial Crew, as distinct from the play A Jovial Crew, upon which the opera is based. These thirteen texts may be divided into five groups:

I. 1731, 1780.
II. 1732.
III. 1760, 1760(1), 1761(2), 1761(3).
. 1764(1), 1766(1), 1781.
IV. 1767, 1774(1).
V. 1813.

There are five versions of the opera. The first text in each group is the first of a different version. The succeeding editions in each group follow the first version in the group. The letter r indicates a reprint. The first edition of the opera is reproduced in this dissertation.

The First Edition (1731).

Attributed to Edward Hoole (though his name appears on the title page of only the 1780 edition), this first edition, dated 1731, is a radical alteration of the 1708 (fourth)

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1 Hoole and other contributors to the opera are discussed in Chapter IV, which deals with the stage history of the play and opera.
edition of Richard Brome’s play. Of the approximately 2900 lines of Brome’s play, only some 920 lines, or less than a third, are preserved. Since the opera has a total of some 1480 lines (including the lyrics), roughly a third of it is new. Brome’s five acts are reduced to three. About 270 lines of the second act of the play are united with 100 lines of the first act to form the first act of the opera, which, in its latter part, also includes over 170 lines from the second act of the play, concerning the resolution of the daughters to become beggars and Springlove’s leading them forth. This event, which ends the first act of the opera, does not come until the middle of the second act of the play. In the formation of the second act of the opera, some 270 lines from the third act of the play are combined with a hundred lines from the second half of the second act. In the third, and final, act of the opera sixty lines from the second scene of the fourth act of the play (the first scene being omitted altogether) are united, as a second scene, with 215 lines from the fifth act.

The opera omits completely the first scene of the fourth act and the following characters: the old couple, Autem Horst, Talboy, the two gentlemen who accompany Oliver, the usher, the butler, and the cook. Generally speaking, the characterization is much thinner than it is in the play, except in the scenes involving the lovers, and in those involving Randal.
All of the cant, the beggar-poet's four poems, and four of the six songs are omitted, though the prologue to the beggars' play, in the last act, is preserved as a song, and though Brome's text is the general source of information for the six songs of good fellowship and in praise of beggary. These include the first five of the first act and the first of the second act. The beggars' discussion of their previous occupations, in Brome's first act, is obviously the inspiration of the lyrics. "I was once a Poet at London," and "That all men are beggars," in the second and third acts of the opera, respectively. Six of the songs are elaborations of Brome's text. In the lyric "To you, dear Father," which concludes the first act of the opera, the daughters bid good-bye to their home and father, Randal's song. "What, tho' these Guineas bright, Sir," in the second act, elaborates on his pleasure at receiving money from Oldrents. Four of the songs in the second act, in the passage concerning Oliver's meeting of Rachel and Amie, are elaborations of Brome's text, as is also the first stanza of "As naked almost, and more fair you appear," in the same act.

In addition to the three of Brome's songs (including the prologue to the beggars' play) which are preserved, the fourteen songs just mentioned, and three other songs ("Dear noble Squire." "One Evening on the Grass," and "There was a Maid") which appear to be adaptations of traditional ballads.
there are in the opera thirty-three typical eighteenth
century love lyrics which have no special connection with
Brome's text, though most of them are in harmony with it.
The slightest hint of lyrical possibilities in the love,
scenes of the text is often made the occasion of a song.
This fact changes the spirit of the piece considerably,
since the love interest of the eighteenth-century aristoc-
raty becomes dominant, even over the jolly beggar theme. All
of the fifty-three lyrics (including nine duets, three quartets,
a sextet, and a septet) are set to traditional melodies,
the music of which appears only in the first edition of 1731.

Though they tend frequently to be risqué, many
of the songs, in their simplicity of expression, rhythm,
and lightness of touch, possess real lyric quality.
Especially notable in this regard are the lyrics beginning
"See How the Lambs are Sporting!" (Air VII); "At Eight,
by Moon-light, on the Plain." (Air X), concerning the folk
myth that flowers grow where fairies dance; "Woe betide
each tender Fair" (Air XXIII); the duets, "Sure, by that
Smile my pains are over!" (Air XLIII) and "Still obey your
Fancy" (Air XLIX); and the final chorus, "To all a Parent's
Doubts and Fears" (Air LIII). Regarding the lyrics as a whole
Gagey says: "Concerned in the main with the three hedonistic
topics of love, springtime, and wine, the songs by the unknown
author...have a lyric spirit and freshness that we associate
rather with D'Urfey or with the Elizabethans than with the
more formal age of George II.  

The Song Book (1731).

In the same year as the original edition of the opera there was published A New Book of Songs, Some in a containing New Opera, call'd the Joyful Crew. Only twenty-nine of the first act, ten selected from the second act, and the three longest from the third act. The titles of the airs are given but not numbered. The lyrics appear crowded together in small print, practically without capitalization, with all refrains and choruses shortened or omitted. These facts seem to indicate that they were published hurriedly, perhaps very soon after the first presentation of the opera, and before the appearance of the first edition. In any case, their publication is significant as probable indication of the initial popularity of the new opera.

The Second Edition. (1732)

The second edition of the opera, with a new list of actors, was published the following year (1732) in Dublin. Though the title page describes it as being "re-printed," it is actually a new edition. The opera is reduced from three to two acts, and there are only twenty-two of the fifty-three songs. Some 320 lines are omitted in all, and

about twenty-five new lines are added. The most notable omission in the first act is the beggars' scene.

The second act is a combination of the second and third acts of the first edition. The following are the principal omissions, substitutions, and alterations: (1) Much of the banter between the daughters and their lovers after they meet dressed as beggars is omitted. (2) Much of the conversation between Springlove and the eloping Martin and Amie is also omitted, and some fifteen new lines are introduced in its place. (3) Most significant of all is the omission of the whole of the beggars' play and the patricio's explanations following it, the general nature of which is summarized in about ten new lines. Oldrents learns the details secretly, and he simply announces that Springlove is "my Friend and Relation," rather than "my Son," as the first edition reads. Over half of the lyrics, including the final one, as well as a number of words and phrases scattered throughout the dialogue, are also omitted.

The second edition is interesting primarily as an illustration of just the manner in which a dramatic work can be cut and, with a minimum of change, still be suitable for production.

The Third Edition (1760).

The third edition of the opera, dated 1760 and announced on the title page as "The Second Edition," is actually the second edition to appear in England and the first really influential alteration of the original version. The
following are the most significant of these alterations: 
(1) twelve of the more risque, or suggestive, songs are ommitted, two of which are replaced by others. (2) Some fifty lines of dialogue are omitted, chiefly the banter between the daughters and their suitors in the first act, and Springlove's teaching the art of begging, in the second act. (3) There is a more detailed division into scenes, increasing the number from one to three in the first act, from one to four in the second act. The new division of scenes is based on the principle of unity of place. In the first act they mark the transitions from Oldrents' house to the barn, and back again to the house. In the second act they mark the changes from the house, to the barn, to the fields, and back to the house. The last brief twenty-five line scene of this second act, giving Oldrents' decision to visit Justice Clerk, and concluding with the rollicking ballad-type lyric "I made love to Kate," first appears in this 1760 edition.

Reprints of the Third Edition.
The 1760 edition is significant as by far the most popular of all the versions of the opera. It was reprinted again in 1760, twice in 1761, once in 1764, and once in 1766. This last reprint appears in a collection of operas published in Cork, Ireland. All of these five reprints are highly accurate.
The Fourth Edition (1767)

In 1767 a slightly different version, with a new list of actors, was printed. This fourth edition agrees with that of 1760, except that it (1) goes back to the original 1731 edition for four songs and three other slight restorations; (2) omits one of the songs and one of the lines which appear in the 1760 edition, as well as in the original; and (3) gives slightly different versions of two songs. This fourth edition, accurately reprinted in a collection in 1774, is significant as the last one-volume edition of the opera, all succeeding editions appearing only in collections.

The Fifth Edition (1780).

It is not until the fifth edition of the opera, which appears in a collection in 1780, that the original text of the first edition of 1731 is completely restored, though without the music, and with the spelling, capitalization, and punctuation somewhat more modernized. It is this fifth edition, too, which, on its title page, first gives credit to "Mr. Boome" for the alterations from "R. Brome."

The Sixth Edition (1781).

The sixth edition of the opera appears in 1781, in the twenty-first volume of Bell's British Theatre. In the table of contents the name of the opera is followed, not by an author, but by the words "from Beaumont and Fletcher." Bell apparently thinks that the source of the opera is Beaumont and Fletcher's The Beggar's Bush.
Bell's edition is based, not upon the first edition of 1731, but almost entirely upon that of 1760, with two exceptions: (1) There are three slight variations in stage directions, and one minor variation in the choice of the speaker for several of the lines. (2) One of the lyrics follows that of the 1767 version, rather than that of the 1760 version. The distinctive feature of the Bell edition is the use of quotation marks to distinguish "lines...omitted in the representation," thus indicating those portions of the 1760 edition which were no longer presented on the stage by 1761. The passages so quoted, though, include only two lyrics and about ten lines of dialogue. In any case, the Bell edition is significant chiefly as the most recent "standard" edition of the opera.

The Seventh Edition (1813).

Of particular interest, however, is the special alteration of the opera made by Samuel James Arnold, acted, according to the title page, in July, 1813, and printed, with a list of actors that same year in a collection of British operas. Both of the 1730 and the Bell editions were used in the preparation of this version. To the 1780 edition, Arnold is indebted for the whole of one song, the second stanza of another, and the particular version of another, as well as for much of the punctuation and spelling.
and a few word variations. To the 1781 Bell edition, he is indebted for the body of the text, since no part of the complete 1780 edition which is not found in Bell's appears in his. He omits, however, all suggestive and obscure references, and he adds transitional and summarising elements. The airs are numbered the same as they are in the Bell edition, but the total number of airs is only thirty-seven. Of these thirty-seven, four are new. Two of these four are ascribed to "T. Moore, Esq," who is actually the celebrated Irish lyricist Thomas Moore. Of these two, one is a melancholy, ballad-like tale with a medieval setting, and the other, lines in praise of love in a humble cottage close to nature. Both of these lyrics are typical (See the Appendix of this dissertation, p.23), for Moore's later published versions of these two lyrics) of the new romantic poetry then flowering. Both by the addition of these romantic elements and by selective omission, as well as by the general modernization of the wording, the spirit of the opera is changed, somewhat to harmonize with that of the new romantic era. By the time of this 1813 modernization, however, the aristocratic eighteenth century spirit which had produced and sustained English opera was dying. The 1813 version is the last version of the opera.
Conclusion.

Upon consideration of all the versions of the opera, it becomes obvious that the outstanding version is the edition of 1760, the popularity of which is attested by the fact that it was reprinted five times. The original 1731 version is somewhat too lengthy and risque to have remained unaltered. It is, therefore, the popular 1760 edition which, with slight modification, is chosen by Bell for his standard collection, and it is in this form alone that the opera The Jovial Crew survives generally in our libraries today.
CHAPTER IV

STAGE HISTORY

The First Performances. before the Closing of the Theatres.

The title page of the first edition states that A Joviall Crew was "presented in a Comedia, at the Cock-pit in Druzy Lane, in the year 1642." The company acting there at the time was, as Collier, Fleay, and Bentley point out, the King's and Queen's Company, known, from the name of their manager, as Beeston's Boys. Bentley declares that "The company of Beeston's Boys was so called not because it was made up entirely of children, but because it made use of an unusually large number of boys." This fact, he explains, accounts for the songs in A Joviall Crew, since boy actors were traditionally trained singers. In any case, the actors in these first presentations are unknown, and the company, along with all other London dramatic companies, was dissolved September 2, 1642, when "the Ordinance of the Lords and Commons was issued that Stage plays should cease on account of the Civil War."

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2 Ibid., I, 335.
"The Very Last Play Acted Before Parliament Closed the Theatres in 1642."

In the dedication to Sir Thomas Stanley, in the first edition, Brome says: "All the Arguments I can use to take notice of this thing of nothing, is, that it had the luck to tumble last of all in the Epidemical ruins of the Scene." (lines 26-28). Fleay apparently accepts this statement as literally true. He says: "Of greater interest is the fact noted in the dedication that this play 'had the luck to tumble last in the epidemical ruin of the scene,' being acted right up to the closure of the theatres by the Parliament." Bayne, writing in the Cambridge History of English Literature, says that the play continued on the stage "till it came to be the very last play acted before parliament closed the theatres in 1642 - 'it had the luck to tumble last of all in the Epidemical ruin of the Scene!'" Bayne's exact words, "the very last play acted before parliament closed the theatres in 1642," are quoted on the card for the play in the Library of Congress Catalogue of Printed Cards. Bentley quotes Brome's words as authority for this statement: "The last play they [Beeston's Boys] acted before the war was The Jovial Crew." He wisely qualifies this assertion, however, with the introductory clause, "If

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Richard Brome may be trusted. 7

Brome's rather metaphorical statement in the dedication to Stanley seems, therefore, to be the only basis for the claim made for his work. Lending some support to this claim, however, are general references, in the play itself, to the conditions under which the theatres were closed. Justice Clack, on hearing that players have been captured, raves: "Yes, I'll put 'em in Stocks, and set 'em up to the Whipping-post. They can act Justices, can they? I'll act a Justice among 'em; that is to say I will do justice upon them." Sentwell calms him by saying: "Pray Sir, be not severe, they act Kings and Emperours, as well as Justices. And Justice is blinde, they say; you may therefore be pleas'd to wink a little." (V, 115-121) Answering Olivants' inquiry about the players, Clack, then drunk, informs him:

They are upon their Purgation. If they can present any thing to please you, they may escape the Law;...If not, to morrow, Gentlemen, shall be acted, Abuses strict and whipt, among 'em....And a hay Master, Sentwell, where are your Dramatic Personas; your Prologus, and your Actus Prima, ha? Ha! they given you the slip, for fear of the Whip! (V, 270-279)

Abuses Strict and Whipt is the title of a popular puritanical satire by George Wither.

7...G. E. Bentley, op. cit., I. 335.
Collier describes as follows an event which may have been the inspiration of Justice Clack’s sentiments:

The King and Queen’s ‘young company’ under William Beeston, in May 1540, fell under the displeasure of the court, for performing a play that had not received the license of the Master of the Revels. Charles I, ... commanded the Master of the Revels, ‘to punish the offenders,’ but they were not treated with much severity, ... and Sir H. Herbert tells us, with apparent satisfaction at the acknowledgment of his power, ‘at my Lord Chamberlain’s entreaty, and upon their petition of submission, subscribed by the players, I restored them to their liberty on Thursday.’ We might infer from hence, that all the players had been arrested, as well as Beeston; the first expression, ‘gave them their liberty,’ meaning that he set them at large and the repetition, ‘restored them to their liberty,’ meaning that he permitted them again to act.

It is also possible that, since the performance of the play in 1641 precedes the anti-theatre legislation (except that described above), Justice Clack’s sentiments may have been inserted into the play sometime between the 1641 performance and the publication of the first edition of 1652, by which time Brue, speaking for himself and his fellow players, laments, in the dedication to Stanley, that “the Times conspire to make us all Beggars,” (lines 31-32).

Certainly the ordinance of February 11, 1648, as described by Collier, expresses Justice Clack’s sentiments precisely. Concerning this act Collier says:

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1. It declared all players rogues within the meaning of 39 Eliz. and 7 Jac. I. 2. It authorized the Lord Mayor, Justices of the Peace, and Sheriffs to pull down and demolish all stage galleries, seats and boxes. 3. It inflicted the punishment of public whipping upon all players, for the first offence, and for the second offence they were to be deemed incorrigible rogues, and dealt with accordingly. 9

The Commonwealth (1649-1660)

Though scenes of plays, as well as dramatic pieces, chiefly pastorals, all of which were usually called drolls or droll humors, were acted even in the early part of this period, it is not until 1656, under Pavenant's guidance, that there is a real "revival of acting." Whatever the fate of A Joviall Craz on the stage during the time of the Commonwealth, the fact that the first edition appears in 1652 and is dedicated to a well-known nobleman is, it would seem, a testimony to its popularity, though the use of initials, rather than names, on the title page - "Printed by J. W. for E. D. and W. E." - may indicate the caution thought necessary in connection with the printing of plays because of the anti-theatre legislation of the puritans then in power.

9 J. Payne Collier, op. cit., II, 114.
Perforanices During the Restoration Period (1660-1700).

By the time of the Restoration, the play is sufficiently popular to be re-edited, in 1661. The title page presents it as "acted by His Majesties Servants, at the New Theatre in Vere-Street." It was perhaps this performance which Samuel Pepys writes of seeing on July 25, 1661, and of which he says: "I went away with Mr. Moore, and he and I to the Theatre, and saw 'The Jovial Crew,' the first time I saw it, and indeed it is as merry and the most innocent play that ever I saw, and well performed." The phrase "the first time I saw it," may mean that the play had been presented a number of times not long before Pepys first saw it. He witnessed the play again on August 27, 1661 (the first performance listed by Genest). Of his second seeing of the play he writes: "Hence my wife and I to the Theatre, and there saw 'The Jovial Crew,' where the King, Duke and Duchess, and Madame Palmer were....The play full of mirth." The actors in these performances are not known, but according to Pepys' next report of the play, Lacy and Clun must have been among them. Of his third and last seeing of the play, January 11, 1669 (which is the date of the second performance

12 John Genest, Some Account of the English Stage from the Restoration in 1660 to 1830 (Bath, 1832), I, 36.
13 Pepys, op. cit., II, 84.
listed by Genest). Pepys remarks: "...then abroad with my wife to the King's playhouse, and there saw 'The Joviall Crew;' but ill acted to what it was heretofore, in Clun's time, and when Lacy could dance." 

More than a decade elapses before the play is again performed. John Downes includes The Jovial Crew in a list of plays revived at the Theatre Royal in Drury Lane after 1682, the year of the union of the Duke's Company (under Davenant's patent), formerly at Dorset Garden, with the King's Company (under Killigrew's patent) at Drury Lane. Commenting on the Play's appearance in Downes' list, Genest notes: "Jovial Crew. Langbaine says there was a new edition of this play in 1686 - about which time it was probably revived." Langbaine follows the date 1686 with the note, "play was reviv'd by the Actors." The date of the "new edition" is actually 1684. For the first time the list of actors at the Theatre-Royal is given. It is as follows:

| "Oldrents," | Mr. Gillow | Chaplain, | Mr. Lowe |
| "Hearty" | Mr. Lee | Usher, | Mr. Norris |
| "Springlove," | Mr. Persen | Butler, | Ms. Sanders |
| "Vincent," | Mr. Carlile | Cook, | Mrs. Cooke |
| "Hilliard," | Mr. Boman | Rachel, | Mrs. Persevel |
| "Randall," | Mr. Persivel | Meriel, | Mrs. Twyford |

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14 Genest, op. cit., I. 93.
15 Pepys, op. cit., VIII, 185.
17 Genest, op. cit., I. 402.
Talboy must have been especially popular, since "Talboy in the Jovial Crew is said to have been one of the first parts in which Mountfort distinguished himself." The cast of 1684, in which "Montfort" appeared, therefore, probably presented the play a number of times, though no more seventeenth century performances are recorded by Genest. In his "Lists of Plays Performed before Royalty," under "Plays given by the United Companies" [the Duke's and the King's at Theatre-Royal], Nicoll cites from a "Warrant dated Jan. 2, 1689/90, for plays acted in May, Nov. and Dec. 1689," a performance of "The Joviall Crew acted at Whitehall" on Nov. 15, 1689.20 This note on the presentation at court is the last record I have found of seventeenth century performances. Allowing for the probability of the incompleteness of the seventeenth century records of stage history, it appears that, generally speaking, the play was not so popular during the Restoration period as it was to become later, in the eighteenth century.

19 Genest, An. Cit., 1. 465
The First Quarter of the Eighteenth Century (1702-1724)

With the beginning of the eighteenth century, the popularity of the play rises rapidly, or, at least, records of performances become more frequent. The first performance of the century, at Drury Lane, is dated by Genest August 22, 1702. The next performances are referred to in a general way by Nicolli: "In 1703-4 at Drury Lane, Brine's The Jovial Crew secured 3 performances."

Succeeding performances are recorded by Genest for March 18 and September 11, 1704; December 10, 1705; and December 30, 1707. Following the date of this last performance, Genest gives a list of actors which is the same as that recorded more completely with the 1706 edition, under the heading "Actors names at the Theatre Royal." This latter list is as follows:

Men

Olcrente.
Bearty.
Springlove.
Vincent.
Hilliard.
Justice Clack.

Capt. Griffin Oliver.
Mr. Pinkethman Talboy.
Mr. Powel Randal.
Mr. Weller Sentwell.
Mr. Carnabee Patrico.
Mr. Provost

Mr. Bickerstaff
Mr. Fack
Mr. Cole
Mr. Burchead
Mr. Smith

Women

Rachel, Mrs. Knight.
Meriel, Mrs. Moor.
Amie, Mrs. Cox.

Genest records a January 1, 1706, performance at the Haymarket, with the note "Never acted there." He gives a list

22 Genest, op. cit., II. 395.
of actors which is the same as the more complete list
published also with the 1708 edition as follows:

**Actors Names at the Queens Theatre**

<table>
<thead>
<tr>
<th>Men</th>
<th>Women</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oldreins</td>
<td>Mr. Johnson</td>
</tr>
<tr>
<td>Hearty</td>
<td></td>
</tr>
<tr>
<td>Springlove</td>
<td></td>
</tr>
<tr>
<td>Vincent</td>
<td></td>
</tr>
<tr>
<td>Hilliard</td>
<td></td>
</tr>
<tr>
<td>Justice Glack</td>
<td></td>
</tr>
<tr>
<td>Oliver</td>
<td></td>
</tr>
<tr>
<td>Talboy</td>
<td></td>
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<tr>
<td>Martin</td>
<td></td>
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<tr>
<td>Randal</td>
<td></td>
</tr>
<tr>
<td>Scientwell</td>
<td></td>
</tr>
</tbody>
</table>

**Men**

1. Mr. Ezen
2. Mr. Cross
3. Mr. Mills
4. Mr. Wilks
5. Mr. Gibber
6. Mr. Norris
7. Mr. Booth
8. Mr. Bullock
9. Mr. Johnson

**Women**

1. Miss Bidkne
2. Heriel
3. Mrs. Cross
4. Amie
5. Mrs. Sanders

Noteworthy is the spelling Scientwell, in place of the older Scientwell.

For January 10, 1708, Genest has this important note: "After this the Hay was made over to Swiney for
Operas, and the actors joined those at D. L. under Rich and Brett." The performances of *The Jovial Crew* which are listed for January 20 and April 17, 1708, were acted by the following third group of players listed with the 1708 edition:

**Actors Names at the Theatre-Royal,**

after Uniting the Two Companies.
Men

Oldrente, a Country Gentleman
of a Good Estate.

Hearty, a Merry Decay'd Gentleman,
his Friend and Companion.

Springlove, Steward to Oldrente.

Vincent (Two Young Gentleman

Hilliard) in Love with Oldrente's Daughters

Justice-Clack, a Humorous Old Gentleman

Oliver, his Son

Talboy, in Love with Mrs. Amie

Martin, the Justice's Clerk

Hilliard, Groom to Oldrente, a Merry Fellow

Sentwell)

1 Gentleman

2 Gentleman

Usher, ) 1 Friend to Justice Clack

Butler, )

Cook, )

Patrico,

Soldier,

Lawyer,

Courtier,

Poet,

Women

Rachel

Meriel

Amie

By

Mr. Keen

Mr. Pinkethman

Mr. Mills

Mr. Wilks

Mr. Gibber

Mr. Norris

Mr. Booth

Mr. Bullock

Mr. Bullock, Jun.

Mr. Johnson

(Mr. Husbands

Mr. Smith

Mr. Burkhead

Mr. Kent

Mr. Fairbank

Mr. Sherman

Mr. Cory

Mr. Carnaby

Mr. Fairbank

Mr. Bowen

Mr. Norris

Mrs. Bicknel

Mrs. Moor

Mrs. Saunders

Though the list of actors is substantially the same as that,
for the performance at the Queen's Theatre in the Haymarket,
the merger of the two companies is suggested by the appearance
of four members of the previous Theatre Royal cast: Mr.
Pinkethman and Mrs. Moor, in their original major roles of
Hearty and Meriel; and Mr. Carnaby and Mr. Smith, in minor roles.

The alterations of the 1708 edition (discussed in
Chapter II, p. 34) must have been made, at the latest, by
December 30, 1707, which is Genest's date for the performance
by one of the lists of actors (given above) printed with the
1708 edition.
In spite of the excellent cast of the 1708 performances, there is no further performance listed by Genest until two years later at the Haymarket, January 18, 1710, with Mills in the part of Oliver. A year later, however, a presentation on January 19, 1711, with Mrs. Santlow in the part of Meriel, inaugurates a decade of annual or semi-annual performances at Drury Lane. The dates of the succeeding presentations are as follows: June 17, 1712; October 6, 1714; June 6, 1715; April 2, 1716; October 30, 1717; November 12, 1718; November 6, 1719; December 5, 1720; October 16, 1721; February 5, 1723; February 17, 1724. Genest gives the following list of actors\textsuperscript{24} for the performance of June 6, 1715, which was given "for bt. benefit of Shepherd and Mrs. Horton":

<table>
<thead>
<tr>
<th>Oldrients</th>
<th>Shepherd</th>
<th>Springlove</th>
<th>Mills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hearty</td>
<td>Creede</td>
<td>Randal</td>
<td>Johnson</td>
</tr>
<tr>
<td>Clack</td>
<td>Morris</td>
<td>Tallboy</td>
<td>Miller</td>
</tr>
<tr>
<td>Vincent</td>
<td>Ryan</td>
<td>Rachel</td>
<td>Mrs. Bignall</td>
</tr>
<tr>
<td>Hilliard is emitted</td>
<td></td>
<td>Meriel</td>
<td>Mrs. Santlow</td>
</tr>
<tr>
<td>Oliver</td>
<td>Booth</td>
<td>Amic</td>
<td>Mrs. Horton</td>
</tr>
</tbody>
</table>

Only half of the cast of 1708 remain to compete with the brilliant newcomers. In the presentation of April 2, 1716, however, two of the oldtimers, Pinkethman and Bickerstaff, return in a benefit performance for Miller, who is the "Tallboy" of the presentation on November 6, 1719.

\textsuperscript{24} Genest, op. cit., II, 556.
The Rise of Opera

No performance of the play is recorded by Genest after that of February 17, 1724. The great success of Gay's Beggars' Opera, in 1728, followed by the general triumph of opera over drama, drives the play from the stage. But A Jovial Crew is such good material for opera that it is not long before it appears in an operatic version, partly because of the popularity and similarity of The Beggars' Opera. Incidentally, both are "pastorals" in the sense that they represent upper-class characters, artificially, outside their normal settings, just as, in the true pastoral, the characters appear, likewise artificially, in extraneous rustic settings.

The Beggars' Wedding (1729)

Listing the performance as taking place at the Haymarket in 1729, Genest adds the following summary of the plot of a ballad opera entitled The Beggars' Wedding, which seems to be a variation of the plot of A Jovial Crew:

Beggar's Wedding—Chanter is the King of the Beggars—Hunter is his reputed son—Chanter had brought him up as a Gentleman—Phebe is the reputed daughter of Quorum—Hunter and Phebe are mutually in love— at the conclusion Hunter turns out to be Quorum's son—Quorum says Phebe is not his daughter—and consents to her union with Hunter— the Beggar's Wedding is then celebrated—Grigg is the bridegroom—and Tib Tatter the bride—Quorum wants Chunter to quit his way of life—he refuses to do so—this ballad Opera was written by Colley— it seems to have come out in Dublin, and then to have been acted at this Theatre— it has a tolerable share of low humour.25

This ballad opera, in three acts, by Charles Coffey\(^2^6\) (not "Golley," as Genest spells it), was rather frequently performed, especially in a one-act version (1729) entitled, *Phæbe; or the Baggar's Wedding.* It seems to be, in view of Genest's summary of the plot quoted above, a sort of spurious operatic imitation of Brome's play. Hunter may have been suggested by Springlove; *Quorum,* by Justice Glack or Oldrents; *Phæbe,* by Amie; and *Ghaunter,* by the Patrico. The wedding of the Old Couple in *A Joviall Crew* may have supplied the hint for the wedding of Grigg and Tib Tatter.

The Opera *The Joviall Crew.* Stage History of the First Version (1731).

The resurrection of *A Joviall Crew* itself comes in 1731, in the form of the ballad opera *The Joviall Crew.* This alteration of Brome's play (discussed in Chapter III) is attributed to three collaborators - Edward Boome, Sir William Yonge, and Matthew Concanen. Boome's name is first printed on the title page of the 1730 edition. The title page of one of the copies of the first edition of 1731, in the Folger Library, has in pencil "Richard Brome, adapted by Sir Wm. Yonge."

The \(2^7\) says that "most of the songs are attributed to Yonge."\(^{2^7}\) Concanen's collaboration with Boome and Yonge is indicated in a "manuscript note by Isaac Reed in copy of Cibber's 'Lives' at British Museum."\(^{2^8}\)

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\(^{2^6}\) The Dictionary of National Biography. XIV. 11.

\(^{2^7}\) E. H. B.: LXIII, 333.

\(^{2^8}\) E. H. B.: XI, 468.
The cast for the first presentation of the opera, February 8, 1731, at Drury Lane, partially given by Genest, is printed complete with the first edition of the opera in this dissertation. The apparently hurried publication of A New Book of Songs, Sung in a New Opera, call'd the Jovial Crew (1731), discussed in Chapter III, would seem to indicate the popularity of the first production, but, since Genest records no more performances of the first version of the opera, its success may have been only mild or at least temporary.

The One-Act Version of the Opera (1731-1760).

For April 5, 1731, Genest notes the following performance: "For the of Cibber Jun. and Mrs. Cibber. Lover, with Jovial Crew in one Act - Note. books of the Play and Opera. will be sold at the Theatre - Cibber Jun. acted Springlove." This one-act version of the opera appears a second time that same year on September 25, with Cibber Jr. as Justice Clack.

Possibly the original three-act version actually failed on the stage or was considered too lengthy, since Genest records only the one-act version as being performed in the whole period from 1731 to 1760, and then only three times after 1731, twice in 1744 (April 9 and 23) and once in 1746 (April 15), each time with a full-length play, The Alchemist, The Double Dealer, and Twelfth Night respectively.

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29 Genest, op. cit., III, 287-288
30 Ibid., III, 291.
The Two-Act Version of the Opera (1732).

A two-act version of the opera (discussed in Chapter III), "as it is acted at the Theatre-royal, By His Majesty's Servants," was "re-printed" in Dublin, 1732, with the following cast:

<table>
<thead>
<tr>
<th>Dramatis Personae</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men</td>
</tr>
<tr>
<td>Oldrents,</td>
</tr>
<tr>
<td>Hearty,</td>
</tr>
<tr>
<td>Springlove,</td>
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<tr>
<td>Gabriel,</td>
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<tr>
<td>Oliver,</td>
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<td>Vincent,</td>
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<td>Milliard,</td>
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<tr>
<td>Justice Clack,</td>
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<tr>
<td>Women</td>
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<tr>
<td>Rachel,</td>
</tr>
<tr>
<td>Marjorie,</td>
</tr>
<tr>
<td>Amie,</td>
</tr>
</tbody>
</table>

This cast is completely different from that which performed in the original three-act version of the year before. Apparently this two-act version of 1732 was not popular, as I can find no reference to it other than the testimony of the Dublin "re-print," containing the list of actors above. Only the one-act version of 1731, previously discussed, seems to hold the stage to any extent at all, and then only occasionally in the 1740's, as has been indicated above.

The 1760 Version of the Opera. Performances (1760-1767).

A new, three-act version of the opera, cut considerably, with many of the risque songs omitted, and set to new music by William Bates, appears at Covent Garden for the first time on the appropriate date of February 14.

1760, with the following cast as printed with the 1760 edition (discussed in Chapter III):

"Dramatis Personae"

**Men**

- Oldrents, Mr. Sparks
- Hearty, Mr. Beard
- Springlove, Mr. Clarke
- Randal, Mr. Dunstan
- Oliver, Mr. Dyer
- Vincent, Mr. Mattocks
- Hilliard, Mr. Lowe
- Justice Clack, Mr. Shuter
- Martin, Mr. R. Smith
- Sentwell, Mr. Biggs
- First Beggar-man, Mr. Bennet
- Second Beggar-man, Mr. Baker
- Third Beggar-man, Mr. Costello
- Fourth Beggar-man, Mr. Barrington
- Fifth Beggar-man, Mr. Holton
- Sixth Beggar-man, Mr. Collins

**Women**

- Rachel, Miss Brent
- Neriel, Mrs. Vincent
- Amie, Mrs. Baker
- Second Beggar-woman, Miss Sledge
- Third Beggar-woman, Miss Mullart
- Fourth Beggar-woman, Miss Young
- First Beggar-woman, Mrs. Stephens

With the appearance of this 1760 version the opera leaps to the height of its popularity, as the reprinting of the edition, with the same list of actors, the same year would seem to indicate. A second reprint of this same edition the following year gives practically the same list of actors, except that Mr. Baker replaces Mr. Lowe as Hilliard, and Mr. Cresswick replaces Mr. Baker as the Second Beggar-man. The third reprint (1764) gives the same list of actors as that of 1761.

Concerning the performances of this 1760 version at Covent Garden, the *Biographia Dramatica* says that the opera "took a very successful run for several nights together, and afterwards brought many crowded houses, as well then as in succeeding seasons."\(^{32}\) In addition to the first performance...

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on February 14, Genest records four others for the spring season of the same year of 1760: March 6, April 25 and 26, and May 28, after the last of which he notes, "19th time," implying that his lists are incomplete or, perhaps, that his dates represent opening or closing nights. The opera was so popular that it was chosen to open the fall season on September 22. Of the 1760-61 season at Covent Garden, Genest says that many a piece "seems to have been turned into an opera to suit the prevailing taste of this theatre—Comus, Jovial Crew, and Beggar's Opera, were frequently acted." He records bi-annual performances for the years 1761-1763: April 23 and September 16, 1761; March 29 and April 16, 1762; April 11 and October 11, 1763. The next presentation, however, is dated November 20, 1765, four seasons later.

A Provincial Revival of the Play (1763-4).

Hosenfeld cites a provincial presentation of the play by the York Company: for "the 1763-4 season.......Brome's The Jovial Crew, Frodsham as Hearty and Mrs. Mytteer as Anne" [sic]. "Anne" may be Amie, or the spelling may be an error. This is the only performance of the play I have found recorded after the rise of the opera.

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33 Genest, op. cit. IV, 626.

The 1767 Version of the Opera

The last presentation of the opera during the decade in which it was most popular is that of the 1767 version (discussed in Chapter III), a slightly altered version of that of 1760. It was presented by the following cast (listed with the 1767 edition), half of the roles being taken by the same actors who played them in the 1760 performances:

"Dramatis Personae"

**Man**

Oldreute, Mr. Gibbon
Bearty, Mr. Beard
Springlove, Mr. Clarke
Randal, Mr. Dunstal
Oliver, Mr. Dyer
Vincent, Mr. Mattocks
Hilliard, Mr. Da Bellamy
Justice Clack, Mr. Shuter

Patrico, Mr. Anderson
Martin, Mr. E. Smith
Sentwell, Mr. Buck
First Beggar-man, Mr. Bennet
Second Beggar-man, Mr. Weller
Third Beggar-man, Mr. Bibdin
Fourth Beggar-man, Mr. Barrington
Fifth Beggar-man, Mr. Holton
Sixth Beggar-man, Mr. Cushing

**Woman**

Rachel, Mrs. Pinto
Meriel, Mrs. Mattocks
Amos, Mrs. Baker

First Beggar-woman, Mrs. Stevens
Second Beggar-woman, Mrs. White
Third Beggar-woman, Mrs. Evans
Fourth Beggar-woman, Mrs. Jones

It is impossible to tell from the notices of the performances whether or not the 1767 version replaced that of 1760 on the stage, but since the 1761 standard Bell edition of the opera is closer to the 1760 version than to that of 1767, it seems probable that it did not. In any case, the differences between the two versions are too slight to necessitate any serious concern over the matter.
The Ladies' Frolick. (1770-1790)

On May 7, 1770, at Drury Lane, the following performance is noted by Genest: "For Miss Ridley's bt. Provoked Husband...with, never acted, the Ladies Frolick. Dodd-Parsone- Bennister- Moody- Miss Badley, &c. - this Farce is taken from the Jovial Crew by Love - it is not printed." In his 1780 edition of the play in the Dodsley collection, Reed notes: "Mr. Love, late of Drury Lane Theatre, formed an opera of two acts from the Jovial Crew, which he called, The Ladies Frolick, acted in the year 1779."

"Mr. Love" was actually James Dance, an actor and comedian who went under the name of James Love. Thomas Augustine Arne "composed and wrote music for..."The Ladies' Frolick." Apparently William Bates, previously mentioned as composer of the music of the 1760 version, was Arne's collaborator, for "Grove records under Bates 'The Ladies Frolick, an alteration of The Jovial Crew (jointly with Dr. Arne) 1770.' Cummings lists under Arne both 'The Jovial Crew' (1769) and 'The Ladies' Frolick' (1770).

The vocal score mentions as composers Bates and Arne."

The Ladies' Frolick enjoyed considerable popularity at Drury Lane and Bath, where it was interpreted.

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35 Genest, op. cit., V, 271
36 A Select Collection of Old Plays (London, H. Hughes, 1780), I, 327.
37 Dictionary of National Biography, XIV, 11.
38 Ibid., II, 106
by some of the foremost actors and actresses of the day.

Following is a list of its performances and actors at Drury Lane from 1770 to 1775, as given by MacMillan:

1769-70: May 7 (Oliver, Dodd; Clack, Parsons; Hilliard, Bannister; Vincent, Fawcett; Beggars, Moody, Keen, Wright, Booth, Massing, Kings, Watkins, Mrs. Bradshaw, and Mrs. Dorman; Meriel, Miss Rogers; Rachel, Miss Radley)

1770-71: Oct. 25 (Vincent, Davies; various changes among the beggars), 27; Nov. 13 (Hilliard, Davies; Vincent, Fawcett), 20; Jan. 31; Feb. 2, 23; May 21, 25 (Scountwell, Linge), 30

1773-74: Apr. 15 (Scountwell, Griffith; Meriel, Mrs. Hunt; Rachel, Mrs. Broughton), 21; May 16 (Scountwell, Linge), 23 (Hilliard, Fawcett; Vincent, J. Bannister; Scountwell, Griffith)

1774-75: Mar. 23 (Hilliard, Davies; Vincent, Fawcett; Meriel, Miss Jarrett; Rachel, Mrs. Smith); Apr. 3.

Genest records performances at Bath on October 6, 1772 and February 21, 1778, with Edwin playing the part of Justice Clack on both occasions. On May 12, 1783, there was a revival at Drury Lane. Genest notes: "Not acted 8 years, Ladies' Prolick.

Oliver = Dodd; Justice Clack = Waldron; Rachel = Miss Phillips.

After a lapse of seven years there was a second revival, at Covent Garden, June 1, 1790, with Quick, Darley, Blanchard, Warrel, Bernard, Mrs. Warrel, and Mrs. Martyr in the roles of Justice Clack, Hearty, Oliver, Vincent, Springlove, Rachel, and Meriel, respectively. This performance is the last of The Ladies' Prolick recorded by Genest.

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40Dugald MacMillan, Drury Lane Calendar 1747 - 1776 (Oxford, 1938), 269.
41Genest, op. cit., VI, 261
42Ibid., VI, 606-607
Performances of The Jovial Crew (1770-1791)

While The Ladies' Frolick was holding the stage at Drury Lane, the opera The Jovial Crew continued to be presented intermittently, usually at Covent Garden. There was a performance there December 13, 1770, with Bull as Springlove and Miss Catley as Rachel. Palmer played the part of Oliver when the opera was presented in Liverpool, August 27, 1773. Genest has the following note regarding a revival, after a lapse of four years, at Covent Garden, November 1, 1774: "Jovial Crew. Oldrente = Quick; Hearty = Reinhold; Vincent = Mattocks; Hilliard = Du Bellamy; Glack = Shuter; Springlove = Wroughton; Randel = Dunstall; Rachel (with alterations) = Miss Catley; Merial (with alterations) = Miss Brown; Amie = Miss Bayes. What these alterations in the parts of Rachel and Merial were is not known, since there are no such alterations in any of the editions prior to that of 1813. The next performance at Covent Garden is two years later, October 25, 1776, with a similar cast in which there are three alterations: Booth replaces Quick as Oldrente, Mahon replaces Du Bellamy as Hilliard, and Quick replaces Shuter as Justice Glack. Four years later, 1780, the opera was performed during both the spring and winter seasons, March 29 and December 16.

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43 Ibid., V, 456
44 Genest, op. cit., V, 560.
The spring presentation was for "Miss Catley's bt." In the winter performance Mrs. Martyr was Merial. More than a decade passes before the opera is again revived, December 15, 1791, this time as the second attraction of a "double feature." Genest notes: "Wild Cats..." with Jovial Crew, revived. Justice Clark = Glick; Oliver = Johnston; Hilliard = Incledon; Hearty = Darley; Rachel = Mrs. Mountain; Merial = Mrs. Martyr." This performance is apparently the last presentation of the opera for twenty-two years, until the appearance of the new, more up-to-date version of 1813.

The Arnold Version of the Opera (1813-1819).

In July, 1813, as is noted on the title page, the Arnold version of the opera (discussed in Chapter XIII) was performed with the following cast, as included with the text:

**Dramatis Personae**

**Men**

Oldreets, Mr. Penley
Hearty, Mr. Smith
Springlove, Mr. J. Wallace
Hilliard, Mr. Pyne
Justice Clark, Mr. Lovegrove
Patrico, Mr. Bennet Beggar-man
Martin, Mr. Lee
Sentwall, Mr. Maddocks
Randall, Mr. Knight
Oliver, Mr. Or Barry
Vincent, Mr. Philipps
Mr. Miller
Mr. Fisher
Mr. Buxton
Mr. Cooke
Mr. J. West
Mr. Jones

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Genest, op. cit., V, 560.

*Digit., VII, 67.*
It is this 1813 performance which Charles Lamb recalls in his review in The Examiner of July 4, 1819, when the opera was revived, according to Lamb, "after an interval, as the bills tell us, of seven years." His account of "the true Beggar's Opera," in which Bowton replaces Lovegrove as Justice Clack, Wrench replaces Wallace as Springlove, Miss Stevenson replaces Miss Poole as Merial, and Miss Kelly remains as Rachel, is given on page 25 of the Appendix of this dissertation.

Conclusion

Lamb reviewed what is apparently the last public performance of The Jovial Crew, which disappears from the stage with the decline of English opera in the early part of the nineteenth century. But even if English opera had continued in its full vigor, probably even the 1813 version preserves too much of the spirit of the eighteenth century, is too aristocratic, too romantic (in the Elizabethan sense), and yet not sentimental enough, to appeal to the more realistic, yet sentimental, Victorian middle-class audiences of the nineteenth century. From its beginning, the opera had completely supplanted the play,47 which, like other more

47 Except for the revival of 1763-4, discussed on p. 70.
 illustrious plays of its period, has not as yet been revived on the public stage, though Montague Summers says: "I have seen A Jovial Crew privately acted with good applause, and it is indeed an excellent comedy, which should not remain so long out of the theatre."

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A

JOVIALL CREW:

OR

THE MERRY BEGGARS:

Presented in a

COMEDIE,

at

The Cock-pit in Drury-Lane, in

the year 1641

Written by

RICHARD BROME

Mart. Hic totus volo rideat Libellus.

LONDON:

Printed by E. r. for E. D. and N. E. and are to be
sold at the Gun in Ivy-Lane. 1652.
TO THE RIGHT HONLE. INGENIOUS, AND
JUDICIOUS GENTLEMEN.

THOMAS STANLEY, Esq:

SIR,

I have, long since, studied, in these anti-ingenious Times, to finde out a Man, that might, at once be both a Judge and Patron to this Issue of my Old age, which needs both. And my blessed Stars have flung me upon YOU; In whom both those Attributes concentre and flourish: Nor can I yet finde a reason, why I should present it to YOU (it being below your Acceptance or Censure) but onely my own Confidence; which had not grown to this forwardnesse, had it not been incouraged by your Goodnesse. Yet we all 10
know, Beggars use to flock to great mens Gates. And, though my Fortune has cast me in that Mold, I am poor and proud; and preserve the humour of him, who could not beg for any thing, but great Boons, such, as are your kinds Acceptance and Protection. I dare not Say (as my Brethren use) that I present this, as a Testimonial of my Gratitude or Re-
compence for your Favour: For (I protest) I conceive it so far from quitting old Engagements, that it creates new. So that, all that this Play can do, is but to make more Work; and involves me in Debts, beyond a possibility of, 20 Satisfaction. Sir, it were a folly in me, to tell you of your Worth, the World knows it enough; and are bold to Say, Fortune and Nature Scarce ever club'd so well. You know, Sir, I am old, and cannot cringe, nor Court, with the Pow-
deret.

A 2
The Epistle Dedicatory.

der'd and ribbanded Wits of our daies! But, though I cannot speak so much, I can think as well, and as honourably as the best. All the arguments I can use to induce you to take notice of this thing of nothing, is that it had the luck to tumble last of all in the Epidemical ruin of the Scene; and now limps hither with a wooden Leg, to beg an Alm at your hands. I will wind up all, with a Use of Exhortation. That since the Times conspire to make us all Beggars, let us make our selves merry; which (if I am not mistaken) this drives at. Be pleased therefore, Sir, to lodge these harmless Beggars in the Out-houses of your thoughts; and, among the rest, Hin, that in this Cuckoo time, puts in for a Membership, and will fill the Choyre of those, that Duly and truly pray for you, and is.

S I R,

Your Humble Servant

R I C: BROME.
To Master RICHARD BORME, on
His Play, called, A Joviall Crew; or, The Merry
BEGGARS.

Playes are instructive Recreations;
Which, who would write may not expect, at once
No, nor with every breeding, to write well.
And, though some itching Academicks fell
Lately upon this Task, their Products were
Lame and imperfect; and did grate the eare;
So, that they Mock'd the Stupid Stationers eare,
That both with Guilt and Cringes did prepare
Fine Copper-Cuts; and gather'd Verses too,
To make a Shout before the idle Show. 10
Your Fate is other: You do not invade;
But by great Johnson were made free o'th' Trade.
So, that we must in this your Labour finde
Some Image and fair Relique of his Minde.

JOHN HALL.

A 3
To
TO Master RICHARD BROOME, on his Comedie

of a Jovial Crew; or, The merry Beggars.

Not to Command, or Censure thee, or thine;
Nor like a Bush, to Signifie good Wine;
Nor yet to publish to the World, or Thee,
Thou Merit'st Bayes by Wit and Poetry,
Do I stand here. Thou I do know, there comes
A shacle, with Regiment's of Encomiums,
On all Occasions, whose astronomie
Can calculate a Praise to fifty three,
And write blank Copies, such, as being view'd,
May serve indifferently each altitude; 10
And make Books, like Petitions, whose Commands
Are not from Worth, but multitude of Hands;
Those will prove Wit by Power, and make a Trade,
To force by number when they can't persuade.
Here's no such need: For Books, like Children, be
Well Christned, when their Sureties are but three.
And those, which to twelve Godfathers do come,
Signifie former Guilt, or speedy Doom.
Nor need the Stationer, when all th'Wits are past,
Bring his own Pariwig Poetry at last. 20
All this won't do: For, when their Labour's done,
The Reader's rule'd, not by their taste, but's own.
And he, that for Encomiasticks looks,
May finde the bigger, not the better Books.
So that the most our Leavers serve for, shows
Onely that we're his Friends, and do suppose
'Tis good: and that is all, that I shall say.
In truth I love him well, and like his Play.
And if there's any, that don't think so too:
Let them let it alone for them, that do. 30

J. B.
This Comedie (ingenious Friend) will raise it self a Monument, without a Praise Beg'd by the Stationer; who, with strength of Purse and Pens, takes care, to make his Book sell worse. And I dare calculate thy Play, although Not elevated unto Fifty two. It may grow old as Time, or Wit; and he, That dares despise, may after envie thee.

Learning, the Fable of Poesie may be Fetch'd from the Arts and Universitie: 10 But he that writes a Play, and good, must know, Beyond his Books, Men, and their Actions too. Copies of Verse, that make the New Men sweat, Reach not a poem, nor the Muses heat; Small Bavine—Wits, and Wood, may burn a while, And make more noise, then Forrests on a Pile, Whose Fivers shrunk, Ma' invite a piteous Stream, Not to lament, but to extinguish them. They Fancie's Metall: and they strain's much higher Proof gainst their Wit, and what that dreads, the Fire. 20
TO my Worthy Friend Master RICHARD BRONE.

On his excellent Play, called, A Joviall Crew, or,

The merry Beggars.

There is a Faction (Friend) in Town, that cries,
Down with the Dagon-Poet, Johnson dies.
His works were too elaborate, not fit
To come within the Verge, or face of Wit.
Beaumont and Fletch (they say) perhaps, might
Passe (well) for current Coin, in a darknight;
But Shakespeare the Plebean Driller, was
Rounder'd in's Pericles, and must not pass.
And so, at all men fric, that have but been
Thought worthy of Applause; therefore, their spleen. 10
Ingratefull Negro-kinde, dart you your Rage
Against the Beams that warm'd you, and the Stage!
This malice, shews it is unhallowed heat,
That boyles your Raw-brains, and your Temples beat.
Adulterate Pieces may retain the Mold.
Or Stamp, but want the pureness of the Gold.
But the World's mad, those Jewels that were worn
In High esteem, by some, laid by in scorn;
Like Indians, who their Native Wealth despise,
And doat on Stranger's Trash, and Trumperies. 20
Yet, if be not too far spent, there is
Some hopes left us, that this, thy well wrought Piece,
May bring it Cure, reduce it to its right,
To judge th' difference 'twixt the Day, and Night;
Draw the Curtain of their errors; that their sense
May be conformable to Ben's Influence;
And finding here, Nature and Art agree,
May swear, thou liv'st in Him, and he in thee.

Jo: Thatham.

TO
TO Master RICHARD BROME, upon

his Comedie, called, A Jovial Crew: or,

the merry Beggers.

Something I'd say, but not to praise thee (Friend)
For thou thy self, dost best thy self commend.
And he that with an Eulogie doth come,
May to's own Hit raise an Encomium,
But not to thine. Yet I'll before thee go,
Though Whiffler-like to usher in the shew.
And like a quarter Clock, foretell the time
Is come about for greater Bells to chime.
I must not praise thy Poetry, nor Hit,
though both are very good; yet that's not it. 10
The Reader in his progress will finde more
Hit in a line, than I praise in a score.
I shall be read with prejudice, for each line
I write of thee, or any thing that's thine,
Be't Name, or Muse, will all be read of me,
As if I claw'd my self, by praising thee.
But though I may not praise; I hope, I may
be bold to love thee. And the World shall say
I've reason for't. I love thee for thy name;
I love thee for thy Merit, and thy Fame: 20
I love thee for thy neat and harmless Hit,
Thy mirth that does so cleane and closely hit.
Thy luck to please so well: who could go faster?
At first to be the Envy of thy Master,
I love thee for thy self; for who can choose
But like the Fountain of so brisk a Muse?

A
I love this Comedy, and every line,
Because 'tis good as well's because 'tis thine.
Thou tell'st the World, the life that Beggars lead,
Tis seasonable, 'twill become our Trade.
'T must be our Study too: for in this time
Who'll not be innocent, since Wealth's a Crime.
Thou 'rt th' Ages Doctor now; for since all go
To make us poor, thou mak'st us merry too.
Go on, and thrive; may all thy sportings be
delightfull unto all, as th' are to me.
May this so please, t' encourage thee: that more
May be made publik, which thou keep 'st in Store.
That though we've lost their Dresse; we may be glad
To see and think on th' hoppiness we had.
And thou thereby may'st make our Name to Shine;
'Twas Royall once: but now 'twill be Divine.

Alex. Brome.

Prologue.
The Title of our Play, A Jovial Crew,
May seem to promise little which just now is my
And sure it shall, in these sad and tempestuous
called to be, yet it is too much to hope;
A mid night, such would close this expectation.
Since comedy is now quite out of fashion.
Our only hope with you, is, that those of
Our only hope with you, is, that those of
Of Love, which much need, may increase.
And that we shall make you laugh as much as
So much, we shall have enough.
It shall be as much as is possible.
Comedy (or rather, the Comedy of Comedy)
Serves to make others, laugh; and makes them
You shall see, I hope, in the course of this Play,
Of our past errors, to laugh, and to strive,
That you shall be made to laugh, and that you shall
As much as the applause may make possible.
For I am sure of it, nor do I fear.
The Persons of the Play

Old-rents, an ancient Esquire.
Heartly, his Friend, and merry Companion, but a decay'd Gentlemen:
Springlove, Steward to Master Oldrents.
Vincent Hilliard, two young Gentlemen.
Randall, a Groom, Servant to Oldrents.

Master Sentwell, and two other Friends to Justice Clack.
Gentlemen, 10

Oliver, the Justice's Son.
Master Clack, the Justice Himself.
Master Talboy, Lover to the Justice's Niece.
Martin, the Justice's Clerk.
Chaplain, Usher, Butler, to Oldrents.
Cook, Rachel,

Oldrent's Daughters. 20

Merial, Amie, Justice Clack's Niece.
Autum-Mort, an old Beggar--woman.
Patrico, Souldier Four especial Beggars
Lawyer, Courtier,

Scribble, their Poet
Divers other Beggars, Fidlers, and Muses.
A JOVIAL CREW

or,

The merry Beggars.

Actus Primus.

Oldreng. Hearty.

Old. It has indeed, Friend much afflicted me.

Hearty. And very justly, let me tell you, Sir,

That could so impiously be curious

Yo tempt a judgement on you; to give ear,

And Faith too (by your leave) to Fortune-tellers,

Wizards and Gipsies!

Old. I have since been frighted

With 't in a thousand dreams.

Hearty. I would be drunk

A thousand times to bed, rather than dream 10

of any of their Riddlemy Ridd'emies.

If they prove happy so: If not, let't go;

You'll never finde their meaning till the event,

If you suppose there was, at all, a meaning,

As the equivocating Devil had, when he

Cosen'd the Monk, to let him live soul-free,

Till
Till he should finde him sleeping between sheets:  
The wary Monk, abjuring all such lodging,  
At last, by ever-watching in his study,  
The foul Fiend took him napping with his nose  
Bewitch the sheet-leaves of his conjuring Book.  
There was the whim, or double meaning on't.  
But these fond Fortune-tellers, that know nothing,  
Aim to be thought more cunning then their Master,  
The aforesaid Devil, tho' truly not so hurtful:  
Yet trust 'em; hang 'em. Wizards! old blinde Buz-

For once they hit, they miss a thousand times;  
And most times give quite contrary, bad for good,  
And best for worst. One told a Gentleman  
His son should be a man-killer, and hang'd for't;  
Who, after prov'd a great and rich Physician,  
And with great Fame ith' Universitie  
Hang'd up in Picture for a grave example.  
There was the whim of that. Quite contrary!  
Old. And that was happy, would mine could so 

deceive my fears.  

Hea. They may: but trust not to't. Another Sche-

Found, that a squint-eyed boy should prove a notable  
Pick-purse, and afterwards a most strong thief;  
When he grew up to be a cunning lawyer,  
And at last died a Judge. Quite contrary!  
How many have mark'd out by those Wizards  
For fools, that after have been prick'd for Sheriffs  
Was not a Shepheard-boy foretold to be  
A Drunkard, and to get his living from  
Bawds, Whores, Theeves, Quarrellors, and the Like?  
And did he not become a Suburbe Justice?

And
The merry Beggars.

And live in Wine and Worship by the Fees.
Pack'd out of such Delinquents? There's the whim on't.

Now I come to you: Your Figure-flinger finds,
That both your Daughters, notwithstanding all 50
your great Possessions, which they are Co-heirs of,
Shall yet be Beggars: May it not be meant,
(If, as I Said, there be a meaning in it)
They may prove Courtiers, or great Courtiers wives,
and so be Beggars in Law? Is not that
the whim on't think you? you shall think no worse on't.

Old. Would I had your merry heart.
Bec. I thank, you, Sir.
Old. I mean the like.
Bec. I would you had; and I

Such an Estate as yours. Four thousand yearly,
With such a heart as mine, would defie Fortune,
And all her babbling Sooth-sayers. I'd as soon
Distrust in Providence, as lend a fear
To such a Destiny, for a Child of mine,
While there be Sack and Songs in Town or Country.
Think like a man of conscience (now I am serious).
What justice can there be for such a curse.
To fall upon your Heirs? Do you not live
Free, out of Law, or grieving any man? 70
Are you not the onely rich man lives un-envied?
Have you not all the praises of the Rich,
And prayers of the Poor? Did ever any
Servant, or Hireling, Neighbour, Kindred curse you,
Or wish one minute shortened of your life?
Have you one grudging Tenant? will they not all
Fight for you? Do they not teach their Children,

And
A Jovial Crew: or,

And make 'em too, pray for you morn and evening,
And in their Graces too, as duly as
for King and Realme? The innocent things would 80
think
They ought not eat else.

Old. 'Tis their goodness.

Hea. It is your merit. Your great love and bounty
Procures from Heaven those inspirations in 'em.
Whose Rent did ever you exact? Whose have
You not remitted, when by casualties
Of fire, of floods, of common dearth, or sickness,
Poor men were brought behind hand? Nay, whose
Leases.

Have you not piously repair'd?

Old. Enough.

Hea. What Harlots have you tane from forlorn
Widows?

What Acre of your thousands have you rack'd?

Old. Good Friend, no more.

Hea. These are enough, indeed,
To fill your ears with joyful acclamations
Where e're you pass: Heaven bless our Landlord

Oldrent;

Our Master Oldrent; our good Patron Oldrent, 100
Cannot these sounds conjure that evil spirit
Of fear out of you, that your Children shall
Live to be Beggars? Shall Juniper Oldrent's Children
Weare old rents in their Garments? There's a whim
 too)
Because a Fortune-teller told you so?

Old. Come, I will strive to think no more on't.

Hea. Will you ride forth for air then, and be merry?

Old. Your counsel and example may instruct me.

Hea. 110
The merry Beggars.

Hea. Sack must be had in sundry places too. For Songs I am provided.

Enter Springlove with Books and Papers, he lays them on the Table.

Old. Yet here comes one brings me a second fear, Who has my care the next unto my children.

Hea. Your Steward, Sir, it seems has business with you. I wish you would have none.

Old. I'll soon dispatch it; And then be for our journey instantly. Exit.

Hea. I'll wait your coming down, Sir. Exit. Springlove.

Is now this Expedition? Spr. Sir, 'Tis duty.

Old. Not common among Stewards, I confess, To urge in their accounts before the day. Their lords have limited. Some that are grown to hoary haires and Knighthoods, are not found Guilty of such an importunity. 'Tis yet but thirty daies, when I give forty After the half-year day, our lady last. Could I suspect my Trust were lost in thee; Or doubt thy youth had not ability To carry out the weight of such a charge, I, then, should call on thee.

Spr. Sir, your indulgence. I hope, shall ne'er corrupt me. Ne'r theless, The testimony of a fair discharge. From time to time, will be encouragement.

Springlove turns over the Several Books to his Master To virtue in me. You may then be pleas'd.

To
To take here a Survey of all your Rents Receipt'd, and all such other payments, as Came to my hands since my last Audit, for Cattel, Wool, Corn, all Fruits of Husbandry. Then, my Receipts on Bonds, and some new Leases, With some old debts, and almost desperate ones, As well from Country Cavaliers, as Courtiers. Then, here Sir, are my several Disbursements, In all particulars for your self and Daughters, In charge of House-keeping, Buildings and Repairs; Journeys, Apparel, Coaches, Gifts, and all Expenses for your personal necessaries. Here, Servants wages, Liveries and Cures. Here for Supplies of Horses, Hawks and Hounds. And lastly, not the least to be remembered, Your large Benevolences to the poor.

Old. Thy charity there goes hand in hand with mine.

And, Springlove, I commend it in thee, that So young in years art grown so ripe in goodness. May their Heaven-piercing Prayers bring on thee Equal rewards with me.

Spr. Now here, Sir, is The Balance of the Several Accounts, (ded Which shews you what remains in Cash; which ad- Unto your former Bank, makes up in all—

Old. Twelve thousand and odd pounds.

Spr. Here are the keys.

Of all. The Chests are safe in your own Closet.

Old. Why in my Closet? Is not yours as safe?

Spr. O, Sir you know my suit.

Old. Your suit? What Suit?

Spr. Touching the time of year.
Old. 'Tis well-nigh May. Nightin-

Why what of that, good Springlove? gale Sings.

Spr. O, Sir, you hear I am call'd.

Old. Fie Springlove, fie.

I hop'd thou hadst abjur'd that unco'ugh practice, 180

Spr. You thought I had forsaken Nature then.

Old. Is that disease of Nature still in thee

So virulent? and, notwithstanding all

My favours, in my gifts, my cares, and counsels,

Which to a soul ingrateful might be boasted:

Have I first bred thee, and then preferr'd thee (from

I will not say how wretched a beginning)

To be a Master over all my Servants;

Planted thee in my bosom; and canst thou,

There, fling me for the whistling of a Bird? 190

Spr. Your reason, Sir, Informs you, that's no cause.

But 'tis the season of the year that calls me.

What moves her Nests, provokes my disposition

by a more absolute power of Nature, then

Philosophy can render an account for.

Old. I finde there's no expelling it; but still

It will return. I have try'd all the means

(As I may safely think) in humane wisdom,

And did (as near as reason could) assure me,

That thy last years restraint had stopp'd for ever, 200

That running fore on thee, that gadding humour,

When, onely, for that cause, I laid the weight

Of mine Estate in Stewardship upon thee;

Which kept thee in that year, after so many

Sommer vagaries thou hadst made before.

Spr. You kept a Swallow in a Cage that while.

I cannot, Sir, indure another Sommer

In that restraint, with life: 'twas then my torment,

But
A Jovial Crew: or,

But now, my death. Yet, Sir, my life is yours: Who are my Patron: freely may you take it. 210 Yet pardon, Sir, my frailty: that do beg A small continuance of it on my knees.

Old. Can there no means be found to preserve life In thee, but wandering, like a Vagabond? Does not the Sun as comfortably shine Upon my Gardens, as the open Field? Or on my Fields, as others far remote? Are not my Walks and Greens as delectable as the High-ways and Commons? Are the shades of Siccamore and Bowers of Eglantine 220 Less Pleasing then of Bramble, or thorne hedges? Or of my Groves and Thickets, then wild Woods? Are not my Fountain waters fresher then The troubled streams, where every Beast does drink? Do not the Birds sing here as sweet and lively, As any other where? Is not thy bed more soft, And rest more safe, than in a Field or Barn? Is a full Table, which is call'd thine own, Less curious or wholesome, than the scraps From other trenchers, twice or thrice translated? 230

Spr. Yea, in the winter season, when the fire Is sweeter then the air.

Old. What air is wanting?

Spr. O Sir, I' have heard of Pilgrimages; and The voluntary travels of good men.

Old. For Romance; or to holy ends? but bring Not those into comparison, I charge you.

Spr. I do not, Sir. But pardon me, to think Their Sufferings are much sweetened by delights, Such as we finde, by shifting place and air. 240

Old. Are there delights in Beggary? Or, if to take

Diver-
The merry Beggars.

Diversity of Aire be such a solace,
Travel the Kingdom over: And if this
yeild not variety enough, try further:
Provided your deportment be gentile
Take Horse, and Man, and Money: you have all,
Or I'll allow enough.

Sing Nightingale, Cuckoo &c.

Spr. O how am I confounded! 250
Dear Sir, retort me naked to the world,
Rather than lay those burdens on me, which
will stifle me. I must abroad or perish.

Old. I will no longer strive to wash this Moor;
Nor breath more minutes so unthrifty,
In civil argument against rude vindes,
But rather practice to withdraw my love
And tender care (if it be possible)
From that unfruitful breast; incapable
Of wholesome counsel. 260

Spr. Have I your leave, Sir?
Old. I leave you to dispute it with your self.
I have no voice to bid you go, or stay:
My love shall give thy will preheminence;
And leave th' effect to Time and Providence—. Exit.

Spr. I am confounded in my obligation
To this good man: His virtue is my punishment,
When tis not in my Nature to return
Obedience to his Merits. I could wish
Such an Ingratitude were Death by th' law, 270
And put in present execution on me,
To rid me of my sharper suffering.
Nor but by death, can this predominant sway
Of nature be extinguish'd in me. I
Have fought with my Affections, by th' assistance
Of
A Jovial Crew: or,

Of all the strengths of Art and Discipline
(All which I owe him for in education too)
To conquer and establish my observance
(As in all other rules) to him in this,
This inborn Strong desire of liberty 280
In that free course, which he detests as shameful,
And I approve my earth's felicity:
But finde the war is endless, and must fly.
What must I lose then? A good Master's love.
What loss feels he that wants not what he loses?
They'll say I lose all Reputation.
What's that, to live where no such thing is known?
My duty to a Master will be question'd.
Where duty to a Master is exacted it is none:
And among Beggars, each man is his own. 290

Enter Randal and three or four Servants with a
great Kettle, and black Jacks, and a Bakers Basket, all
empty, exeunt with all, manet fcandaTI

Now fellows, what news from whence you came?
Ran. The old wonted news, Sir, from your Guest-
house, the old Barn. We have unloaden the Bread-
besket, the Beef-Kettle, and the Beer-Dumbards there,
amongst your Guests the Beggars. And they have all
prayed for you and our Master, as their manner is,
from the teeth outward, marry from the teeth in-
wards 'tis enough to swallow your 'lms; from
whence I think their Prayers seldom come.
Spr. Thou should'st not think uncharitably.
Ran. Thought's free, Master Steward, and it please
you. But your Charity is nevertheless notorious, I
Must needs say.

Spr.
The merry Beggars.

Spr. Meritorious thou meanest to say. Ran. Surely Sir, no, 'tis out of our Curat's Book. Spr. But I aspire no merits, nor popular thanks, 'Tis well if I do well in it. Ran. It might be better though (if old Randal whom you allow to talk, might counsel) to help to breed up poor men's children, or decayed labourers, past their work, or travel; or towards the setting up of poor young married couples; then to bestow an hundred pound a year (at least you do that, if not all you get) besides our Masters bounty, to maintain in begging such wanderers as these, that never are out of their way; that cannot give account from whence they came, or whither they would; nor of any beginning they ever had, or any end they seek, but Still to strowle and beg till their bellies be full, and then sleep till they be hungry.

Spr. Thou art ever repining at those poore people! they take nothing from thee but thy pains; and that I pay thee for too. Why shouldst thou grudge? Ran. Am I not bitten to it every day, by the six-footed blood-hounds that they leave in their Litter, when I throw out the old, to lay fresh straw for the new comers at night? That's one part of my office. And you are sure that though your hospitality be but for a night and a morning for one Rabbles to have a new supply every evening. They take nothing from me indeed, they give too much.

Spr. Thou art old Randall! Still! ever grumbling, but still officious for 'em. Ran. Yes: hang 'em, they know I love 'em well enough, I have had merry bouts with som of 'em.

A Jovial Crew: or *

Ran. They are indeed my pastime. I left the merry
Griggs (as their provender has prick't em) in such a
Hoigh Yonder! Such a frolick! you'd hear anon, as
you walk nearer 'em.

Spr. Well honest Randal. Thus it is. I am for a
journey. I know not how long will be my absence.
But I will presently take order with the Cooks,
Panier and Butler, for my wonted allowance to the
Poor; and I will leave money with these to manage
the affair till my return.

Ran. Then up rise' Randal. Bayley of the Beggars.

Spr. And if our master shall be displeased al-
though the charge be mine) at the openness of the
Entertainment, thou shalt then give it proportiona-

tly in money, and let them walk farther.

Ran. Pseugh! That will never do. never do 'em
Goods: 'Tis the Seat, the Habitation, the Rende-
vous, that cheers their hearts. Money would clog
their consciences. Nor must I lose the musick of 'em
in their lodging.

Spr. We will agree upon 't anon. Go now about
your business.

Ran. I go. Bayley? Nay Steward and Chamber
lain of the Rogues and Beggars. Exit.

Spr. I cannot think but with a trembling fear
On this adventure, in a scruple, which,
I have not weighed with all my other doubts.
I shall, in my departure, rob my Master.
Of what? Of a true Servant; other theft
I have committed none. And that may be supply'd,
And better too, by some more constant to him.
But I may injure many in his Trust,
Which now he cannot be but sparing of.

I rob
The merry Beggars.

I rob him too, of the content and hopes
He had in me, whom he had built and rais'd
Unto that growth, in his affection,
That I became a gladness in his eye,
And now must be a grief or a vexation.

A noyse and singing within.

Unto his noble heart. But heark! I there's
The Harmony that drowns all doubts and fears.
A little nearer — — — — — — 380

Song

From hunger and cold who lives more free,
Or who more richly clad than we?
Our bellies are full; our flesh is warm:
And, against pride, our rags are a charm.
Enough is our Feast, and for to morrow
Let rich men care: we feel no sorrow.
No sorrow, no sorrow, no sorrow, no sorrow.
Let rich men care, we feel no Sorrow.

Spr. The Emperor hears no such Musick; nor
feels content like this! 390

Each City, each Town, and every Village,
Affords us either an Alms or Pillage.
And if the weather be cold and raw
Then, in a Barn we tumble in Straw.
If warm and fair, by yea-cock and nay-cock
The Fields will afford us a Hedge or a Hay-cock.
A Hay-cock, a Haycock, a Hay-cock, a Haycock.
The Fields will afford us a Hedge or a Hay-cock.

Spr. Most ravishing delight! But in all this
only one sense is pleas'd: mine ear is feasted.
Mine eye too must be satisfied with my joyes.

C 3  The
A Jovial Crew: or,

The hoarding Usurer cannot have more
Thirsty desire to see his golden store,
When he unlocks his Treasury, then I
the Equipage in which my Beggars lie.

He opens the Scene; the Beggars are discovered in
their postures; then they give forth; and last
the Patricio.

All. Our Master, our Master! our sweet and
comfortable Master.

Spr. How cheare my hearts?
I Beg. Most Crouse, most capringly.
Shall we dance, shall we sing, to welcome our King?
Strike up Piper a merry merry dance
That we on our stampers may foot it and prance,
To make his heart merry as he has made ours;
as lustick and frolique as Lords in their Bowers.

Musick. Dance.

Spr. Exceeding well perform'd.
I Beg. 'Tis well if it like you, Master, But wee 420
have not that rag among us, that we will not daunce
off, to do you service; we being all and onely your
servants, most noble Sir. Command us therefore
and imploy us, wo beseech you.

Spr. Thou speakest most courtely.
II Beg. Sir, he can speak, and could have writ as
well. He is a decay'd Poet, newly fallen in among
us; and begs as well as the best of us. He learnt it
pretty well in his own profession before; and can
the better practise it in ours now.

Spr. Thou art a wit too, it seems.
III Beg. He should have wit and imagery too, Sir;

For
For he was an Attorney, till he was pitch'd over the Bar. And, from that fall, he was taken up a Knight 0' the Post; and so he continued, till he was degraced at the whipping-post; and from thence he ran resolutely into this course. His cunning in the Law, and the others labour with the Muses are dedicate to your service; and for my self, I'll fight for you.

Spr. Thou art a brave fellow, and speak'st like a 440 Commander. Hast thou born arms?

4 Beg. Sir, he has born the name of a Netherland Souldier, till he ran away from his Colours, and was taken lame with lying in the Melds by a Sciatica: I mean, Sir, the Strapado. After which, by a second retreat, indeed running away, he scramble'd into his Country, and so scoop'd the Gallows; and then scoop'd up his living in the City by his wit in cheating, pimpering, and such like Arts, till the Cart and the Pillo-ry shew'd him too publickly to the world, and so begging being the last refuge he enter'd into our society. And now lives honestly, I must needs say, as the best of us.

Spr. Thou speak'st good language too.

I Beg. He was a Courtier born, Sir, and begs on pleasure I assure you, refusing great and constant means from able friends to make him a staid man. Yet (the want of a leg notwithstanding) he must travel in this kinde against all common reason, by the special policy of Providence.

Spr. As how, I prethee?

I Beg. His Father, Sir, was a Courtier; a great Court Beggar I assure; I made these Verses of Him and His Son here.
A Courtier beg'd by Covertise, not Need,
From Others that, which made them beg indeed.
He beg'd, till wealth had laden him with cares
To keep for's children and their children shares:
While the oppress'd, that lost that great estate
Sent Curses after it unto their Fate.
The Father dies (the world saies) very rich;
The Son, being gotten while (it seems) the itch
Of begging was upon the Courtley sire,
Or bound by Fate, will to no wealth aspire.
The offer'd him in Money, Cloathes or Meat.
More then he begs, or instantly must eat.
Is not he heavenly blest, that hates Earth's Treasure
And begs, with What's a Gentleman but's pleasure?
Or say it be upon the Heir a curse?
What's that to him? The Beggars ne'er the worse.
For of the general store that Heauen has sent
He values not a penny till't be spent.

All. A Scribble, a Scribblot
2 Beg. What City or Court Poet could say more
than our, hedge Muse-monger here?
2 Beg. What say, Sir to our Poet Scribble here?
Spr. I like his vaip exceeding well; and the whole
Consort of you.
2 Beg. Consort, Sir. We have Musicians too a-
mong us; true merry Beggars indeed, that being
within the reach of the lash for singing libellous
Songs at London, were fain to flie into your Covie, and here they sing all our Poet's Ditties. They can
sing any thing most tunably, Sir, but Psalms. What
they may do hereafter under a triple Tree, is much
expected. But they live very civilly and gently a-
mong us.
Spr. But what is he there? that solemn old fellow, that neither speaks of himself, nor any body for him.

II Beg. O Sir, the rarest man of all. He is a Prophet. See how he holds up his prognosticating nose. He is divining now.

Spr. How a Prophet?

II Beg. Yes Sir, a cunning man and a Fortune-teller; 'tis thought he was a great Cleark before his decay, but he is very close, will not tell his beginning, nor the fortune he himself is, false from: But he serves us for a Clergy-man still, and marries us, if need be, after a new way of his own.

Spr. How long have you had this company?

II Beg. But lately come amongst us, but a very ancient strowle all the Land over, and has travell'd with Gipsies, and is a Patrice. Shall he read your Fortune Sir?

Spr. If it please him.

Pat. Lend me your hand, Sir.

By this Palme I understand,

Thou art born to wealth and Land,

And after many a bitter gust,

Shalt build with thy great Orsaries dust.

Spr. Where shall I finde it? but come Ile not trouble my head with the search.

II Beg. What say, Sir, to our Crew? are we not well congregated?

Spr. You are A Jovial Crew: the only people whose happiness I admire.

III Beg. Will you make us happy in serving you? have you any Enemies? Shall we fight under you? will you be our Captain?

D II Beg.
A Jovial Crew: or,

II Beg. Nay, our King. 530
III Beg. Command us Something, Sir.
Spr. Where's the next Rendezvous?
I Beg. Neither in Village nor in Town: But three mile off at Maple-down.
Spr. At evening there I'll visit you.

Song.

Come come; away: The Spring
(By every Bird that can but sing,
Or Chirp a note) doth now invite 540
Us forth, to taste of his delight.
In Field, in Grove, on Hill, in Dale;
But above all the Nightingale:
Who in her sweetness strives to out-doe
The loudness of the hoarse Cuckoe.
Cuckoe cries he, Jug Jug Jug Sings she,
From bush to bush, from tree to tree,
Why in one place then tarry we?

Come away: why do we Stay?
We have no debt or rent to pay. 550
No bargains or accounts to make;
Nor Land or Lease to let or take:
Or if we had, should that remove us,
When all the world's our own before us.
And where we pass, and make resort,
It is our Kingdom and our Court.
Cuckoe cries &c. Exeunt Cantantes.

Spr. So, now away.
They dream of happiness that live in State,
But they enjoy it that obey their Fate. 560

Actus
The merry Beggars

Actus Secundus.

Vincent, Hilliard, Meriel, Rachel.

Vin. I am overcome with admiration, at the felicity they take!

Hil. Beggars! They are the only people, can boast the benefit of a free state, in the full enjoyment of Liberty, Mirth and Ease; having all things in common and nothing wanting of Nature's whole provision within the reach of their desires. Who would have lost this Sight of their Feasts?

Vin. How think you Ladies? Are they not the only happy in a Nation?

Mer. Happier then we I'm sure, that are pent up and tied by the nose the continual steam of hot hospitality, here in our Father's house, when they have the fire at pleasure in all variety.

Ra. And though I know we have merrier Spirits then they, yet to live thus confined, stifies us.

Hil. Why Ladies, you have liberty enough; or may take what you please.

Mer. Yes in our Father's Rule and Government, or by his allowance. That's that to absolute free-domin; such as the very Beggars have: to feast and revel here to day, and yonder to morrow; next day where they please; and so on still, the whole Country or Kingdom over? That's Liberty! the birds of the aire can take no more.

Ra. And then at home here, or wheresoeuer he comes, our Father is so pensive, (what muddy spirit soe're possesses him, would I could conjure't out)
that he makes us even sick of his sadness, that were
wont to see my chossips cock today; would cocklebread,30
dousand clutterdepech; and Hamykin booby; binde bar-
rrels; or do anything before him, and he would
laugh at us.

Mer. Now he never looks upon us, but with a sigh,
or tears in his eyes, tho' we simper never to sanctifi-
edly. What tales have been told him of us, or what
he suspects I know not; God forgive him, I do; but
I am weary of his house.

Ra. Does he think us Whores tro, because some-
times we talk as lightly as great Ladies. I can swear 40
safely for the virginity of one of us, so far as Word and
Deed goes; marry Thought's free.

Mer. Which is that one of us I pray? yourself
or me?

Ra. Good sister Meriel, Charity begins at home.
But I'll swear I think as charitably of thee: and not
only because thou art a year younger neither.

Mer. I am beholden to you. But for my Father, I
would I knew his grief and how to cure him, or that
we were where we could not see it. It spoiles our 50
mirth, and that has been better then his Meat to us.

Vin. Will you heare our motion Ladies?

Mer. Pfew, you would marry us presently out of
his way, because he has given you a foolish kinde of
promise: But we will see him in a better humor first
and as apt to laugh as we to lie down, I warrant him.

Hil. 'Tis like that course will cure him, would
you imbrace it.

Ra. We will have him our'd first, I tell you: And
you shall wait that season, and our leasure. 60

Mer. I will rather hazard my being one of the De-
vils
vil's Ape-leaders, then to marry while he is melancholy.

Fa. Or I to stay in his house; to give entertainment to this Knight, or 't' other Coxcomb, that comes to cheer him up with eating of his cheer; when we must fetch 'em sweetmeats, and they must call us, Ladies, your lips are sweeter, and then fall into Courtship, one in a set speech taken out of old Britains Works, another from Verses out of the Academy of Compelements, or some or other of the New Poetical Pamphletters, ambitious onely to spoil Paper, and publish their names in print. And then to be kist, and sometimes slaver'd-ugh.

Mer. 'Tis not to be indur'd. We must out of the House. We cannot live but by laughing, and that aloud, and nobody sad within hearing.

Vin. We are for any adventure with you, Ladies. Shall we project a journey for you? Your Father has trusted you, and will think you safe in our company; and we would gain be abroad upon som pro-gress with you. Shall we make a fling to London, and see how the Spring appears there in the Spring-Garden; and in Hyde-park, to see the Faces, Horse and Foot; to hear the Jockies crack; and see the Adamites run naked afores the Ladies?

Fa. We have seen all already there, as well as they, last year.

Hil. But there ha' been new Plays since.

Fa. No; No; we are not for London.

Hil. What think you of a Journey to the Bath then?

Fa. Worse then t'ther way. I love not to carry my health where others drop their deseases. There's no sport i' that.
Vin. Will you up to the hill top of sports, then and Merriments, Dovers Olympicks or the Cotswold Games.

Nor. No, that will be too public for our recreation. We would have it more within our selves.

Hill. Think of some course your selves then. We are for you upon any way, as far as Horse and Money can carry us.

Vin. I, and if those means fail us, as far as our legs can bear, or our hands can help us.

Fa. And we will put you to't. Come aside Meriel—Aside.

Vin. Some jeers, perhaps to put upon us.

Hill. What think you of a Pilgrimage to St. Winfrides well?

Vin. Or a Journey to the wife woman at Hantwich, to ask if we be fit husbands for 'em.

Hill. They are not scrupulous in that, we having had their growing loves up from our Childhoods; and the old Squire's good will before all men.

Fa. Me. Ha ha ha—.

Vin. What's the conceit I marvel.

Fa. Me. Ha ha ha—.

Hill. Some merry one it seems.

Fa. And then, Sirrah Meriel—Hark aghen—ha ha ha—.

Vin. How they are taken with it!

Nor. Ha ha ha—Hark aghen Rachel.

Hill. Some wonderful nothing sure. They will laugh as much to see a swallow fly with a white feather imp'd in her tail.

Vin. They were born laughing I think.

Fa. Me. Ha Ha Ha—.
The merry Beggars.

Vin. If it be not some trick upon us, which they'll discover in some monstrous shape, they cozen me. Now Ladies, is your project ripe? Possess us with the knowledge of it.

Ra. It is more precious, then to be imparted upon a slight demand.

Hil. Pray let us hear it. You know we are your trusty servants.

Vin. And have kept all your counsels ever since we have been infant Playfellows.

Ra. Yes, you have plaid at all kinds of small game with us; but this is to the purpose. Ha ha ha —.

Hil. It seems so by your laughing.

Ra. And asks a stronger tongue-tie then tearing of Books; burning of Samplers; making dirt-pies; or piss and paddle in't.

Vin. You know how, and what we have vow'd; to wait upon you any way, any now, and any whether.

Mer. And you will stand to't?

Hil. I, and go to't with you, wherever it be.

Mer. Pray tell t'en, sister Rachel.

Ra. Why Gentlemen—ha ha. Thus it is—Tell it you Mariel.

Vin. O, is that all?

Mer. You are the elder. Pray tell it you.

Ra. You are the younger. I command you tell it. Come, out with it.

They long to have it.

Hil. Then?

Vin. When?

Mer. Introth you must tell it, sister, I cannot. Pray begin.

Then
A Jovial Crew; or,

Re. Then Gentlemen Stand your ground.

Vin. Some terrible business sure.

Re. You seem'd e'en now to admire the felicity of Beggars.

Her. And have ingag'd your selves to join with us in any course.

Re. Will you now with us, and for our sakes turn Beggars?

Her. It is our Resolution, and our injunction on you.

Re. But for a Time, and a short Progress.

Her. And for a spring-trick of youth, now in the season.

Vin. Beggars! What Rogues are these?

Her. A simple trial of our Loves and service!

Re. Are you resolv'd upon't? If not God by'y We are resolv'd to take our course.

Her. Let yours be to keep counsel.

Vin. Stay, Stay, Beggars! Are we not so already? Do we not beg your Loves, and your enjoyings? Do we not beg to be receiv'd your servants? To kiss your hands, or (if you will vouchsafe) Your life; or your imbraces?

Her. We now beg, {us.
That we may fetch the Rings and Priest to marry wherein are we no Beggars?

Re. That will not serve. Your time's not come for that yet.

You shall beg Victuals first.

Vin. O, I conceive your begging progress is to ramble out this nook among your Father's Tenants; and 'tis in request among Gentlemen Dauhg-ters to devour their cheese-cakes, Apple-pies, Cream And
The merry Beggars.

Custards, Flapjacks, and Pan-puddings.

Mer. Not so, not so.

Hill. Why so we may be a kinde of Civil Beggars.

Mer. I mean stark, errant, downright Beggars. I.

Without equivocation; Statute Beggars.

Mer. Coughant and Passant, Guardant, Rampant

Beggars.

Vin. Current and vagrant---

Hill. Stockant, whippant Beggars! 200

Vin. Must you and we do such? Would you so have it?

Hill. Such as we saw so merry; and you concluded Were the only happy People in a Nation.

Mer. The only freemen of a Common-wealth;

Free above Scot-free; that observe no Law,

Obey no Governour, use no Religion.

But what they draw from their own ancient custom,

Or constitute themselves, yet are no Rebels.

Hill. Such as of all mens Meat and all mens Money 210

Take a free part; and, wheresoe're they travel.

Have all things gratis to their hands provided.

Vin. Course fare most times.

Hill. Their stomachs makes it good.

And feasts on that, which others scorn for food.

Mer. The Antidote, Content, is only theirs.

And, unto that, such full delights are known,

That they conceive the Kingdom is their own.

Vin. For Heaven I think they are in earnest:

for They were alwaies mad. 220

Hill. And we were madder then they, if we should lose 'em.

Vin. 'Tis but a mad trick of youth (as they say) for the Spring, or a short progress; and mirth may be made
made out of it; knew we how to carry it.

Br. Pray Gentlemen be sudden.

Heark? You hear the cuckoo.

Ell. We are most resolutely for you in your course.

Vin. But the vexation is now to set it on foot. 230

Br. We have projected it. Now if you be perfect and constant Lovers and friends, search you the means. We have puzzell'd 'em.

Men. I am glad on't. Let 'em pump.

Vin. Troth a small stock will serve to set up withal. This Doublet sold off o' my back, might serve to furnish a Camp Royal of us.

Ell. But how to enter or arrange our selves into the Crew will be the difficulty. If we light raw and tame amongst 'em (like Cage-Birds among a flight of wild ones) we shall never pick up a Living, but have our brains pecked out.

Vin. We want instruction dearly.

Enter Springlove.

Ell. O here comes Springlove. His great Benefactorship among the Beggars might prefer us with Authority into a ragged Regiment presently. Shall I put it to him.

Br. Take need what you do. His greatness with my Father will betray us.

Vin. I will cut his throat then. My noble Springlove, the great Commander of the Maunders, and King of Cantors, we saw the gratitude of your loyal Subjects, in the large Tributary content they gave you in their Revels.

Spr. Did you, Sir?

Ell. We have seen all with great delight and admiration.
Mr. I have seen you too, kind Gentlemen and Ladies; and overheard you in your quaint designe to new create your selves out of the worldly bles-sings, and spiritual grades Heaven has bestow'd upon you, to be partakers and Co-actors too, in those vile courses, which you call delights, tune by those de-spicable and abhorred Creatures.

Vin. Thou art a Despiser, may a Blasphemer Against the maker of those happy Creatures, Who, of all humane, have priority In their content, in which they are so blest That they enjoy most in possessing least. Who made 'em such, dost think? or why so happy.

Ra. He grows Zealous in the Cause: sure he'll be

indeed.

Hill. Art thou an Hypocrite, then, all this while Only pretending Charity; or using it To get a Name and Praise unto thy self; And not to cherish and increase those creatures In their most happy way of living. Or Doest thou bestow thine Alms with a Foul purpose To stint their Begging, and with loss to buy and save those free souls from their liberty.

Mrr. They are more zealous in the Cause than we.

Ser. But are you, Ladies, at defiance too, With Reputation, and the Dignity Due to your Father's House and you?

Ra. Hold thy peace, good Springlove. And tho' you seem to dislike this course, and reprove us for it. Do not betray us in it: your throat's in question. I tell you for good will, good Springlove.

Mrr. What wouldst thou have us do?
Thou talk'st at o' th' House.
'Tis a base melancholly House.
Our Father's Sadness banishes us out on't.
And, for the delight thou tak'st in Beggars and their brawls, thou canst not but think they live a better life abroad, then we do in this House.

Spr. I have founded your Faith! And I am glad I finde you all right, And for your Father's sadness, I'll tell you the cause on't. I over-heard it but this day in his private Discourse with his merry Mate 300 Master Hearty. He has been told by some Wizard that you both were born to be Beggars.

All. How. How!

Spr. For which he is so tormented in minds, that he cannot sleep in peace, nor look upon you but with hearts grief.

Vin. This is most strange.

Ha. Let him be griev'd then, till we are Beggars.

We have just reason to become so now; And, what we thought on but in jest before, We'll do in earnest now.

Spr. O, I applaud this resolution in you; Would have persuaded it; will be your Servant in't. For, look ye Ladies; The Sentence of your Fortune does not say, that you shall beg for need; hungry or cold necessity. If therefore you expose your selves on pleasure into it, you shall absolve your destiny nevertheless, and cure your Father's grief. I am over-joy'd to think on't; and will assist you faithfully.

All. A Springlove! A Springlove!

Spr. I am prepar'd already for th' adventure.
And will with all conveniences furnish.
The merry Beggars.

And set you forth; give you your Dimensions.
Rules and Directions: I will be your Guide.
Your Guard, your Convoy, your Authority.
You do not know my Power; my Command
I' th'Beggars Commonwealth.

Vin. But how? But how, good Springlove?
Spr. I'll confess all. In my Minority...

My Master took me up a naked Beggary
Bred me School; then took me to his Service;
(You know in what good fashion) and you may
Collect to memory for seven Sommers,
Either by leave, pretending Friends to see
At far remote parts of the Land, or else.
By stealth, I would absent myself from service,
To follow my own Pleasure, which was Begging.
Led to't by Nature. My indulgent Master
(Yet ignorant of my course) on my submission
When cold and hunger forc'd me back at Winter.
Received me still again. Till, two years since,
He being drawn by journey towards the North,
Where I then quarter'd with a ragged Crew;
On the high way, not dreaming of him there,
I did accost him, with a Good your Worship
The Gift one small penny to a Creople;
(For here I was with him) and the good Lord (Halts
to bless you, and restore it you in Heaven.

All. Ha ha ha.
Spr. My head was dirty clout'd, and this leg
Swaddled with Rags, the other naked, and
My body clad, like his upon the Gibbet.
Yet, He, with searching eyes, through all my Rags
And counterfeit Postures, made discovery
Of his Men Springlove; chid me into tears;

E 3

And
And a confession of my forespent life.

At last, upon condition, that vagary
Should be the last, he gave me leave to run
that Sommer out. In Autumn home came I.
In my home Cloaths again and former Duty.
My master not alone conserv'd my Counsel:
But laies more weighty Trust and Charge upon me;
Such was his love to keep me a Home-Man.
That he conferred his Stewards place upon me.
Which, clog'd me, the last year, from those Delights.
I would not lose again to be his lord.

All. A Springlove, A Springlove, (fully
Spr. Pursue the course you are on then, as cheer-
As the inviting Season smiles upon you.
Think how you are necessitated to it.
To quit your Father's saeiness, and his fears
Touching your Fortune. Till you have been Beggars
The Sword hangs over him. You cannot think
Upon an Act of greater Piety.
Unto your Father, then t'expoze your selves
Brave Volunteers, unpress'd by common need
Into this meritorious Warfare; whence
(After a few daies, or short season spent)
You bring him a perpetual Peace and Joy.
By expiating the Prophecy that torments him.
T'were worth your Time in painful, woful steps,
With your lives hazard in a Pilgrimage.
So to redeem a Father. But you'll finds
A Progress of such Pleasure (as I'll govern't)
That the most happy Courts could never boast
In all their Trampling on the Countries cost;
Whose envy we shall draw, when they shall read
We out-beg them, and for as little Need.

All.
The merry Beggars.

All. A Springlove! A Springlove! 390
Spr. Follow me, Gallants, then as cheerfully
As—(heark!) we are summon'd forth.
All. We follow thee.—Execunt. Singing

Enter Randal. A Purse in his hand.
Ran. Well go thy ways. If ever any just or cha-
ritable Steward was commended, sure thou shalt be
at the last Quarter-day. Here's five and twenty
pounds for this Quarters Beggars charge. And (if he
return not by the end of this Quarter) here's order
to a Friend to supply for the next. If I now should 400
venture for the commendation of an unjust Steward,
and turn this Money to mine own use! ha! dear
Devil tempt me not. I'll do thee service in a greater
Matter. But to rob the Poor! (a poor trick) every
Church-warden can do't. Now something whispers
me, that my Master, for his Stewards love, will sup-
ply the Poor, as I may handle the matter. Then I
rob the Steward, if I restore him not the Money at
his return. Away Temptation, leave me. I am frail
flesh; yet I will fight with thee. But say the Steward 410
never return. O but he will return. Perhaps he may
not return. Turn from me Satan: Strive not to clog
my conscience. I would not have this weight upon't
for all thy Kingdom.

Enter Hearty Singing, and Oldrents.

Hey down Hey down a down &c.
Rem. Sir, your Covenant to be merry.
Old. I strive you see to be so.
Yet something pricks me within. Me thinks.
Hea. No further thought, I hope, of Fortunes Tell-
tales.
Old. I think not of 'em. Nor will I presage.

That
That when a disposition of sadness
O'r clouds my spirits, I shall therefore hear
Ill news, or shortly meet with some disaster.

Hea. Nay, when a man meets with bad tidings,
why
May not he then compel his mind to mirth;
As well as yulling stomachs are made strong
By eating against Appetite?

Old. Fust'd mirth tho' is not good.

Hea. It relishes not you'll say. No more does Meat
That is most savory to a long sick stomach.

Until by Strife and Custom 'tis made good.

Old. You argue well, but do you see you'd Fellow?

Hea. I never noted him so sad before.

He neither sings nor whistles.

Old. Something troubles him.

Can he force Mirth out of himself now, think you?

Hea. What speak you of a Clod of Earth; a Hind?

But one degree above a Beast, compar'd
To th' aery Spirit of a Gentleman?

Old. He looks, as he came laden with ill news,
To meet me on my way.

Hea. 'Tis very pretty.

Suppose the Ass be filled with sadness: will you dis-
burden him

(merry)

To lead your self? Think of your Covenant to be
In spight of Fortune and her Riddle-makers.

Old. Why how now Randal! sad? where's Spring-love?

Hea. He's ever in his Care. But that I know

The old Squire's virtue, I should think Spring-love
Were sure his Bastard.

Baa. Here's his Money, Sir.

I pray
I pray that I be charg'd with it no longer.
The Devil and I have strain'd courtesy these two
hours about it. I would not be corrupted with the
trust of more than is mine own. Mr. Steward gave
it me, Sir, to order it for the Beggars. He has made 460
me Steward of the Barn and them, while he is gone
(his saies) a Journey, to survey and measure Lands
abroad, about the Countries. Some purchase I think
for your Worship.
   Old. I know his measuring of Land. He is gone
his old way.
   And let him go. Am not I merry Heartly (now
   Bee. Yes; but not heartly merry. There's a whim,
   Old. The Poor's charge shall be mine. Keep you
the Money for him.
   Ban. Mine is the greater charge then.
   Know you but my temptations and my care.
You would discharge me of it.
   Old. Ha ha ha.
   Bee. I have not had it so many minutes, as I have
been in several Minds about it; and most of them
dishonest.
   Old. Go then, and give it to one of my Daughters to keep for Springlove.
   Ban. O, I thank your Worship——Exit. 480
   Old. Alas poor knave! How hard a tasque it is to
alter Customs!
   Bee. And how easie for Monie to corrupt it,
What a pure Treasurer would he make!
   Old. All were not born for weighty Offices.
Which makes me think of Springlove.
   He might have taken his leaves tho'.
   Bee. I hope he's run away with some large Trust,
A Jovial Crew; or,

I never lik'd such demure down-jock'd Fellows.
Old. You are deceiv'd in him.
Hoa. If you be, 'tis well. But this is from the Covenant.
Old. Well, Sir. I will be merry. I am resolv'd
To force my Spirit onlly unto Mirth.
Should I heare now, my Daughters were misled
Or run away, I would not send a sigh
To fetch 'em back.
Hoa. To 'ther old Song for that.

Song.

There was an old fellow at Waltham Cross,
Who merrily sung when he liv'd by the Loop.
He never was heard to sigh with Hey-ho!
But sent it out with a haigh trolly lo.
He cheer'd up his Heart, when his Goods when to wrack,
With a heghm boy, heghm, and a Cup of old Sack.

Old. Is that the way on't? Well,.it shall be mine

Enter Randal. (then,

Baa. My Misstresses are both abroad, Sir.
Old. How? Since when?
Baa. On foot, Sir, two hours since, with the two Gentlemen their Lovers. Here's a Letter they left with the Butler. And there's a muttering in the House.
Old. I will not read, nor open it; but conceive Within my self the worst, that can befall them; that they are lost and no more mine. What follows? That I am happy! all my cares are flown.
The Counsel I anticipated from
My Friend, shall serve to set my rest upon
(With-
(Without all further helps) to jovial Mirth: Which I will force out of my spleen so freely, That Grief shall lose her name, where I have being: And sadness, from my furthest foot of Land, While I have life, be banish'd.

Hea. What's the whim now. (month;)

Old. My Tenants shall sit Rent-free for this twelve— And all my servants have their wages doubled; And so shall be my charge in house-keeping. I hope my friends will finds and put me to 't. 530

Hea. For them I'll be your Undertaker, Sir. But this is over-done. I do not like it.

Old. And for thy news, the Money that thou hast, Is now thine own. I'll make it good to Springlove. Be sad with it and leave me. For I tell thee, I'll purge my house of stupid melancholy. (me)

Han. I'll be as merry as the Charge that's under A confused noyse, within or laughing and singing, and one crying out.

The Beggars, Sir. Do'st hear 'em in the Barn? 540

Old. I'll double their allowance too; that they may Double their Numbers, and increase their Noyse; These Bear not sound enough; and one (me thought) Cri'd out among 'em. Ran. By a most natural Cause. For there's a 'Doxie Has been in Labour, Sir. And 'tis their Custome, With songs and shouts to drown the woman's cries. A ceremony which they use, not for Devotion, but to keep off Notice of 550

The work, they have in hand. Nor she is in the Straw it seems; and they are quiet:

Hea. The straw! that's very proper there. That's Randal's whim.
Old. We will have such a lying in, and such
A Christening! such up-fitting and Gossipping!
I mean to send forty miles Circuit at the least,
To draw in all the Beggars can be found;
And such Devices we will have for Jollity,
As Fame shall boast to all Posterity. 560
Am I not merry Hearted? Hearted merry?

Hea. Would you were else; I fear this over-doing.

Old. I'll do't for expiation of a crime.
That's charg'd upon my Conscience till't be done,

Hea. What's that? What saies he?

Old. We will have such a Festival moneth on't,

Ran.---- Sir, you may spare the labour and the cost:
They'll never thank you for't. They'll not endure
A ceremony, that is not their own, 570
Belonging either to the Childs, or Mother,
A moneth Sir? They'll not be detain'd so long
For your Estate. Their Work is done already:
The Bratling's born, the Boxxy's in the Strummel,
Laid by an Autumn Mort of their own Crew,
That serv'd for Mid-wife; and the Child-bed wo-
Eating of hasty Pudding for her supper, (palm
And the Child part of it for pap
I warrant you by this time; then to sleep;
So to rise early to regain the strength 580
by travail, which she lost by travail.

Hea. There's Ranald Again.

Old. Can this be? (row)

Ran. She'll have the Bratling at her back to mor-
That was today in her belly, and march a foot-back
with it.

Hea. Art there aeg, old Ranald?

Ran.
The merry Beggars.

Han. And for their Gossipping (now you are so nigh)
If you'll look in, I doubt not, but you'll find 'em at their high Feast already.
Han. Pray let's see 'em, Sir.

Randel opens the Scene. The Beggars discovered at their Feast. After they have scrambled a while at their Victuals: This Song.

Here, safe in our Skipper, let's cry off our Peck,
And bowse in defiance o' th' Harman-Beck,
Here's Panman and Nap, and good Poplars of Yarrum,
To fill up the Crib, and to comfort the Quarron.
Now bowse a round health to the Go-well and Com-well of Cisley Buntrincket that lies in the Strummel,
Now bowse a round health to the Go-well and Com-well of Cisley Buntrincket that lies in the Strummel.

Here's Ruffpeck and Casson, and all of the best,
and Scraps of the Dainties of Gentry Goff's Feast,
Here's Grunter and Meater, with Tib of the Buttry.
And Margery Prater, all drest without sluttry.
For this bene Cribbing and Peck let us then,
Bowse a health to the Gentry Goff of the Ken.
Now Bowse a round health to the Go-well and Com-well of Cisley Buntrincket that lies in the Strummel.

Old. Good Heaven how merry they are.
Han. Be not you sad at that.
Old. Sad Hearty, no unless it be with envy
At their full happiness, What is an Estate (dom.
Of Wealth and Power, ballanced with their Free-
But
But a meer load of outward complement?
When they enjoy the Fruits of rich Content?
Our Cross but weighs us down into Despair,
While their sublimed spirits daunce i' th' Ayr. 620

Hea. I Ha' not so much Wealth to weigh me down.
Nor so little (I thank Chance) as to daunce naked.

Old. True my Friend Hearty, thou having lesse
than I,
(Of which I boast not) art the merrier man:
But they exceed thee in that way so far.
That should I know, my Children now were Beggars
(Which yet I will not read) I must conclude.
They were not lost, nor I to be agriev'd.

Hea. If this be madness, 'tis a merry Fit. 630

Enter Patrico. Many of the Beggars look out.

Patrico. Turne out with your Glasses, I sweare by
the Buffin.
That we are assaulted by a quire Guffin.

Ban. Hold! what doe mean, my Friends? This is
our Master.
The Master of your Feast and feasting-House.

Pat. Is this the Gentry Cofe?
All the Beggars. Lord bless his Worship. His good
Worship. Bless his Worship.

Exit Beggars maset Patr. 640

Pat. Now, bounteous Sir, before you go.
Hear me, the Beggars Patrico;
Or Priest, if you do rather chuse,
That we no word of Canting use.
Long may you live, and may your Store
Never decay, nor baulk the Poor:
And as you more in years do grow,
May treasure to your Coiffers flow;

And
The merry Beggars.

And may your care no more thereon
Be set, then ours are, that have none: 650
But as your Riches do increase,
So may your hearts Content and Peace.
And, after many, many years.
When the Poor have quit their Fears.
Of losing you; and that with Heaven
And all the world you have made even.
Then may your blest Posterity,
Age after Age successively,
Until the world shall be untwin'd.
Inherit your Estate and Minde.
So shall the Poor to the last day,
For you, in your succession, pray.

Hea. 'Tis a good Vote, Sir Patrico; but you are
too grave. Let us hear and see something of your
merry Crigs, that can sing, play Cambals, and do
Feats.

Pat. Sir, I can lay my Function by,
And talk as wilde and wantonly
As Tom or Tib, or Jack or Jill.
When they at Bowring-Ken do swell. 670
Will you therefore deign to hear
My Autum Mort, with throat as clear,
As was Dame Anisses of the Name;
How sweet in Song her Notes she'll frame,
That when she chides, as lowd is yawning.
As Chanticleer wak'd by the Cawing. (wife?

Hea. Yes, pray let's hear her. What is she your
Pat. Yes Sir, We of our Ministry.
As well as those O' th' Presbyterie.
Take wives and defie Dignifie. Exit. 680

Hea. A learned Clerke in Veritie!

Enter
Enter Patrico with his old wife, with a wooden Bowle
of Drink. She is drunk.

Pat. By salmon, I think my Mort is in drink.
I finde her by stink: and the pretty pretty pink
of her Hayes, that half wink,
That the tippling Feast, with the Doxie in the Neast,
Hath turn'd her brain, to a merry merry vain.

Mort. Go Fiddle Patrico, and let me sing. First set
me down here on both my Prats. Gently, gently, for 690
cracking of my wind, now I must use it. Hem Hem.

She sings.

This is Bien Bowse, this is Bien Bowse.
Too little is my Skew.
I Bowse no Lage, but a whole Gage
Of this I'll bowse to you.

This Bowse is better then Rom-bowse,
It sets the Gan a gigling;
The Autumn-Mort finds better sport
In bowseing then in nigling.
This is Bien-bowse &c.

She tosses off her Bowle, falls back, and is carried out.

Pat. So so: your part is done— Exit with her.

Hoa. How finds you, Sir, your self?
Old. Wondrous merry, my, good Hearty.

Enter Patrico.

Pat. I wish we had, in all our store,
Something that could please you more.
The old or Autumn-Mort's a sleep;
But before the young ones creep
Into the Straw, Sir, if you are,
(As Gallants sometimes love course fare,

So
The merry Beggars.

(So it be fresh and wholesome Ware)
Dospos'd to Doxie, or a Bell,
That never yet with man did Well;
Of whom no Upright man is taster,
I'll present her to you, Master.

Old. Away. You would be punish'd. Oh.
H.'ay how is it with you, Sir.
Old. A sudden qualm over-chills my stomach. But 'twill away.

Enter Dauncers. (sports.

Pat. See, in their rags, then dancing for your
Our Clapper Dugeons and their walking Morts.

Dance.

Pat. You have done well. Now let each Tripper
Make retreat into the Skipper;
And couch a Hogs-head, till the dark man's past;
Then all with Bag and Baggage 'bing awast.

Exeunt Beggars.

Han. I told you, Sir, they would be gone to mor-
I understand their canting. (row.

Old. Take that amongst you.--Gives Money.
Pat. May rich Plenty so you bless.
Tho' you still give, you ns're have less. Exit.
H.'ay. And as your walks may lead this way;
Pray strike in here another day.
So you may go, Sir Patrico----
How think you, Sir? or what? or why do you think
at all, unless on Sack and Supper-time? do you fall 740
back? do you not know the danger of relapses?
Old. Good Hearty, thou mistak'st me. I was think-
ing upon this Patrico. And that he has more soule
then a born Beggar in him.
H.'ay. Rogue enough though, to offer us his what-
d'ecalts?
A Jovial Crew: or,

d'escalts? his Doxies. Heart and a cup of Sack, do we
look like old Beggar-niglers?

Old. Pray forbear that language.

Hea. Will you then talk of Sack, that can drown
sighing? Will you in, to supper, and take me there 750
your Guest? Or must I creep into the Barn among
your welcome ones?

Old. You have rebuk'd me timely; and most
friendly.

Hea. Would all were well with him. Exit.

Hec. It is with me,

For now these pounds are (as I feel them swag)
Light at my heart, tho' heavy in the bag. Exit.

ACTUS TERTIUS.

Vincent and Hilliard in their rags.

Vin. Is this the life that we admir'd in others; with
envy at their happiness?

Hill. Pray let us make vertuous use of it; and re­
pent us of that deadly sin (before a greater punish­
ment then Famine and Lice fall upon us) by steering
our course homeward. Before I'll indure such ano­
other night---

Vin. What? What wouldst thou do? I would thy
Mistris heard thee.

Hill. I hope shee does not. For I know there is no
altering our course before they make the first mo­
tion.

Vin. Is't possible we should be weary already?
and before their softer constitutions of flesh and blood?

Hill.
The merry Beggars.

Hill. They are the stronger in will it seems.

Enter Springlove.

Spr. How now comrades! repining already at your Fullness of Liberty? Do you complain of ease?

Vin. Ease call'st thou it? Didst thou sleep to night?

Spr. Not so well these 18 months I swear; since, my last walks.

Hill. Lightning and Tempest is out of thy Lethe. Could not the thunder wake thee?

Spr. Ha ha ha.

Vin. Nor the noise of the Crew in the Quarter by us?

Hill. Nor the Hogs in the hovel, that cried till they drown'd the noise of the wind?

If I could but once ha' dreamt in all my former nights, that such an affliction could have been found among Beggars, sure I should never have travelled to the proof of it.

Vin. We look'd upon them in their Jollity, and cast no further.

Hill. Nor did that only draw us forth (by your favour Vince) but our obedience to our Loves, which we must suffer, till they cry home a'gen. Are they not weary yet, as much as we do think Springlove?

Spr. They have more moral understanding than so. They know (and so may you) this is your Birth-night into a new world. And we all know (or have been told) that all come crying into the World, when the whole World of Pleasures is before us. The world it self had not been glorious, had it not first been a confused chaos.

Vin. Well! never did Knight Errants in all Adventures
ventures, merit more of their Ladies, than we Beag-
gar-errants or errant Beggars, do in ours. 50
Spr. The greater will be your Reward. Think
upon that. And shew no manner of distaste to turn
their hearts from you. Y* are undone then.
Bill. Are they ready to appear out of their privy
Lodgings, in the Pig's Palace of pleasure? Are they
coming forth?
Spr. I left 'em almost ready, sitting on their Pads
of straw, helping to dress each others heads (The
ones eye is the others Looking-glass) with the pret­
tiest coyle they keep to fit their fancies in the most 60
graceful way of wearing their new Dressings, that
you would admire.
Vin. I hope we are as gracefully set out. Are we
not?
Spr. Indifferent well. But will you fall to practise?
Let me hear how you can Mourn when you meet
with Passengers.
Bill. We do not look like men. I hope, too good
to learn.
Spr. Suppose some Persons of Worth or Wealth 70
passing by now. Note me. Good your good Wor­
ship. your Charity to the Poor, that will duly and
truly pray for you day and night.—
Vin. Away you idle Rogues, you would be set to
work and whipt—
Spr. That is lame and sick; hungry and comfort­
less—
Vin. If you were well serv'd—
Spr. And even to bless you and reward you for
it—
Bill. Prrethee hold thy pace (here be doleful
Notes
The merry Beggars.

Notes indeed) and leave us to our own Genius. If we must beg, let's let it go, as it comes, by Inspiration. I love not your set form of Begging.

Spr. Let me instruct ye tho'.

Enter Rachel and Meriel in Rags.

Ra. Have a care, good Meriel, what hearts or limbs soever we have, and tho' never so feeble, let us set our best faces on't, and laugh our last gasp out before we discover any dislike, or weariness in them. 90 Let us bear it out, till they complain first, and beg to carry us home in a pick pack.

Mer. I am sorely surbated with hol'ing already tho', and so crumper-crampt with our hard lodging, and so bumfieded with the straw, that---

Ra. Think not on't. I am numm'd i' the bum and shoulders too a little. And have found the difference between a hard floor with a little straw, and a down Bed with a Quilt upon't. But no words, nor a sourc look I prethee.

Hill. O here they come now; Madam Fewcloaths, and Lady Bonnyrag.

Vin. Peace, they see us.

Ra. Mer. Ha ha ha;

Vin. We are glad the Object please ye.

Ra. So do's the Subject.

How you appear the glories of the Spring, Darlings of Phoebus and the Somers heirs.

Hill. How fairer, then faire Fleras self appear.

(To deck the Spring) Diana's Darlings dear! 110 O let us not Acteon-like be strook (With greedy eyes while we presume to look On your half nakedness, since courteous rags. Cover the rest (into the shape of Stags.)
A Jovial Crew or,

Ba. Mer. Ha ha ha: — We are glad you are so merry.

Vin. Merry and lusty, too. This night will we lie together as well as the proudest Couple in the Barn.

Hill. And so will we. I can hold out no longer.

Ba. Do's the straw stir up your flesh to't, Gentlemen?

Mer. Or do's your Provender prick you?

Spr. What! do we come for this? Laugh and lie down.

When your bellies are full. Remember, Ladies,
You have not beg'd yet, to quit your Destiny.
But have liv'd hitherto on my endeavours,
Who got your sappers, pray, last night, but I
Of dainty Trencher-Fees, from a Gentlemans house;
Such as the Serving-men themselves, sometimes
Would have been glad of. And this morning now,

What comfortable Chippings and sweet Buttermilk
Had you to Breakfast!

Ba. O 'Twas excellent! I feel it good still, here.

Mer. There was a brown Crust amongst it, that has made my neck so white me thinks. Is it not Rachel?

Ba. Yes you got me none on't. You ever covet to have all the Beauty.

'Tis the ambition of all younger Sisters.

Vin. They are pleas'd, and never like to be weary.

Hill. No more must we, if we'll be theirs.

Spr. Peace. Here come Passengers. Forget not your Rules; and quickly disperse your selves, and fall to your Calling——

Enter two Gentlemen.

I. Lead the Horses down the Hill. The heat of our
The merry Beggars.

our speed is over, for we have lost our Journey.
2. Had they taken this way, we had overtaken 'em, or heard of 'em at least.
1. But some of our Scouts will light on 'em, the whole Country being overspread with 'em.
2. There was never such an escape else.

Vin. A search for us perhaps. Yet I know not them, nor they me. I am sure. I might the better beg of 'em. But how to begin, or set the worst leg forwards, would I were whipt if I know now.
1. That a young Gentlewoman of her breeding, and Heir to such an Estate, should fly from so great a Match, and run away with her Uncle Cleark!
2. The old Justice will run mad upon't I fear. 160

Vin. If I were to be hang'd now, I could not beg for my life.

Sur. Step forwards, and beg handsomely. I'll set My Coast your breech else.

Vin. What shall I say?

Sur. Have I not told you? now begin.

Vin. After you, good Springlove.

Sur. Good, your good Worships.

I. Away you idle Vagabond——

Sur. Your Worships Charity to a poor Crytor welly170

Sur. What will duly and truly plea for you.

2. You counterbet Villains, hence.

Sur. Good Masters Sweet Worships, for the tender merc-

Vin. Duly and truly plea for you.

1. You would be well whipt and set to work, if you were duly and truly serv'd.

Vin. Did not I say so before?
Spr. Good Worshipful Masters Worship, to bestow 180
your Charity, and—to maintain your health and
Limbs.

Vin. Duly and truly pray for you.

2. Be gone, I say, you impudent lusty young Has
rels.

1. I'll set you going else. Switch 'em.

Spr. Ah the goodness of compassion to soften your
hearts to the poor.

Vin. Oh the Devil, must not we beat 'em now?

steth—

Spr. Nor shew an angry look for all the skin of
our backs. Ah the sweetness of that mercy that gives
to all, to move your compassion to the hungry; when
it shall seem good unto you, and night and day to
bless all that you have. Ah ah—

2. Come back sirrah. His patience and Humility
has wrought upon me.

Vin. Duly and—

2. Not you sirrah. The t'other. You look like a
sturdy Rogue.

Spr. Lord bless you Masters Worship.

2. There's a half-penny for you. Let him have
no share with you.

Vin. I shall never thrive of this Trade.

1. They are of a Fraternity, and will share. I war-
rant you.

Spr. Never in our lives trooly. He never begg'd
with me before.

1. But if Hodges or Hen-roosts could speak, you
might be found, sherrers in Pillinge, I believe.

Spr. Never say him before, bless you good Master,
in all my life. (Beg for your self. Your Credit's
gone
The merry Beggars.

1. Good Heav'ns to blisse and prosper ye, Exit.

2. Why dost thou follow us? Is it your office to be privy to our talk?

Vin. Sir, I beseech you hear me, (S'life what shall I say?) I am a stranger in these parts, and destitute of Means and Apparel.

1. So me thinks. And what o' that?

Vin. Will you therefore be pleas'd, as you are worthy Gentlemen, and blest with plenty—

2. This is Courtly!

Vin. Out of your abundant store, towards my relief in extremest necessity, to furnish me with a small parcel of Money—five or six pence, or ten, if you can presently spare it.

1. 2. Stand off. Draw.

Vin. I have spoil'd all; and know not how to beg otherwise.

1. Here's a new way of bagging!

Vin. Quite run out of my Instructions.

2. Some High-way Thief o' my conscience, that forgets he is weaponless.

Vin. Only to make you merry, Gentlemen, at my unskilfulness in my new Trade. I have been another man! my daies. So I kiss your hands, Exit.

1. With your heels do' you?

2. It had been good to have apprehended the Rakochans. There is some mysterie in his Rags. But let him go.

Enter Oliver, putting up his sword.

Ol. You found your legs in time; I had made you halt for something else.

1. Master Oliver, well return'd; what's the matter, Sir?
A Jovial Crew: or,

Ch. Why, Sir, a Counterfeit Lane Rogue beg'd of me; but in such Language, the high Sheriff's Son of the Shire could not have spoke better; nor to have borrowed a greater sum; (He ask'd me if I could spare him ten or twenty pounds.) I switch'd him, his 250 cudgel was up; I drew, and into the wood he escap'd me, as nimbly—but first he told me, I should hear from him by a Gentleman, to require satisfaction of me.

2. We had such another beg'd of us. The court goes a begging, I think.

1. Dropt through the clouds, I think; more Lucifers travelling to hell, that beg by the way, Met you no news of your Kinswoman, Mistress Anne?

Ch. No, what's the matter with her? Goes her 260 marriage forwards with young Master Talboy? I hasten'd my Journey from London to be at the Wedding.

2. 'Twas to half ben yesterday morning; all things in readiness prepar'd for it. But the bride, stolen by your Father's Clerk, is alight away. We were in quest of 'em, and so are twenty more, several waives.

Ch. Such young Wenches, will have their own waives in their own loves, what Matches soever their Guardians make for 'em. And I hope my Father will 270 not follow the Law so close to hang his Clerk for stealing his Ward with her own consent. It may breed such a grudge, may cause some Clerks to hang their Masters, that have 'em of the hip of injustice.

Besides, Martin (though he be his servant) is a Gentleman. But, indeed, the miscarriest Rascal he will grudge her most when he has her.

1. Your Father is exceedingly troubled at their escape.
The merry Beggars.

escape. I wish that you may qualify him with your reasons.

O1. But what ailes Talboy to the matter, the Bridegroom, that should ha' been?

2. Harry he saies little to the purpose; but cries, outright.

O1. I like him well for that! He holds his humour. A miserable wretch too, tho' rich. I ha' known him cry when he ha' lost but three shillings at Humchance. But, Gentlemen, keep on your way to comfort my Father. I know some of his Man's private haunts about the Country here, which I will search immediately.

I. We will accompany you, if you please.

O1. No, by no means! That will be too public.

2. Do your pleasure. Exit 1, 2.

O1. My pleasure, and all the search that I intend, is, by hovering here, to take a review of a brace of the handsomest Beggar-braches that ever graced a Ditch or a Hedge-side. I must by 'em in hast, but something so possesses me, that I must—What the Devil must I? A Beggar? Why, Beggars are flesh and blood; and Rags are no Diseases. Their Lice are no French Fleas. And there is much wholesome flesh under Country Dirt, than City Fainting: And less danger in Dirt and Rags, than in Ceruse and Sattin. I must not take a touch at London, both for the present cost, and fear of an after-reckoning. But Oliver, dost thou speak like a Gentleman? Fear Price or Fox, ha'! Marry do I Sirt. Nor can Beggar-sport be inexcusable in a young Country Gentleman, short of means, for another ther respect, a principal one indeed; to avoid the Punish—
punishment or charge of Bastardy: There's no commuting with them; or keeping of Children for them.

The poor Whores, rather than part with their own, or want children at all, will steal other folks, to travel with, and move compassion. He feeds a Beggar-wench well that fills her belly with young bones. And these reasons considered, good Master Oliver—yonder they are at peep. And now sitten downe as waiting for my purpose. Ent. Vinc. Heart here's another delay, I must shift him. Dost hear honest poor fellow? I prethee go back presently, and at the hill foot (here's sixpence for thy paines) thou shalt find a Footman with a Horse in his hand. Bid him wait there. His Master will presently come, say.

Vin. Sir, I have a business of another nature to you. Which (as I presume you are a Gentleman of right Noble Spirit and Resolution) you will receive without offence; and in that temper as most proper-ly appertains to the most Heroick natures.

O1. Thy Language makes me wonder at thy Person. What's the matter with thee? Quickly.

Vin. You may be pleas'd to call to minde a late affront, which, in your heat of passion, you gave a Gentleman.

O1. What, such a one as thou art, was he?

Vin. True noble sir. Who could no less in Honour, then direct me, his chosen Friend, unto you, with the length of his Sword, or to take the length of yours. The place, if you please, the Ground whereon you parted the house, seven the next morning: Or, if you like not these, in part, or all, to make your own appointments.

O1.
The merry Beggars.

Ol. The bravest Method in Beggars, that ever was discovered! I would be upon the bones of this Rogue now, but for crossing my other designe, which fires me. I must therefore be rid of him on any terms. Let his owne Apointments stand. Tell him I'll meet him.

Vin. You shall most nobly ingage his life to serve you, Sir.

Ol. You'll be his Second, will you?

Vin. To do you further Service, Sir, I have undertaken it.

Ol. I'll send a Beadle shall undertake you both.

Vin. Your Mirth becomes the bravery of your minde and dauntless spirit. So takes his leave your Servant, Sir.

Ol. I think, as my Friend said, the Court goes a begging indeed. But I must not lose my Beggar-wench. Enter Rachel and Meriel.

Oh here they come. They are delicately skin'd and limb'd. There, there, I saw above the ham as the wind blew. Now they spie me.

Ra. Sir, I beseech you look upon us with the favour of a Gentleman. We are in a present distress, and utterly unacquainted in these parts; and therefore forc'd by the Calamity of our mis-fortune, to implore the Courtesie, or rather Charity of those to whom we are strangers.

Ol. Very fine, this!

Mer. Be therefore pleas'd, right noble Sir, not only valuing us by our outward Habits, which cannot but appear loathsom or despicable unto you, but as we are forlorn Christians; and, in that estimation, be compassionately moved to cast a handful or two of your Silver, or a few of your Golden Pieces unto
unto us, to furnish us with Linen, and some decent Habillaments—

01. They beg as high as the Man-beggar I met withal! sure the Beggars are all mad to day, or bewitched into a Language they understand not. The spirits of some decay'd Gentry talk in 'em sure.

Ra. May we expect a gracious answer from you Sir?

Mer. And that as you can wish our Virgin Prayers to be propitious for you.

Ra. That you never be deny'd a Suit by any Mistress.

Mer. May, that the fairest may be ambitious to place their favours on you.

Ra. That your Virtue and Valour may lead you to the most honourable Actions; and that the Love of all exquisite Ladies may arm you.

Mer. And that, when you please to take a wife, may Honour, Beauty, and Wealth, contend to endow her most with.

Ra. And that with her you have a long and prosperous life.

Mer. A faire and fortunate Posterity.

01. This exceeds all that ever I heard, and strikes me into wonder. Pray tell me how long have you been Beggars; or how came you to be so?

Ra. By influence of our Stars, Sir.

Mer. We were born to no better Fortune.

01. How came you talk thus, and so much above the Beggars Dialect?

Ra. Our speech came naturally to us, and we ever lov'd to learn by wrote as well as we could.

Mer. And to be ambitious above the vulgar, to ask
The merry Beggars.

make more than common Alms, what are men please to give us.
Ol. Sure some well disposed Gentleman, as my self, got those Wenches. They are too well grown to be mine owne, and I cannot be incestuous with 'em.
Ra. Pray Sir your noble bounty.
Ol. What a tempting lip that little Rogue moves there! and what an enticing eye the 'tother. I know not which to be in with. What's this a flea upon thy bosom?
Mer. Is it not a straw colour'd one, Sir? 420
Ol. O what a provoking Skin is there! that very touch inflames me.
Ra. Sir, are you mov'd in charity towards us yet?
Ol. Mov'd? I am mov'd. No flesh and blood more mov'd.
Mer. Then pray Sir your Benevolence.
Ol. Benevolence? which shall I be benevolent to; or which first? I am pussell'd in the choice. Would some serone Brother of mine were here to draw a Cut with me.
Ra. Sir, Noble Sir.
Ol. First let me tell you, Damsels, I am bound by a strong vow to kiss all of the woman sex I meet this morning.
Mer. Beggars and all Sir?
Ol. All, All. Let not your coyness cross a Gentle- mens vow, I beseech you——
Kisse
Ra. You will tell now.
Ol. Tell quoth a! I could tell a thousand on those Lips——and as many upon those. What life resto-
ring breaths they have! Milke from the Cow steams not so sweetly. I must lay one of 'em aboard; both if my tackling hold.
Re. Mer. Sir, Sir.
Ol. But how to bargain, now will be the doubt.
They that beg so high as by the handfuls, may expect for price above the rate of good men's wives.
Re. Now, will you Sir, be pleas'd?
Ol. With all my heart. Sweetheart. And I am glad thou knowest my mind. Here is twelve-pence 450 a piece for you.
Re. Me. We thank you, Sir.
Ol. That's but in earnest. I'll jest away the rest with yee. Look here—All this. Come, you know my meaning. Dost thou look about thee. Sweet little One? I like thy care. There's no body coming. But we'll get behind these Bushes. I know you keep each others Counsels—Must you be drawn to't?
Then I'll pull. Come away——
Re. Me. Ah Ah—— 460

Enter Springlove, Vincent, Hilliard.

Vin. Let's beat his brains out.
Ol. Come leave your squealing.
Re. O you hurt my hand.
Hill. Or cut the Leeches throat.
Spr. Would you be hang'd? Stand back. Let me alone;
Mer. You shall not pull us to.
Spr. O do not hurt 'em, Master.
Ol. Hurt 'em? I meant 'em but too well. Shall I 470 be so prevented?
Spr. They be but young and Simple. And if they have offended, let not your Worships own hands drag 'em to the Law, or carry 'em to Punishment.
Correct 'em not your self. It is the Beadles Office.
Ol. Do you talk Shake-rags? Heart yond's more
of 'em. I shall be Beggar-mawed if I stay. Thou saist right, honest fellow, there's a Tester for thee.

Exit. running.

Vin. He is prevented, and ashamed of his purpose. 480
Spr. Nor were we to take notice of his purpose—more then to prevent it.
Hill. True, politike Springlove, 'twas better his own fear quit us of him, than our force.
Ha. Look you here, Gentlemen, Twelve pence a pece.

Mer. Besides fair offers and large Promises, What has you got to day, Gentlemen?
Vin. More then (as we are Gentlemen) we would have taken.
Hill. Yet we put it up in your Service.
En. Mer. Ha, la ha. Switches and Kicks. Ha ha

Spr. Talk not here of your gettings. We must quit this quarter. The eager Gentlemens repulse may arm and return him with revenge upon us. We must therefore leap Hedge and Bitch now; through the Briers and Myres, till we scape out of this Libertie, to our next Rendezvous: where we shall meet the Crew, and then, hay tesse and laugh all night. 510

Mer. As we did last night.
En. Hold out, Meriel.
Mer. Lead on, brave Generall. To Spr.
Vin. What shal we do? They are in heart still. Shall we go on?
Hill. There's no flinching back, you see.

Spr. Besides, if you beg no better then you begin, in this lofty Fashion, you cannot scape the Joyle, or the whip, long.
A Jovial Crew: or.

FIN. To tell you true, 'tis not the least of my purpose to work means for our discovery, to be releas'd out of our trade.

Enter Martin and Amie in poor Habits.

MR. Stay, here come more Passengers. Single your selves again, and fall to your calling discreetly.

MR. I'll single no more. If you'll beg in full cry I am for you.

MR. I that will be fine; let's charm all together.

SPR. Stay first and list a little.

MR. Be of good cheer, Sweetheart, we have scoop'd hitherto; and I believe that all the Search is now retir'd, and we may safely passe forwards.

AM. I should be safe with thee. But that's a most lying Proverb, that saies, Where love is there's no Lack; I am faint, and cannot traveil further without meat; and if you lov'd me, you would get me some.

MR. We'll venter at the next Village to call for some. The best is, we want no Money.

AM. We shall be taken then, I fear. I'll rather pine to death.

MR. Be not so fearfull. Who can know us in these Cloackish Habits?

AM. Our Cloaths, Indeed, are poor enough to beg with. Would I could beg, as it were of Strangers that cou'd not know me, rather then buy of those that would betray us.

MR. And wonder be some that can teach us.

SPR. These are the young couple of Run-away Lovers disguis'd, that the Country is so laid for. Observe and follow now. Now the Lord to come with ye, good loving Master and Maystress, your blessed Charity to the poor, lone and sick, weak and comfortlesse, that shall right one day——

All.
The merry Beggars.

All: Duly and truly pray for you. Duly and truly pray for you.

Spr: Pray hold your peace, and let me alone. Good young Master and Mistris, a little Comfort amongst us all, and to bless you where e're you go, and

All: Duly and truly pray for you. Duly and truly ----

Spr: Pray do not use me thus. Now sweet young Master and Mistris, to look upon your Poor, that have no relief or succour, no bread to put in our heads.

Vin: Wouldst thou put Bread in thy Brains?

All, together:

No Lands or Livings.

Spr: No House nor home; nor covering from the cold; no health, no help but your sweet Charity.

Charity:

Mer: No Bands or Shirts but lowse on our backs.

Hil: No Smocks or Petticoats to hide our Scratches.

Ba: No Shoes to our Legs, or Hose to our Feet.

Vin: No Skin to our Flesh, nor Flesh to our Bones shortly.

Hil: If we follow the Devil that taught us to beg.

All: Duly and truly pray for you.

Spr: I'll run away from you if you beg a stroak more. Good worshipfull Master and Misteres---

Mar: Good Friend forbear. Here is no Master or Mistris. We are poor Folks. Thou seest no Worship upon our backs, I am sure. And for within, we want as much as you, and would as willingly beg, if we knew how as well.

Spr: Alack for pitty. You may have enough. And what I have is yours, if you'll accept it. 'Tis wholesome Food from a good Gentlemans Gate---Alas good mistris---Much good do your heart.

How savourly she feeds!
Mar. What do you mean to payson your self?

Am. Do you shew Love in grudging me?

Mar. Nay, if you think it hurts you not, fall too.

I'll not beguile you. And here, mine Host, something towards your Reckoning.

Am. This Beggar is an Angell sure!

Spr. Nothing by way of bargain, gentle Master. 'Tis against Order, and will never thrive. But pray, Sir, your reward in Charity.

Mar. Here then in Charity. This fellow would never make a Clerk.

Spr. What! All this, Master?

Am. What is it? Let me see't.

Spr. 'Tis a whole silver three-pence, Misstresse. For Shame, ingrateful Miser. Here Friend, a golden Crown for thee.

Spr. Bountifull Goodnesse! Gold? If I thought a dear yeer were coming. I would take a Farm now.

Am. I have rob'd thy Partners of their shares too. There's a Crown more for them.

4. Duly and truly pray for you.

Mar. What have you done? Less would have serv'd. And your Bounty will betray us.

Am. Fie on your wretched policy.

Spr. No, No good Master. I knew you all this while, and my sweet Misstis too. And now I'll tell you. The search is every way; the Country all laid for you. 'Tis well you staid here. Your Habits, were they but a little nearer our Fashion, would secure you with us. But are you married, Master and Misstis? Are you joyned in Matrimony? In heart I know you are. And I will (if it please you) for your great bounty, bring you to a Curate, that

lacks
lacks no license, nor has any living to lose, that shall put you together.

Mar. Thou art a heavenly Beggar!

Spr. But he is so scrupulous, and severely precise, that unless you, Mistress, will affirm that you are with Child by the Gentleman; or that you have, at least, clept or slept together (as he calls it) he will not marry you. But if you have lain together, then 'tis a case of necessity, and he holds himself bound to do it.

Mar. You may say you have.

Am. I would not have it so, nor make that lie against my self for all the world.

Spr. That I like well, and her exceedingly. Aside I'll do my best for you however.

Mar. I'll do for thee, that—thou shalt never beg more.

Spr. That cannot be purchased scarce for the price of your Mistress. Will you walk, Master?—We use no Complements.

Am. By infor'd Matches Wards are not set free so oft, as sold into Captivities.

Which made me, fearless, fly from one I hate, Into the hazard of a harder Fate.
A Jovial Crew: or,

Actus Quartus.
Scena Prima

Enter Talboy. Oliver. With riding Switches.

Tal. She's gone. Amie is gone. Ay me she's gone. And has me left of joy bereft, to make my none. O me, Amie.

Ol. What the Devil ayles the Fellow tro? why! why Master Talboy; my Cozen Talboy that should'at ha' been: ar' not ashamed to cry at this growth? and for a thing that's better lost then found; a Wench?

Tal. Cry! who cries? do I cry; or look with a crying Gountenance? I scorn it; and scorn to think 10 on her, but in just anger.

Ol. So, this is brave now, if't would hold.

Tal. Nay it shall hold. And so let her go, for a scurvy what d'ye call't; I know not what bad enough to call her--- But something of mine goes with her I am sure. She has cost me in Gloves, Ribands, Scarfs, Rings, and such like things, more than I am able to speak of at this time---Oh.

Ol. Because thou canst not speak for crying. By Master Talboy, agen?

Tal. I scorn it agen, and any man that saies I cry, or will cry agen. And let herto agen; and what she has of mine let her keep, and hang her self, and the Rogue that's with her. I have enough; and am Heire of a well-known Estate, and that she knows--- And therefore that she should sleight me, and run away with a wages-fellow, that is but a petty Clerk and a Serving-man. There's the vexation of it---Oh there's the grief, and the vexation of it---oh---
Ol. Now he will cry his eyes out! You Sir. This life have I had with you all our long journey; which now is at an end here. This is Master Oldrents house, where perhaps we shall finde old Hearty, the Uncle of that Rogue Martin, that is run away with your Sweetheart.

Tall. I 'tis too true, too true, too true. You need not put me in minds on't --oh--o--

Ol. Hold your peace and minde me. Leave your bawling, for fear I give you correction. This is the House I say, where it is most likely we shall hear of your Mistris and her companion. Make up your face quickly. Here comes one of the Servants, I suppose. Enter Randall.

Shame not your self for ever, and me for company. Come, be confident.

Tall. As confident as your self or any man—But my poor heart feels that lies here. Here. I here it is. O--

Ol. Good morrow, Friend. This is Squire Oldrents House. I take it.

Rand. Pray take it not, Sir, Before it be to be let. It has been my Masters, and his Ancestors in that Name, above these three hundred years, as our House chronicle doth notify; and not yet to be let. But as a Friend, or stranger, in Guest-wise, you are welcome to it; as all other Gentlemen are, far and near, to my good Master, as you will finde anon when you see him.

Ol. Thou speakest wittily and honestly. But I pre-thee, good Friend, let our Nags be set up: they are tied up at the post. You belong to the Stable, do you not?
A Jovial Crew: or

Ran. Not so much, as the Stable belongs to me, Sir. I passe through many Offices of the House, Sir. I am the running Bayley of it.

Ol. We have rid hard, hoping to finde the Skirco at home at this early time in the morning.

Ran. You are deceiv'd in that, Sir. He has been out these four hours. He is no Snayle, Sir. You do not know him, I perceive, since he has been now 70 moulded. But I'll tell you, because you are Gentlemen.

Ol. Our Horses, good Friend.

Ran. My Master is an ancient Gentleman, and a great House-keeper; and praid for all by the Poore in the Countrey. He keeps a Guest-house for all Beggers, far and near. costs him a hundred a yere, at least; and is as well belov'd among the Rich. But, of late, he fell into a great melancholy, upon what, I know not; for he had then more cause to be merry so than he has now. Take that by the way.

Ol. But good Friend, our Horses.

Ran. For he had two Daughters, that knew well to order a House, and give entertainment to Gentlemen. They were his House-Doves. But now they are flowne; and no man knows how, why or whither.

Tal. My Doves is flown too. Oh---

Ran. Was she your Daughter, Sir? She was a young one then, by the beard you wear.

Tal. That she was, she was, di'ye see. I scorn to think on her--But I do--Oh.

Ol. Pray hold your peace, or feign some mirth, if you can.

Sinf. Tal. Let her go, let her go. I care not if I have
have her, I have her or no. Ha ha ha.---Oh my heart will break---Oh---

Ol. Pray think of our horses, Sir.

Han. This is right, my Master. When he had his 100 daughters he was sad; and now they are gone, he is the merriest man alive. Up at five a Clock in the morning, and out till Dinner-time. Out again at afternoon, and so till Supper-time. Skise out this away, and skise out that away. (He's no Snayle I assure you.) And Tantivy all the Country over, where Hunting, Hawking, or any Sport is to be made, or good Fellowship to be had; and so merry upon all occasions, that you would even bless your self, if it were possible.

Ol. Our Horses, I prethee.

Han. And we, his Servants, live as merrily under him; and do all thrive. I myself was but a silly Lad when I came first, a poor turn-spit Boy. Gentlemen kept no whirling Jacks then, to coven poor People of Meat. And I have now, without boast, 40.1, in my Purse, and am the youngest of half a score in the House, none younger then myself but one; and he is the Steward over all; his name is Master Srping-love (bless him where ere he is) he has a world of means: And we, the Underlings, get well the better by him; besides the Rewards many Gentlemen give us, that fare well, and lodge here sometimes.

Ol. Of we shall not forget you, Friend, if you remember our Horses, before they take harm.

Han. No hurt, I warrant you; there's a Lad walking them.

Ol. Is not your Master coming, think you?

Han. He will not be long a coming. He's no Snayle, as I told you.
You told me so, indeed.

But of all the Gentlemen, that toss up the Ball, yea and the Sack too, commend me to old Master Hearty; a decay'd Gentleman; lives most upon his own Mirth, and my Master's Means, and much good do him with it: He is the finest Companion of all: He does so hold my Master up with Stories, and Songs, and Catches, and other Cup of Sack, and such Tricks and Jiggs, you would admire——He is with him now.

That Hearty is Martins Uncle. I am glad he is here. Bear up Talboy. Now, Friends, pray let me ask you a question.—Prethée stay.

Marry I dare not. Your Yawdes may take cold, and never be good after it.—Exit.

I thought I should never have been rid of him. But no sooner desir'd to stay, but he is gone. A pretty humour!

Enter Randall.

Gentlemen, my Master will be here e'ne now, doubt not: for he is no Snayle, as I told you. Exit.

No Snayle's a great word with him. Prethée Talboy bear up. Enter Usher. Here comes another gray fellow.

Do you stand in the Porch, Gentlemen? the House is open to you. Pray enter the Hall. I am the Usher of it.

In good time, Sir. We shall be bold here, then, to attend your Masters coming.

And he's upon coming: and when he comes he comes apace. He is no Snayle. I assure you.

I was told so before, Sir. No Snayle! sure 'tis
The merry Beggars.

the word of the House, and as ancient as the Family.

Ush. This Gentleman looks sadly, me thinks.


Ush. Pray walk to the Buttry, Gentlemen. My Office leads you thither.

Ol. Thanks, good Master Usher. 170

Ush. I have been Usher these twenty years, Sir. And have got well by my place, for using Strangers respectfully.

Ol. He has given the Hint too.

Ush. Something has come in by the by, besides standing Wages, which is ever duly paid (thank a good Master, and an honest Steward) Heaven bless 'em. We all thrive under 'em.

Enter Butler with Glasses and a Napkin.

But. You are welcome, Gentlemen. Please you draw nearer my Office, and take a morning Drink in a Cup of Sack, if it please you.

Ol. In what please you, Sir. We cannot deny the curtesies of the House, in the Masters absence.

But. He'll come apiece when he comes. He's no Snare, Sir. Going.

Ol. Still 'tis the House-word. And all the Servants wear Livery-Beards.

But. Or perhaps you had rather drink Whitewine and Sugar. Please your selves, Gentlemen; here you may taste all Liquors. No Gentlemens House in all this County, or the next, so well stor'd (—make us thankful for it.) And my Master, for his Hospitality to Gentlemen, his Charity to the Poor, and his bounty to his Servants, has not his Peer in the

King—
A Jovial Crew: or,

Kingdom (---make us thankful for it.) And 'tis as fortunate a House for Servants, as ever was built upon Faery-Ground. I my self, that have serv'd here, Man, and Boy, these four and forty yeares, have gotten together (besides something, more then I will 200 speak of, distributed among my poor Kinred) by my Wages, my Vails at Christmas, and otherwise, together with my Rewards of kinde Gentlemen, that have found courteous entertainment here—

Ol. There he is too.

But. Have, I say, gotten together (tho' in a dangerous time I speak it) a brace of hundred pounds—Make me thankfull for it. And for losses, I have had none. I have been Butler these two and thirty yeares, and never lost the value of a Silver Spoon, nor ever 210 broke a Glasse—Make me thankfull for it. White Wine and Sugar, say you Sir?

Ol. Please your self, Sir.

But. This Gentleman speaks not. Or had you rather take a Drink of brown Ale with a Toast, or March Beer with Sugar and Nutmeg? or had you rather drink without Sugar?

Ol. Good Sir, a Cup of your Household Beer.

Exit. But.

I fear he will draw down to that at last. 220

Enter Butler with a Silver Can of Sack.

But. Here, Gentlemen, is a Cup of my Masters small Beer: But it is good old Canary, I assure you. And here's to your welcome.

Enter Cooke.

Cook. And welcome the Cooke sayes, Gentleman. Brother Butler, lay a Napkin, I'll fetch a Cut of the Surloyn to strengthen your patience till my Master comes,
The merry Beggars.

comes, who will not now be long, for he's no Sneyle.

Gentlemen.

Ol. I have often heard so, And here's to you, Ma-

ster Cook—Prithee speak, Master Talboy, or force

one laugh more, if thou canst.

Cook. Sir, the Cook drinks to you. To Talb.

Tal. Ha ha ha ---

Ol. Well said.

Tal. He is in the same Livory-Beard too.

Cook. But he is the eldest Cook and of the ancient-
est House, and the best for House-keeping, in this

County, or the next. And tho' the Master of it write but Squire, I know no Lord like him. Enter

Chaplain. And now he's come. Here comes the

Word before him. The Parson has ever the best sto-
mack. I'll Dish away presently. Exit.

But. Is our Master come, Sir Domine?

Chap. Est ad Mamum. Non est ille testudo.

Ol. He has the Word too in Latina. Now bear up

Talboy.

Chap. Give me a Preparative of Sack. It is a gentle

Preparative before Meat. And so a gentle touch of it to you Gentlemen.

Ol. It is a gentle Offer, Sir; and as gently to be taken.

Enter Oldrents and Hearty,

Old. About with it, my Lads. And this is as it

should be.—Not till my turn, Sir. I. Though, I

confesse, I have had but three Morning-draughts to
day.

Ol. Yet it appears you were abroad betimes, Sir.

Ol. I am no Sneyle, Sir.

Ol. So your men told us, Sir.

K 3

Old.
A Jovial Crew: or,

Old. But where be my Catchers? *Come, a Round.*
And so let us drink.

The catch sung, *And they drink about.* The Singers
are all Graybeards.

Let Mirth fly aloft, and Sorrow be drownd.
Old Sack, and old Songs, and a Merry Old Crew.
Can charm away Cares when the Ground looks blew.

Old. Well said old Hearty. *And, Gentlemen, well—* 270
come.

Tal. Ah—*He Sighs.*

Old. Oh mine ears! What was that, a sight? *And
in my House? Look; has it not split my Walls? If
not, make vent for it: Let it out: I shall be stifled

Old. He hopes pardon, Sir: his Cause consi-
der'd.

Old. Cause? Can there be cause for sighing.

Old. He has lost his Mistris, Sir.

Old. Ha ha ha. Is that a Cause? *Do you hear me
complain the losse of my two Daughters?*

Old. They are not lost, I hope Sir.

Old. No more can be his Mistris, No Woman can
be lost. They may be mis-laid a little: but found
again, I warrant you.

Tal. Ah—*Sigh*

Old. Ods my life! He sighs again: *And means to,
blow me out of my House. To Horse again. Here's
no dwelling for me. Or stay: I'll cure him, if I can.* 290
Give him more Sack, to drowm his Suspirations.

While
The merry Beggars.

While Oldrents and Talboy drink. Oliver takes

Hearty aside.

Ol. Sir, I am chiefly to inform you of the Dis-

aster.

Haa. May it concern me?

Old. Your Nephew Martin has stolen my Fathers

Ward; that Gentlemans Bride that should have been,

Haa. Indeed, Sir.

Ol. Tis most true— He gives Hearty a Letter. 300

Haa. Another Glass of Sack. This Gentleman

brings good news.

Ol. Sir, if you can prevent his danger—-

Haa. Hang all Preventions. Let am have their

Destiny.

Tal. Sir. I should have had her, 'tis true— to

But she is gone, d'ee see? And let her go. Oldrents.

Old. Well said. He mends now.

Tal. I am glad I am rid of her (d'ee see) before I

had more to do with her—-- 310

Haa. He mends apace.

Hearty reads the Letter.

Tal. For should I have married her before she had

run away, d'ee see? And that she had run away (d'ee

see) after she had bin married to me (d'ee see). Then

I had been a married Man without a Wife (d'ee see),

Where now she being run away before I am marri-

ed (d'ee see) I am no more married to her, d'ee see,

then she to me, d'ee see. And so long as I am none of

hers (d'ee see) nor she none of mine (d'ee see) I, 320

cought to care as little for her, now she is run away

(d'ee see) as if she had stay'd with me, d'ee see,

Old. Why this is excellent! Come hither Hearty.

Tal. I perceive it now: And the reason of it; And

how
how, by Consequence (á'ee see) I ought not to look
any further after her.  

Cryes. But that she
should respect a poor base fellow, a clerk at the
most, and a Serviceman at best, before me, that am
a rich man, at the worst; and a Gentleman, at least,
makes me—I know not what to say—.

Old. Worse than ever 'twas! Now he cries out-
right.

Tel. I know not what to say—what to say—

Oh---

Hea. Then I do, Sir. The poor base fellow, that
you speak of, is my Nephew: As good a Gentleman
as your self. I understand the business by your
Friend here.

Tel. I cry you mercy, Sir.

Old. You shall cry no Mercy, nor anything else
here, Sir; nor for any thing here, Sir. This is no
place to cry in: Nor for any business. You, Sir, that
came on business—

Tel. It shall be none, Sir.

Old. My House is for no business, but the Belly-
business. You finde not me so uncivil, Sir, as to
ask you from whence you came; who you are; or
what's your business. I ask you no question. And
can you be so discourteous, as to tell me, or my
Friend, any thing like business. If you come to be
merry with Me, you are welcome. If you have any
business, forget it: You forget where you are, Sir.
And so to Dinner.

Hea. Sir, I pray let me only prevail with you but
to read this.

Old. Spoyle my Stomack now, and I'll not eat
this fortnight. He reads aside.

Hea.
The merry Beggars.

_Hee._ While he reads, let me tell you, Sir. That my Nephew Martin has stolne that Gentlemans Mi-

stris, it seems, is true. But I protest, as I am a Gen-
tleman, I know nothing of the matter; nor where.

_he or she is_. But, as I am the foresaid Gentleman. I am
glad on't with all my heart. Ha, my Boy Mat,

Thou shalt restore our House.

_Old._ Let him not hear, to grieve him, Sir.

_Hee._ Grieve him? What should he do with her;
teach their Children to cry?

_Tal._ But I do hear you though; and I scorn to cry,
as much as you, d'ee see, or your Nephew either.

_d'ee see._

_Hee._ Now thou art a brave fellow. So, so, hold
up thy head, and thou shalt have a Wife, and a fine

_Thy conversion._ If thou canst but hold now.

_Tal._ Yes, I can hold, Sir. And I hold well with
your Sack. I could live and die with it, as I am true

_Talboy._

_Old._ Now thou art a tall fellow: and shalt want
no Sack.

_Tal._ And, Sir, I do honour you (d'ee see) and
should wish my self one of your Household Servants
(d'ee see) if I had but a gray Beard, d'ee see? Hay,
as old Master Clack says.

_Old._ Well, I have read the businesse here.

_Old._ Call it not businesse, I beseech you, Sir.
We defie all business.

_Tal._ I marry do we, Sir. D'ee See, Sir? And a

_Hay._

_L_
Hay, as old Master Clack sayes.

Old Grammercy Sack. Well, I have read the matter here written by Master Clack. And do but bear up in thy humour. I will wait upon thee home.

Knock within

Hark! they knock to the Dresses. I have heard much of this old od-eeited Justice Clack: And now I long to see him. 'Tis but crossing the Countrey two daies and a nights Journey. We'll but dine and away presently. Bear up. I say, Master Talboy. 400

Tal. I will bear up. I warrant you, d'ee see, Sir---but here's a gruding still, Exeunt.

Scena Secunda.

A great noyse within of rude Musick, Laughing.

Singing &c.


Am. Here's a Wedding with a witnesse, and a Holy-day with a hoigh. Let us out of the noise, as we love our ears.

Ra. Yes; and here we may pursue our own Discourse, and hear one another.

Mer. Concerning Springlove and your self, Mistress Amie.

Am. Well, Ladies, my confidence in you, that you are the same that you have protested your selves to be, hath so far upon me, that I confess my self well-affected both to the Minde and Person of that Springlove. And, if he be (as fairly you pretend) a Gentlman, I shall easily dispense with Fortune.

Ra.
The merry Beggars.

He. He is, upon our Honours.

Am. How well that high Ingagement suits your Habits.

He. Our Minds and Blood are still the same.

Am. I have past no affiance to the other.

That stole me from my Guardian, and the Match 20
He would have forc'd me too; from which I would
Have fled with any, or without a Guide.

Besides, his minds, more clownish than his Habit,
Deprav'd by Covetousnesse and Cowardise.
Forc'd me into a way of misery,
To take relief from Beggars.

Mer. From poore Us.

Am. And then, to offer to marry me under a
Hedge, as the old Couple were to day, without
Book or Ring, by the Chaplain of the Beggars Regi- 30
ment, your Patricc, onely to save Charges.

He. I have not seen the Wretch these three hours,
whither is he gone?

Am. He told me to fetch Horse and fit Raiment
for us; and so to post me hence; But think it was
to leave me on your hands.

Mer. He has taken some great distaste sure: For
he is damnable jealous.

He. I, didst thou mark what a wilde look he cast
when Springlove tumbled her, and kist her on the 40
Straw this morning, while the Musick plaid to the
old Wedding-Folks?

Mer. Yes, and then Springlove, to make him mad-
der, told him, that he would be his Proxie, and mar-
ry her for him, and lie with her the first night, with
a naked Cudgell betwixt 'em, and make him a King
of Beggars.

Am.
A Jovial Crew; or,

Am. I saw how it anger'd him. And I imagin'd then, and before, that there was more in Springlove, then downright Beggar. But tho' he be never so good a Gentleman, he shall observe fit time and distance till we are married.

Re. Matrimony forbid else. (She's taken). But while we talk of a Match towards, we are mist within the Bride-Barn among the Revel rout.

Am. We have had all the sport they could make us, in the past passages.

Mer. How cautious the old contracted Couple were for Portion and Joicure!

Re. What Feoffees, shee being an Heire of fourscore, (and seven yeers stone-blinde) had, in trust for her Estate.

Am. And how carefully he secur'd all to himself, in case he out-liv'd her, being but seven yeers older then she. And what pains the Lawyer of the Rout here, took about it.

Re. And then, how solemnly they were joyn'd, and admonish'd, by our Parson Under-hedge, to live together in the fear of the Lash, and give good example to the younger Reprobates. to beg within Compasse, to escape the jaws of the Justice, the Clutch of the Constable, the Hooks of the Headborough, and the biting blows of the Beadle. And, in so doing, they should defie the Devill, and all his Works, and after their painfull Pilgrimage in this life, they should die in the Ditch of Delight.

Mer. O But Poet Scribble's Epithalamium.

To the blinde Virgin of fourscore,

And the lame Batchelor, or more.
The merry Beggars.

How Cupid gave her Eyes to see.

And Vulcan lent him legs.

How Venus caus'd their Sport to be
Prepar'd with butter'd Eggs.

Yet when she shall be seven years wed,
She shall be bold to say,
She has as much her Maiden-head
As on her Wedding day.

Ba. So may some Wives that were married at sixteen, to Lads of one and twenty.

Am. But at the Wedding Feast, when the Bride bridled it, and her Groom saddled it. There was the sport, in her Mumping, and his Champing: the Crew scrambling: our selves trembling: then the confusion of Noises, in talking, laughing, scolding, singing, howling; with their Actions, of snatching, scratching, towing and lowing themselves, and one another.-- Enter Springlove, Vine, and Hilliard.

But who comes here?

Spr. O, Ladies, you have lost as much Mirth, as would have filled up a week of Holy-days.

Springlove takes Amie aside, and courts her in a gentile way.

Vine. I am come about agen for the Beggars live now.

Ba. You are. I am glad on't.

Hill. There is no life but it. (plexity;

Vine. With then there is no Brievance or Fer

No fear of war, or State Disturbances.

No alteration in a Common-wealth.

L 3  

Or
Or Innovation, makes a Thought of Theirs. 110
   Mer. Of ours you should say.
    Hil. Of ours, he means.
We have no fear of lessening our Estates;
Nor any grudge with us (without Taxation)
To lend or give, upon command, the whole
Strength of our Wealth for publick Benefit;
While some, that are held rich in their Abundance,
(Which is their Misery, indeed) will see
Rather a general ruin upon all.
Then give a Scruple to prevent the Fall. 120
    Vin. 'Tis surely we that live.
    Ra. I'm glad you are so taken with your Calling.
    Mer. We are no less, I assure you. We finde the
Sweetnesse of it now,
    Ra. The Mirth, the Pleasure, the Delights. No
Ladies live such Lives.
    Mer. Some few, upon necessity, perhaps. But that's
not worth gramercy.
    Vin. They will never be weary.
    Hil. Whether we seem to like, or dislike, all's one 130
to them.
    Vin. We must do something to be taken by, and
discovered, we shall never be our selves, and get
home again else.

Spr. And Amie come to the rest.

Spr. I am yours for ever. Well, Ladies, you have
mist rare Sport; but now the Bride has mist you
with her half-half eye; and the Bridegroom, with
the help of his Crutches, is drawing her forth for a 140
Dance, here in the opener aire. The House is now
too Hot for 'em. O, here come the chief Revellers.
The soldier, the Courtier, the Lawyer, and the Post,

who
The merry Beggars.

who is Master of their Revels, before the old Couple in State. Attend, and hear him speak, as their Induc-
stor.

Poet.

Here, on this Green, like King and Queen,
(For a short truce) we do produce
Our old new-married Fair,
Of Dish and Wallet, and of Straw-pallet. 150
With Bags to show, from top to toe.
She is the ancient Heire.

He is the Lord of Bottle-gourd,
Of Sachell great, for Bread and Meat.
And, for small Fence, a Purse.
To all that give, Long may you live
He loudly cries: But who denies
Is sure to have his Curse.

Vin. Well said Field-Poet. Phoebus, we see, inspires
As well the Beggar, as the Poet Laureat. 160
Spr. And shines as warm under a Hedge bottom,
as on the tops of Palaces.
Po. I have not done yet. How this is to incite you
to daunce.

Prepare your selves, like Waery Elves,
How in a Daunce to show,
That you approve, the God of Love
Has many Shafts in's Bow:

With Golden head, and some of Lead.
But that which made these feel.
By subtile craft, was sure a Shaft
That headed was with Steel.

For
A Jovial Crew! or

For they were old; no Earth more cold;
Their Hearts were Flints intire;
Whence the Steels Stroak did sparks provoke,
That set their Bloods on fire.

Now strike up Piper; and each Lover here
Be blithe and take his Mistres by the Coll.

Eli. That's no Rime, Poet.
Po. There's as good Poetry in blank Verse, as 180
Neetres.
Spr. Come, hay! The Daunce, the Daunce. May
we'll ha' the old Couple in, as blind and lame as they are.
Bri. What will you so? Daunce.
Spr. Well hobbled Bridegroome!
Vot. Well grop'd Bride!
Spr. Set 'em down; set 'em down: They ha'
done well.
Spr. A hal! I am lustier than I was 30 years ago.
Bri. And I, than I was three score past. A hem.
a hem.
Vot. What a night here's towards!
Hil. Sure they will kill one another.
Po. Each with a fear tother will live longest.
Spr. Poet, thou hast spoken learnedly, and acted
bravely. Thou art both Poet and Actor.
Po. So has been many famous men. And if here
were no worse, we might have a Masque, or a Comedie
presented to night, in honour of the old Couple.
Vot. Let us each men try his ability
Upon some Subject now Extremore.
Spr. Agreed. Give us a Theme; and try our Acti-
on

Po.
The merry Beggars.

Po. I have already thought upon't. I want but
Actors.

Hil. What Persons want you? what would you,
present?

Po. I would present a Common-wealth: Utopia.
With all her Branches and Constituencies.

Ba. I'll be Utopia; who must be my Branches?
Po. The Country, The City, the Court and the Camp.

Epitomized and personated by a Gentleman, a Mer-
chant, a Courtier, and a Soldier.

Soul. I'll be your Soldier. Am not I one? Hal
Con. And am not I a fashionable Courtier?

Po. But who the Citizen or Merchant?


Hil. Or I.

Po. Yet to our Morall I must add two persons.

Divinity and Law.

La. Why are you now. And am not I a Lawyer?
Po. But where's Divinity?

Vin. Marry that I know not; one of us might do
that, if either knew how to handle it.

Sur. Where's the old Patrico, our Priest, my
Ghostly Father? He'll do it rarely.

Beg. He was telling Fortunes e'ne now to Coun-
try Wench, I'll fetch him—

Exeunt.

Sur. That Patrico I wonder at: He has told me
strange things in clouds.

Am. And me somewhat that I may tell you here-
after.

Sur. That you shall be my Bride?

Am. I will not tell you now.

Vin. Well: but what must our Speeches tend to?
what must we do one with another?
A Jovial Crew: or

Po. I would have the Country, the City, and the Court, be at great variance for Superiority. Then would I have Divinity and Law stretch their wide throats to appease and reconcile them: Then would I have the Souldier cudgel them all together, and overtop them all. Stay, yet I want another person.

Hill. What must he be?

Po. A Beggar.

Vin. Here's enough of us, I think. What must the Beggar do?

Po. We must, at last, overcome the Souldier; and bring them all to Beggars-Mall. And this, well acted, will be for the honour of our Calling.

All. A Scribble! A Scribble!

Hill. Come, where's this Patrico, that we may begin?

Enter Patrico.

Po. Alack and welladay, this is notime to play. Our Quarter is beset. We are all in the Net. Leave off your merry Glee.

Vin. You begin sourly.

Spr. Why what's the Matter?

Within. Bingo ast, bingo ast. The Quire Cove and the Harmonbeck.

Some Beggars run over the Stage.

Spr. We are beset indeed. What shall we do?

Vin. I hope we shall be taken.

Hill. If the good hour be come, welcome by the grace of good Fortune.

Enter Sentwell, Constable. Watch. The Crew slip away.

Sent. Beset the Quarter round. Be sure that none escape.

Spr.
Spr. Lord to come with you, blessed Master, to a
many distressed—

Vin. Hill. Duly and truly pray for you.

Rn. Mer. Good your good Worship, duly and truly, &c.

Sen. A many counterfeit Rogues. 'So frolick and
so lamentable all in a breath! You were acting a
Play but now: We'll act with you. Incorrigible Va-
gabonds.

Spr. Good Master, 'tis a Holiday with us. An
Heire was married here to day.

Sen. Married! Not so I hope. Where is she? 'Tis
for an Heire we seek,

Spr. Here She is Master—Hide your selves in
the Straw—the Straw. Quickly into the Straw—

Sen. What tell'st thou me of this? An old blind
Beggar-woman. We must finds a young Gentlewoman—
Heire among you. Where's all the rest of the Crew?

Sen. Slapt into the Barn and the Bushes by: but
none can scape.

Sen. Look you to that, and to these here. . .

Exit. with Watch.

Spr. Into the Straw, I say.

Vin. No, good Springlove. The Ladies and we
are agreed now to draw Stakes, and play this laugh.
Gone no further.

Hil. We will be taken, and disclose our selves.
You see we shall be forc'd to it else. The cowardly
Cleark has don't to save himself.

Spr. Do you fear no shame, Ladies?

Rn. Best think it shame to leave Begging? 300

Mer. Or that our Father will turn us out to it
again?

Spr. Nay, since you are so resolute, know, that I
my self begin to finde this is no course for Gentlemen. This Lady shall take me off it.

Am. Make but your Protestations good, and take me yours. And for the Gentleman that surprises us, tho' he has all my Uncles trust, he shall do any thing for me to our advantage.

Vin. If, Springloke, thou couldst post now to thy Tyring-house, and fetch all our Cloaths, we might get off most neatly.

Spr. A Horse and six hours Travell would do that.

Am. You shall be furnisht, doubt not.

Enter Sentwell. Watch.

Sent. She's escap'd, or is invisible. You Sir, I take to be the chief Rogue of this Regiment. Let him be whipt till he brings forth the Heire.

Con. That is but till he stinks, Sir. Come, Sir, strip, strip.

Am. Unhand him, Sir. What Heire do you seek, Master Sentwell?

Sent. Precious, how did my hast oversee her? O Mistress Amis! Could I, or your Uncle, Justice Clack, a wiser man than I, ever ha' thought to have found you in such company?

Am. Of me, Sir, and my company, I have a story to delight you; which on our March towards your House! I will relate to you.

Sent. And thither will I lead you as my Guest. But to the Law surrender all the rest. I'll make your peace.

Am. We must fare all alike. Exeunt.

Actus
Actus Quintus.

Clack, Martin.

Gla. I have forgiven you. Provided that my Niece be safely taken; and so to be brought home.

Safely, I say, that is to say, unstain'd, unblemish'd, undishonour'd; that is to say, with no more faults, criminal, or accusative, than those she carried with her.

Mar. Sir, I believe—

Gla. Nay, if we both speak together, how shall we hear one another? You believe her Virtue is Armour of proof, without your Counsell or your Guard; and therefore you left her in the hands of Rogues and Vagabonds, to make your own Peace with me. You have it. Provided, I say (as I said before) that she is safe, that is to say, uncorrupted, undefiled; that is to say— as I said before.

Mar. Mine intent, Sir, and my onely way—

Gla. Nay, if we both speak together, how shall we hear one another? as I said before. Your intent, and your onely way, you would ha' said, was to run away with her; and that by her onely instigation, to avoid the tye of Marriage with Master Talboy; that is to say, to shun the Match, that I had made for her; that is to say, rather to disobey me, than to displease her self. Wherein (altho' she did not altogether transgrease the Law) she did both offend and prejudice me, and Instrument; nay, I may say, a Pillar thereof. And you, in assisting her, furthering, and conveying her away, did not onely infringe the Law.
Law, in an unlawfull Departure from your Master, but in a higher point; that is to say, Top and top—Gal- lows high. I would ha' found a Jury should ha' found it so.

Mar. But Sir, an't please you.

Qa. Mast we then both speak together? Have I not born with thee, to speak all thou pleasest in thy defence? Have I not broke mine own Rule, which is, to punish before I examine; and so to have the Law the surer o' my side? And dost thou still persist? Hold your own peace; or, as I am a Justice of the Kings, I will unsay what I said before, and set a Cur—

at Lex at you, Sirrah, that shall course you up the heavy Hill. Oh, is your Tongue fallen into your Leg now! Do you know I have acquitted you? Provided—As I said before. Go your way in, and see that the Gentlemen, who I think, were got in Sack, christ'ned in Sack, nursed with Sack, and fed up to gray haires with onely Sack; so, I say, that they want no Sack. My Son Oliver (I thank him) has brought me a pair of such Guests. Enter Sentwell.

C Master Sentwell! Good News?

Sen. Of beggarly news, the best you have heard.

Cla. That is to say, you have found my niece am- mong the Beggars. That is to say—

Sen. True, Sir Oliver, I found her—

Cla. Now if we both speak together, who shall hear one another?

Sen. I thought your desire was to be inform'd.

Cla. I can inform my self, Sir, by your looks. I have taken a hundred Examinations of my daies of Fellows, and other Offenders, out of their very Countenances; and wrote 'em down verbatim, to what
what they would have said. I am sure it has serv'd
to hang some of 'em, and whip the rest.

Sen. Justice Clack still! He must talk all. His
Clack must surely go.

Cla. But to the point. You have found my niece.
You have left her at your own House; but singly to
shift her out of her disguise, but out of her sham,
to come nearer me, until I send her pardon.

Sen. Most true, Sir. But the company she was 70
in---

Cla. Again! Do not I know the Company? Beg-
gars, Rogues, Vagabonds, and Hedge-birds.

Sen. But do you know whom, or how many we
have taken? and how the rest escap'd?

Cla. A needless knowledge. Why should we
take more than her self? Or how could you take
those that could escape?

Enter Martin.

Mar. Sir, the old Gentlemen within, sent me to 80
wait upon you. Without you (they say) they need
not my Service.

Cla. Tell 'em then, I'll wait on 'em presently.

Exit Martin.

Sen. But Sir, we have taken with her such Be-
gars, such Rogues, such Vagabonds, and such Hedge-
birds (since you call 'em so) as you never knew, or
heard of, though now the Countries swarm with
'em under every Hedge, as if an innumerable Army
of 'em were lately disbanded without Pay. Hedge- 90
birds said you? Hedge Lady-birds, Hedge Cavaliers,
Hedge Soldier, Hedge Lawyer, Hedge Fiddler, Hedge Poet,
Hedge Flowers, and a Hedge Priest among 'em. Such we
have taken for the Principals. But to see how the
Multitude scam'd us, was more sport than pitty. How, upon a watch-word given, they in the instant vanished by more several waies than there were legs among 'em; how the Creeples leap'd over Pales and Hedges; how the Blinde found their way thro' Lakes and Bitches; how a Dorje flew with two 100 Children at her back, and two more, perhaps in her belly——

Cla. A Hedge Friest have you taken, say you?
Sen. Yes, Sir, an old Patrico, an ancient Prophet, to tell Fortunes, and cozen our poor Country People of their single Money.

Enter Oliver.

Ol. Sir, Master Oldrents, in that he enjoyes not your company, begins to doubt of his welcome.

Cla. Who led him into that doubt? I, or you that 110 brought him hither?

Ol. Sir, his own desire, and love to you, brought him hither. I but shew'd him the way.


Ol. Pray, Sir, he pleas'd to do so: for he saies——

Cla. Nay, if we both talk together——

Ol. Who shall hear one another. Exit. Oliver.

Cla. But are there Players among the apprehended?

Sen. Yes, Sir, And they were contriving to act a Play among themselves, just as we surpris'd 'em, and spoil'd their Sport.

Cla. Players. I'll pay them above all the rest.

Sen. You shall do well in that; to put 'em in stock to set up again.

Cla. Yes, I'll put 'em in Stocks, and set 'em up to the Shipping-post. They can act Justices, can they? I'll act a Justice among 'em; that is to say, I will
The merry Beggars.

do justice upon them; that is to say—

Sen. Pray Sir, be not severe, they act Kings and Emperours, as well as Justices. And Justice is blinde they say! you may therefore be pleas'd to wink a little. I finde that you have merry old Gentlemen in your House, that are come far to visit you. I'll undertake that these players, with the help of their Poet; in a device which they have already studied; and a pack of Cloaths which I shall supply 'em with, shall give your Guests much content, and move, compassion in you towards the poor Shrouds.

Cla. But you know my way of Justice (and that's a sure way) is to punish 'em first, and be compassion afterwards, as I finde 'em upon their Examination.

Sen. But for your Guests sake, who (I know) do favour and affect the Quality of Actors very much, permit 'em, Sir. It will enlarge your Entertainment exceedingly.

Cla. And perhaps save me the expense of a Besslet of Sack the while. Well, Sir, for that Respect, and upon your undertaking that they shall please, I will prorogue my Justice on the Rogues. And so to my merry Gentlemen, whom I will prepare to see their Interlude against after Supper. But pray, Master Sontwell, as you have found my Niece, look to her, and see her decently brought home.

Sen. In her own best Apparell. But you must prorogue your displeasure to her too.

Cla. I will do so, untill my scarce welcome Guests be gone.

Enter Randall.

Rand. Sir, my Master sends you word, and plainly, that
that without your Company, your Entertainment stinks. He has commanded me saddle his Nags, and away to night. If you come not at once, twice, thrice, he's gone presently, before Supper. He'll finds an Host at an Inn worth a hundred of you.

Cla. Good friend, I will now satisfie your Master, without telling him he has a saucy Knave to his Man.

Exit Clack.

Bau. Thank your Worship.

Sen. Do you hear, Friend, you serve Master Old-

 rents.

Bau. I could ha' told you that. And the best House-keeper my Master is of any Gentleman in the County he dwells in; and the best Master to a man, as I, the worst of twenty, can say for him, and would be sham'd to say lesse.

Sen. Your name is Randall.

Bau. Forgi' me! Are you so wise? you are too young to be my Godsire. And I hope not old enough to be a Witch. How know you, that I am Randall? were you ever at my Masters House i' Nottinghamshire, or at Durnford, where I was born?

Sen. No. But I have Notes to know you by.

Bau. I was never twelve mile from thence i' my life before this Journey. God send me within ken of our own Hitchen smoke again.

Sen. Your Masters Stewards name is Springleave.

Bau. Master Springleave, an't please you. There is not an honester Gentleman between this and the head of him. And my heart's with him, where e're he is. Know you him too?

Sen. Yes, and your Masters Daughters too.

Bau. Whaw.
The merry Beggars.

Sen. And that they are all from home, your Master knows not where.

Ran. Whaw, whaw, know you that too?

Sen. Yes, and the two young Gentlemen that are with 'em, Master Vincent, and Master Hilliard.

Ran. Whaw, whaw again, You know 'em all, I think, but know you where they all are? 200

Sen. Even here by, at my own House.

Ran. Whaw--

Sen. And they knowing that your Master is here, and Master Heartly too--

Ran. Whaw, whaw.

Sen. And your self too. They directed me to find you, Randall, and bring you to 'em.

Ran. Whaw, whaw, whaw, whaw--why do we not go then?

Sen. But secretly. Not a word to any body. 210

Ran. Nin--Will you go then?

Enter Martin.

Mar. O, Master Oldrent's man. Pray let me interest you into the Lottery.

Ran. Will you go, Master Gentleman?

Mar. Indeed it is my Master's Desire, and he commanded me.

Ran. Now, when it's Supper-time did he? to fill my belly with thin drink to save his Heat? It's the manner in Charles Houses. Will you go, Master Gentleman?

Mar. Introth my Master is so merry with yours within--

Ran. Shite o' your Master. My Master's Steward's a better Man. I'll to him, at this Gentleman's House, and all the rest. Whaw, whaw.
Randall, you forget.

Wun again then. Why would you not go then?

The man's as mad as his Master. The strangest strangers that ever came to our House.

Enter Talboy

Tal. Well, Martin, for confessing thy fault, and the means thou mad'st whereby she is taken, I am friends with thee. But I shall never look upon her, or thee—but with grief of mind, however I hear it outwardly. Oh—

Mar. You hear it very manfully, I think.

Tal. I, you think so, and I know so—but what I feel, I feel. Would one of us two had never both seen one another. Oh—

Mar. You speak very good sense, Sir. But do's my Master continue his merry humour with the old Gentlemen within.

Tal. Yes. Justice Clack's Clack goes as merrily as any.

Mar. Well said, Sir. How you speak merrily too. But I could say somewhat that would still him. And for your comfort, I'll tell you, Missis Amie is fallen in love with one of the Beggars.

Tal. Then have I nothing else to do, but to laugh at thee as long as I live. Ha ha ha. To let a Beggar casen thee of her. Ha ha ha. A Beggar! I shall die merrily yet. Ha ha ha,

Enter Clack, Oldeants, Hearty, Oliver.

Cla. A hoy Boys, a hoy. This is right; that is to say, as I would have it; that is to say—

Tal. A Beggar. Ha ha ha—

Mar. Ha ha ha—

Cla.
The merry Beggars.

Gla. A hay Boyes, a hay. They are as merry without, as we were within. A hay, Master Oldrents, and Master Hearty! The voltage of your Company turns all to Mirth and Melody, with a hay trololly lolly lolly. Isn't not so, Master Hearty?

Old. Why thus it should be! How was I deceiv'd! Now I see you are a good Fellow.

Gla. He was never so before. If it be a lightning before Death, the best is, I am his Heire.

Tal. Mar. Ha ha ha—

Gla. Again, Boyes, again; that is to say, a hay.

BoyEs, ah hay—

Mar. What is the Motive of your Mirth, Nephew Martin? Let us be laughing with you.

Old. Was that spoke like my Friend, Hearty? Lack we Motives to laugh? Are not all things, any thing, every thing to be laugh'd at? And if nothing were to be seen, felt, heard, or understood, we would laugh at it too.

Gla. You take the loose of your Mistress merrily.

Master Talboy.

Tal. More merrily than you will take the finding of her. Ha ha ha—A Bernard. Ha ha ha—

Gla. Can I be sad to finde her, think you?

Mar. He thinks you will be displeas'd with her, and chide her.

Gla. You are deceiv'd, Master Talboy; you are wide, Master Talboy, above half your length, Master Talboy. Law and Justice shall sleep, and Mirth and good Fellowship ride a circuit here to night. A hay, Master Oldrents, a hay, Master Hearty, and a hay.

Son Oliver, and a hay Nephew Talboy, that should ha been, and a hay, my Cleark Martin, and a hay for the
A Jovial Crew: or,

the Players. When come they? Son Oliver, see for
Master Sentwell, that is no readier with his new Com-
pany.

Tam. Players! Let us go see too. I never saw any
Players.

Ol. This is the first fit that ever he had of this Di-
sease. And if it be his last, I say, as I said before. I
am his Heire.

 Cla. That is to say, by Vagabonds; that is to say,
by Strowling Players. They are upon their Purigation.
If they can present any thing to please you, they
may escape the Law; that is (a hay) If not, to mor-
row, Gentlemen, shall be acted, abuses Stript and
whipt, among 'em; with a hay, Master Hearty, you
are not merry. Enter Sentwell. And a hay
Master Sentwell, where are your Drammatic Personae; 310
your Prologus, and your Actus Primus. Ha! Ha! they
given you the slip, for fear of the Whip? A hay.

 Sen. A word aside, an't please you.---

Sentwell takes Clack aside, and gives him a Paper.

Old. I have not know a man in such a Humour.

Hea. And of his own finding! He stole it, indeed,
out of his own Bottles, rather than be rob'd of his
Liquor. Misers use to tipple therselves so.

Old. He do's so out-do us, that we look like staid 320
men again, Hearty! fine sober things.

Hea. But how long will it last? He'll hang him-
self to morrow, for the Cost we have put him to.

Old. I love a Miser's Feast dearly. To see how
thin
thin and scattering the Dishes stood, as if they fear'd quarreling.

Hes. And how the Bottles, to escape breaking one another, were brought up by one at once!

Old. How one of the Serving-men, untrain'd to wait, split the White-broth! 330

Hes. And another, stumbling at the Threshold, tumbled in his Dish of Rouncevals before him.

Old. And most suitable to the Higgardliness of his Feast, we shall now have an Entertainment, or Play, presented by Beggars.

Old. Send 'en in, Master Sentwells. Exit Sent.

Sit Gentlemen, the Players are ready to enter. And here's a Bill of their Plays. You may take your choice.

Old. Are they ready for them all in the same 340

Hes. First, here's the two lost Daughters.

Old. Put me not in mind, of the two lost Daughters, I prethee. What's the next?

Hes. The vagrant Steward.

Old. Nor of a vagrant Steward. Sure some abuse is meant me.

Hes. The old Squire and the Fortune-teller.

Old. That comes nearer me. Away with it.

Hes. The Beggars' Prophecy. 350

Old. All these Titles may serve to one Play, of a Story that I know too well. I'll see none of them.

Hes. Then here's The merry Beggars.

Old. I, that; and let 'em begin.

Enter Talboy and Oliver.

Tal. The Players are coming in; And Mistis Amie and your man Martin, are to be Actors among 'em.
A Jovial Crew or,


Old. See, a most solemn Prologue.

Enter Post for Prologue.

To Knight, to Squire, and to the Gentiles here.
We wish our Play may with content appear,
We promise you no dainty Wit of Court,
Nor City Pageantry, nor Country Sport:
But a plain Piece of Action, short and sweet;
In story True. You'll know it when you see't.

Old. True Stories and true Jests do seldom thrive on Stages.

Cla. They are best to please you with this tho', or a hey with a Wip for them to sorrow.

Old. Nay, rather than they shall suffer, I will be pleas'd, let 'em Play their worst.

A Flourish. Enter Patricio. With Lawyer habited like Oldrenta.

See our Patricio among 'em.

Men. That offered you a Drink in the Barn.

Pat. Your Children's Fortunes I have told.

That they shall beg ere they be old.

And will you have a Reason why?

'Tis Justice in their Destiny.—

Cla. Justice, hal! Are you meeting with Justices already?

Pat. Your Grandfather, by crasty wife

Of bargaining, did much herald.

A thriftless Hoire of半 the lands

that are descended to your hands.

And,
The merry Beggars.

And, then, by Law, not Equity,
For'd Him and his Posterity 380
To Woe and shamefull Beggary.

Law. That was no fault of mine, nor of my Children.
Pat. But our Core-fathers Debts and Crimes.

Although forborn till future times.
Are not so paid. But what needs more,
I wish you happy in your Store. 390

Old. Post note this. Hearty?
Hea. You said you would be pleas'd, let 'em play
their worst.

Lawyer walks sadly, beats his breast, &c.
To him enter Soldier like Hearty.

Old. It begins my Story, and by the same Fortune-
teller that told me my Daughters Fortunes; almost
in the same words, I know him now. And he speaks
in the Play to one that personates me, as near, as they
can set him forth.

Old. How like you it, Sir? You seem displeas'd.
Shall they be whipt yet? A hay, if you say the
word.

Old. O, by no means, Sir; I am pleas'd.
Soul. Sad for the words of a base Fortune-teller?
Believe him! Hear him. I'll trust none of 'em.
They have all things, and double double meanings.

Old. Th' whom do's he talk or look like, now?
Hea. It is no matter whom. You are pleas'd, you
say.

Soul. Hal! you no Sack i' th' House? am not I here?
And never without a merry old Song? 410

Sing
A Jovial Crew or

Sailors.

for a story of their better selves?

To. It's true, sir, sir, it's true.

Old no. 2. I'll soon show you. You see, across your Ste-

ven's own feet.

Sailors.

Lumber! Is there a lumberyard?

To. Yes, sir, sir, it's true. At the lumberyard, you see, a lumber-

yard, you see. The ship's in a hindered, Sir. And

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 3. I'll show you lumber.

To. I'll show you, sir, sir, to show you lumber.

Old no. 1. I'll show you, sir, sir, to show you lumber.

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 1. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 1. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 1. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 1. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 1. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 1. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

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Old no. 1. I'll show you. You see, across your Steven's

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Lumber! I'll show you. You see, across your Steven's

Sailors.

Old no. 2. I'll show you. You see, across your Steven's

Lumber! I'll show you. You see, across your Steven's

Sailors.
The merry Beggars.

Mrs. Suppose we'll go a begging.
Vin. Mil. We are for you.
Spr. And that must be your course, and suddenly.
To cure your Father's Sickness; who is told
It is your Destiny! Which you may suit.
By making it a trick of Youth and Wit.
I'll set you in the way.
All 4. But how? But how?

All talk aside.

(I see

Old. My Daughters and their Sweethearts too,
The score of their Designs; and the whole drift
Of all their Action now, with joy and comfort.

Hen. But take no notice yet. See a Whim more of it.
But the mad Rogue that acted me, I must make drunk anon.

Spr. Now! are you all resolv'd.

All 4. Agreed, agreed.

Spr. You beg to absolve your Fortune, not for need.

Exeunt.

Old. I must commend their Act in that. Pray thee let's call 'em, and end the matter here. The purpose of their Play, is but to work my Friendship, or their Peace with me; and they have it.

Hen. But see a little more, Sir.

Enter Randall.

Old. My Man Randall too! Has he a Part with 'em?

Ran. They were well set a work, when they made me a Player, What is that I must say? And how must I act now? Oh! that I must be Steward for the Beggars in Master Steward's absence; and tell my Master, he's gone to measure Land for him to purchase.

0 2

Old.
Old. You Sir. Leave the work you can do no better (I can forbear no longer) and call the Actors back again to me.

Exit. With all my heart. And glad my Part is so soon done.

Enter Patrico.

Pat. Since you will then break off our Play; Something in earnest I must say;
But let affected bidding no,
I'll be no more a Patrico.
My name is Wrought-on—Start not, But (if you Desire to hear what's worth your best attention. More privately) you may draw nearer me.

Oldents goes to him.

Rea. Hear no more Fortunes.
Old. You shall give me leave.

Pat. I am Grandson to that unhappy Wrought-on. Whom your Grandfather, craftily, wrought out Of his Estate, By which, all his Posterity Were, since, expos'd to Beggary. I do not charge You, with the least offence in this. But, now, Come, nearer me, for I must whisper to you.

Patrico takes Oldents aside.

I had a Sister, who among the Race Of Beavers, was the fairest, Fair she was In Gentle Blood, and Original to her Beauty; Which could not be so clouded with base Clothing. But she attracted love from worthy Persons; Which (for her meanness) they expressed in Pity. For the most part, But, some assailed her With arbiters, though loose desires, which she Had Vertue to withstand. Onely one Gentleman (Whether it were by her Affection, or His
His Fate, to send his Blood a begging with her. 
I question not) by her, in heat of Youth, 510
Did get a Son, who now must call you Father.
Ole. Me?
Fa. You. Attend me, Sir. Your Bounty, then,
Dispose'd your Pusre to her; In which, besides
Much Money (I conceive by your neglect)
Was thrown this holy Relique. Do you know it?
Ole. The Agnus Dei that my Mother gave me
Upon her Death-bed! O the losse of it
Was my sore griefs; And, now, with joy, it is
Restor'd by Miracle! Do's your Sister live? 520
Fa. No, Sir. She died within a few dales after
Her Son was born; and left him to my care;
On whom, I, to this day, have had an eye.
In all his wandings.
Ole. Then the young Man lives!

Merial.

Fa. Here with the rest of your fair Children, Sir.
Ole. My Joy begins to be too great within me!
My Blessing, and a Welcome to you all, 530
Be one another, and you all are mine.
Vin. Hill. We are agreed on that.
Fa. Long since, we onely stood till you shook
off your Sadness.
Hill. For which we were saii to go a begging, Sir.
Ole. Now I can read the Justice of my Fate, and
yours—
Ole. Hal! Justice? Are they handling of Justice?
Ole. But more apploud great Providence in both,
Ole. Are they jeering of Justices? I watch'd for 540
that.
Enter Sntwell, Amie, Oliver, Martin.

Sen. See, Sir, your niece presented to you.

Springlove takes Amie.

Cia. What, with a Speech by one of the Players?

Spr. Then, by your favour, Sir, this Maiden is my Wife.

Cia. You will not tell me that. Are not you my niece?

Am. I care not, Sir, deny't, we are contracted.

Cia. Nay, if we both speak together, how shall we hear one another?

Har. I must disprove the Contract.

Tel. This is my part to speak.

Sen. None can disprove it. I am witness to it.

Cia. Nay, if we all speak—as I said before.

Old. Hear me for all them. Here are no Rogues (You are but one, Patrico) nor Flayers. But a select Company, to fill this House with Mirth. These are my Daughters; these their Husbands; and this that shall marry your Niece, a Gentleman, my Son. I will instantly Estate him in a thousand pound a year to entertain his Wife; and to their Heirs for ever. Do you hear me now?

Cia. Now I do hear you. And I must hear you. That is to say, it is a Match. That is to say—as I said before.
The merry Beggars.

Tal. And must I hear it too—O—-

Old. Yes, though you whine your eyes out.

Nephew Martin, still the Childe with a Suck-
bottle of Sack, Peace, Lambe; and I'll finde a wife
for thee.

Old. Now, Patrico. If you can quit your Function,
To live a moderate Gentleman, I'll give you
A competent Annuity for your life.

Pat. I'll be, withall, your faithfull Beads-man; and
Spend my whole life in Prayers for you and yours.

Old. And now, Cleark Martin, give all the Begg-
gars my free Passes, without all manner of Correcti-
on; that is to say, with a hay get 'em gone.

Old. Are not you the Gentleman, that challeng'd
me in right of your Friend here?

Vin. Your Inspection's good, Sir.

Nephew. And you the Gentleman (I take it) that would
have made Beggars-Sport with us, two at once.

Mer. For, twelve pence a piece, Sir.

Sir. I hope we all are Friends.

Spr. Now, on my Duty, Sir, I'll beg no more,
But your continuall Love, and daily blessing.

Old. Except it be at Court, Boy; where if ever I
come, it shall be to beg the next Fool-Royal's place
that falls.

Spr. A begging Epilogue yet would not be,
Me thinks, improper to this Comedie.

Epilogue
EPilogue.

Tho' we are, now, no Beggars of the Crew,
We count it not a shame to beg of you.
The Justice, here, has given his Passe free
To all the rest; unpunish'd; only we
Are under Censure, till we do obtain
Your Suffrages, that we may beg again;
And often, in the Course, we took to day,
Which was intended, for your Mirth, a Play;
Not without Action, and a little Wit,
Therefore we beg your Passe for us and It.  10

FINIS
TITLE PAGE: Printed by J. Y. for E. D. and H. E.

J. Y. is probably James Young, "printer in London 1643-53,"¹ I have not been able to identify the names of the two persons for whom the play was printed.

DEDICATION: Thomas Stanley, Esq.

Thomas Stanley (1625-1678) was a cultivated gentleman, an author, poet, and translator, who by the time of his dedication, had published four volumes of verse (1647, 1649, 1649, 1651), including, besides his own poetry, translations of Italian, Spanish, Latin, and Greek poetry. His excellent translation of Anacreon was reprinted by A. H. Bullen in 1893. His History of Philosophy, long considered a standard authority on the subject, appeared in four volumes in 1655, 1656, 1660, and 1662. He also produced a standard edition of the plays of Aeschylus (1653) and left many volumes of notes on classical writers.²

It is as a patron of literary men that he is of interest in connection with Brome. "His closest literary friends were... John Hall (1627-56) of Durham, and James Shirley the dramatist... whom he relieved in their necessity."³ Both of these men contribute commendatory verses to A Joviall Crew. Alexander Brome, in his "Epistle to T. S.," who is explained as Stanley, says:

³ Ibid., p. 79.
And Dick Brome's plays which good must be
Because they were approved by thee.  

There is also a eulogy of Richard Brome, signed "T. S.," in the "octavo of 1639," a collection of five of Richard's plays published by Alexander.

28-29. it had the luck to tumble last of all in the Epidemicall ruins of the Scene.

The significance of these lines is discussed in Chapter IV, p. 54.

37. Duly and truly pray for you.

With graceful good humor Brome here identifies himself with the beggars of the play, whose characteristic professional refrain is the promise to "duly and truly pray for you."

HALL'S F ORM.

12. great Johnson.

Ben Jonson, who had trained Brome in the art of playmaking, as his prefatory verse to Brome's Northern Lass indicates:

I had you for a Servant, once. Dick Brome;
And you performed a Servant's faithful parts.
Now, you are set into a newer room,
Of Fellowship, professing my old Arts.
And you do see them well, with good applause,
Which you have justly gained from the Stage,
By observation of these Comic Lasses.
Which I, your Master, first did teach the Art.
You learned it well, and for it serv'd your time
A Prentice-ship: which few do now a days,
Now each Court-Hobby-horse will wince in rine:
Both learned and unlearned, all write Playes.
It was not so of old; Men took up trades.

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Ibid., p. 25.
That knew the crafts they had bin bred in right:
An honest Bilbo-Smith would make good blades.
And the Physician teach men wise or shite:
The Cobbler kept him to his hall, but now
Hail! be a Pilot: scarce can guide a Flough. 6

Signature: John Hall.

John Hall (1627-1656) of Durham, was a poet and pamphleteer. At nineteen he published essays entitled *Horae Sacrae* (1646), to which were prefixed commendatory verses by Sir Thomas Stanley and James Shirley. His volume of *Poems* (1647) were dedicated to Stanley. In addition to political pamphlets, written between 1648 and 1651, he wrote *Paradoxes* (1650) and translated *Longinus of the Height of Eloquence* (1652). He published the same year as *A Joviall Crew*.

J. B.'S POEM.

8. Can calculate a Praise to Fifty three.

Possibly the meaning is that the flatterers can turn out more encomiastic verses than there are yet years in the seventeenth century. The specific reference is not clear.

17-18. twelve Godfathers...Signifie...speedy Doom.

The reference is apparently to the jury of twelve which condemns the criminal.

Signature: J. B.

I cannot identify the person with these initials.

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SHIRLEY'S POEM.

5-7. thy Play, although Not elevated unto Fifty two.

The reference is possibly to the fact that the year is not yet 1652.

9. Learning, the File of Poesie.

The reference is probably to the oft quoted phrase labor limes (the labor of the file) in Horace's Ars Poetica, line 291.

13. make the New Men sweat.

The reference may be to the new actors who sweat at the necessity of performing worthy of such praises.

Signature. Jan: Shirley.

James Shirley (1596-1666), the dramatist.

The following account of his dramatic production from the year in which Brome's Joviall Crew was first acted until the closing of the theatres is given by Fleay:

"1641, May 26, The politic Father was licensed. It is certainly the play published as The Brothers.
1641, Nov. 25, The Cardinal was licensed.
1642, April 26, The Sisters was licensed.
1642, c. Sept, The Court Secret was written but not acted. "The stage was interdicted, says Shirley in the Dedication."

Shirley was evidently the friend of some of the same writers with whom Brome associated.

Of his activity after the closing of the theatres, Fleay says:

"When the stage was interdicted in 1642 Shirley retired to London, where T. Stanley 'exhibited' to him. In 1646 he published his Poem and wrote verses for John Hall's Horae.

TATHAM'S POEM.

2. Dagon—Poet, Johnson.

Dagon was "the national deity of the Philistines..." An idol, or object of idolatrous devotion. A term of reproach to a man." (N.E.D., III, 6)

Because of Jonson's domineering attitude and his many devotees, his enemies probably thought this an apt term of reproach. There is also probably a reference to Zeal of the Land Busy's use of the term in Jonson's Bartholomew Fair (V, 993-1008), as he rushes in to stop the puppet-show:

"Busy. Down with Dagon! Down with Dagon! 'tis I will no longer endure your profanations. Leath. What mean you, sir? Busy. I will remove Dagon there, I say that idol, that heathenish idol, that remains, as I may say, a beam...in the eye of the brethren; a very great beam, an exceeding great beam; such as are your stage-players, rimers, and morrice-dancers, who have walked hand in hand, in contempt of the brethren and the cause." 10

7. Shakespeare the Plebian Driller.

Driller "One who entices or allures (ac. into evil)." (N.E.D., III, 667) Tatham's use of the word here is the only example cited in the N.E.D.


The reference is probably to the shipwreck of Pericles which Shakespeare has Gower describe in the Dumb Show introducing the second act (lines 27-36):

9 Fleay, op. cit., II, 235-236.
He [Pericles] put forth to sea,
Where when men been, there's seldom ease;
For now the wind begins to blow;
Thunder above and deeps below
Make such unquiet, that the ship
Should house him safe is wrack'd and split;
And he, good prince, having all lost,
By waves from coast to coast, is tost.
All perishen of man, of pelf, 11
No maid escape but himself.

Such verse is admittedly open to ridicule. Ben Jonson, in his "Ode to Himself," refers contemptuously to

some moldy tale,
Like Pericles, and stole
As the shrive's crusts, and nasty as his fish-
Scrapes, cut every dish
Thrown forth and raked into the common tub. 12

This attitude toward Pericles, as well as the fact that Shakespeare was not a University man, probably explains the terms Flehean Driller cited above. Tatham, of course, is ridiculing Shakespeare's critics when he attributes such terms to them, and, in using Driller, as defined above, he is possibly, with some facetiousness, implying that the critics pretend to be scandalized at the incest theme in Pericles, and therefore condemn Shakespeare as one who "entices into evil."

Signature: J. F. Tatham.

John Tatham *(fl. 1632-1664) dramatist and city poet, seems to have succeeded John Taylor (1580-1653), the water poet, and Thomas Heywood in the office of laureat to the lord mayor's show. 13 His four published plays are: Love Grows the End.

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a pastoral (1640), The Distracted State.
a tragedy (1641), The Santa Efigenia.
or a Knot of Leaves, a comedy (1652), and
The Rump, or the Mirror of the Late Times.
a comedy (1660). He also wrote a dozen
pageants between 1657–1664. His two volumes
of verse, Fancies Theatre and Satyres; or the
fashion of Love and Beauty, appeared in 1640
and 1650 respectively. To the first of these
volumes Brome contributed commendatory
verses. 14 Tatham is here returning the
compliment by praising A Joyfull Crew.

6. "Whiffler-like to usher in the Show."

Like a whiffler, or wiffler. ["f. Wiffle.
Javelin, axeet; the spelling with wh is
prob. due to association with Wiff and
Wiffle v.] One of a body of attendants
armed with a javelin, battle-axe, sword, or
staff, and wearing a chain, employed to keep
the way clear for a procession or at some
public spectacle. . .

1599 Sh. Hen. V. v. Chorus 12 The deep-
mouth'd Sea. Which like a mightie Whiffler 'fore
the King, Seems to prepare his way.

1605 Bacon Adv. Learn.. .II, .xiii. 50 They
were scopeful toward particulars, which
their manner was to vae.. as.. Sergeants and
Wifflers. .to make way for, their opinions.

1655 Cleveland Poems, etc. (1677) 112 First
as a Whiffer before the show enter Stamford,
one that trod the Stage with the first, tra-
vers'd his ground, made a Leg and Exit."

24. the Envy of thy Master.

This phrase probably recalls the temporary
break between Jonson and Brome. Ward explains
it as follows:

"After the failure of Jonson's 'New Inn' in 1629, the angry poet shook the dust of the stage off his heels in an angry 'Ode [to Himself].' To this several of the younger poets replied from various points of view, among them [Thomas] Randolph in a parody full of homage which contains these lines —

And let these things in plush,
Till they be taught to blush,
Like what they will and more contented be
With what Brome swept from thee.

And in a 12mo edition of Jonson's minor poems, published about three years after his death, the 'Ode [to Himself]' was reprinted with certain new readings foisted in; among the rest, in the lines

There, sweepings do as well
As the best-ordered meal.

The alteration 'Broome's sweepings' was introduced. Gifford states that very shortly after the condemnation of the 'New Inn' Brome had brought out a successful piece, now lost; and it is certain that not long afterwards he produced the very successful 'Northern Lass,' which, as has been seen, Jonson hailed with unstinted praise."

'Twas Royall once;

Ward says that here Brome's name is 'daringly associated with Plantagenet.' The name Plantagenet, 'a personal nickname of Geoffrey [count of Anjou, father of Henry II], was derived from his wearing in his cap a sprig of the broom (genet) plant....It appears to have been adopted as a surname by Richard duke of York (father of Edward IV)." (Encyclopaedia Britannica, XVII, 1004)

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16 Ibid., p. 393.
It seems probable, however, that the previous phrase "our Name" (line 41), like "our Trade" (line 30), refers to the actors generally and not merely to the two Brome's. In this case "Royall" probably recalls the fact that the company of actors was under royal patronage prior to the closing of the theatres in 1642. Hence the sad tone of these last fourteen lines, especially the statement that beggary "'twill become our Trade."

Signature: Alex. Brome.

Alexander Brome (1620-1666) was "an attorney and popular royalist poet... His name is found attached, among those of the friends of Jonson, to a great deal of eulogistic verse. His poem, The Club, and his translation of the Lores Conviviales, show that he was often to be found among the witty revelers at the Devil Tavern. His encomiastic verses prefixed to the Jovial Crew seem...to be the only ones that indicate any personal affection for the old author [Richard Brome]."

"But the evidence of Alexander Brome's devotion to his friend does not rest on these lines alone. It is to him that we owe the preservation of ten plays. In 1653 he put out five, with a preface and two sets of verses to introduce them, and in 1659 five more. This second volume has as preface an appreciation of Brome's work, defending him from detractors, and incidentally praising Jonson, the master of both writers. In his verses that follow those of T. S. (Thomas Stanley), he states that he is not related to Richard in 'narta or person,' and shows some feeling in his concluding lines on the poverty in which his friend died."17

Alexander was apparently just the type of person to appreciate Richard's comedy of sack, songs, and good fellowship. Edward Phillips, in Theatrum Poetarum, says he was "of so Jovial a strain, that

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among the Sons of Mirth & Bacchus, to whom his Sack-inspir'd Songs have been so often Sung to the sprightly Violin, his name cannot chase but be immortal, and in this respect he may well be stil'd the English Anacreon." 18

PROLOGUE.

8. Romances

The reference is clearly to the tragi-comedy of the type of popularised by Fletcher and Massinger.

16. Near as he could

With good-humored irony, Brome is here preparing the audience for the mild burlesque of the genre he claims to be imitating.

19. Love and Fate.

These, of course, are the ever-present forces behind the dramatic conflict in the tragi-comedy.

ACTUS PRIMUS.

3. curious

"Anxious, concerned, solicitous. obs."
(E.E.D., II, 1265)

4. Yo

Apparently a misprint for to.

6. Gipsies!

The race of Gipsies "first appeared in England about the beginning of the 16th c. and was then believed to have come from Egypt." (E.E.D., IV, c, 173)

"1514 Fitzherbert Fast Free. 9b. It is
ordained agaynte people callynge themselves
Egyptycans, that no such persons be suffred to
come within this realme." (N. E. D., III, E. 61).

i.101 The Kings Maisterie, about a twelvmoneth
past, gave a pardon to a company of lewe
dersones within this realme calling themselves
Gipcyans, for a most shamfull and detestable
murder.

1589 Nashe Marting Monthe Minds 32 He wandring
...in the manner of a Gipsen...was taken, and
trust vp for a rogue.

1591. Spencer M. Hubbard 86 Or like a Gipsen, or
a Ruggeler;...

1600 Shaks, A. L. R. v. iii. 16 Both in tune like
two gipsies on a horse." (N. E. D., IV, G, 173)

1609 Skene Reg. Mai. 179 For the better triall of
...maisterfull beggers, fenseit foolis, counterfit

"a 1641 Bp. R. Montagu Acta & Mon. 232 Like our
canting rogues or Gypties. Ibid. 519 Gypsies.

1642 Milton Aphol. Snect. (1651) 305, I perceave
him to be more ignorant in his art of divining
then any Gyppsy." (N. E. D., IV, G, 173)

"1697 View of Penal Laws 310 If any transports
into England or Wales, any lewd People, calling
themselves Egyptians, they forfeit 40 l."
(N. E. D., III, E. 61).
Sometimes the cunning attributed to the Gyppy is
applied to Egyptians...

1607 Shaks. Act. & Cl. iv. xii. 28 On this false
Soule of Egypt!...Like a right Gyppy hath at fast
and loose Beguil'd me.

1615 W. Hall Myr. Maistie 60 In this Gyppy
[Pharaoh's daughter], the wife of Salomon." 
(N. E. D., IV, G, 173)
By transfer Gipsy was used to signify "a cunning rogue. Obs.
1627 N.E. Hist. Ed. II (1680) 26 This Overture being come to the Queen's ear, and with the knowledge how this Gipsie [Spenser] had marshall'd his cunning practice...she seemed wonderfully well-pleas'd.

a 1635 Nauton Drama, Reg. (Arb.) 30 Beware of the Gipsies, meaning Leicester, for he will be too hard for you all." (N.E.D., IV, c. 173)

11. **Riddlemy Ridd'emies.**

"Or Riddlemere, riddle-mere. 1. A fanciful variant of the phrases riddle me a riddle, riddle me riddle, etc. 2. Rigolette, nonsense. So Riddlemy riddl'emy. Obs. rare." (N.E.D., VIII, Pt. 1, 653)

12. happy

"Characterized by or involving good fortune, favorable, propitious." (N.E.D., V, 86)

22. whim

"A pun or play on words; a double meaning. Obs." (N.E.D., X, Pt. 2, 45)

23. fond

"Infatuated, foolish, silly. Since 16th c. the sense in literary use has been chiefly: Foolishly credulous or sanguine." (N.E.D., IV, 395)

24. then

"Than is usually spelled there throughout the play.

35. happy

"Appropriate, fitting, felicitous." (N.E.D., V, 86)
37. **Schemist**

"[f. scheme sb. 1st.] A fram'er of 'schemes' or horoscopes; an astrologer. **Obs.**

(EMI, VIII, Pt. 2, 206)

47. **a Suburbe Justice**

A justice in the London suburbs.

"Suburb. Belonging to or characteristic of the suburbs (of London) as a place of inferior, debased, and esp. licentious habits of life. (freq. in 17th. cent.) **Obs.**

1606 Dekker Lenth & Candle Lt. Wks. (Grosart) III, 226 Belzebub knows, that these Suburb sinners has no lands to live upon but their legges.

1633 Marston Fine Companion 82 There's a wench that has her Suburb tricks about her.

1633 Nabbes Bride I, iv. You malkin of suburb authority set up only to fright crews.

1649 Milton Elcin. Pref. Dissolute swordsmen and Suburb roysters.

1664 Cotton Scarron. iv (1667) 136 Some dirty Suburb drab.

a 1666 Devonant Note fr. Flimouth III, i. You look in this light habit like one of the Suburb-Sinners." (EMI, IX, Pt. 2, 71.)

49. **Figure-Flunzer**

A contemptuous synonym of figure-caster, one who practices the casting of figures; a pretender to astrology. **Obs.** "A figure is 'a diagram of the aspects of the astrological houses; a horoscope." (EMI, IV, 206-7

See note to line 37.

54-55. **Courtiers...Beggars in Law**

An allusion to the subject of one of Brome's other plays, *The Court Beggar*
66. Sack

A popular wine of the period and Falstaff's favorite beverage, "Sack". Obs. exc. Hist. [Early 16th c. wijn sacck, ad. F. vin sacq, 'dry wine'. Cf. G. sëkt, earlier (17 c.) sëck, Du. sak] A general name for a class of white wines formerly imported from Spain and the Canaries,

1623 Markham Eng. Rem. 11. 149 Your best Sacks are of Serres in Spaine, your smaller of Galisia and Portugall; your strong Sacks are of the Islands of the Canaries, and of Malligo." (E.E.D., VIII, Pt. 2, 10)

70. Out of Law

Not at odds with, or under censure of, the law.

72-73. Have you not all... the prayers of the Poor?

In Brome's comedy The Quirt Beggar, Clarissa reminds her father, Sir Andrew Mendicant, the court beggar:

you had then
Neighbours could boast your hospitality,
And poore, that for the remants pray'd for you. 19

(Act I, Sc.1)

92. Harlots

"Harlot [OE: hereweatwe; we, f. here sb. army, host geatwa, geatwa trappings, equipments, ornaments, armur] 1. Military equipments (only in OE.) 2. Eng. Law. A feudal service, originally consisting of weapons, horses, and other military equipments, restored to a lord on the death of his tenant; afterwards a render of the best live beast or dead chattel of a deceased tenant due by legal custom to the lord of whom he held.... At an early period this render was commuted in many cases for a fixed money payment. The heriot is now an incident of manorial tenures only.

1611 Cotr. a.v. Anka: For a Heriot whereof the landlord takes his deceased tenants best horse.

1767 Blackstone Comm. II. vi (1809) 97 Heriots... are a render of the beast or other good (as the custom may be) to the lord on the death of the tenant." (N.E.D. V. 241)

126. Accoupts

"Account, ab, arch. form of accounts; still occas. written for the ab. in the sense of money reckoning." (N.E.D. I. Pt. 1. 61)

To urge in their accounts

The N. E. D. notes the similar phrase "to ask an account...a particular statement of the administration of money in trust." (N.E.D. I. Pt. 1. 65)

131. our Lady last

Last Lady Day, "a day kept in celebration of some event in the life of the Virgin Mary, now only March 25, the feast of the Annunciation." (N.E.D. VI. Pt. 1. 24)

130-131. 'Tis yet but thirty daies, when I give forty after the half-year day, our Lady last.

The meaning is probably: You are not to turn in your account until forty days after the half-year day, last Lady Day. Only thirty of those forty which I give have gone by. Since it is then "wellenich May" (line 176), the Lady Day referred to must be Annunciation Day, March 25.

149. Cavaliers

Cavalier. The term is used here, not in the special political sense it was then acquiring because of the Civil War, but rather in the general sense of "a horseman, esp. a horse-soldier."
1656 Blount Glossary. Cavalier, Cavalero: a knight or gentleman, serving on horseback, a man of arms." (M.E.D., II, 201)

155. Liveries

Livery. It is difficult to determine from the context whether the word here refers to "1...The food or provisions...dispensed...to servants or retainers; an allowance or ration of food served out;" or, "2. A suit of clothes...bestowed by a person upon his retainers or servants. ...In generalized use, the distinctive uniform worn by a person's servants." (M.E.D., VI, Pt.1, 362)

155. Curets

Curet. "charge, care (comitted to or laid upon any one); a duty, office, function." (M.E.D., II, 1262)

156. Horses, Hawks and Hounds.

Justice Bumpsey, in Brome's comedy The Damoselle, or The New Ordinary, speaks of...

...all by complements of Horses, Hawks and Hounds.

(Act I, Sc.2)

165. Banck.

The M.E.D. lists Brome's use of the word here under the meaning "a sum of money, an amount.

1515 Barclay Echtes 1. (1570) ay/3 Where shall I...some little banke procure, That from the bagge and staffe mine age may be sure.

1715 Burnet Own Time (1766) II. 146 He had got a great bank of money to be prepared.

---

The Dramatic Works. I. 391.
1758 J. Blake Mar. Stat. 68 The payments will constitute a bank, or nest egg.  (
N.E.D., I, Pt. 2, 653)

180. uncouth

Probably an older spelling of *uncouth*, though the gh appears in only one spelling  
(6 *uncouth*) recorded in the *N.E.D.*, which adds:
"In many examples from the 17th and 18th 
centuries the exact sense is difficult to 
determine." (N.E.D., X, Pt. 1, 106)  
Here Brome seems to employ the word in its present-
day meaning.

201. gadding humour

Brome's use of *gadding* here is interesting... 
because, "possibly [gad] was a back-formation 
from *gadding* in its later sense of 'vagabond'... 
gadding. That gads or gads about, wandering.

1598 Florio, Mattara, a madding or gadding humour."  
(N.E.D., IV, 9, 5)

Brome seems to employ the word *humour* here in 
the sense of "mental disposition (orig. as 
determined by the proportion of the bodily 
'humours'); constitutional or habitual tendency; 
temperament." (N.E.D., V, 453)

205. vagaries

*Vagary* [prob. ad. L. vagari (It. vagare) 
to wander.] A wandering or devious journey or 
tour; a roaming about or abroad; an excursion, 
ramble, stroll. *Obs.*

Freq. in 17th c., chiefly in verbal phrases, as 
to fetch, make, or take a vagary.

c. 1613 Sec. Cond. People Anglesay (1660) 40. To 
etice his neighbours wives...to follow him... 
into other countreys, and after a long vagary 
to return again.
1657 S. Purchas Pol. Flying Ins.i.v. 12. A hot Sun-shine...will quickly prompt them out of their Elves to take a short vagary.
(M.E.D., X, Pt. 2, 10)

229. curious.

"Of food; Exquisitely prepared, dainty, delicate, recherche. Obs. of arch."

1615. J. Stephens Satyr Ess. A vii 6. The inviter...cannot well provide...one dish so curious, as may please each taste.

1702 G. Mather Memo. Chr. iii. 1. 1 (1652) 276. He made a careful though not curious, diet serve him. (M.E.D., II, 1266)

234–240. ...pilgrimages...shifting place and air.
These lines echo the well-known opening of Chaucer's Prologue to his Canterbury Tales.
The time of year is the same. "Aprille" for Chaucer's pilgrims, "well-nigh May" (line for Springlove.)

246. gentile

Brome seems to employ the word here in the present-day sense of 'genteel'. It is probably the use of the word here to which Cook refers when she says that A Joviall Gray "affords the earliest example of the word 'genteel' in its present sense." 22

249. Sing Nightingale, Cuckoe, &c.

The songs of these and other birds were frequently imitated by mechanical means in the theatres of the period. Bacon in his Sylva Sylvarum says: "In regale (where they have a pipe they call the Nightingale-pipe, which containeth water) the sound hath a continual trembling!"

Concerning this statement Lawrence says:
"While I am far from suggesting that Bacon's observation...indicates the precise manner in which nightingale song was imitated even in the private theatres (where the regalls were almost exclusively employed), still I am inclined to believe, that his description of the pipe affords a clue to the means whereby the song was rendered...All that was wanted was a whistle, a bowl of water, and the exercise of some discrimination. Certainly, the nightingale effect was an effect of too great frequency to be procured in an elaborate way."

John Bate in The Mysteries of Nature and Art (1635) speaks of a cuckoo pipe. "It is surely significant that, just about the time Bate was describing the cuckoo pipe and other devices, the cuckoo's note was heard at the Cockpit iteratively in The Sun's Faringe, Hyde Park, and The Jovial Crew...pieces...by three different authors."

251. retort.

"To cast or throw (one) out. Obs. rare."

(B.E.D., VIII. Pt. 1, 574.)

Brome's use of the word here is the only example given in the B.E.D. to illustrate this meaning.

271. put in present execution.

"Present, without delay. Immediate, instant."

a 1661. Fuller, Worthies. Northampton. (1662) ii. 285 The Queen...rigorously demanded the present payment of some arrears.

25. Ibid. p. 385;
24. Ibid. p. 207.
be the predominant sway of nature

The appeal to nature as the dominant, almost irresistible, force behind human action or character, amounting at times to a kind of fatalism, is more fully developed in the tragedy of the period. The following lines are from King Lear:

Thou, nature, art my goddess; to thy law
My services are bound. I 2 1.
The King falls from bias of nature;
there's father against child. I 2 121
Hear, nature, hear; dear goddess, hear!
Suspend thy purpose! I r 297
We are not ourselves When nature, being oppress'd, commands the mind
To suffer with the body ii & 109.23

L. L. Schücking calls attention to the references to the compelling power of nature in Tourneur's The Atheist's Tragedy: "So pflegt auch der 'Atheist' die natur angurugen; Malicious Nature!" oder 'Nature forbid!' oder 'Dear Nature! in whose honour I have rais'd..." oder 'Nature, thou art a traitor to my soul.'24

292. Black Jacks.


"1619 Pasquils Fal/a (1877) 157 The great blacke Jack well fild with Sack.

1645 Milton, Galatea, Works (1851) 357 "He runs to the blacke Jack, fills his flagon, spreds the table, and serve up dinner." (M.E.D., Pt. 2, 394)

295. wonted.

"Accustomed, customary, usual, arch.

1624 Capt. J. Smith Virginia, v. 199. "It being growne past the wonted season of the coming in of ships." (M.E.D., X, Pt. 2 (Wh) 259.)

295-298. your Guest-house, the old Barn....We have unloade[n] the Bread-basket...there, amongst your Guests the Beggars.

Dekker, in the Bal-man of London (p. 30, Aldine ed.), gives the following description of the descent of beggar "Guests" upon a feast prepared for them:

"Nine eyes even akes with staring towards the doore, to spy when these should enter, ducking down with their heads like so many geese going into a barne. At length (with bagge and baggage) they came droping in one after another, sometimes three in a company, sometimes five, now more, now lesse, till in the end, the great Hall, was so full that it swarmed with them."

297. Beer-Bumbards.

"Bombard, obs. form of bombard, a leather jug or bottle for liquor; a black-jack. Probably from some resemblance to the early cannons. Obs. exc. Hist.

1596 Shaks 1 Hen. IV. II, iv. 497 That huge bombard that would shed his liquor.

1635 Heywood Philoecoth. "The great black jacks and bombardes at the Cowwch, when the Frenchmen first saw, they reported...that the Englishmen used to drink out of their bootes." (M.E.D., I, Pt. 2, 978).
"and it please you."

if you please. "and. If; suppose that, provided that, on condition that.

1711 J. Greenwood. Eng. Gram. 163 Sometimes And is used for If: As, and you please, for, if you please." (N.E.D., I. Pt. 1, 317).

'tis out of our Curate's Book.

Outside or beyond the demands of religion, as expressed in the curate's Book, e.g. Bible, Prayer Book, or Breviary.

past their work.

Past their ability to work.

Such wanderers as these.

that never are out of their ways. Who, always, being beggars, are never out of their way of life or profession. Dekker says (op. cit., p. 81):

"Great travellers are they, and yet never from home."

a 1643 W. Cartwright Ordinary I. 11 (1651) 6*

Woman was not made to be alone still. (N.E.D. IX. Pt. 1, 959-960)

"Always. Obs.

a 1603 Dekker Monæurf. IX. Works (Grosart) I. 100

He would strowle (that is to say travel) with some notorious floundering company abroad.
1729 Swift. Modest Proposal. These Mothers...are forced to employ all their time in Stroking, to beg sustenance for their helpless Infants. (H. E. N., IX, Pt. 1, 1164)

323. Thou art ever repining at those poor People!

repine. To regard with discontent or dissatisfaction; to fret or murmur at; to grudge to one.

1615 T. Adams. White Devil. I. Shouldst thou have permitted this to thy fellow servant, that repinest it to thy master?" (H. E. N., VII, Pt. 1, 468)


"A merry (Or mad) grig (rarely without adj.): an extravagantly lively person, one who is full of frolic and jest. The relation of merry grig to the earlier recorded synonym merry Greek is obscure; no doubt one of them must have been a perversion of the other, but the difference of recorded date is too slight to afford ground for saying that merry Greek is the original. The probability seems indeed rather on the other side, as it is not easy to explain why Greek should be used in this sense, for which there is no precedent in Fr.


a 1652 Brome. Bac. Moor. III, iii. ibid. II. 55 Ile to my Grigs. Again: And there will find new mirth to stretch And laugh." (H. E. N., IV, 420.)

340. as their provender has prickt 'em.

"Provender. Food, provisions; esp. dry food, as corn or hay, for horses, etc; fodder, forage. In reference to human beings, now human.
1591 Shake I Hen. VI. I. 11. 11 They must be dyed like Males, And hone their Provender try'd to their mouthes. (S.E.D. VII. Pt 2. 1519)

"Th' Provender pricks (a horse, etc.): abundance of food stimulates and makes high-spirited.

1658 T. Wall God's Revenge Agaist Enemies Ch. 58 Profit pricks forward zeal, as provender does the Ass.

1688 Bunyan Exp. Gen. Wks. 1861 II. 494/1. When provender pricks us, we are apt to go as the horse or mule, that is without understanding." (S.E.D. VII. Pt. 2. 1346.)

in such a Hoigh.

"Hoigh. Obs. [f. hoigh. Ne'er int; of, 'on the qui vive'] excitement; chiefly in phr. on (op) the hoigh: eager, excited; excitedly, riotously.

1576 Gosson Spec. Humanum iv. in Sch. Abuse (Arb.) Notes 77 To set our hearts on hoigh for aye.

1598 R. Bernard tr. Terence (1607) 127 There comes running upon the hoigh to meets me, all the hackstares, fishmongers, butchers."

1607 Middleton Fear of Love III. 11. Young wenches now are all op the hoigh." (S.E.D. V. 326.)

1603 Heywood, A Woman Killed. i. 1. 157-161. The yard lads and country lasses...Dance all their country measures, rounds, and jigs...Mark! They're all on the hoigh. (cited by Skeat. on cit., 197).

Paniter.

"The Pantler was the officer who presided over the pantry, as the butler over the buttery, and the haistiller over the haistery. See notes to the Northumberland Household Book, p. 417." (Reed's Dodsley, X, 338.)
Bayley of the Beggars,

Bayley = Bailiff. Obs. "used here humorously.

"1662 Fuller Worthies, II, 129. His Father was a Governor or Bail of the Town."

(M.E.D. I, Pt. 2, 625)

let them walk farther.

Walk, in this sense, means "to journey, wander. Also with cogn obj., to go (one's way)."

(M.E.D. VII, Pt. 1, 773)

Psough!

a variation of "Phew. Also 7 (phew), phew of. jovial Gray. II, 50 . A vocal gesture expressing impatience, disgust, discomfort, or weariness."

(M.E.D. VII, Pt. 1, 773)

Money would clog their consciences.

Clog. "fig. To load, burden

1564 Bacon New Catech (1614) 300 In things that be indifferent, we must...clog no man's conscience.

1618 B. Elton Exe. Romans vii (1622) 115 Clogged with the yoke and burden of their sinnes."

in a scruple.

In regard to a scruple.

injure many in his Trust

that is, cause him to be distrustful of many and thereby injure them.

The Song. From hunger and cold...a Hedge or a Hay-cock.

This song, with its theme of content is a carefree life with nature, is in the spirit and tradition
of such Elizabethan lyrics as the following from Shakespeare's *As You Like It*:

Who doth Ambition shame,
and loves to live it's th Sumne
Seeking the food he eats,
and pleas'd with what he gets;
Come hither, come hither, come hither,
Here shall be no enemie,
But winter and rough weather.

He opens the Scene.

"The scene opens or is opened: a phr. used to express the beginning of the action of a play, or of an act or scene. Cf. F. ouvrir le scene." Here, of course, the reference is not to a division of the play, but rather to a specific scene within the scene presented on the inner stage. The opening of the scene, therefore, probably refers to the drawing of the curtain and the revelation of the scene.

"1673 Sætle Empress of Morocco I. 1. Scene opens, Muly Labas appears bound in Chains.

1693 Rymer Short View Trag. 1.14. The Scene opening presents 15 Grandees of Spain."

"Scene,' a common equivalent for curtain at that period is so used in the stage directions of only two plays....If this be not a good play (and A] Jovial Crew."25

407. their Postures.

Posture in the sense of "attitude, pose."

(N.E.D., VII, Pt. 2, 1179.)

Fatrico, "Vagabonds' Cant. Also 5 (patriarch-co).
[First element uncertain: pater or pater-co-
ap] A priest or parson; esp. a hedge priest." (N.E.D., VII, Pt. I, 559)

Hedge-priest.

"An illiterate or uneducated priest of inferior status (contemptuous)." (N.E.D., V, 189.)

"c. 1550 Hide Way to Spittal Eon 1047 in Eng. S.P.D. iv, 59 The patryke come in the darke man
case.

1614. E. Jonson. Barth Faix. II. iv. You are the Patrico, are you? the patriarch of the cut-
purses? (N.E.D., VII, Pt. I, 559)

Most crouse.

"Crouse, or crouse. In somewhat high or lively
spirit; vivacious, pert, brisk, lively, jolly.

[In Eng. only northern, and almost
exclusively Sc. (whence the pronunciation with u),
though borrowed by Drayton and some of his con-
temporaries, and then rimed with Eng. words in ou;
also found in Yorkshire dial. with ou from on.
As only the figurative senses are here found,
it appears to be one of the LG. or Frisian words
which appeared in the northern dialect early in
the ME. period.]

1593 Drayton Elegies vii. 73 The little Fy.
Who is so Crouse and Gamesome with the flame.

1674 Ray N. C. Norms 12 Crouse, brisk, brave,
lively, jolly.

1792 Burns Rindian Gray v. "Now they're crouse and
cantie." (N.E.D., II, 1205.)
most espriingly.

"Obs. if Generously." (N.E.D. II. 98)

lustick.


1601 Shaks. All's Well II. iii. 47 Ear.
Here comes the King. Ol. Eng. Lustique
[Globe ed.] lustig, as the Dutchman saith.

1607 Dekker Sir T. Watte Mks. 1573. III. 103 If my old Master be hanged, why so; If not, why rustick and lustickke.

1618 D. Belchier Hans Beer-not G2b. So now I am well, can walke a mile or two, As lustique as a Boore.

a 1636 Nedc Mks. (1672) 163 Your Mirth is but the smothering, of a deeper grief; like the lustique fit in some Countries of such as are going to execution.

1691 J. Wilson Belshazor II. iv. To eat well, drink lustick, care for nothing." (N.E.D. VI. Pt 1. 513.)

frolique

Frolic a Du. vrolick, Ger. fröhlich.
In early use: Joyous, merry, mirthful. In later use with the sense derived from the vb.: Frolicsome, sportive, full of merry pranks.

c 1600 Day Rees. Rednall Gr. II. i (1881) 30
Fair Love, be frolic, talk no more of death and care.

1632 Milton L'Allegro 13 The frolic wind that breathes the spring.

1676 Etheredge Man of Mode IV. 1. Then sparkling champagne...Makes us frolic and gay."
(N.E.D. IV. 560.)
Possibly Brome got the idea of including men of these particular professions among his beggars from the following passage in the Bal-man of London, in which Dekker mentions the professions of which the beggars are not:

'They are neither old Serving-men (for all I say they are poore) that have been courtiers, and are now past carrying of cloake-bags: nor young gallants that have served in the Low Countries, (albeit many of them goe upon wooden legges)...: neither are they decayed Poets, whose wits like a foolea land, hold out but a twelvemonth and then they live upon the scraps of other mens invention: no nor Players they bee, who out of an ambition to weare the Best Jerkin in a Strowling Company) ...forsake...our...Cittie Stages, to travel upon the hard hoofe from village to village for cheesse and butter-milke.'


The fact that Dekker used the phrase decayed Poets, and especially that Brome's beggars later plan a play (Act IV, Sc. 2) and described by Justice Clack as "strowling Players" (Act V, 270), actually present a play in the last act, would seem to increase the probability that this passage influenced Brome directly. The attorney, however, is not mentioned by Dekker.

The neglect of poetry, resulting frequently in the reduction of the poets to poverty, beggary, and want, is one of the common themes of the period, and, as the dedication to Stanley shows, was a very real thing in the life of Brome himself, though the literary origins of the theme itself are classical. Spenser, in the tenth (October) eclogue of The Shepherds Calendar, has Cuddie, "in imitation of Theocritus his xvi. Idilicon," lament "the contempoe of Poetrie":
'Piers, I have pyped erst so long with payne,
That all mine Oden reedes been rent and wore:
And my poor Muse hath spent her spared store,
And little good hath got, and much lease gayne.'

[The Shepherds Calendar. (Ed. by W. L. Renwick, 1930), p. 129, lines 7-10.]

Milton moans in Lycidas:

'Alas! what boots it with unceasing care
To tend the homely, slighted, shepherd's trade,
And strictly meditate the thankless Muse?'

(lines 64-66)

"For he was an Attorney, till he was pitch'd
over the bar.
"To cast over the bar; to deprive of the
legal status of a barrister, to disbar, con-
to reject.

1606 2nd Pt. Def. Sena. Rufus. Subser. 160 His
note that Sanchy maketh no doubt...maie be caste
over the barre.

221 If any Clyent bribeth...the Lawer that
receiveth, shalbe cast over the Barre.

1701 Luttrell Brief Rel (1857) V. 69 A
Yorkshire attorney...had his gown pulled off,
and he was thrown over the bar, for disobeying
the rules of that court. (N.E.D., I. Pt. 2, 651.)

434, 435. "He was taken up a Knight o' the Post."

He become a Knight of the Post [i.e. (i) of
the whipping post or pillory] A notorious
perjurer; one who got his living by giving false
evidence; a false bail.

1580 E. Knight Trial Truth 39b. Men...who will
not let to swear upon a booke...being hyred
thereunto for money...called Knights of the
pose, more fitter for the gallows, than to
live in a commonwealth where Christ is
professed.
1592 Chettle Kinde-harts Dr. (164) ii. A Knight of the post, whom in times past I have seen as highly promoted as the pillory.

1592 Nashe F. Fenthprise. A Knight of the Post, a fellow that will swear you any thing for twelve pence.

1597 N. S. Bicker. Knights Post B, Knights of the Posts, Lords of lots pound, and heirs apparent to the pillory; who are ready to baile men out of prison.

a 1716 Blackall Wks (1723) I. 330 When once Men have by frequent use lost the reverence that is due to an Oath, they easily become Knights of the Post and may be hire'd to swear anything." (N. E. D. V, 734)

Skeat's Glossary gives the following references:

"Marlowe, tr. of Ovid's Elegies, i. 10. 37.
Otway, Soldier's Fortune, i. 1 (Courtine).
Gr. Pope, Prologue to the Satires of Horace, 365. 'Knight of the post corrupt, or of the Shire.' "(Glossary of Tacor and Bimart Maria, p. 220)

He ran resolutely into this course.

Resolutely in the sense in which Skeat's Glossary (p.332) defines resolute. 'decided, positive, final; 'I expect now your resolute answer', Massinger, Picture, iv. 1." He ran finally, or by positive decision, into the course, or way of life, of beggary.

442-443. a Netherland Soldier.

The veteran that returned from the wars in the Low Countries had long been a traditional character in England. From 1572 on Elizabeth "had allowed her subjects to give unofficial help" to the Dutch in their revolt against Spain. In 1585 she declared war against Spain and sent Leicester to Holland. (Encyclopedia Britannica, XII (1941), 568) English soldiers continued to fight there until James I made peace with Spain in 1604. The war was renewed by Parliament in 1625 and lasted until 1629, when Charles I made peace. (Enc. Brit.)
VIII. 518-520). The English remained sympathetic to the Dutch throughout the Thirty Years' War, which lasted until 1648.

"was taken lame with lying in the Fields by a Sciatica.

Became lame from an attack of sciatica as a result of lying in the fields.

Sciatica is here used in the sense of "an attack of this disease."

1444 Parker Lett. I 50 He hath hadde a sytetcia that hath letted him a great while to ride.

1606 Shaks. Tr. & Sp, V. 1, 25 (Sp. 1609) Now the rotten diseases of the south: Sciaticcases, limskills ith' palms...take...preposterous discoveries.

1682 N. C. Boileau's Latrin iv. 83 He cursed an old Sciatica." (N.B.P. VIII. Pt. 2. 221.)

A kind of torture. I Hen. IV. ii. 4. 262. The torture consisted in drawing a person up by his arms (fastened together behind his back), and then letting him drop suddenly with a jerk, which inflicted severe pain. The word has been turned into a Spanish-looking form, but it appears to be rather of Italian origin. Ital. strappata, a pulling-up (Florio). of F. atrapada."

(Skeat's Glossary, p. 392)

"he scrambled into his Country."

"Scramble. Sc. and dial. [Of obscure origin; app. related both to scramble and assemble... which are not recorded until much later.] To make one's way as best one can. Now only dial.

1579 Gossem Sch. Abuse 23b I came in my voyage suffered wrack with Vlisses, & wringing-wett scrambled with life to the shore.

The probable meaning of "staid" here is "settled in character" (N.E.D., IX, Pt. 1, No. 2, 773), an effect resulting from financial security.

459. Travel in this kind.

In this manner, way, fashion.

1709 Steele Tatler No. 47, 3 I have done wonders in this kind." (N.E.D., VII, Pt. 2, 1071)

460. The special policy of Providence.

Policy "as a quality of the agent: sagacity.

1694 Brayton Ovid 419, In this base bird I might well desory, the prosperous fruit of thriving policy." (N.E.D., VII, Pt. 2, 1071)

463. A great Court Beggar.

The second indirect allusion to Brooke's own play The Court Beggar. See the note on lines 54-55.

464. Of him

Concerning him.

465-482. These lines contain the first forecast of the real relationship of Sprague to Oldrects, and the background of their relationship, all of which is revealed at the end of the play.
And begs with What's a Gentleman but's Pleasure!

The italics, as well as the introductory words and the capitalization of What, suggest the possibility that the question is taken from a song. The satiric nature of the question would seem to preclude the possibility of its being an actual begging formula.

A Scribbler. a Scribbler!

Possibly a scribbler, though the O.E.D. records no such meaning for the noun scribbler. Since, according to the dramatic personae, "Scribbler" is the proper name of "their poet," the A here is probably an interjection. Cf. "A Springlovel a Springlovel!" (Act. II, 285)

"A Inter. Obs. or dial. form of 0! and Ah! (in northern and early southern Eng.) 0! (for which ah! ed! is still the ordinary northern form) of invocation, surprise, admiration." (O.E.D., I. Pt. 1, 3)

A here may possibly be also a "prep. Obs. worn down form of of "(O.E.D., I. Pt. 1, 3), applied here as a kind of ironic title of greatness or nobility, equivalent to as, as in George a Greene, John a Gaunt, Anthony a Wood.

Muse-monger

Monger. "A dealer, trader, trafficker. From the 16th c. onwards, chiefly, one who carries on a petty or disreputable 'traffic.'" (O.E.D., VI, Pt. 2, 607) Here the satiric reference is to those poetasters who made their living by flattering the great with cheap, insincere encomiastic verses. Scribble's verses, ironically, are anything but flattering to the gentry.

the whole Consort of you.

Consort. "Obs...fellowship, partnership, company.

1591. Oh, Two Gent. iv.i.64 What saist thou? Wilt thou be of our consort? Say I, and be the captain of us all.
1702. Epic. Theophrast. 130. There is hardly such another pest in a commonwealth as a consort of parasites." (E.E.D., II, 868.)

497. " Consort, Sir. We have Musicians."

" Consort = concert of music......

1586 Marlowe 1st Pt. Tamburl. iv, iv. Methinks 'tis a great deal better than a consort of music.

1591 Sh. Two Gent. III. ii. 84 Visit by night your ladies chamber-window With some sweet Consort.

1634 Sir T. Herbert Trov. 52. Their arms and legs were adorned with Bells, which with the other musique, made a consort." (E.E.D., II, 866)

492. "They can sing any thing...but Psalms." An obvious hit at the psalm-singing Puritans.

493.  

triple tree. "Now hist. of arch. A gallows (in reference to its three parts)

a 1634 Randolph Hey for Honesty iv. i. This is a Bascal deserves to ride up Holborn, And take a Pilgrimage to the triple-tree, To dance in Kemp Berricks Caranto.

1707 J. Stevens tr. Quevedo's Cam. Wise. (1709) 181 Being come to the triple Tree, he set his Foot on the Ladder.

1862 Gala. Ship Chandler 1. 5 Busy as was the triple tree...they could not hang all the rogues they convicted." (E.E.D., X, Pt. I, 377)

494. gently. See note to line 246.

503. a cunning man. One possessing magical knowledge or skill; a fortune-teller, conjurer, wise man, wizard. (Also hyphenated cunning-man) Obs. (or dial.)
1807 Southey Sereniella's Lett. II. 342 A cunning-man is to be found near every town." (M.E.D., II 1234)

A great Clerk' "Obs. f. clark, a "clergymen." Also "a man of book learning, one able to read and write; a scholar. (Now, a historical archaism)

1533 Wrothesley Chro. I. (1875) 22 A great clerk in the Greek and Lattn tongue.

1623 Lisie Aelfric on O. & N.T. Pref. 6 Joseph Scaliger, one of the greatest Clerkes of our age.

1702 Pope Jan. & May 109 As subtle clerks by many schools are made." (M.E.D., II, 492-493)

John Audsley, in The Fraternitie of Vagabondes (1561-73), says:

'At Patience Co. both make marriage, & that is unwill death depart the married folk, which is after this sort: 'When they come to a dead horse or any dead catell, then they shake hands and so depart every one of them a seurcull way.' (In The Rose, of Vagabondes of Shakespere's Youth (Ed. by B. Viles & F. J. Furnivall. The New Shakspere Society, 1380), p. 6 of the 1573 edition.)

Thomas Harman, in A Coment or Waring for Common Cyprusbare vulgarly called Yagabonea (1567-73) says:
There is a Patricio, and not a Patriarcho, which is a priest that should make marriages till death do depart; but they have none such, I am well assured; for I put you out of doubt that not one amongst a hundred of them are married, for they take lechery for no aim, but natural fellowship and good liking love.¹

(In Horace and Tacitwine, p. 60.)

Thomas Dekker, in *The Belman of London* (1608) says:

'A Patricio...amongst Beggars is their priest; every hedge being his parish, every wandering harlot and Rogue his parishioners, the service he payes, is only the marrying of couples, which he does in a wood under a tree, or in the open field, and the solemnity of it, is thus. The parties to be wedded, find out a dead horse, or any other beast, and standing one on the one side and the other on the other, the Patricio bids them to live together till death them part, and so shaking hands, the wedding dinner is kept at the next Ale-house they stumble into, where the musician is nothing but knocking with kannes, and their dances none but drunken Brawles.'¹ (pp. 101-102, Aldine edition)

513. "an ancient Stroule," or "Stroll, a Stroller.

Midd. *Sir Ginevii.* ii. (1653)

"We'll entertaine no Mounty-banking Stroule, No Piper, Fiddler, Tumbler through small hoopes."

Ibid. G4b. T'are but a Country company of Strowles.

1900 J. L. Allen *Increasing Purpose* i. 21. They hired strolls to beat drums that we might not be heard for the din." (N.E.D. *ix*, Pt. 1, 1155)

530-531. Will you be our Captain? 2. *He, our King.*

In these lines there is a suggestion of the subplot of Fletcher's *Beggars Bush*, in which the beggars choose the noble Clowse as their king.
According to Randall's question, "were you ever at my Masters House i' Nottinghamshire?" (V, 168), the chief locale of the play is Nottinghamshire. In the parish of Maplebeck, in the Thurgarton Wapentake of Nottinghamshire, there was the place-name Hapleton. Since O.E. dun means down or hill, and since there is a Welsh word tonn, meaning "land unploughed," it is possible that the Haple-down mentioned here is a form of this place-name Hapleton. The very name of the parish, however, suggests the possibility that maple downs were common in the area.

Keed, in his 1780 edition of Dodsley (x, 344) refers to "Haple-down in Kent, on the Northwest side of Wrotham."
Poems, p. 142) and Bullen (op. cit., p. 211) 
punctuate this line in a different way from that 
in which it is punctuated in any of the six 
editions of the play in which it appears, thus 
increasing to five the number of variations in 
emphasis or meaning which the differences in 
punctuation make possible. In Linton's anthology 
the line is printed:

Come! Come away! the Spring.

538.

Come, come, away!

Away. "On one's way; onward, on along. Hence 
used also with come, as still in north, Eng. and 
Sc., where 'Come away' = 'come along, come on,' 
without reference to place left." (A.E.P., I Pt. 1, 
192) Since, as cited in the previous note, both 
Linton and Bullen omit the punctuation between come 
and away, both readings seem acceptable, especially 
in view of the occurrence of the latter combination 
in other plays of the period.

1600 Shaks. Twel. V. ii. iv. 55 Come away, come 
away death.

1633 Shirley Triumph of Peace Come away, away, away, 

544-545. the Nightingale in her sweetness strives to out-doe 
The loudness of the base Cuckoo."

The nightingale was evidently known for its loud 
voice. 

Shaks. M. J. Dream i. 2. 26 I will roar you an 
'twere any nightingale. 29

There are many references to the sweetness of the 
nightingale's song:

Shaks. T. of Shrew Ind. 2. 35 Apollo plays And 
twenty caged nightingales do sing.

These Shakespearean allusions to the nightingale 
and the cuckoo are gleaned from John Bartlett's Complete 
Concordance to Shakespeare's Dramatic Works (1899).
Why then I'll tell her plain
She sings as sweetly as a nightingale.

This verdict on the quality of its voice,
however, is not unanimous.

Shaks. Mer. of Venice v. 1, 104 The nightingale,
if she should sing by day, when every goose is
squeaking, would be thought, no better a musician
than the wren.

Its rivalry with birds of harsher note is
proverbial:

Shaks. T. Night iii. 4. 28 Nightingales answer
daws.

The introduction of the cuckoo is appropriate,
since it is the special bird of spring.

Shaks. L.Lost v. 2, 903 This side is Hems,
Winter, this Ver, the Spring; the one maintained
by the Owl, the other by the cuckoo.

The harshness of the cuckoo's note is proverbial:

Shaks. L.Lost v. 2, 903 The cuckoo then, on
every tree, Mocks married men; for thus sings he.
Cuckoo; Cuckoo, cuckoo; O word of fear, Unpleasing
to a married ear.

Mer. of Venice v. 1, 112 He knows me as the blind
man knows the cuckoo, By the bad voice.

"An imitative representation of one of the notes
of the nightingale and some other birds, usually
repeated.

1523 Skelton Carol. Laurel Warn (1543) I. 401 To
here the nightingale...warble in the vale,
Dug, dug, dug, lug. lug...With chuk, chuk, chuk, chuk.

1576 Gascoigne Philomena (Arr.) 113 The next note
to her phy is Tug. Tug. Tug. I guess."  
(N.E.ED.V. I-J. 622.)

Spring songs similar to this first stanza are
particularly common earlier in the period near
the turn of the century. A typical example is
the following stanza from Thomas Nashe's *Summer's Last Will and Testament.* 1600:

"Spring, the sweet spring, is the year's pleasant king; Then blooms each thing, then maids dance in a ring, Cold doth not sting, the pretty birds do sing:
Cuckoo, jug-jug, pu-we, to-witta-woo!"

Concerning the mechanical imitation of bird song in the theatres, see the note to the stage direction after line 237.

550-552  

*we have no...rent to pay...nor Land.*

These lines echo possibly those from the following song in Thomas Middleton's *More Dissemblers Besides Women*:

"Captain. Come, my dainty doxies,  
by dells, my dells most dear,  
We have neither house nor land,  
Yet never want good che-o-er....  
We take no care for candle rents.

2 Gipsy. We lie. 3 Gipsy. We snort.  
Captain. we sport in tents."31

553.  

*remore.*

"Obs. rare [f. L. remor-ari, or perh. f. remore sb] trans. To hinder, delay." (N. E. D., VIII, Pt. 1, 434) Brome's use of the word is the only example in the N. E. D. Linton says the word "is from the Latin, remora, the name of a fish supposed 'to stick to ships and retard their progress.'"32

555-556.  

*And where we pass, and make resort,  
it is our Kingdom and our Court.*


31*bid.,* pp. 399-400.

32*William J. Linton, Rare Poems of the Sixteenth and Seventeenth Centuries* (Boston, Roberts Bros., 1883), p. 249.
These lines were possibly suggested by the following lines from the lyric in Fletcher's *Beggars Bush* (Act II, Sc. 1) in which the beggars celebrate the crowning of their king:

"Cast our Caps and cares away: this is Beggars Holy-day, At the Crowning of our King, thus we ever dance and sing. In the world look out and see: where's so happy Prince as he? Where the Nation live so free, and so merry as do we?"

560. obey their Fate.

The conclusion of important speeches, scenes, and acts with references to fate or, similarly, to the will of heaven, became something of a conventional device in the tragical comedy, and, later in the century, in the heroic drama:

Beaumont and Fletcher's *Philaster* ends:

For what Heaven wills can never be withstood.

The *Shepheardes Holy-day*, "A pastorall tragico-Comodie" (1635), concludes:

It is in vain T' oppose the Fates, whose laws do all constrain.

Placidius, in Dryden's *Tyrannic Love*, ends a soliloquy with the couplet:

Like fawning courtiers for success they wait, And then come smiling and declare for fate.


34Hazlitt's *Dodsley*, III, 444.

35Saintsbury's *Dryden*, III, 427.
It is part of Deen's plan of bartering the
tragi-comedy that he concludes not only the
first act, but also the third, with the
conventional coda:let paying homage to Fate.
Actus Secundus

4-5. the benefit of a free state,...all things in common

The idea of the felicity of a simple society in which all things are held in common had been discussed by More, in his Utopia; by Montaigne, in his essay "Of Cannibals"; and referred to adversely by Shakespeare in the satiric comments on the speech of Jack Cade (II Henry VI. IV. ii), who, incidentally, is accused of beggary and of having been punished accordingly:

Cade. Therefore am I of an honourable house.
Dick. [Aside.] Ay, by my faith, the field is honourable; and there was he born, under a hedge, for his father had never a house but the cage.
Cade. Valiant I am.
Dick. [Aside.] "A must needs; for beggary is valiant,
Cade. I am able to endure much.
Dick. No question of that; for I have seen him whipp'd three market-days together.
Cade. Be brave, then...All the realm shall be in common...—there shall be no money. All shall eat and drink on my score; and I will apparel them all in one livery, that they may agree like brothers and worship me their lord. 36

30. see my choosing cock

The reference is possibly to the old sport of "cock-thrown and thrashing." "Battering with massive weapons a cock tied to a stake, is an annual diversion," says an essayist in the 'Gentleman's Magazine,' for Jan., 1737, "that for time immemorial has prevailed in this island." The cock was also pelted as a symbol of the hated national enemy France. In the fifteenth century poem, "How the Goode Wif Thought hir Daughter,"...the goode wife admonishes her child to avoid certain unbecoming pastimes; she says:

'Goe thou nought to wrastelynge ne shetynge at the cocke, As it were a strumpet or a gigelotte.'

Hence it appears that women and girls were fond of attending these diversions. In 'Witt's Recreations,' 1640, it is thus referred to:

'Cock a-doodle-do, 'tis the bravest game. Take a cock from his dame, And bind him to a stake. How he struts, how he throws, How he swaggers, how he crows, As if the day newly brake. How his mistris cackles, Thus to find him in shackles, And ty'd to a pack-threed garter; Oh the bears and the bulls Are but corpulent gulls To the valiant Shrove-tide martyr.'

Shrove-tide was a favorite time for cock-thrashing because the crowing of a cock prevented our Saxon ancestors from massacring their conquerors, another part of our ancestors, the Danes, on the morning of a Shrove Tuesday, whilst asleep in their beds. 37

30.  mould cocklebread

[Origin uncertain.]

1595 Peele Old Wives Tale Wks. (Rtldg.) 454/1 Stroke me smooth, and comb my head And thou shalt have some cockell-bread.

a 1652 Brome Covent-Garden iv.iWks. II. 69 A great Separatist, that is now writing a book against playing at Barlibreak, moulding of Cocklebread, and such like prophane exercises.


1697 Aubrey in Thoms Anecd. & Tradit. 94
Young wenches have a wanton sport which they call moulding of cocklebread, viz. they get upon a table-board, and then gather up their knees and their coatees with their hands as high as they can, and then they wabble to and fro, as if they were kneading of dough, and they say these words, viz. My dame is sick and gone to bed, and I'll go mould my cockle-bread.

"Variant forms of the sport and of the rime are given in Sheffield Gloss, 1888 (from Hunter), and in Whitby Gloss, 1876, (Bread, so kneaded seems to have been actually used as a love charm. See Thoms Anecd. & Tradit. 94-96."
(N.E.D., II, 574)

31. clunce clatterdepouch.
Under pouch the N.E.D. says, "name of some game. Obs.

1600 Nashe Summers Last Will 2048 Thou and I will play at pouch, to morrow morning for a breakfast."
(N.E.D., VII, Pt. 2, 1197)

Nicholas, in Brome's Covent-Garden Weeded, remarks, "Your father's a Clowterdepouch," (Act II, Sc.1) 38

Thomas Randolph, in his comedy, Key for Honesty, Down with Knavery (1651) has the servant Carion and the country swain Lackland describe the dance in this song and chorus, introduced by the rustic Clodpole:

My Jane and I full right merrily this jollity will avouch,
To witness our mirth upon the green earth
Together we'll dance a clatter-de-pouch;

Clatter-de-pouch, clatter, &c.

LACK. And then will I kiss thy Kate and my Ciss,
As soon as I rise from my couch.
The wenches I'll tumble and merrily jumble,
Together we'll dance a clatter-de-pouch.
CHORUS. Clatter-de-pouch, clatter-de.-&c.
LACK. I'll kiss if I can our dairymaid Ban,
Together we'll billing be found.
Let every slouch dance clatter-de-pouch,
Together we'll dance a Sellenger's round.
LACK. I will not be found at Sellenger's round,
Although thou do call me a slouch.
Bank's horse cannot prance a merrier dance,
Than rumbling and jumbling a clatter-de-pouch.
Clatter-de.-&c.
CHORUS. Than rumbling. &c.

31. Hannykin booby

Probably the same as Hinkumbooby. "Sc.
A children's game. The party form a circle,
taking hold of each others hands. One sings
and the rest join. While doing so they move a
little sideways and back again, beating the
time with their feet. As soon as the line is
concluded, each slaps his hands, wheels
 grotesquely round, singing...'Hinkumbooby, round
about.' Then they sing with the appropriate
gesture - that is, throwing their right hand
into the circle and the left out; 'Right hands
in and left hands out,' still beating time.
'Chambers Pop. Rhymes (1870) 137.'
(English Dialect Dictionary, III. 170)

42. marry

"Marry, int. Obs. exc. arch. of dial. [Originally
the name of the Virgin Mary used as an oath or an
 ejaculatory invocation]
"An exclamation of asservation, surprise, indigna-
tion. Simply. (Often used in answering a question
and implying surprise that it should be asked - 'why,
to be sure.')

W. Carew Hazlitt, Poetical and
Dramatic Works of Thomas Randolph (London, Reeves and Turner,
1605 Willet's Exempes. Many suddenie will say (marye) having no intent to sware."

(Sh. E. R., VI, Pt. 1, M, 184)

42.

Thought's free.

There is a similar use of this expression in Twelfth Night (Act I, Sc. 3, 73):

Mar. Sir, I have not you by the hand.
Sir And. Marry, but you shall have, and here's my hand.
Mar. Now, sir, 'thought is free.'

(The Neilson Student's Cambridge, Ed., p. 237)

The quotation marks would seem to indicate that the expression is proverbial. Stephano uses the expression in a song in The Tempest (Act III, Sc. 2, 132):

Flout 'em and scout 'em
And scout 'em and flout 'em;
Thought is free.

(Ibid., p. 467)

53.

Pfew.

A form of Pfew. (Sh. E. R., VII, Pt. 1, 773)

56.

as apt to laugh as we to lie down.

A footnote in the 1780 Reed Dodsley edition refers to these lines as "alluding to the old game at cards, called Laugh and lie down." though the sexual reference is also obvious.

Halliwell says: "Laugh-and-lay-down. A juvenile game at cards, in which the winner, who holds a certain combination of cards, lays them down upon the table, and laughs at his good success....Old writers generally call it laugh and lie down, as Florio, p. 74. Sometimes the double entendre is not of the most delicate description:

At laugh and lie down if they play,
What asse against the sport can bray?

Lilly's Mother Bombie, ed. 1632, sig. Dd.ii."

(J. C. Halliwell's Dictionary of Archaic and Provincial Words (London, 1904), p. 507.)
61-62. the Devil's Ape-leaders

"...lead apes in hell: the fancied consequence of dying an old maid."

1579 Lyly *Euphues* (Arb.) 87 Rather thou shouldst lead a lyfe to thine owne lyking. than...lead Apes in hell.

1596 Shak. *Taming the Shrew* ii. 1. 34 She is your treasure...I must...for your loue to her, leade Apes in hell.

1605 Lond. *Prodigal* 1. 2 'Tis an old proverb, and you know it well. That women dying maids lead apes in hell." *(M.E.D., I. Pt. 1, 382)*

The Patrico in Ben Jonson's *The Sippies* Metamorphosed says:

Fear not, in hell you'll never lead apes,
A mortified maiden of five escapes.
(Morke, Cunningham Ed., III, 153)

68-69. old Britaine Morke

The reference is probably to Nicholas Breton (1545-1626?), who wrote, among other things, *Britton's hours of delights. Containing many most delectable and fine devises of rare epitaphes, pleasant poemes, pastorals and sonetes* (1591), and, the work more likely referred to here, *The arbor of amorous devises*. Wherein, young gentlemen may read many pleasant fancies, and fine devises; and theren meditate siners create conceites. to court the love of faire ladies and gentlewomen. by H. E. gent. (1597)

69-70. the Academy of Compliments

"A popular book, in great reputation with the lower ranks of readers. It was composed of verses, letters, &c. To a Tract by Breton (called in 1635, *A Mad World my Masters: Mistake me not* but first printed, I believe, in 1603), is appended, what is entitled *The Mirror of Compliments*, and one division of it is thus headed. 'How to salute a gentlewoman with an intention of marriage, and to offer her his service.' It is in a dialogue between Alexander and Clarinda, and in reference to what is said in the text a very small part of it may be quoted.
'Alexander. Mistress, I see so many noble and honest virtues expressed in your courtesy as persuade my affectionate hope that my intentions shall be acceptable, and that in time I may attain to some thing in your good favour.

'Clarinda. Sir, if I had any good favour in me it should be wholly at your dispose, but having none you cannot hope for any.

'Alexander. Mistress, you have so many graceful beauties that I should be most happy to possess and enjoy them. And I should be much preferred in my own esteem if I had the favour to be affected by you as much as I love and honour you.

'Clarinda. When I condescend to your affection it must be so well disposed that it exceed not the terms of civil honesty.'

This, and much more in the same stile, fully bears out the criticism of Rachel; in conclusion, the gentleman protests that his intentions are most honourable, and the lady replies, 'Sir, my affection shall be the pledge of my gratitude.... I am your humble servant.' (Footnote to 1826 Dodgley edition)

70-71. The New Poetical Pamphlettes

The reference is possibly to such works as "Samuel Pick"s Fastum Volucratis, 1639, a miscellany of 'divers choice love-posies, songs, etc.'

"A new series reflecting the increased interest in cleverness, begins with Kit's Recreations in 1640. This volume of epigrams, epitaphs, anagrams and lyrics proved exceptionally popular, and was reprinted with additional poems in 1641, 1645, 1650." The poems of two respectable authors, published about this time, were combined with the poems of others who may be included here in Brome's general condemnation. The first edition of the poems attributed to Francis Beaumont [sic] appears in 1640. It contains "a few of his poems and many by other hands." Most of the love poetry of Sir Henry Wotton (d. 1639) was first published in 1651 in Reliquiae Wottonianae, which "has a closing section of poems, by various authors."
73. fagh = laugh.

80-81. progress

"A journey, an expedition."

1678 Bynyan {title} The Pilgrim's Progress from this world to that which is to come." (H.E.D., VII, Pt. 2, 1439)

82. the Spring-Garden

Besant says:

[St. James Park] began with Spring Gardens, named after a spring which here issued from the ground, but was not enough to feed the fountain which ornamented the gardens. They were not public gardens, though many people were admitted; they contained orchards of fruit-trees, lawns and bowling greens, a bathing pond, and a butt for archery practice.... The best account of the Garden is one quoted by Larwood from A Character of England [1659. Attributed to Evelyn]:

'The inclosure is not disagreeable; for the solemnness of the grove, the warbling of the birds, and as it opens into the spacious walks of St. James's. But the company walk in it at such a rate as you would think all the ladies were so many Atalantas contending with their wooers.... It is usual here to find some of the young company till midnight; and the thickets of the garden seem to be contrived to all advantages of gallantry, after they have been refreshed... at a certain cabaret in the middle of this paradise.'

83. Hyde-park, to see the Races, Horse and Foot

Besant says:

"The old maps of the sixteenth and early, seventeenth centuries represent the area which is now Green Park and Hyde Park as green fields....

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During the sixteenth and part of the seventeenth centuries Hyde Park was a Royal hunting-ground. In the reign of Charles the First it was also a racetrack. [Italics mine]. In Cromwell's time it was a place for driving and for carriage races; under Charles the Second it became a promenade and drive; just as it is at the present day.

84. Jockies

1638 Brone Antipodes I.v. Wks. 1873 III. 246. Let my fine Lords talk o' their Horse-tricks, and their Jockies, that can out-talk them.

85. crack

"To talk big, boast, brag."

1621-51 Burton Anat. Mel. II. iii. II. I What is it they crack so much of?

1716 Addison Drummer i. 1. Thou art always cracking and boasting.

The word may also mean "to converse briskly and sociably, chat, talk of the news. Sc. and north dial. a1605 Montgomerie Navigations 201 They talk some curage, and begouth to crack."

1787 Burns The Dogs 135 The cantie folks crackin crouse." (H.E.D. II, 1123)

84-85. Adamites

A footnote to the 1780 Reed Dodsley edition says:

"Adamites. A sect which sprung up at Amsterdam. Both men and women used to pray, and perform all divine services naked."

"1657 S. Colvil Who's Supplic. (1751) 143 Some Adamites, who as the speech is, cast off their Petticoates and breeches.

Ibid., p. 311.
1713 Guardian No. 134 (1756) II. 205 There was a sect of men among us, who called themselves Adamites, and appeared in public without clothes.

(Encyclopædia Britannica, I, Pt. 1, 100)

"An Anabaptist sect in the Netherlands about 1580 received the name 'Adamites' because they required candidates for admission to appear unclothed before the congregation and show that physical desire had no power over them. Members of an Amsterdam congregation who in 1535 probably ran through the streets naked and crying wo to the godless were probably insane. The followers of Adam Pastor [fl. 1550] were called 'Adamites' from their leader."


94.

Dovera Olympicks or the Cotswold Games.

'These games were begun, and continued, at a certain time in the year, for forty years, by one Robert Dover, an attorney of Barton on the Heath, in Warwickshire, son of John Dover of Norfolk; who, being full of activity, and of a generous, free, and public spirit, did, with leave from King James the 1st, select a place on Cotswold Hills, in Gloucestershire, whereon those games should be acted...Dover was constantly there in person, well mounted and accoutred, and was the chief director and manager of those games, frequented by the nobility and gentry (some of whom came sixty miles to see them) even till the rascally rebellion was begun by the Presbyterians; which gave a stop to their proceedings, and spoiled all that was generous or ingenious elsewhere.' —This is Wood's account, Ath. Oxon. vol. 2, 312. In 1636 was published Annalia Dubrensia, upon the yearly celebration of Mr. Robert Dover's Olympic Games upon Cotswold Hills, &c., containing verses by Drayton, Randolph, Ben Jonson, Feltham, Nennis, Marmyon, Heywood, and others,...'

(Footnote in the 1780 Reed Dodsley edition, X, 349)

107-108. St. Winefride's well

At Holywell, in Flintshire, northern Wales there is a well named for St. Winefride (the English form of the Welsh Guenevra), a virgin who lived
from about 600-660. The well, a popular place of pilgrimage, is said to mark the site of her miraculous restoration to life after she had been beheaded by a suitor she refused to wed. Pennant in his *Four in North Wales*, 1773, p. 29, says: "After the death of that saint, the waters were almost as sanative as those of the Pool of Bethesda; all infirmities incident to the human body met with relief; the votive crutches, the barrows, and other proofs of cures, to this moment remain as evidences pendent over the well. The resort of pilgrims of late years to these fontanelia has considerably decreased....The bathing well at Whiteford is an oblong, 38 feet by 16, with steps for the descent of the fair sex, or of invalids. Near the steps, two feet beneath the water, is a large stone called the wishing-stone. It receives many a kiss from the faithful, who are supposed never to fail in experiencing the completion of their desires, provided the wish is delivered with full devotion and confidence.' (Quoted in Haslitt's *Dictionary of Faiths and Folklore*, II, 640) The wishing-stone is probably the one referred to in connection with the saint's uncle St. Beuno, through whose intercession she was restored to life: "Before he left, the tradition is that he seated himself upon the stone, which now stands in the outer well pool, and there promised in the name of God 'that whoever on that spot should thrice ask for a benefit from God in the name of St. Winefrid would obtain the grace he asked if it was for the good of his soul.' St. Winefrid on her part made agreement with St. Beuno that so long as she remained at Holywell...she would yearly send him a memorial of her affection for him." (The Catholic Encyclopedia, XIV, 657)

She was probably, from the events in her life, a patroness of lovers and would therefore interest Vincent and Hilliard.

109-110. the wise woman at Nantwich

"Wise woman. A woman, skilled in magic or hidden arts; a female magician, soothsayer, etc.; a witch, sorceress; esp. a harmless or beneficent one, who deals in charms against disease, misfortune, or malignant witchcraft. Now dial, or arch.
A sort of practitioners, whom our custome doth
call wisemen and wisewomen, reputed a kind of
good and honest harmless witches or wizards who,
by good words promise to calm and allay devils and
the forces of many diseases." (E.H.E. X, N, 196)

Though I can find nothing on a wise woman of
Hantwich, there was a spring festival on Ascension
day, which frequently falls in May, the time of
the play, which may have attracted the young
people and at which a wisewoman may have
practiced.

"Pennant, in his "Tour from Chester to London,"
p. 30, tells us that 'on Ascension Day, the old
inhabitants of Hantwich piously sang a hymn of
thanksgiving for the blessing of the brine.
A very ancient pit, called the old Brine, was
annually, on that festival, bedecked with boughs,
flowers, and garlands, and was encircled by a
jovial band of young people, celebrating the day
with song and dance.'
(Haslitt's Dictionary of Faiths and Folklore II, 431)

115. conceit

"Conceit, idea, device,

1639 Fuller Holy War I. vi. (1840) & Fluent in
language to express their conceits.

1703 Dampier Voy. i. i. 58. Being thus possess'd with
a Conceit that we could not Sail from hence till
September. (E.H.E. II, 755)

115. mervail

An obsolete form of marvel.

123. imp'd

"Imped, Grafted, implanted.

1587 Tubberv. Trag. I. (1837) 10 With imped quilles
so prowde a pitch to flie
discover

"To divulge, reveal, disclose to knowledge (anything secret or unknown)."

1599 Shakespeare Much Ado About Nothing I. ii. 12 The Prince discovered to Claudio that she loved my niece your daughter.

1662 J. Davies tr. Mendelssohn's Tray. 5 They contain some secrets which Time will discover."

(S.B.D., VIII, Pt. 2, 78)

any how, and any wither.

"Any how. In any manner whatever.
Anywhich. arch. in any direction whatever." (S.B.D., I, Pt. 1, 779)

stand to't'

"Stand to. To submit oneself to, abide by (a trial, award); to obey, accede to, be bound by (another's judgment, decision, opinion, etc.)"

1692 Bentley Boyle Lect. vi. 5 Will they not stand to the grand Verdict and Determination of the Universe?" (S.B.D., IX, Pt. 1, 809)

Progress.

See note to lines 80-81.
A simple trial of your Loves and service.

Here is introduced the good-humored burlesque of the chivalric tradition of the romances which demands that the lover undergo certain trials to win the beloved.

"To grasp with the mind, to apprehend, understand, comprehend a thing, arch.

1597 Morley Introd. Mus. 3 You have... well conceived my meaning.


Flapjacks

"A pancake; also an apple turnover" (Skeat's Glossary, p. 148)

Shaks. Ercicles ii. 1. 87 We'll have flesh for holidays, fish for fasting-days, and more o'er puddings and flap-jacks.

stark

"Sheer, absolute, unqualified. Arrant, thorough, unmitigated.

a1661 Holyday Juvencal (1673) 182 To escape stark beggary." (N.E.D., IX, Pt. 1, 237)

errant

"Thorough, downright, absolute, unquestionable. 92a.

1644 Milton Arup. (Arb.) 63 Protestants and Professors, who live and dye in as errant and implicit faith, as any lay Papist of Loretto.

"Travelling, roaming (in quest of adventure, or like a knight-errant).
a 1634 Chapman & Shirley Hall. iv. We be no
Ladies errant.

"The meaning errant is also implied: wandering,
Itinerant, vagrant. Hence: notorious, manifest,
dowright, unmitigated." (H.E.D. III. 1. 275)

Decker's beggar orator, in The Bel-men of London
(p. 82), asks: "doe we not all come into the world
like arrant Beggars, without a rag upon us?

196. Statute

"A quasi-adj., with the senses 'fixed by statute,
recognized by statute."

1643 Sir T. Browne Relig. Med. 1. 46 Not only
convincible and statute madness, but also manifest
impiety." (H.E.D. Pt. 1. 562)

Decker, in The Bel-Man of London (p. 82) refers to
"Beggars by the Statute."

198. Couchant, and Passant, Guardant, Rampant

Since these terms are all used in heraldry, there
is good-humored irony in their application to
"errant" beggars.

197. Couchant

"Bending down, crouching. Obs. Rare.

1706 DePoe Jura Div. Introd. 3. A constant
Bondage bows his couchant Neck.

Ibid. III. 7 Mankind. Meer beasts of burden,
Couchant and Supprest.

Her. Of an animal: Represented as lying with the
body resting on the legs and (according to most
authors) the head lifted up, or at least not sunk
in sleep.

1634 Peacham Gentl. Evers, 111. 157 Couchant is
couching or lying downe close with his head between
his legges like a Dog." (H.E.D., II, 1048)
Passant

"Passing, going on, journeying."

Dict. Techn. Terms, Passant-guardant, is when an animal is in the same passant, but with his face turned so that his eyes are distinctly seen." (N.E.D., VII, Pt. 1, 529)

Guardant

"Watching, on guard."

Sac. i?8? Sgaaa & £ •  v«a, *). JM

"Standing on the Sinister hindleg, with both forelegs elevated, the Dexter above the Sinister, and the head in profile." (Skeat's Glossary, p. 322)

Rampant

"Spec. in Har. "Standing on the Sinister hindleg, with both forelegs elevated, the Dexter above the Sinister, and the head in profile." (Skeat's Glossary, p. 322)

Current

In the sense of "money passing from hand to hand." (N.E.D., II, 1270)

So the beggars pass from place to place or from "handout" to "handout".

"Har. = current. Applied to figures of animals represented as running." (N.E.D., II, 1086)

1610 Guilielm. Familiæ iii. XV (1660) 176 He beareth...three Unicorns in Pale, Current." (N.E.D., II, 1270)

Stockant

"Rare. Frequently set in the stocks." Brome's use of the word is the only example cited in the N.E.D.

IX, Pt. 1, 996.

Whippant

"Humorous nonce-wd. [F. as prec., after heraldic terms in -ant.] That is frequently whipped." (N.E.D., X, II, Wh, 56) Again Brome's example is the only one cited in the N.E.D.
"Free from the payment of 'scot,' tavern score, fine, etc.; exempt from injury, punishment, etc."

(M.E.D., VIII, Pt. 2, 250)

Cob, in Ben Jonson's Every Man in His Humour, says (Act III, Sc. 7, 10-15)

Cob. I dwell, sir, at the sign of the water-tankerd, hard by the green lattice: I have paid scot, and lot there, any time this eighteen yeeres.

Clem. To the green lattice?

Cob. No, sir, to the parish mary, I have seldom scap't scot-free, at the lattice.

(H. E. Carter's edition (Yale Studies in Eng. LIII (1921) 147)

use no religion

Usage. "To celebrate, keep, or observe (a rite, custom, etc.); to pursue or follow as a custom or usage."

(M.E.D., X, Pt. 1, 471)

The term as employed here is probably also a sly hit at the Puritans, for the noun usage meant "practical applications of doctrines; a term affected by the Puritans, and ridiculed by the dramatists." (Skeat's Glossary, p. 432)

Needle, in Ben Jonson's The Magnetic Lady (Act. III, sc. 1. 16-19), says:

The Parson has an edifying stomack, And a perswading Palate (like his name; Hee hath begun three draughts of sack in Doctrines. And pow'r in Uses.


Flaccilla, in Massinger's The Emperor of the East (Act III, Sc. 2) says:

I am so tired With your tedious exhortations, doctrines, uses, Of your religious morality. That, for my health's sake, I must take the freedom To enjoy a little of those pretty pleasures That I was born to."

(The Dramatic Works of Massinger & Ford, London, 1840,
210-218. Such as of all mens Meat...the Kingdom is their own.

Decker says (The Belfman of London, p. 89): "The whole Kingdom is but his the beggar's Walk, a whole Cittie is but his parish. In every mans kitchen is his meate drest, in every mans seller lyes his beare, and the best mens purses keeps a penny for him to spend."

225. carry it.

"Carry. To conduct matters, Obs.

1601 Shake Twel. N. iii. iv. 150 We may carry it thus for our pleasure.

1625-6 Shirley Maid's Rev. iii. i. She will carry it so, that Velasco shall be suspected." (N. E. D., II, 135)

227. sudden

"Swift in action, quick to perform...expeditions. Obs.

1716 Pope Iliad vii. 282 No more-be sudden, and begin the fight." (N. E. D., II, Pt. 2, 97)

228. You hear the cuckoe. Cuckoe.

See note to line 249 of Act I.

246. prefer

"To promote.

1626 Bacon Sylva 439 All Grasiers preferre their Cattell from meaner Pastures to better." (N. E. D., VII, Pt. 2, 1267)

247. ragged Regiment

Decker says (The Belfman of London, p. 91): "This is a Crew that is not the Damned Crew, for they walke in Sattin) but this is the Ragged Regiment."
Maunders.


1609 W. Rowley Search for Money (Percy Soc.)
The Divill (like a brave maunder) was rid a
begging himselfe and wanted Money." (N.E.D., VI, Pt. 2, 250)

Canter.

"Canter. One who uses...'cant'...; one of the
'canting crew'; a rogue, vagabond. arch.

1609 Dekker Lenth. & Candle-L. Mss. (1885)
iii. 197 'Stay and heare a Canter in his owne
language, making Rithmes,'

1630 J. Taylor (Walter P.), Mss. ii. 239/1 They
gave all their mony to the mendicanting Canters." (N.E.D., II, 80)

Quaint.

"Quaint. Of...schemes, devices, etc; Marked
by ingenuity, cleverness, or cunning. Obs.

1598 Bowlande Betray. Christ 10 When traitor
meets, these quaint deceits he had," (N.E.D.,
VIII, Pt. 1, 13)

humane = human

"The spelling humane remained...down to the
beginning of the 18th c. (in Dicts. to c 1730),
when human...was substituted, leaving humane
with distinctive pronunciation as a distinct
word." (N.E.D., V, 443)

On't.

"On. In senses now expressed by of. In on't and
the like, common in literary use to c 1750; now
dial. or vulgar. In early times generally an
actual difference of idiom, but from end of 16th
c. due to confusion of of and on, esp. owing to
the reduction of both of these to a'." (N.E.D.,
VII, Pt. 1, 116)
303. How, How!

"How. Ellipt. for 'How is it?' or 'How say you?' and used interjectionally, the modern equivalent being 'What!' or 'What!' arch.


321. A Springlove! A Springlove!

"A. Inter. Obs. or dial. form of Gi and Ah! (in northern and early southern Eng. of which gi ah! is still the ordinary northern form) of invocation, surprise, admiration.

(N.E.D., I, Pt. 1, 3)

324. Dimensions

"Measurable or spatial extent of any kind, as area." (N.E.D., III, 368) Here probably the area within which they may beg.

339. Led to't by Nature

See note to lines 273-274 of Act I.

351. dirty clouted

"Clouted, covered with, or wrapped in, a clout or cloth.

1579 Spenser Shep. Cal. Mar. 50 Thilke same unhappie Ewe, Whose clouted legge her hurt doth shew." (N.E.D., II, 529)

366. clog'd

"Clog. To fetter or confine," as with a clog, "a block or heavy piece of wood, or the like, attached to the leg or neck of a man or beast, to impede motion or prevent escape." (N.E.D., II, 513)
372. quit

"To free, clear, rid of. Obs.

1593 Shaks 2 Hen VI. iii. ii. 218 I should rob
the Death's-man of his Fee, Quitting thee
thereby of ten thousand shames." (N.E.D., VIII,
Pt. 1, 71)

375-384. Piety...meritorious Warfare...perpetual Peace...
expiating the Prophecy...Pilgrimage...Redeem.

This passage illustrates Brome's use of religious
terminology, calling attention to the moral under-
tones of the play discussed in Chapter I.

385. Progress

See the note to lines 80-81.

387. cost = coast

390. A Spring-love! A Spring-love!

See note to line 321.

397-414. last quarter-day...unjust Steward...Turn from
me Satan...thy Kingdom.

Randal's speech here is another illustration of
Brome's use of religious or Scriptural material
in the development of character. See note to
lines 375-384.

397. the last Quarter-day

"Quarter-day. One of the four days fixed by custom
as marking off the quarters of the year, on which
tenancy of houses usually begins and ends, and the
payment of rent and other quarterly charges falls
due. In England and Ireland the quarter-days are:
Lady Day (March 25), Midsummer Day (June 24),
Michaelmas (Sept. 29), and Christmas (Dec. 25).
(N.E.D., VIII, Pt. 1, 31)
Randal uses the term here to refer to the last Judgment Day, when the just stewards will receive their rewards.

this Quarters Baggar-charge.

"Quarter. The fourth part of a year, Esp, as divided by the recognized Quarter-days."

(M.E.D., VIII, Pt. 1, 31)

"Baggar-charge. Allowance to a steward for the relief of beggars." (M.E.D., I, Pt. 2, 766) Brome's is the only example given in the M.E.D.

Dekker says of the beggars (The Ball-man of London, p. 82):

...this was one of their Quarter-dinners, for you must understand that (as afterward I learnt by intelligence) they hold these sollemme meetings in foure several seasons of the years at least, and in several places to avoid discovery.

400-414. If I now should...turn this Money to mine own use! ha! dears Devil tempt me, no... Away Temptation, leave me. I am frail flesh; yet, I will fight with thee....Turn from me Satan! Strive not to clog my conscience.

43 Faust points out the similarity between these lines in Randal's soliloquy and those of Launcelot Gobbo, the clown in Shakespeare's The Merchant of Venice, who, in his soliloquy opening the second scene of the second act, says:

Certainly my conscience will serve me to run away from this Jew my master. The fiend is at mine elbow and tempts me, saying to me, 'Gobbo, ...use your legs, take the start, run away.' My conscience says, 'No, take heed, honest Launcelot....do not run!....To be rul'd by my

conscience. I should stay with the Jew my master. . .
(The Neilson Student's Cambridge Edition, p. 103)

416.
Hey. down hey down a down

"Hey, an exclamation... used in the burden of a song with no definite meaning" (N.E.D., V, 263)

"Down, adv. used in ballad refrains, without appreciable meaning.

1598 Shaks. Merry W. i. iv. 44 I doubt he be not well, that he comes not home: (and downe, downe, adowne, and you call him a-downe-a.

17. Robin Hood and Bishop in Evans O.B. (1784)
I. xix. 102 Come, gentlemen all, and listen awhile, With a hey down, down and a-down."

(The refrain, "hey down, ho down! with a hey down, down." appears in "The Joviall Pedler" (1637-39), Box. Ballads, iii. 148., quoted by Farmer.

430.
eating against Appetite.

Against. Perhaps "before, near the time of." e.g., "I'm happy against my birthday."
(English Dialect Dictionary, I, 25)

434.
Strife

"Strong effort. rare.

1601 Shaks. All's Well v. iii. 338 Which we will pay, With strife to please you, day exceeding day.

1642 D. Rogers Homman 136 We know what strife a man useth in his trade, who hath no inward principle of skill to enable him." (N.E.D., IX, Pt. 1, 1124)

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John S. Farmer, Merry Songs and Ballads Prior to the Year A.D. 1800 (1897), pp. 96-104.
445. pretty.

"Used ironically: of. fine...is a pretty mess." (N.e.D., VII, Pt. 2, 1333)

453-454. I should think Springlove
Were sure his bastard.

A foreshadowing of events.

489. down-looking'd

"Obs. Having downward or downcast looks; guilty-looking; demure, sheepish.

1700 B. E. Dict. Cont. Crow, Blank, baffled, down-looking'd, sheepish, guilty,

1700 Dryden, *Palamon & Arc., ii. 489 Jealousy.. Downlook'd, and with a cuckow on her fist." (N.E.D., III, 628)

499. To'ther

"ME. be tother, for earlier bat over 'the other.'.. The tother is still used in Sc. and in north. Eng. dialects, but in general Eng. is replaced by the other, and often in familiar use by the simple tother, also written t'ther." (N.E.D., X, Pt. 1, 178)

500. Waltham Cross

"About 1 mi. W. of Waltham in Hertfordshire, is the beautiful cross erected (1291-94) by Edward I at one of the resting-places of the corpse of Queen Eleanor on its way to burial in Westminster Abbey." (Encyclopaedia Britannica, XXIII, 316)

501. by the loss.

This phrase is not recorded in the N.e.D. or the Eng. Dial. Dict. Two possible meanings are (1) by the loss of his possessions, permitting him to live on charity, or (2) past the loss of his possessions.
"A refrain of a song, expressing careless gaiety or jollity." (N.E.D., X, Pt. 1, 395)
Undertaker

"One who aids or assists; a helper. Obs.

1634 Sir T. Herbert Trav. 223 Columbus...repaires to some Christian Princes for his undertakers." (N.E.D., X, Pt. 1, U, 151)

I'll purge my house of stupid melancholy.

Melancholy (black bile), one of the four humors, was a term given to "a thick, dark, acrid bile formerly imagined to be a secretion of the kidneys or spleen, and the cause of gloominess, irascibility, or mental dejection." (Webster's Colloquiate Dictionary, 5th ed., p. 622) The humors, and melancholy in particular, are much discussed in seventeenth century literature, the most significant work on the subject being Robert Burton's The Anatomy of Melancholy (1621). The purging of humors as a theme in the drama is, of course, in the Jonsonian tradition. (See Chapter I).

Bear

"To sustain, keep up, or keep going (the burden or bass of a song). arch.

1813 Scott Rokeby v. vii. A manly voice. Bear burdens to music well." (N.E.D., I, Pt. 2, 732)

Doxie

"Derivation unknown; perh. like some other terms of rogues' cant, of continental origin. Originally the term in vagabonds' cant for the unmarried mistress of a beggar or rogue. A beggar's trull or wench.

1611 Shaks. Winter T. iv. ii. 2 With heigh the Doxy over the dale.

1611 Dekker Roaring Giral Wks. 1873 III. 217 My doxy stayes for me in a housing ken." (N.E.D.III1690)
Under the heading *doxies*, Awdeley, in *The Fraternity of Vagabondes*, p. 6, says: "Note especially all which go abroad working laces and shirt strings, they name them Doxies."

Harman, in his *Caeate* (pp. 73-75), begins his two-page discussion of their iniquities thus: "These Doxes be broken and spoile of their maydenhead by the vpright men, and then they have their name of Doxes, and not afores. And afterwirds she is commen and indifferent for any that wyll vse her." Dekker, in *The Belman of London* (p. 104) seems to summarize the accounts of Awdeley and Harman.

551-552. *in the straw*

"In childbed, lying-in." Sometimes "The phrase is taken to refer to the practice of laying down straw (to deaden noise) before a house where there is a confinement."

A 1661 Fuller, *Worthies Lincs.* (1662) 149 Our English plain Proverb, *De Puernaria*, they are *in the straw."* (N.E.D., IX, Pt. 1, 1089-1090)

574. *Bratling*

"A little brat, an infant."

1796 Coleridge in *Oottle, Renio_*(1847) 100 We are all-wife, bratling, and self, remarkably well."

(N.E.D., I, Pt. 2, 1060)

574. *Strummel*

"Slang. Obs. straw."

1567 Harman *Caeate* (1869) 83 *Strummell*, straws.

1622 Fletcher *Beggars Bush III* iii, To... Twang dell's i' the *Stiromell.** (N.E.D., IX, pt. 1, 1168)

575. *Autem Mort*

Dekker, in *The Belman of London* (pp. 105-6) gives the following account of the Autem Mort (which is similar to that given by Harman in the *Caeate*, p. 67):
"An Autem Mort, is a woman married. (for Autem in the Basgara language is a Church;) these Morts seldom keep with their husbands, but are from them sometimes a moneth or two, yet never walk they without a man in their company, and boyes and girles at their heele of ten or twelve yeares old, whom they imploy at windows of houses in the night time, or earily in the mornings, to pilfer away any thing that is worth the carrying away, (which in their tongue) they call Milling of the Keu. These Autem Morts walke with wallets on their shoulders, & Slates (or sheetes) at their backes, in which they use to lie. Their husbands commonly are Rufflers, Upright-men, or Wilde Rogues, and their companions of the same breed."

585. a foot-back

"Footback. Obs. A humorous formation after horseback. Chiefly in phr. on (or a) footback = (travelling) on foot.

1625 Fletcher Woman's Prize i. iii Like St. George at Kingston. Running a footback from the furious dragon." (N.E.D. IV. 405)

599. See note to line 406 of Act. I.

491-595. their high Feast...scrambled a while at their Victuals

Dekker, in The Belman of London (pp. 82, 86-87), gives the following description of "one of their Quarter-dinners" (See note to line "...they hold these solemn meetings, in foure several seasons of the yeare at least, and in severall places to avoid discovery....The table being thus furnished both with Guests and Meate, in stead of Grace, every one drew out a knife, rapt out a round oath and cryed Preface you mad Rogues, and so fell to. They fed more hungerly, than if they had come from the seige of Jerusalem; not a
word was heard amongst them for a long time, only their teeth made a noise, as if so many mulls had been grinding. As going to the assault of a Holland cheese could not more willingly lay about them, nay my Lord Maiors Hounds at the dog-house being bidden to the funeral banquet of a dead horse, could not pick the bones cleaner: At length when the platters began to Locke lean, and their bellies grew plumps, then went their tongues: But such a noise made they, such a confusion was there of beggarly tales, some gabbling in their Canting language, others in their own, that the scolding at ten conduits, and the gossipings of fifteen bakehouses was delicate musicke of it. At the length, drunken healths reeled up and down the table, and then it would have made a Phisition himselfe sick, but to have looked upon the waters that came from them. The whole Roome shewed a farre off (but that there was heard such a noise) like a Dutch piece of Drollery: for they sat at table as if they bad... been so many Anticks: A Painters prentice could not draw worse faces than they themselves made...; no, nor a painter himselfe vary a picture into more strange and ill-favor& gestures, than were to be seen in the Action of their bodies: for some did nothing but weep and protest love to their morts,... others sang bawde songs; another grey devised curses upon Justices of Peace, Headboroughes and Constables."

It was possibly from this description that Brome got the idea for his beggar scene - the drinking song, the "defiance o'th Horman-Beck" (line 597), the drunken Antem Mort and her song (lines 682-701).

595. This Song.

The following canting song and standard gloss, from Dekker's Lanthorne and Candle-light, p. 187 (not in Horman's Censure), contains eight of the canting terms in "this song" of Brome's and four terms used in later songs of Brome's:

"A Canting Song

"The Ruffin cly the nab of the Harmantaeck,  
If we mawnd Pannam, lap or Ruff-peck,  
Or poplars of yarum: he cuts, bing to the Ruffmans,
Or els he sweares by the light-mans,
To put our stamps in the Harmans.
The ruffian cly the ghost of the Harmansbeck,
If we heave a booth we cly the Jerke;

"If we niggle, or mill a bowing Ken,
Or nip a bong that has but a win,
Or cup the giger of a Gentry cossen ken,
To the quier cuffing we bing,
And then to the quier Ken, to scowre the Crampring.
And then to the Trin'de on the chates, in the
lightmans
The Bube and Ruffian cly the Harman beck and harmans.

Thus Englished

"The Divell take the constables head,
If we beg Bacon, Butter-milke or bread,
Or Pottage, to the hedge he bids us hip,
Or sweares (by this light) ith stocks we shall lie.
The Devill haunts the Constables ghost;
If we rob but a Booth, we are whipd at a poast.
If an ale-house we rob, or be tame with a whore,
Or cut a purse that has just a penny and no more,
Or come but stealing in at a Gentlemans dor;
To the Justice straight we goe,
And then to the Jayle to be shackled; And so
To be hangd on the gallowes ith day time: the pox
And the Devill take the Constable and his stocks."

Quite understandably, in the light of this feat of
translation, Dekker does not regard the beggars'
language as English, for he concludes, after the
translation:

"We have Canted (I feare) too much, let us now
give ear to the Bel-man, and heare what he speaks
in english." (p. 188)

Skipper

"Cant. Ohs. A canting term, possibly ad. Cornish
sciber or W. ysciber a barn.
A barn, outhouse, or shed, used as a sleeping-
place by vagrants.

1567. Harman Caneat (1869) 83 A Skypper, a barne.

Ibid. 85. 'I couched a hogshead in a skypper this
darkemans.
Hence in later Dicts." (N.E.D., IX, Pt. 1, 149)

The English Dialect Dictionary (V, 479) lists
the noun skipper, which, in the Lancashire
dialect, means "a cow-house" and may therefore
be related to skipper.

596.

gly

"Thieves' cant. Also 7-8 clay, 7 clay.
Possibly in origin identical with glev v.
(LG. kleien, kléjen), with a modified
sense 'seize, grip, or pull with the claws,
clutch,' = glea...in lower Rheinisch diax.,
klaen, kléen, kleen, kleen, is used in the sense
'steal'; and beclaeven in MHO. is said of the
deal, just like 'the Ruffian (devil) cly thee!'"

trans. To seize; to take; to get.

1567 Harman Caneat 86 So may we cly the Xarke...
The Ruffian cly thee!

1609 Dekker Lanthorn a Candle-Lit. 6 iii b
The Ruffian cly the ghost of the Harman beck!
(N.E.D., II, 542)

596.

Peck

"Slang. orig. Thieves' Cant. Food, meat, 'grub';
provender.

1567 Harman Caneat 86 She hath a Cailing chete,
a grunting chete, ruff Peck, cassan, and
poplarr of yarum." (N.E.D., VII, Pt. 1, 599)

597.

bouse

"Bouse v. [ME. houseen, app. a MDu. bauen, early
mod. Du. buizen to drink to excess, corresp. to
Ger. hausen in same sense. The origin is not quite
clear: Kluge takes the Ger vb. to be derived from
bauen, MHO. bus blown-up condition, tumidity; but the
Du. seems directly related to 

\textit{buine}, a large drinking-vessel. Both \textit{vb.} and \textit{st.} occur (once) in ME.; but they seem to have become generally known in the 16th c., as words of thieves' and beggars' cant, whence they passed into slang and colloquial use....Most commonly pronounced \textit{buz}, and since 18th c. often phonetically written \textit{boozz}.

\textbf{Intr.} To drink to excess or for enjoyment or good-fellowship; to swill, tipple.

1567 Harman Gouesat 32 They bowle and bowse one to another.

1592 Nashe E. Pamfletas (ed. 2) 27a They lye bowzing and beere-bathing in their houses every after-noone.

1648 Herrick Kaspar. (1869) 211 but before that day comes, Still I be bousing.

1790 Burns Tam O'Shanter 5 While we sit bousing at the nappy.

\textbf{trans.}

1612 Harrington Epicur. 1, 58 Thou, professed Epicure, that...boozest claret wine." (N.E.D., I, Pt. 2, 1026-27)

597. Harman-Beck

"Origin of first syllable uncertain; ? from hardman, pl. Harmane, the stocks...; back, beak, A constable; the parish constable or beadle.

1567 Harman Saeat (1869) 84 The harman beck, the countable.

1609 Dekker Lanthorne & Candle-Lit. 6 iiii b, The Ruffin cly the nab of the Harman beck.

1822 Scott Nigel xxxv I am not the iad to betray any one to the harman-beck." (N.E.D., V, 95)
The English Dialect Dictionary lists back (back), which is "in gen., dial., or slang use.
A magistrate. i.e., All they the police think about is taking poor chaps, and
bringing 'em before the beak. Fetherston Farmer, 10.

"Slang. Save you from them air beaks as caught you. Baby Battler (1845) ix; When you walk by
a beak's order, it's not straight forward, but always a going up and niver a coming down
again. Dickens Q. Twist (1850) viii; I was
fined two pounds by the beak. Haggard Col.
Quaritch (1885) III. v.; "F'rapes if I didn't
I shouldn't have been dragged up before the
beak so many times for a disturbing of the
public peace. Dr. Tel. (Apr. 8, 1896)"
(M.D.D., 1, 204)

598. Panam

"Variant of Panam. [prob. corrupt form of L.
nanum, acc. of mania bread, as in the prayer
nanum nostrum da nobia hodie.] Bread.
1567 Harman Cawset 53 Panam, bread.
1609 Dekker Lanthorn & Candlelight C i ii b
If we mawn'd Panam, lap, or Ruff-pack."
(M.D.D., VII, Pt. 1, 424)

The English Dialect Dictionary (VI, Suppl. 155)
lists what is probably a related word:

"Panada. n. Irel. Children's food, bread and
water."

598. Lap

"St. Something that is lapped....Slang and dial.,
any weak beverage or thin liquid food.
1557 Harman Cawset 53 Lap, butter milke or whey.
a 1700 B. E. Dict. Cant. Crew. Lap, Pottage,
Butter-milk, or Whey." (M.D.D., VI, Pt. 1, 64)

Lap still survives as a dialect word:
"g. An. Thin broth or porridge." (M.D.D., III, 521)
Harman, in his glossary of "peddleras francés" (p. 83) in his *Canaat*, defines "poppelars" as "porrage," and "yram" as "mylke." Dekker gives the same meanings in *Lanthorne and Candlelight*, pp. 185-186.

The *N.E.D.* (II, 1170) quotes Brome's use of the word here under the meaning "provender, supply of food." The following dialectical meaning from the *N.E.D.* (I, 791) is also possible: "A movable rack to hold provender... a manger." In the 1780 Neele Dodsley edition of the play (X, 442), the word, listed as taken from Dekker's *Belman*, is defined as "stomach."

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Also quarromes. Obs. Cant. The body.

1567 Harman *Canaat* (1569) 84 Ben Lightmans to thy quarromes. God morowe to thy body." *N.E.D.*, VIII. Pt. 1, 24) The word is also in Dekker's list (p. 185):

"Quarromes, a body."
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"? f. Rough Peck. Bacon." *N.E.D.*, VIII. Pt. 1, 375) Both Harman (p. 83) and Dekker (p. 185) give the same definition.

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Harman (p. 83) and Dekker (p. 180) both agree. Dekker explains that *cassan* "is a word barbarously coynd out of the substantive *caseus*. Strangely enough the
1780 Dodsley (X, 442) edition, ostensibly quoting from Dekker, defines the word as "beef."

Harman (p. 34) defines the term as "a noble or gentleman." Dekker agrees (p. 181) and explains:
"The word Cove, or Cofe, or Cuffin, signifies a Man, a Fellow, &c."

The S.E.D. discusses the origin of the word:
"Cove, slang (orig. Thieves' Cant). Forms: 6-7 cove, 6. coff, 7. cove. [The early variant cove suggested that this is identical with Sc. cofa ab. 'chapman, pedlar,' the sense having undergone the same transition as in chap, which is now nearly equivalent in meaning, save that cove belongs to a lower and more slangy stratum of speech. But the phonetic change of £ to y at so late a date, is not usual; and the origin of the word, still remains obscure.]
"Cove survives dialectically:
"Cove, 1. An overseer; a master.
Ans. In shearer's parlance, the master is 'boss,' the superintendent the cove." Gent. Mag. (1879) 571. They came to the conclusion that the 'cove,' or proprietor, was an inexperienced swell.
Baldrewood Colen. Reformer (1890) II. xx. 2. A sneak." (E.D.D., I, 571)

Grunter

"A pig. Still in common provincial use in the north country.
West, Fas. & Lin. The old sow's littered a dozen young grunters." (E.D.D., I, 750)

Bleater

Harman (p. 33) defines the word as "a calf or sheep." In the list following the 1780 Dodsley edition (p. 442) the word is defined as "mutton."
606. **Tid of the Buttry**

"A goose.

Fletcher _Rogers Bush_, v. 1, Mergery-praters, Rogers. And Tids o’th’ Buttery."

(E.D.D., X, Pt. I, 1)

Dekker (p. 185) follows Harman (p. 83) in defining the term as **goose** but also in equating it with **Razer**.

607. **Margery Prater**

"A h en." (Harman, p. 83; Dekker, p. 185; E.D.D., VI, Pt. 1, 260). The verb **prate** is still used in dialectically "of a hen; to make the peculiar noise indicating she is about to lay."

(E.D.D., IV, 608)

608. **Bene**

"Bone, a. Thieves’ Cant. app. i. F. bon good, or a retention of ME. bon, boon"

Dekker says (p. 161) "A good fellow is a Bene Cofe."

608. **Gribbing**

"Thieves’ Cant. Provender, provisions, Obs."

(E.D.D., II, 1171)

608. **Peck**

See the note on this word in line 596.

609. See the note on these words in line 605.

609. **Ken.**

"[Vagabonds’ slang] A house; esp. a house where thieves, beggars, or disreputable characters meet or lodge. Freq. with qualifying words, as housing-, dancing-, smocking-, stalling-, touting-ken."
1622 Fletcher Baggari. Bush v. i. Surprising a boore's ken for grunting cheats." (E.E.L., K. 670-671) Harman (p. 83) and Dekker (p. 185) define it as "a house."

619-620. Dross...sublimed spirits

These terms from alchemy are here employed figuratively, sublimed being applied to the baggers' spirits similar to the way in which Subtle applies the term to Face, in Jonson's The Alchemist: "Have I...Sublimed thee...Made thee a second in mine own great art; And have I this for thanks?" (Act I, lines 162, 171, 188-189).

630. If this be madness, 'tis a merry fit.

Cf. Polonius' remark concerning Hamlet: "Though this be madness, yet there is method in't." (Act II, Sc. 2)

631. Patrico. See note to line 514 of Act I.

632. Toure

Harman's glossary (p. 84) lists toure, to see. He gives three examples of its use in sentences (pp. 85-36) "I toure, the strummel trine upon thy nabobet and Tagman. I see the straw hang upon thy cap and coate.

Tower ye yander is the kene, dup the gygger, and mannd that is bene shyp.
Se you, yonder is the house, open the doore, and ask for the best.
Now I tower that bene house makes nase nabes.
Now I se that good drinke makes a drokken heades."

Dekker spells the word twere (p. 186).

632. Glasiera

Harman (p. 82) lists Glasiers, eyes; Dekker (p. 184) spells the word Glasiers. Neither author gives examples of its use.
"Ruffin. Cant. The Devil. It is doubtful whether this is a continuation of the old name of a fiend or a new application of ruffian.

1567 Harman Grael (1869) 34 To the ruffian, to the devell. The ruffian al ye the devyll take thee.

1608 Dekker Lanth & Candle-Lit. C 111 b The Ruffin clie the nab of the Harman beck.

1625 Fletcher's Beegrar's Bush III, 111 And let the Quire Cuffin, and Harmanbecks trine, and trine to the Ruffin." (N.E.D., VIII, Pt. 1, 873)

"Quire a. Thieves! Cant. Forms: 6 quyer, quyre. 6-7 quire, quyre, 7 quere. [Of obscure origin. In later use (from c1700) identified in form with quare.] bad; worthless.

1561 Awdelay Erat, Vocab. (1869) 4 A quire bird is one that came lately out of prison.

1609 Dekker Lanth, & Candle-Lit. C 111 b To the quier cuffing we bring." (N.E.D., VIII, Pt. 1, 42)

The word was apprently employed in a variety of combinations with varying shades of similar meaning. Harman defines the word quier as nought (p. 83) and later adds the following combinations (pp. 84-85) the quyer cuffyn, the Justicer of peace; Quyerkym, a pryson house; Quier cramprinces, botles or fetters; to cutte quyre whyttys, to gene small wordes or small language; I cutt it is quyer boose, I saye it is small and naughtye drynke."

"Thieves' Cant. Also 6 cussen, 7 cuffing. A man, fellow, chap. Quer cuffin: a churlish fellow; also a justice.

a 1700 Dict. Cant. Crew; Querre-cuffin, a Justice of Peace; also a churl." (N.E.D., II, 1280)
Baker explains Cuffin as a form of Cove (See note on Cove in line 605). He says (p. 131):

"The word Cove, or Cofe, or Cuffin, signifies a Man, a Fellow, Sc. But differs something in his propriety, according as it meets with other words:...a Churle is called, a Quier Cuffin; Quier signifies naught, and Cuffin (as I said before) a man; and in Canting they term a Justice of peace, (because he punisheth them belike) by no other name than by Quier cuffin, that is to say a Churle, or a naughty man."

637. Gentry Cofe.
See note on these words in line 605.

646. baulk
"Variant of Balk." (N.E.D., I, Pt. 2, 710)

663. Vote
"ad. L. votum, vow, wish...Before 1600 only in Sc. use.
1. A prayer or intercession. Obs.
2. An ardent wish or desire. Obs. (Common 1630-60)

1626 B. Jonson Fort. Islas. Som Wks (Rtldg.) 651/1
All the heavens consent,
In answer to the public votes,
That for it up were sent,

1640 Habington Ed. IV. 169 Nothing was more in the vote of the English; then to preserve King Lewys safe in his estate at home."
(N.E.D., X, Pt. 2, 313)

665. merry Grigs
See note to these words in line 340 of Act I.
"Formerly, a typical name for a woman of the lower classes, as in Tib and Tom (cf. Jack and Jill).

1689 Brewer, Summer in Poem Robin C v
When Tib and Tom upon a Holyday,
Make fair assault on such good things as they.
(M.E.D. X, Pt. 1, 1)

Both Harman (p. 83) and Dekker (p. 184) define the word as "an ale-house."

See the note to the term in line 575.

I have not been able to find any reference to this name or to any variation of it.

These words suggest the conflict then developing between the anti-bishop Presbyterian non-conformists and the Anglican Church. The reference to the taking of wives as unusual would seem to indicate that respect for the celibacy of the clergy was still strong in the rural areas of England. Trevelyan says:

"Priests' wives were looked at askance by Elizabeth and many of her subjects still under the prejudice to old use and wont. Time was needed before the parson's wife acquired the honourable and important position in parish society that she afterwards filled."

See note to the word in line 506 of Act I.

Salmon

*Salmon. Cant. Obs.* Also 6-8 *salomon,* 8-9 *salomon,* 8 *solomon.* Of obscure origin.

In oaths or asservations, as *By (the) salmon,* so help me salmon.

1567 Herman Loxeat 83 Salomon, a alter gr. masse.

1611 Middleton & Dekker *Roaring Girle v.i.* X 4
My doxy I have, by the Salomon a doxy.

1700 B. E. Hist. Cant. Grey, *Salom,* c. the Beggars Sacrament or Oath. *Salomon,* c. the Masse,

1815 Scott Guy M. xxxiv. She swore by the salmon.

1834 H. Ainsworth *Rockwood iii.v.* You must repeat the *Salomon,* or oath of our creed.

Ibid. So may help me, Salomon." (N.E.D. VIII, Pt. 2, 56)

There seems to be no historical foundation, therefore, for Oliphant's interpretation of *Salmon* as *Solomon* (the wise man) in the footnote, p. 1434 of *Elizabethan Dramatists Other than Shakespeare* (1931).

Heyes

*Heye. Obs. form of Eve*

1679 Dryden *Troll.* A Cress. III. ii Do you lean indeed at one an other! do the Heyes twinkle at him!

1704 Steele *Lyric Lover v.* Till its pretty Nies be all blubber'd." (N.E.D., VI, Pt. 2, 124)
**Prata.**

Herman Caveat (1869) 82 Prat, a buttock." (N.E.D., VII, Pt. 2, 1230)

**Bien Bowse.**

"Bowse. sb. Related to Bouse v. also Bouse. colloq. drink; liquor."

About 1600 a word of vagabonds' cant.

1567 Herman Caveat 34 Then doth this upright man call for a gage of bowse, which is a quart pot of drinks.

1632 Massinger New Way, Sp. II, 1.
Nellhorn. No bowse, nor no tobacco
Tanwell. Not a suck, sir.

1730-6 Bailey, Bowne (with the Vulgar) any Sort of strong liquor." (N.E.D., I, Pt. 2, 1027)

For Bien see the note to the word in line 608.

**Skew.**


1561 Awdeley Prat. Yacah. (1869) 83 A skew, a cuppe.

(N.E.D., II, Pt. 1, 135)

**Lage.**

"Lace, lace. sb. Cant. Obs. Also 7 lase. Origin and phonetic form uncertain. Water." (N.E.D., VI, 27)
697. Rome-house

"Rum house.

1567 Harman Caveat (1896) 83 Rome house, wyne

Ibid. 86 This house is as pensypp as rome house.

1654 Gayton Pleas. Notes iv. ix. 233 A goodly
Rumbeuze of Canary." (H.E.) VIII, Pt. 1, 886

Decker (p. 185) lists Rome-Vile as meaning London.
Mine was probably, originally, the house drunk at
London.

698. Gan

"Ganc. Perh. connected with gave v.; or possibly
2. Welsh genau, Cornish genau, mouth. The mouth.

1567 Harman Caveat (1369) 82 Gan, a month.

1609 Dekker Lanthorne & Candle-Lit, CJb
Thou shalt pet my Iere In thy Gan,

a 1700 B. E. Dict. Cant. Crew Gan, a mouth,
Genus, the Lipps." (W.E.D. IV, G, 42)

699. Autum Mort.

See note on this term in line 575.

700. nigling


1608 Dekker Lanth & Candle-Lit. Cant.Dict. Nigling,
company keeping with a woman." (N.E.D., VI, Pt.2, 138)

714. Dozia

See note on this word in line 546.
Dell

Harman says in his *Gauseat*, p. 75:

"A Dell is a yonge wenche, able for generation, and not yet known or broken by the vpright man. These go abroade yong, either by the death of their parentes, and no body to looke vnto them, or els by some sharpe mystres that they serue, do runne away out of service; eyther she is naturally borne one, and then she is a wyld Dell; these are broken yesy yonge; when they have beene llen with all by the vpright man, then they be Dokes and no Dels."

Mell

"To copulate. Obs." (M.E.D. VI, Pt. 2, 318)

Upright man

Harman's five page description (*Gauseat*, pp. 31-35) begins:

"A vpright man, the second in secte of this vnseemly sorte, must be next placed after the Ruffler, of these rainginges rablement of rascals; some be servuing man, These not minge to get their lyuing with the swete of their face, but cashing of all payne, wyll wander, aftee their wycked maner, through the most shyres of this realm."

Dekker says (*The Belman of London*, pp. 90-92):

"An Upright-man is a sturdy big bonde knave, that walkes but (like a Commander) with a short troncheon in his hand, which he calles his Fielchman. At Markets, Fayees and other meetings his voice amongst Beggers is of the same sound that a Constables is of, it is not to be controll. He is free of all the shiers in England, but never stays in any place long;...to avoid the whip, he wanders....An Upright-man will seldom complaine of want, for whatsoever any one of his profession doth steale, he may challenge a share of it, yea and may command any inferior Ecogue to fetch in booty to serve his tourne. These cary the shapes of soldiers, and can talke of the Low Countries, though they never were beyond Dover."
Clapper Dudgeon.

"Clapper-dudgeon. arch. also 6-7 -dagen, -dogen. app. f. Clapper ab. Dudgeon hilt of a dagger. The origin of the appellation is unknown. Collier suggests "from his knocking the clapdish he carried with a dudgeon."

A cant name for a beggar born." (N.E.D., II, 461)

walking Morta.

Harman, in his Censat (pp. 67-73) has a walking mort tell in her own words a lively fabliau-type tale of how she cured a husband of infidelity by luring him into a sound beating at the hands of five "furious, sturdy muffled gosseps." (p. 72)

Dekker (The Bellman of London, pp. 104-105) gives the following account of a walking mort:

"Of Morta there be two kinde, ... A walking Mort and an Automort: the Walking-Mort is of more antiquity than a Donre, and therefore of more knaverie: they both are unmarried, but the Donre professes herselfe to bee a maide, (if it come to examination) and the Walking Mort says she is a widow, whose husband dyed either in the Portugal voyages, was slain in Ireland, or the Low Countries, or came to his end by some other misfortune, leaving her so many small infants on her hand in debt, whom not being able by her honest labour to maintaine she is compelled to begge. These Walking Morta travell from Country to Countrie, making laces (upon staves) and small purses, and now and then white wallance for beds. Subtile queanes they are, hard-harted, light-fingered, cunning in dissembling, and dangerous to be met if any Ruffler or Rogues bee in their company. They fear not God nor good laws, but onely are kept in aw by the Upright-men, who often times spoyle them of all they have.... They never goe in good clothes, least the Upright-men either strip them into rags, or else starkes naked, as they use to doe."

couch a Hog-Head.

Dekker, in his "Canter's Dictionarie" (p. 184) says: "To couch a Hoghead, to lye downe a sleepe." Harman gives the same definition p. 84 of the Censat.
dark man's

Darkman, the night; also twilight.

1567 Harman, Cauæat (1814), p. 84. Ben Lightmans to thy quarromes, in what lipkin bast thon lypped in this darkman, whether in a lybbege or in the strummel.

1667 [sir.] Dekker, Lanthorne and Candlelight. Tour the Parting Gown in the Darkman's Case.

1815 Scott, Guy Manners, ch. xxviii. I think we should be down upon the fellow, one of these darkmans, and let him get it well.

1857 Punch, 31 Jan. 'Dear Bill, this Stone Jug.'
And at Darkmans we run the rig just as we please."

bing swaat

Dekker lists (p. 184): "Bing a swaat, get you hence."

Rogue

A Rogue was a member of one of the orders of beggars. Harman says of him (Cauæat, p. 36):

"A Rogue is neither so stoute or hardy as the vpright man. Many of them will go fayntly and locke piteously when they see, either meetes any person, having a kercher, as white as my shooes, tyed about their head, with a short staffe in their hand, Haltinge, although they hede not, requiring almes of such as they meete."

Heart.

See note to line 320 of Act III.

Beggar-niglers.

See note to line 700.

swag

"To swing from side to side; to swing backwards and forwards; to hang down heavily and unevenly."

(Z.D.B., v. 860)
Lightning and Tempest is out of thy Lestany.

A reference to the following invocation in the Litany of the Saints:
From Lightning and tempest, deliver us, O Lord.

Palace of Pleasure

A footnote in the 1780 Dodsley edition of the play (X, 375) calls attention to this "allusion to the title of Painter's work, called The Palace of Pleasure."

Mound

Harman (Graunt, p. 84) lists: "to mannde, to asks or requyre."

Rogue

See the note to this word in line 745.

a pick pack

"Pick a back. Origin and form uncertain; the earliest examples have back, but the usual 17th c. forms had pack, which still occurs in some dialects; the primitive form was perh. either a pick back or a pick pack.

On the shoulders, or back like a pack or bundle; said in reference to a person (or animal) carried in this way." (N.E.D., VII, Pt. 2, 822)

Surbated

"Obs. or dial. Of the hoofs or feet: Bruised or sore with much walking."

1617 R. Fenton Treat. Gr. Rome 142. The feet of our blessed saunor: those surbated feet which tred upon the earth naked and miserable." (N.E.D., IX, Pt. 2, pp. 222-223)

In Herefordshire dialect surbated survives, meaning "footsore."
"As a woman said of her daughter who had walked 30 miles to see her: 'When her came her was fine surbated.'" (E.D.D., V, 855)

94. crupper-crampt

"Crupper, the buttocks of a man (usually humorous)." Brome's use of the word here is the only one referred to in the H.E.D., II, 1221.

197-114. Now you appear...shape of Stags.

These lines burlesque the high-flown and classical allusions popular in the romances of the day.

122. Or do's your Provender prick you?

"Does your Provender prick you?"

Brome's The Northern Lass

(Dramatic Works, 1873, III, 92)

See note to line 340 of Act I.

123. laugh and lye down.

See note to line 56 Act II.

131. Chippings

"A paring of the crust of a loaf. (Usually in pl.) Obs." (H.E.D., II, 356)

170. welly.


190. steth-

'Sdeath. int. Obs. exc. arch. A euphemistic abbreviation of God's death, used in oaths and asserations." (H.E.D., Pt. 2, 310)
216.  
"Life. int. Obs. exc. arch. An abbreviation of God's life, used as a petty oath or exclamation."
(N.E.D., IX, Pt. 1, 209)

239.  
"Rakeshame."
"Now rars. Perh. suggested by Rakehall. One who covers himself with shame. An ill-behaved, disorderly, or dissolute fellow. (Common in 17th c.)"
1682 Mrs. Behn CIT. ff. i. 39, MARRY you! a Rakeshame, without Money or Credit."
(N.E.D., VIII, Pt. 1, 125)

255-6.  
The court goes a begging
An echo of Brome's play The Court Beggar.

274.  
o' the hip of injustice
"On or upon the hip (usually, to take, get, have one on the hip, phrases taken from wrestling); at a disadvantage, in a position in which one is likely to be overthrown or overcome.
1596 Shaks. Mer. V. iv. i. 334 Now infidell I have thee on the hip." (N.E.D., V, 295)

276.  
miserablest
The superlative of miserable. "miserly, mean, stingy, Now dial."
1621 Burton Anat. Mal. II. i. iv. ii (1651) 228 That he be not too niggardly miserable of his purse."
(N.E.D., VI, Pt. 2, 510)

279.  
"Qualifie. To appease, calm, pacify (a person). Obs."
1617 Middleton & Rowley, *Fair Quarrel* iv. i.
When you have left him a chafe, then I'll qualify the rascal." (M.E.D., VIII, Pt. 1, 17)

285.

He holds his humour.

It is thus explicitly stated that the ever-weeping Talboy is a humor character in Ben Jonson's sense of the word *humour* as he, in the person of Asper, defines it in the induction (lines 103-109) to *Every Man Out of His Humour*:

It may, by Metaphor, apply it selfe
Unto the generall disposition;
As when some one peculiar quality
Doth so possess a man, that it doth draw
All his affects, his spirits, and his powers,
In their conclusions, all to runne one way,
This may be truly said to be a Humour.
(Herford and Simpson, Ben Jonson, III, P. 432)

287-288. Munchance

"A dicing game resembling hazard. Obs.

1607 Dekker & Webster, *Westw Hoe* II, ii
I thought I had been at Munchance my bones rattled so." (M.E.D., VI, 762)

A footnote in the 1780 Dodsley edition of *A Jovial Crew* (X, 383) quotes Dekker's *The Bel-man of London*, P 3 as follows:

"'The taker or the versaer is the man must play with him, the cardes are fetcht and munchance, or decoy is the game: the first wager is wine, the second two pence in money, from two pence they rise to a shilling, from that to a pound, &c.'"

298. Beggar-brachès

"Brach. (OF. Brachet) Archaic. A bitch of the hound kind." (Webster's Collegiate Dict., 5th ed., p. 122)
303-304. French Fleas.

Probably venereal disease, since French "appears" in various names given to venereal diseases, e.g., French disease.

1607 Tourneur Rev. Trag. i. 1. Mks. 1878 II 10
Like the French Moale" (N.E.D. IV, 532)

318. s'lid.


319. at peep.

"Peep = peep-bo. (Obs. exc. dial.) — bo-peep.
Cf. peck-bo. (N.E.D. VII, I, 614-15)

320. Heart

"Sheart. int. Obs. A euphemistic shortening of God's heart, used as an oath or asseveration." (N.E.D., Pt. 2, 653)

321. shift

"To get (a person) out of the way.

1604 Shaks. Oth. iv. 1. 79 Whil'st you were here... I shifted him away." (N.E.D., VIII, Pt. 2, 694)

356. Beadle

"A messenger of justice, a warrant officer; an under-bailiff; a tipstaff. Obs." (N.E.D., I, Pt. 2, 725)

387-401. ...our Virgin Prayers...fortunate Posterity.

Such prayers of damsels in distress for the knights who deliver them are commonplaces in the chevalric tradition of the romances here burlesqued.
Our speech came naturally to us,...as well as we could.

A pleasant satirical thrust at the courtly language of the rustics in the romances.

I am bound by a strong vow to kiss all of the woman sex

Another humorous travesty on the popular romantic device of the knightly vow.

I could tell a thousand

"Tell, arch. dial. count." (M.E.D., IX, Pt. 2, 154)

in earnest.

"Earnest, sh. Money... paid as an instalment, esp. for the purpose of securing a bargain or contract. Also fig., a foretaste...instalment, pledge, of anything afterwards to be received in greater abundance.

Phrase, On (in, for) earnest; by way of earnest, as an instalment or foretaste." (M.E.D., III, E, 9)

Shake-rag!

"A ragged disreputable person;..beggarly. Cf. shack-rag, shag-rag."

1571 Golding Calvin on Ps. Ixix. 13. 259. It is no maruell that shakerags (orig. sordidus homines, which have no regard of honestie) did raile with out shame.

1815 Scott Guy M. xxvi 'He was a shake-rag like fellow,' he said; and had gipsy blood in his veins!" (M.E.D., Pt. 2, 605)

Tester

"A name for the Teston of Henry VIII, esp. as debased and depreciated; subsequently a colloquial or slang term for a sixpence.
1597 Shaksp. 2 Hen. IV, iii. ii. 296 Hold, there is a tester for thee.

1609 Day Law Brisco, iii. i. Prothee give the Fidler a tester and send him packing."
(N.E.D. IX, Pt. 2, 223)

508. Libertie.

"In England before 1850, a district within the limits of a county but exempt from the jurisdiction of the sheriff, and having a separate commission of the peace." (N.E.D. VI, Pt. 1, 241)

526. in full cry

In "full pursuit," as in "the yelping of hounds in the chase." Here figurative,

"1649 Fuller Just Man's Fun. 13 Hear the whole kennel of Atheists come in with a full crie.

1858 Hawthorne Fr. & It. Juris. ii. 32 All offering their merchandise at full cry." (N.E.D. II, 1226)

533-540. a most lying Proverb...pine to death.

These lines, burlesquing the idealization of love in the romances, were probably inspired by a reaction against such typical lines from a similar scene in Bermont's The Knight of the Burning Pestle (Act III, Sc. 1, lines 1-31), in which Luce and Jasper are running away together:

Jas. Come my dear dear; though we have lost our way, We have not lost ourselves. Are you not weary With this night's wandering......

Luce. No, my best friend; I cannot either fear, Or entertain a weary thought, whilst you (The end of all my full desires) stand by me....

Jas. You have caught me, Luce, so fast, that whilst I live, I shall become your faithful prisoner. And wear these chains for ever. Come, sit down, And rest your body, too, too, delicate For these disturbances - They sit down. (E.H.C. Oliphant, ed., Shaksp. and his Fellow Dramatists, II, 349-50)
venter

Obs. or dial. variant of venture." (N.E.D., X, Pt. 2.107)

Bands.

"Band. In 16th and 17th century, a collar or ruff worn round the neck by man or woman," (N.E.D., I, Pt. 2, 647)

Duly and truly pray for you...worshipfull Master.

There is a similar begging dialogue in Fletcher's Beggars Bush (Act II, Sc. 1):

Hig. Bless your good Worships.

Pozz. One small piece of mony.

Prix. Amongst us all poor wretches.

Clay. Blind, and lame.

Ginks. For his sake that gives all.

Hig. Pitifull Worships.

Snip. One little doyt.

Pozz. To buy a little bread.

Hig. To feed so many

Mouths, as will ever pray for you.

(Glover and Waller, eds. Beaumont and Fletcher (Cam. Ed., 1906), II, 224-5)

I'll run away from you if you beg a stroake more.

Cf. Falstaff. I'll starve ere I'll rob a foot further. (Henry IV, Pt. 1, Act. II, Sc. 2, line 24)

an Angell

An angel was also "An English gold coin, issued 1470-1534, showing the angel Michael slaying the dragon." (Webster's Collegiate Dict., 5th. ed., p. 41)

The word was frequently punned upon and, since the question of money is involved here, the pecuniary reference was probably also intended.
594. 'Tis against Order.

Against the rules of the order, or profession, of beggary. Awdeley, in *The Fraternity of Vagabondes*, calls the various classes of beggars "orders of knaves." (pp. 1 and 12).

620. living


638. Complements.

"Complement. Anything that goes to make up or fully equip; a completing accessory or adjunct. Obs." (N.E.D., II. 724).

In this case, obviously, horses.

640-643. On the practice of ending scenes and acts of the romances with references to fate, see the note to the last line of the first act. Another example of the practice is the ending to the second scene of the first act of Rowley's *All's Lost by Lust*:

*Jac. You leave me in a tempest; heaven guide my fate;*

*O let me sink ere I be captivated! Exit.*
Actus Quartus.

Scene First

1-3. She's gone....0 me, Amie.

Oliphant prints these lines as a lyric. See the variants to the 1931 edition in this dissertation.

95-96. I care not if I have her, I have her or no.

A footnote in the 1826 Dedalay edition says of these words: "Probably part of some song or ballad well known when the play was first produced."

104. Skise

"Obs. or dial. form of skise. Z. Now dial. Also 9 skirse. Of obscure origin. inty.
To move quickly; to skip or frisk about; to run, etc.

1591 Fletcher. Musse Compy. (Malk.) 14
They skise a large space, and seem for to fly withall, and therefore they call them..flying squirrels.

1790 Grosse Prov. Gloss. To skise, to play and frolick about." (N.E.D., IX, Pt. 1, 137)

The English Dialect Dictionary (V, 470) adds the meaning: "to make off quickly and slyly." The following examples are given from three localities:

"Sus. I just saw the top of his skip, as he skised along under the hedge.

Rep. The lambs skise about the fold.

I. W. Don't the mice skise round house in the night."

106. Tantivy

"Adv. Now rare or arch. Also 7 tantivie, -rey, -vy.
8 - rey, -ry, tantivy.
(Origin obscure: echoic, representing the sound of the horse's feet.)
At full gallop; swiftly; headlong.

1648 Fration in the Assembly 7 Till her tongue travel'd tantivie, and more than a Canterbury pace."
1690 Fagan Prince xxi. 58 (heading) How he rode Tantivy to Papipania.

Away they went tantivy, away they went full speed.

1823 Scott Everill xxxii. There are those amongst us who ride tantivy to Rome, and have already made out half of the journey." (H.E.D., IX, Pt. 2, 80)

The English Dialect Dictionary (VI, 29) defines the word as "quickly, hastily," and gives this example of its modern use from Dumbarton, Scotland: "Your horn, Jock Grife, blow out tantivy; blow, man, for your life, Salmon, Gowsidean (1868) 49."

113. silly

Here probably "simple, rustic, ignorant."

1632 Herbert Priest to Temple xxi. Socrates, found Philosophy in silly Teadesmen." (H.E.D., IX, Pt. 1)

115. whirling Jacks to cozen poor people of meat.

Possibly "jacks" of beer (See note to line 292 Act I) to take the place of meat; but more probably, some kind of tool or simple machine which took the place of manual labor and thus deprived workers of food.

"Cozen (f. Cousiner, fr. cousin, hence, lit., to deceive through pretext of relationship). To cheat; to defraud, usually by small arts or in a paltry way." (Webster's Collegiate Dict., 5th ed., p. 235)

132-133. toss a ball

The English Dialect Dictionary (VI, 199) gives "toss a ball, a child's game. School-children very often toss up a soft ball...and catch it again, repeating - 'toss a baw, toss a baw, tell me true, Rii my 'ears shall I go schoo.' Then they count 'One, two, three, &c., for as many times in succession as they are able to catch the ball."
Brome probably employs the phrase here in connection with a jester, sportsman, or player, perhaps, who has been to school, that is, has an education.

134-135. Hearty...lives most upon his own Mirth and my Masters Means

Hearty seems to be a combination of the parasite who lives off of his friend, and the fool who makes him merry. Both figures are traditional in the drama, the former originating in Plautine comedy and the latter being taken from medieval court life.

144. Yawdes

"Yad. Also yead, yand, yead, yde. A work-horse or mare; a riding-horse: an old worn-out horse. The same word as Yada." (E.D.F. VI. 561)

147-148. A pretty humour!

"A fine humor!" Another explicit reference to a humor character. See the note to line 285.

188. Livery-Beards.

I cannot find a definition of this compound.

202. Vails at Christmas

"Vail. A gratuity given to a servant or attendant; a tip; spec. one of those given by a visitor on his departure to the servants of the house in which he has been a guest. Now arch.

"In the 17th and 18th centuries servants were largely paid by these gratuities, and the practice of giving them is freq. alluded to in the lit. of the period.

1653 Milton "Paradise Lost" 1851 v. 362
Why should he, like a servant, seek 'vails' over and above his wages." (N.E.D., X, Pt. 2, 14)
207. brace of hundred pounds... 

Brace. probably in the sense of "that which... secures," or renders secure. (N.E.D., I, Pt. 2, 1041)

223. small beer; "Weak beer." (N.E.D., I, Pt. 2, 759)

223. Canary

"A light sweet wine from the Canary Islands." (N.E.D. II, 60)

244. presently.

"At once, immediately. Obs. or arch."

(N.E.D., VII, Pt. 2, 1307)

245. Sir Domine?

"Vocative case of L. dominus lord, master. Lord, master: used in respectful address to the clergy, or members of learned professions."

(N.E.D., III, 596)

246. Est ad Mamum. Non est ille testudo.

"He is at hand. He is no tortoise." The Latin version of the house word, He is no snail.

249. Preparative

"A draught of liquor taken before a meal. Obs."

(N.E.D., VII, Pt. 2, 1287)

262. Catchers! Come, a Round.

Those who sing a catch. "music. Orig., a round for three or more unaccompanied voices, written out as one continuous melody, each succeeding singer taking up a part in turn." (Webster's Colloquial Dict., 5th ed., p. 159)
268-269. *Old sock, and old songs, and a merry old crew\nCan charm away cares when the ground looks blue.*

These lines occur with slight variation, at the end of the following song before the prologue of Brome's comedy *The Covant Garden Headed* (Dramatic Works, II):

*A Song*

A Way with all grief and give us more sack 
'Tis that which we love, let love have no lack.
Nor sorrow nor care can cross our delights,
Nor witches nor goblins, nor Battery sprites.
The candles burn in dimmest while we can do thus,
We'll scorn to flie them but we'll make them flie us.

*Old sock, and old songs, and a merry old crew\nWill fright away Sprights, when the ground looks blue.*

269. *Looks blue*  

Looks blue — to the person who is blue, that is, "perturbed, depressed."

1600 Rob. Hood (Ritson) II, xxxvi. 84.  
It made the Sunne look blue.

1783 Ainsworth Lat. Dict. (Morell) i, a. v. Blue.  
He looked very blue upon it, *valde perturbatae anit."*  
(M.E.D., I. Pt. 2, 943)

279-291. Can there be cause for sighing...lost his Mistris...the losse of my two Daughters...dream his Suspira-

These lines, as well as Oldrents' whole attitude toward Talboy's loss of his mistress and toward all serious problems in general, were inspired, perhaps, by Merry thought's attitude towards Venture-well's loss of his daughter who has eloped with Jasper in Beaumont's *The Knight of the Burning Cask*:

*Vant. Oh, Master Merrythought, my daughter is gone! This mirth becomes you not; my daughter's gone!*
Mer., singing.

Why, an if she be, what care I?
Or let her come, or go, or tarry. (Act II,
Sc. 7, 69-72)

Yet. . . . Yet. . . . Thou art consenting to my daughter's
loss. Your daughter? That a silly horse of
your daughter? Let her go, think no more on her,
but ping loud.... (Act II, Sc. 7, 98-99)

Yet. I'll fetch my daughter—

Mer. I'll hear no more of your daughter; it
spoils my mirth.... (Act II, Sc. 7, 122-23)
Be merry, boys; some light music, and more wine!
(Act III, Sc. 4, 76)

(E.H.G. Clapham, Shakespeare and His Fellow
Dramatists. 1929, II, 363-369, 378)

The relationships between A Joviall Booke and The
Knight of the Burning Pestle are discussed in
Chapter One, page 13 of this dissertation.

288. Ods, my life! 

Ods. Either the possessive form of God or "perhaps...
A is for age, but no fuller form appears."
(E.H.D., VII, Pt. 1, 57-58)

291. tall

"Archais. Brave; courteous." (Webster, 5th ed.,
p. 1018)

395. Heark! they Knock to the dresser.

"It was formerly a custom for the cock, when
dinner was ready to be served in, to knock on the
dresser, for the servants to carry it into the hall.
This is frequently mentioned.

Missinger's Unnatural Casket, A.3.8.1.

"... and 'tis less danger,
I'll undertake, to stand at push of pike
With an enemy in a breach, that underminded too,
And the cannon playing on it, than to stop
One harpy, your perpetual guest, from entrance
When the dresser, the cock's drum, thunders,
Come on.

The service will be lost else.'

"The custom of knocking on the dresser was continued in Lord Fairfax's family, after the civil wars. Amongst that nobleman's orders for servants of his household, is the following to the usher: 'Then must be warn to the dresser—Gentlemen and women to the dresser.'

Northumberland Household Book, p. 423.

"It is not quite clear that the warning in the preceding paragraph by Mr. Reed, means knocking on the dresser, or, indeed, that the household was summoned for the purpose of dining. Sir John Suckling in his well-known Ballad on a Wedding, mentions the custom distinctly."

(Footnote in the 1826 Dodsley edition of the play, Vol. 10)

Suckling's reference is in the following passage:

The business of the kitchen's great,
For it is fit that man should eat,
Nor was it there denied.

Just in the nick the cock knocked thrice,
And all the waiters in a trice
His summons did obey;
Each serving-man, with dish in hand,
Marched boldly up like our trained band,
Presented, and away,

(Hebel and Hudson, eds. Poetry of the English Renaissance, 1946, p. 709)

Scena Secunda.

19. I have past no affiance to the other.

"Pass. To give in pledge (one's word, promise, oath, to pledge one's faith, honour, etc.

1526 Wriothesley in Pocock Reg. Reg. I xli. 79. To pass his promise on such sort...might make much broylery." (N.E.D., VII. Pt. 1, 525)
slownish

"Implying ignorance, coarseness, rude manners,"

(N.E.D., ii. 532)

45-46. lie with her the first night, with a naked cudgell betwixt 'em, and make him a king of Beggars.

"I believe, this is an allusion to the ancient custom observed at royal marriages by proxy, when a naked sword was employed on the same occasion.

"There is an old ballad in Evans's Collection of Alexander and Lodovick (and there was an old play upon the subject) which has reference to an incident of this kind." (Footnote in the 1826 Dodsley edition of the play, Vol. 10)

55-56. the old contracted Couple...What Feoffees...older than she.

These lines are something of a summary of the plot of Thomas May's The Old Couple, in which the old couple attempt to marry for each other's money.

Lady Covet says:

Stay sir. My estate Shall still be good; the feoffees will be honest.

(1780 Dodsley ed., x. 509)

For the relationships of May's The Old Couple to A Joviall Crew see Chapter One, page 15 of this DISSERTATION.

passages:

"Passage. Something that goes on; takes place, occurs, or is done. Obs. or arch." (N.E.D., VII, Pt. 1, 528)

67-76. how solemnly they were joyn'd...Ditch of Delight.

Beck (The Rel-raw of London, pp. 161-162) gives the following description of a beggar wedding.
...the service he (the Patrico) says, is only the marrying of couples, which he does in a wood under a tree, or in the open field, and the solemnity of it, is thus. The parties to be wedded, find out a dead horse, or any other beast, and standing the one on the one side and the other on the other, the Patrico bids them to live together till death them part, and so shaking hands, the wedding dinner is kept at the next Ale-house they stumble into, where the music is nothing but knocking with kannes, and their dances none but drunken Brawles."

To the blinde Virgin of fourscore And the lame Batchelor, of more.....She has as much her Maiden-head As on her Wedding day.

Scribble's Epithalamium was possibly inspired by the following passages from Thomas May's *The Old Couple*:

**Freeman**

But is't not strange? say, most unnatural; And I may say ridiculous, for these years To marry, and abuse the ordinance? My Lady Covet is, at least, fourscore; And he, this year, is fourscore and fifteen; Besides, he has been bed-rid long, and lame Of both his feet.

... **Euphues**

...when they go to-bed, I'll write their epitaph.

**Freeman**

Their epithalamium, thou mean'st,

**Euphues**

To fit them for an Hymenael song; Instead of these so high and spirited strains, Which the old Grecian lovers us'd to sing, When lusty bridegrooms rifled maiden-heads, I'll sing a quiet dirge,...

(1780 Dodsley ed., X, 459-460)
92. **Mumping**

"Obs. **ex. dial.** The action of grimacing."
(N.E.D., VI, Pt. 2, 764)

92. **Chumping**

"Chewing with vigorous action."
(N.E.D., II, 262)

96. **tosing**

"Tossa. Now rare. To pull roughly about;...to pull (a woman) about rudely or indelicately, or in horse-play. Obs." (N.E.D., I, Pt. 1, 192)

178. **Goll**

"Obs. Also 6-7 col(s). (Of obscure origin. Freq. in 17th c. dramatists.) A hand.

1601 B. Jonson *Pastaster* v. iii
Make 'em hold up their spread Golls.
(in taking an oath)

1632 Massinger, *City Madam* iv. i. All the gamesters are Ambitious to shake the golden golls Of worshipfull Mr. Luke." (N.E.D., IV, 6, 284)

179-180. **That's no Rime, Poet.**
There's as good Poetry in blank verse, as Mestre.

These lines probably echo the critical controversy over the propriety or impropriety of using rime in poetry. "In 1602 Campion's attack on rhyme and accentual verse stirred Daniel to write his excellent *Defense of Rhyme*, the only Elizabethan critical treatise worthy to rank with Sidney's *Defense of Poesy*."
(Hebel and Hudson, *Poetry of the Eng. Renaissance*, p. 961)

220. **Morall**

Of a...dramatic representation, etc., that deals with or treats of the ruling of conduct...also allegorical."
1576 in Cunningham Revels at Court (1842) 125
A Morrell of the marryage of Mynde and Measure
asewen at Richmond." (N.E.D. VI, Pt. 2, 653)

260. *Eing swast*

"*Eing y. Obs. (Slang. Gipsy) intr.
To go.

1567 Harman Comest 84 Bynge a waste, go you hence." (N.E.D., I, Pt. 2, 869)

311. *Tyring-house*

Obs. or arch. A dressing room. (N.E.D., X, Pt. 1, 69)

317. *chief rogue*

(See the note on rogue in line 745 of Act II)
Actus Quintus

her only instigation.

"Only. Alone." (N.E.D., VII, Pt. 1, 127)
Hence, her instigation alone.

40-41. Currat Lex

"Justice Clack is here probably made to allude to the print placed before the play of Ignoramus, published in 1631, in which the principal character, which gives name to the drama, is represented with a label issuing out of his mouth, on which is written the words currat rex."
(Footnote in the 1826 Dodsley edition of the play, Vol. 10)

The phrase means literally, the law commands.
"Curr...In state affairs, to take the charge off to manage the business of, to do a thing in behalf of the state, to administer, govern, preside over, command." (Farrar's Latin Dictionary, 1907, p. 502)

61. wrote 'em down verbatim

This phrase recalls Constable Dogberry's procedure in his examination of Conrade and Borachio in Much Ado About Nothing (Act IV, Sc. 2) in which he orders every word they are reported to have said to be written down as the accusations are made.

17-65. Nay, if we both speak...His Clack must onely go.

These speeches and others of Justice Clack bear a remarkable resemblance to those of Justice Bumpsey in Drury's comedy The Demoiselle, or The New Ordinary. One of his speeches is given in Chapter One, page 22 of this dissertation.

106. Single Money.

"Small change; 'The ile-wives' single money,' B. Jonson, Alchem. v. 2. (Subtle)" (Sheat's Glossary, p. 363)
"To love, be fond of." (Skeat’s Glossary, p. 4)

147-148. Reallet of Sack

"Obs. f. reallet, a cask or vessel of varying capacity; The quantity of liquor contained in this." (H.E.D., VIII, Pt. 1, 911)

152. against after Supper,

"Against. Of time...Close to....By the time that. Obs." In this case probably, immediately after supper. (H.E.D., I, Pt. 1, 174)

181. my Masters House in Nottinghamshire.

This statement gives the only indication of the locale of the play.

289. ride a Circuit.

"To ride circuit = one’s rounds. Circuit. The journey of judges (or other persons) through certain appointed areas, for the purpose of holding courts." (H.E.D., II, 428)

307-308. abuses Strict and wild

"The title of a popular satire, by Geo. Wither, printed 1613." (Footnote in 1780 Dodsley edition of the play, X, 489)

332. Rouncewals

"A large variety of garden or field pea." (H.E.D., VIII, Pt. 1, 820)

349. A Flourish of Shalms

"Shalm. A medieval musical instrument of the oboe class, having a double reed enclosed in a globular mouthpiece." (H.E.D., VIII, Pt. 2, 646)
Hoboy

"Hautboy (f. haut high bois wood, from 17th c. frequent in naturalized spelling hoboy; the italianized spelling of the French, oboe, is now usual.) A wooden double-reed wind instrument of high pitch, having a compass of about 2½ octaves, forming a trapple to the bassoon," (N.E.D., V. 122)

I am the grandson to that unhappy Wrought-on.... I had a Sister... Did ete a Son, who now must call you Father.

For Rowe's similar treatment of the same theme in his comedy The Ormiselle, or the New Ordinary, see Chapter One, page 21 of this dissertation.

Armua Dei

A figure of a lamb bearing a cross or flag.

1629 Owen Spec. Jesuit. "Such little Cristall glasses, as Papists do use, to weare about their necks, with an Armua Dei inclosed betweene them."

(N.E.D., I. Pt. 1, 186-87)

stood

"Stand: To insist upon (doing something), or to refuse... (to do something)." (N.E.D. IX, Pt. 1, 803-804)

The daughters here refer, of course to their refusal to stay with their father.
TEXTUAL VARIANTS IN THE EDITIONS OF THE PLAY

The textual variants in the editions of the play are here arranged according to the four groups of texts presented at the beginning of Chapter III. The numbers indicate the lines of the text in which the variants occur.

GROUP I

1661

2. find
5. Concentre and Flourish
8. Forwardnesse
14. kind
16. Testimonial
24. Cringe
25. dayes
31. Wooden
31. Almes
Sig. Rich.

Title. 2, A Jovial Merry

Title. 2, Jovial Merry

13. power
26. only

Title. 3. Merry

10. applause

19. for't I love
25. chuse.

14. Comedy.)
15. Sayes

Dramatic Personae.

Oldrents, an antient
Oliver the Cook.

1684

(Compared with 1652.)

1. Anti-ingenious
2. find
2. might at once
3. Old-Age
5. Concentre and
Flourish
6. find
7. only
8. Forwardness
9. encouraged
10. Goodness.
12. into that Mold.
13. humor
14. kind
16. Testimonial
16. Gratitude, or
18. Old.
23. Nature, scarce
24. Old.
24. Cringe and Court.

With

1. days:
4. That
5. Epidemical
11. harmless
12. Thoughts, and among

All of the encomiastic verses between the dedication and text of the first (1652) and second (1661) editions are omitted from the 1684 edition.
Actus Prima.

9. go drunk
12. haypie
18. warie
19. studie.
44. Shepheard boy
74. Kindred.
87. casualties
89. losses
90. picaulie
92. forlorne
104. Wear

Directions. lays
120. instantlie
130. thirtie...fortie
145. Husbandsre.
146. and Bonds.
148. countrie
152. Gifts
153. sures
155. horses, hawks and hounds
157. Benevolence
157. poor.
158. charitie
161. goodness
163. me.
177. Springlove.
178. Sir you
195. Philosophie
199. near
202. only
259. incaple
300. marrie
307. Surlie
314. maried
321. do strowle
323. poor
325. thee thee
329. Office
337. some
341. frollick!
342. nearer
352. openness
374. what growth
382. than

Dramatic Personae

antient
Clark
(List of actors)

Preloue

1. Jovial
4. find...express
4. Plays.
6. Jovial
9. Travel and distresse,
10. redress
14. Comedy.)
15. says
21. dulness
22. sadness.

Actus Prima.

4. To
8. With it (on 1 line)
13. You'll
17. find
18. warie
21. Conjuring
23. Fond
24. Cunning than master
25. hurtful;
26. Yet Trust 'em, hang 'em
Wizards, Old bind
Buzzards.
30. Son
32. University
34. Whim
45. Living
46. Thieves, Quarrellers.
49. Figure flinger
61. Thousand
62. Fortune
62. Babeling Southsayers
1661

389, musick
401, eyes
405, lye
411, cheer
422, only
432, Sir
439, I'll fight
447, escap'd
450, publicly
461, Society
462, may as
467, Friends
468, legge
469, Court-Beggar
465, begg'd.
467, begg'd.
458, Children
468, Children
471, Sayes
476, than
477, Heavenly
479, Heir
491, Poets Ditties
492, Psalms
500, Prognosticating
503, cunning-man
504, Clark
513, Antient
521, I'le
525, only
542, Dale.

Actus Secundus.

12, tyed
24, There's
25, Aire
29, sadnesse
35, tears
41, Virginitie
46, I think omitted
50, Spoyles
51, than
52, hear
56, lye
66, cheer him

1684

65, mine
68, Curse
71, only Rich
74, Kindred.
75, Life
78, Morn and Evening
80, Psalm.
83, else their goodness
(as one line.)
87, Casualties
88, Fire...Floods
88, Death...Sickness
89, Losses
90-91, repaired? Old. Enough
92, forlorn
94, Thousands
95, Friend
97, Dars
101, Spirit
108, Air
Directions, lays
116, care next
116, CHILDREN
123-124, expedition?
Sir, 'Tis duty.
125, hairs
130, days.
133, Ability
134, Charge.
136, Indulgence
138, Discharge
139, time time to time,
139, encouragement
146, Receipts and Bonds,
147, Old
148, Country
151, Repairs.
152, Gifts and
153, For
157, Benevolence
158, Charity
163, Equal Rewards
172, suit. Old.
173, Your Suit?
531. then I'll
534. I'll
536. I'll
537. I'll
540. I'll
543. woman
551. work they
552. it seems.
565. sayes.
566. month...Randal
573. work
578. Childes
584. She'll
587. again.
614. unless
615. happiness
622. Air.
624. dance
628. than I.
630. madness.
632. Tour...swear
635. friends?
637. feast
645. store
646. poor;
651. riches
653. And after
669. mind.
666. feats.
667. Sir I...
668. wild
678. Sir, we...ministry.
684. find.
696. than

Directions. Servants
295. Old ...
300. Teeth
300. marrie...Teeth
301. Alms.
302. seldom
d314. Couples; than
316. Master's
319. Beginning
320. End
321. do strowle
323. poor
329. Night
329. Office
330. Hospitality
331. Night and a Morning
332. Supply every Evening
334. Randal.
338. Randal...
341. yonder!
341. you'll...nearer
345. cook.
346. Allowance
349. Affair
352. Charge
352. Openess
357. Consciences
357. Musick.
358. Lodging
364. Adventure
367. Theft
374. what.growth
375. Eye

Directions. noise
378. hearce?
382. Hunger and Gold
383. Glad than we?
384. Bellies
385. Pride...Rags...Charm
386. to morrow ...
387. Rich Men
388. Sorrow...Sorrow...Sorrow ...

1684
Actual Text:

66, than...lice
7, I'll
16, Paleness
29, cryed
49, than
56, coming
58, dress
59, Looking-glass
36, grass
72, bless
77, dealfall
83, set-form
99, not a soure
108, Sommers
133, We
117, together
139, Peace Here
153, Heir
160, handsomely
181, maintain
187, goodness
189, sweetness
192, bless
196, bless
266, Dragonets
267, found
211, privy
212, me...S'life...
215, think's, and...that.
230, unskillfulness
231, dayes...Kisse
234, Make-Shame.
247, hear
253, Amis.
258, readiness
261, own
274, says
280, mans
281, Country
293, lease
305, down

Directions. Enter Vincent.

310, hear
311, presently.
313, find
315, business
325, lease
329, hour

1684
369, Rich Men...Sorrow
368, Content
369, Weather...Cold...Raw
394, Straw
395, Warm and Fair
400, Ear
401, Eyes...joys
404, than
405, bye
411, cheer
420, we
421, Rag...
422, Only
423, Servants...Noble
425, Courtly
431, Wit
432, Knavery
432, Sir
435, Service?
440, Fellow
447, Countr'y...escap'd
448, Wit...
450, shew'd
450, Publicly...World
451, Society
452, say as
454, Language
45, Friends
458, Leg
459, kind
460, policy
463, Court-Beggar
465, begg'd
467, begg'd
468, Children...Children
471, says
475, Cloaths
476, then
477, Heavenly
479, Heir...Curse
483, Scrible...Scrible
485, Hedge
490, True
491, Posts
494, tuneably
499, Prognosticating Nose
500, Yea Sir
504, Clark
506, fallen
511, Company
design the

art to be

realized.

The

work of

art is

realized by

the artist.

The

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Actus Quintus. Scene I

2. me
17. Scarfes
25. Hair
33. find
35. Sweet-heart
37. mind
36. mind
55. friend
57. find
59. prethee
63. much as
74. Poor
76. year
82. Good
86. flown;
102. a clock
129. horses
139. Hearty
137. doe's
142. Friend
157. house
165. buttery
177. Steward (Heaven
186. Bee'll
183. house-word
187. Livery Beards
191. house
192. Country
197. house
199. years
203. kind
208. thankful
210. silver
228. Here Gentlemen,

Directions. Enter Cook.
225. Cook
231. her's

Directions. Enter Chaplain
(Separate line)
250. Meat. And
269. marry
273. that a sight
274. if
277. Cause
279. Sighing
289. house
312. married
314. been married

36. Tales
39. talk
41. Virginity
45. Sister
46. I'll
46. I think Omitted
49. spoils
50. Mirth
51. hear
52. Marry
53. Kind
54. Promise
54. humour
55. lye
57. embraces
62. than
63. House... Entertain
65. cheer... Eating... Cheer
66. sweet-meats
67. Your Lips
68. Britain's
70. New
71. Pamphleteets
71. only
72. Names in Print
77. Adventure
78. Journey
79. Company
80. Some Progress
85. Year
86. New Plays
90. than
95. Olimpicks, or
97. publiquely
101. failes
102. Legg... Hands
109. Wise Woman
110. Ask... Husbands
112. Loves
113. Old
122. Swallow... Feather
123. Tail
124. 125. think. Hs.
126. Hs. (As one line).
126. Trick put upon
126. they'll
130. than
133. Servants
315. married
316. married
317. married
318. than
320. after. Cries
326. Serving - man.
332. poor
333. business
342. business
343. business
348. Belly-business
349. find
350. business
355. read
358. reads let
376. thee, my Boy!
382. business
392. Sack. Well.
399. dayes

Acting Omarius. Scene Secunda.

13. dispence
23. mind...Glownish
31. only
45. lye
52. married
56. can make
59. Jointsure
60. Heir... fourscore.
61. years stone-blind
64. years older than
65. paines
71. compasse
74. Devil.
87. married
91. Groom
119. general
121. only
123. find
125. the pleasure.
130. sports
139. Bridegroom,
156. denies

134. Counsels
136. Yes you
136. Game
138. Laughing
139. than
147. Sister
150. - 151. Tin. 0.

Mer. ... it you.

(As one line.)
152. Younger.
153-154. You... with it.

(As one line)
157. Sister
162. joyn
172. tryal
172. Service
175. counsel
178. Servants
181. Embraces
183. Priests
189. Summer
189. Tenants
194. kind
196. equivocations
199-200. vagrant--- Nil.

Stockant. (as one line.)
204. only
211. wherease'r... Travel.
214. Stomach
216. only
220. always
224. Progress
232. friends

Directions. Enter Springlove

Centered,
251. Throat
253. Loyal
259. kind
260. over heard
260. quaint design
263. Co-acters
264. t'ne
275. only

291-293. Mer. What...

melancholly House.

(As one line,)
1664

1664

1664

1664

1664

1664

1664

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1664
A Flourish of Shalms centered What's (As one line).

1661

132, find
165, find
174, dwells
179, less.
186, Kitching
207, find
209, then.
220, Charles
225, man
227, Randal.
231, stranger
240, never seen
253, dye
256, Hair
270, Boys, a hay—
275, motives
278, it too
286, above half your length.

Master Talboy. Omitted.

292, and hay.
293, Plays
294, that Sentwell added.
316, an Humour
326, by one and once!
331, another stumbling
339, choyce
341, Clothess!
343, mind
348, nearer

A Flourish of Shalms centered What's (As one line.).

How they begin. One Line. 526, twelve-month.

357, plain-piece.
359, seldom.
372, Tie
373, meddling
378, Lands.
380, Posterity.
381, shades.
408, pleased you say
434, Gipsie-Fortune-Tellers
442, aery
443, News
446, Asse
448, dis-burden
452, Old
459, than
462, says
463, Countrys
463, Purchase
469, Charge
471, Charge
472, Temptations...Care
473, it. Old, Ha

(As one line).

479, Springlove?
481, Knave
483, Tasque
485, hear

Directions. Enter Randal

is beside the last line after

the song.

512, mattering
514, read
515, befall
524-525, banish'd. Ha.

526, shall

526, Servants
530, find.
535, it, and

Directions. noise

540, Do ye
542, Noise
544, Cry'd
545, Doxy
547, Songs
547, womans
550, Work:they
555, Gossiping!
557, mile
565, says

1684
Directions. (following prev. line)

732. Oanfting
734. Sup
736. Supper
737. Pounds
738. Bag

Actus Tertius.

7. ?Fi?..Night.
11. she
13. possibly
14. Constitutions...Flesh...Blood
19. Base
21. Night
22. Eighteen Months
25. Thunder
25. thief Ha.
29. cryed
30. wind
32. Nights
32. Affliction
37. only...Obedience
42. Birth-Night
45. world
49. than
50. Beggar Errants
59. t'others
103-104, us, Ha, Mar. Ha
(As one line.)
103-106, ye. Ha. So
( As one line.)
106. does
108. Summers
109. than fair Flora's
110. darling
111. Acteon-like, be
113. We
115. we will
118. does
124. bagg'd
133. methinks...not. Rachel.
134. Yon
138. we'll...
139. Peace, here
142. Henroosts
149. Match
159. Clerk!
160. upon't, I fear
163. forwards, and...handsomely
163. I'll
164. 165. else. Yin. What
(As one line.)
168. Good, good your
181. maintain
199. half penny
204. truly
205. Henroosts
211. privy
215. thinks, and
221. pieces
227. Thief
229. Only
231. days
234. Rake-shame
234. mistery

Directions: Sord
239. return'd: what
243. Sire
244. Sum
245. Ten or Twenty Pound
247. hear...
252. Travailing
260. ways...
261. your...own
262. ways...Loves
265. Consent
266. grudge
268. Servant
273. says
275. out-right
277. Rich
280. Mans
281. Country
284. publick
288. but
293. Country
293. Painting
295. Touch...Cost
Directions. Enter Vinc. is centered.
Directions. Enter Randal and Merial are centered.

296, After-Reasoning...
297, Punishment or Charge
298, Children...Folks...Travel
299, consider'd
300, down

301, Do'st hear
302, Poor Fellow,
303, presently.
304, six pence...pains
305, find
306, than
307, hour
308, design
309, own
310, engage
311, service
312, mind

313, presently,
314, six...pains
315, than
316, hour
317, design
318, own
319, engage
320, service
321, mind
440: life-restoring
441: have: Milk
447: Men's Wives
450: mind
451: piece
454: yee Look
456: Care...no body
465: Lecher's Throat
470: 'am
473: Worship's
475: Beadle's
479: say'at
483: politick
485: piece...
503: Gettings
505: Bryore...Liberty
510: tosse and...Night
511: Night
513: General
517: than
519: Whip
526: you'll
532: pass
534: says
536: there is
537: Travel
537: venture
541: fearful
543: than
552: Poor, Lame and Sick;
552: comfortless
553: Night and Day
554: Pray
555: Peace, and
558: Bless
563: Brains

Directions. All Together is centered.
565: Living
568: backs:
569: Scratches:
572: Shortly:
573: beg:
575: worshipful
575: Misteress
577: Mistress
584: Gentleman's
585: Alass;..Mistress
586: feeds.
588: say'
mean to
Angel
of gentle bargain
Three-pence, Mistress
ingrateful
Grown
Goodness!
year
less
Mistress
Countrey
nearer
Mistress
Heart...
Bounty
unless...Mistress
Case of Necessity
Lye
Beg
Mistress
Captivity!
fearles as

Actus Quartus, Scena Prima

me
mean.
ails
cousin
than found!
crys
Count nance
So this
d’recall’t
her Omitted,
says
Heir
Clerk
grief and vexation
find
Sweet-heart
mind
Oh – Oh.
Randal
Masters and
friend
57. near...find
61. tyed
63. much as
64. me. Sir. I pass
69. Snail
75. pray'd. Poor
77. near...year
78, 79. But of late he into great
82. Good
85. Downst But
86. flown
97. He ha ha
99. Horses
102. a clock
105. Snail
107. sport
109. bless
118. than
119. Springlve
120. bless o're
129. Snail
132. toss
134. Heartly,
136. good may do
137. all: He does
142. Friend pray

Directions. Enter Bandel (at left.)
151. Snail, as I I told
153. Snail's
155. fellow
156. Gentlemen!
161. comes.
162. he comes
163. He's snayle He is snail
163. Snail? sure
164. house
165. rethink's
167. that.
168. Battery
176. wages
177. bless
178. 'em
181. ye
183. courtesie
184. master's
185. Beel
186. house-word
187. Gentleman's
188. Country
189. thankful
190. master for
191. (make...it)
192. Faery Ground
193. years
194. Something more
195. Kindred
196. Christmass
197. King
198. Entertainment
199. thankful
200. losses I
201. silver...Glass
202. thankful
203. Cook
204. cook says
205. Ha ha ha
206. Livery
207. Directions. Enter Chaplain (in
208. text centered.)
209. Stomach
210. confess
211. Come a Round
212. merry
213. that a sign:
214. if
215. Cause!
216. Signing?
217. mistres
218. loss
219. mistres
220. stolen.
221. Father's
222. Glass...News
223. Directions. Hearty reads the letter
224. (At right centered.)
225. (d'ee see) been
226. her, (d'ee see) than
319. me, (d'ee see.)
322. me, (d'ee see.)
326. after.
328. Serving-man
329. Rich...
331. 'twas?
333. poor...fellow
337. business
342. business
343. business
345. business
346. find...uncivil
347. Ask
349. business
350. question:
350. business
352. me...
353. business forget
355. only...Read
356. Spoil
357. Eat this Fortnight
357. Directions. He reads aside (on right) (Centered)
358. reads let
359. stolen
359. Gentleman's Mistress
377. Conversion
379. Sack, I
381. fellow
386. Old
399. Days...Nights

Actus Quartus, Scena Secunda.

... 1. witness
  3. Noise...Mars:
  5. Mistress
  10. confess
  11. Mind
  15. Engagement
  17. Affiance
  23. Mind
  23. Clownish
  24. Covetousness
25, Misery
26, Relief
27, poor
31, only
34, Rayment
39, wild
41, play'd
42, Wedding-Folks
44, Proxy
45, eye
46, Cudgel
49, than
56, can make
59, Jointure
60, Hair
60, fourscore
61, years...blind
65, years...than
71, compass
74, Devil and
75, painful
77, but Scribble's
78, blind
81, Eggs.
(The 2 stanzas are combined.)
86, Maidenhead,
88, sixteen to
91, Groom
93, Scrambling, and our Selves
94, Noises
96, scratching
100, Holy-days
119, general Rain
121, only
123, less...find
124, Sweetness
125, Pleasures
128, grammarcy
131, Well Ladies
138, sport
139, Bridesmaid
141, if...Dance...air
147, Here on...Queen
150, Pallet
156, Live
157, Griefs
161, Hedge-bottom
165. dance
166. Faery
167. Dance
173. Old
177. man
178. Mistriss
179. Rhime

Directions: Music... (See Aur. D. S.)

183. Old... blind... Lane
185. Musick, Dance
186. Bridegroom
188. Holyday
189. n'em
191. thirty Years
192. Threescore
194. Night
198. bravely: Thou
201. Night Old
203. Extempore
209. Commonwealth
213. Personated
220. moral... add
224. Marry
227. Gather
228. Countrey
231. Clouds
240. Throats
242. Cudyl
243. Person
246. must at last.
251. Scrible!
252. Como where's
259. Why what's
265. he come
278. now, we'll Act
280. Married
282. Heir
287. she
295. Old
286. Beggar-Woman
286. find
287. Heir
293. Straw I
293. We
294. stakes
297. Cowardly
303. know
304. find
307. surprises
310. Springlove than
313. Travel
322. Heir
324. Heir
321. seek
322. haste

ACT V.

3. Safely I
6. criminal
10. Counsel, or
16. only
19. only
20. only
22. had for
25. transgress
28. only
29. unlawful
30. Top, and Top
48. Haurs...only
54. True Sir
57. you desire
58. my self
59. days
60. Offenders
61. wrought
65. only
67. only
69. nearer. until
76. needless
80. Old
91. Lady birds
96. watch-word
97. several ways
98. Cripples
99. Blind
100. Doxy
108. enjoys
115. says
123. 'em
126. whipping post
130. blind
Directions. Enter Randal
160, plainly.
161, that...
162, Entertainment
163, find..Inn
174, dwells
176, less
177, Randal
179, Godsiere, and
180, you that
180, Randal
187, Steward's
204, find..Randal
209, then.
210, Body
219, thin
220, church
224, man
227, Randal you
228, Mun
231, Stranger
236, mind
238, manfully me thinks
243, Old ...
245, goes
250, Mistriss...Love
252, dye
256, A ha
260, Boys
268, Heir
269, Ha, ha ha
270, Boys
270, Boys, ahay
275, motives Laugh
278, it
279, loss mistress
283, find
287, omitted
289, Night
291, and hay
294, Sentwell, that Sentwell, that is
300, before, I...Heir
Directions. Flourish of Sheiks

Centered.)

Genteels
Picce
seldom
They'd
Doxy
meddling
thriftless Heir Lands.
Fosterity.
shameful
Children
fore fathers
near
double meanings
dees
pleas'd you
I not
Gipsie-Fortune
Bless
Coxcomb
you see he's
Summer
Ill...Counsel
sadness
Progress
engag'd
sadness
Design
Are
Pray thee
Directions Enter Randal
He has
and
part
Rhiming
1684

488, Name
497, nearer
502, Cloathing.
504, meannes
507, only
514, in
516, Relick
518, loss
524, whom I to...Eye
525, Young
530, Blessing
534, only...sadness
536, What
547, Sir?
554, Neece...
555, Contracted
560, it, I...Witness
564, Company
568, year
569, now.
574, yourt Eyes
575, Child
577, Peace, Lamb find Wife
580, Life
581, faithful
582, Life
584, Beggers Pass
594, continual Blessing
598, beging

EPILOGUE
1. THO' we are now
3. Pass
4. only
10. Us
GROUP II

1708

(In Dedication)

1. Studied
2. Anti-Ingenious
3. find
4. Blessed
6. find
7. Reason
8. Present
9. only
10. Forwardness
11. Great Men
12. in the same Mold
13. Poor and Proud
14. Humour
15. Such as
16. kind
17. say, as my Brethren use that Present
18. Testimonial
19. Gratitude, or
20. I Protest.
21. Creates
22. Involves
23. Folly
24. Climb'd
25. Old...Grin on nor
27. Speak: ...
28. Think:
29. Honourably...Best
30. Induce
32. Epidemical Ruin...Scorn
33. Lims...Wooden
34. Beg
35. Hands
36. wind up all with
37. Selves Merry
38. which if...mistaken.

1744

(Compared with the 1708 edition. Variants from the 1708 and 1652 texts are indicated.)

8. With it...
9. so; if...go:
10. event;
11. overwatching
12. between
13. em, and ...
14. buzzard
15. happy; would...fears!
16. have after...
17. shepherd's boy
18. quarrelers
19. on't, think You? You
20. Seashavers
21. conscience, (now
22. unenvy'd
23. neighbour or Kindred
24. shortened
25. Will
26. to pray
27. behindhand
28. taken
29. 'squire
30. Keys;
31. seems, has
32. then should
33. ne'er Nevertheless
34. encouragement
35. receiv'd
36. payments as
37. Husbandry, with
38. Cavaliers as
40. Then here, Sir.
41. yourself
42. Journies
43. Here
41. Lodge
42. harmless
43. Out-Houses...Thoughts
44. and among
45. Time
46. Pray
47. Humble
48. Richard

49. To
50. Fear and
51. Frighted...Thousand Dreams
52. Drunk...Thousand...Bed
53. than Dream
54. happy, so
55. find...meaning...Event
56. was at all a
57. Equivocating
58. Gone'd
59. Soul-free
60. find...Sleeping...Sheets
61. Lodging
62. Study
63. Foul
64. mapping, with...Rose
65. Sheet-leaves
66. Conjuring
67. Whim
68. than
69. Tems! and Hang
70. Old, Blind, Bizarre!
71. good;
72. Son...Man-killer...
73. Hang'd
74. who after...Great...Rich
75. 't the
76. Hang'd in...Grave Example
77. Whim...Contrary?
78. Happy
79. Fears.
80. may;
81. Squint-ey'd Boy...Notable
82. Thief
83. dy'd
84. Fools

156. Here---for
159. hand-in-hand
163. to
177. what
179. to...Spring Love...
180. hope...hast
183. cares
185. which, to
188. ungrateful
190-191, than there slight
191. causes
193, notes
193-194, disposition, by
200. Year's
201. Humour;
205. cage in that
208. restraint with
209. now my
211. Yet, pardon
214. wandering
219. highways,
220. Sycamore
221. pleasing, then
223. fountain
225-226, lively as
229. wholesome
234, 0, air
236, penance, or ends! But
238, six!
241, or
244, further;
249, cuckow
250. Oh! how
255. breathe
257-258. love, and
260. wholesome (Aside.
262. yourself,...
268. question'd
289. exacted, it...none;
prick
Shepherd's-Boy
Living
Thieves
Suburb
 Fees of
That (middle of line)
Co-Heirs
Wives
Thousand a Year
Heart
Sooth-sayers
Fear
Country
Man of Conscience
Curse
Live
Man
Rich Man that lives
Un-envy'd
Praises
Prayers
Curse
Minute...Life
too Pray
Morn and Evening
Queen and Realm
Innocent
nor Bat.
Goodness
Merit...Love and Bounty
Inspirations
Emast?. Whose
Casualties
Fire...Floods...Dearth...Sickness
Men
Losses have
Repair'd
Goods...taine...Forlorne
Thousands
Ears...Joyful...Acclamations
Sounds Conjure...Spirit
Year
Live (middle of line)
Nay Old Rents

black-jacks
bread-basket
an't
Meritorious, thou
men's
your
stroll
bloodhounds
thou, Randal
prick'd
you'll
Randal, thus
Journey;
bailiff
rendezvous
bailiff
doubts
supplied
hark! Ay.
to-morrow...
you
Directions.
discover'd
lusty
Musick. Dance
learn'd
till
other's
myself
borne'
till
this country
escap'd
till
policy
on him
till
children, and
begging, was
n'er worse
ten
'stil't
concert
106, Come I
107, Ride...Air then;
108, Counsel and Example
Directions, books...and
a Bunch of Keys.
Directions: lay.
115, Year
116, Care, the...Children
117, Business
118, Wish
120, Journey Instantly
121, Coming
123, Expedition
127, Duty...
126, Day
127, Beary...Hairs
129, Opportunity
130, Days
131, Half-Year Day
134, Youth...Ability
135, Charge
136, I then.
137, Your Indulgence
138, fair Omitted.
139, Testimony...Discharge
140, Encouragement
142, Virtue

Directions below Line 142
Instead of above as in 1632
Edition.
144, Payments
145, Hand.
146, Cattle
147, Then...Leases, Omitted.
148, Old Debts
151, Self...
152, Charge
154, Personal...Necessaries
155, Wages
157, Supplies
159, Charity...
161, And
162, Young...Years...Goodness
164, Rewards
166, Ballance

468, Consar
490, convey
502, Now
503, Yes, Sir
508, fallen
509, clergyman
513, travelled
514, fortune, sir
520, Grandire's
534, Malpe-down

ACT II.

6., Nature's
9., are
20., allegiance...what's
22., to-morrow
26., Ban.
29., conjure it
30., gossip's...to-day
35., ever so
42., marry, thought's
43., yourself
44., the...And
52., motion, ladies
56., embrace
62., melancholy
65., sheer
66., Old Britain's
70., Compliments
74., endur'd
89., Bath
95., Dover's
97., ourselves
98., yourselves
101., Ay, and
103., aside. Meriel
105., perhaps, to
1708

168. Bank
169. Thousand...Odd Pounds
170. Keys
172. Safe,
173. Suit
174. Suit! What...Suit
175. Time of Year
176. You (Following is the Directions (Birds Fine)
180. abjured...smooth Practice
182. Disease...
183. Virulent;
184. Favour...Gifts...Care
184. Counsel
185. Soul
186. Bre...Preferr'd.
187. Beginning
189. Bosom
190. Slight...Whistling
191. Inform'd
192. Season...Year
193. their...Disposition
194. Power...than
195. Accept
196. Expelling
198. aa...think
198. Humane Wisdom...
199. as near as Reason could
200. Years Restraint...ever that
201. Burning Gore...Saddening Humour
203. only
204. my
205. Year
206. Summer...Vagaries
207. endure...Summer
208. Restraint...Life
208. Torment
209. Death...Life
209. Yours
211. you may
212. Frailty
212. Continuance upon Knees
213. Life
214. Wandering
215. Shriek
219. Shades
221. than...Thorne Hedges
222. than Wild
223. Fountain-Waters...than

1744

106. Winifride's Well
115. conceit
118. Base
120. Mark
121. now nothing
124. laughing, I think
126. Now, ladies
126. possess
130. precious than
136. play'd
139. that
146. Ay
149. Yea, Morial
152. you to tell
153-154. it, they
157. In truth
160. e'en
162. encircl'd
162. yourselves
173. not, God
173. bo with you.
183-184. un, wherein
189. summer
190. gentleman's...
191. cheese cakes
195. near, start...Ay
206. Scot-free
210. men's Meat and
228. Heartse you cuckow
233. puzzled
235. Truth
237. camp-royal
239. ourselves
240. them...cage-birds
242. pack'd
243. instructions
252. Houdyers
253. Ganters
259. overheard
261. new-create yourselves
264. ta'en
265. abhor'd
267-268. creatures, who
269. content; in
269-270. blest, that
271. or
...Stress...drink

Sing...sweet and lively

Red...soft

Rest...safe, than

Full...called

Curious or wholesome

then scrape

Trencher...Translated

Yes...winter season

Fire

Sweeter than air

Air

You

Voluntary travels of good men

Holy ends

Comparison I

Sir...

Sufferings

sweet'd...delights

Place...air

Delights...beggary

Solace

Yield...variety

Deportment...content

Nightingale, cuckoo, &c. sings

O! joy

return...naked...world

than...burdens

abroad...parish

Wash

Minutes...unthriftily

Wind

Love

Care, if it be possible

Breast

Wholesome counsel

Leave...

Self

Love...will...prepare

The effect

Obligation

Good man...virtue

The law

Execution

to...suffering

Death...Sway

Nature
275: the assistance
275: Discipline.
277: for Education
278: observance,
279: as in all other rules.
280: Labor... Desire... Liberty.
283: Earth's Felicity:
283: War... Fly
284: Good... Love
285: he, that
297: Reputation;
298: Live
299: Duty
299: Duty.
299: Map...

Vocabularies. Servants

294: Fellow... Head
295: Ear
295: Ear
295: Guest-House
296: unladen
297: Beggar
299: Prayed
300: Teeth outward
300: marry
303: Teeth
303: Ains
304: shouldst... Uncharitable
305: Ectorious
308: Curate's
309: Merits... Popular Thanks
311: 'tis
312: Old
312: Poor Men Children
312: Labourers
313: Work or Travel
313: Setting
313: Young-married Couples
314: than
315: Hundred, round a Year
316: Master's
317: Begging... Wanderer
318: Beginning
321: Strol... and Beg
321: Belligies
322: Sleep... Hungry
323: Poor People!
324: They
325: Pains

1744

392: hark
393: (no amount)
398: quarter's
398: Beggar's charge
400: ashamed
403: devil'll tempt
405: churchwarden do it.
405: Steward's
409: Away, temptation
416: flesh
416: Hey down, hey down,
a down.
419: withinethinks
420: fortune's
424: o'erclouds
430: appetite
430: well; but
437: sings, nor whistles
442: gentlemen.
446: sadness
447: disturben
448: yourself
449: spite
450: now, Randall
456: charged
457: courtesy
459: countries; some
463: I think
465: he's
466-467: Way; and
481: Alas, poor
487: b'n'en... leave, tho
488: Trust
491: Miss... 'tis-
492: Well... sir...
496: run-a-way
498: would
498: 'tis other
500: Maltham—Cross
502: Hey—ho
503: height
505: hem, boy ...
509: Haw!
512: butler: And...
muttering
515: myself
516: lost, and
520: mirth
525: whim, now
367. Of what? Of
367. Theft...
367. but he
372. too of...Content and Hopes
373. Built and Rain'd
374. Growth...Affection
375. Gladness...Eye
376. Grief...Taxation

Directions. (A Noise...Singing Within.)
379. Doubts and Fears
381. Hunger...Gold...Free
382. than we
383. Belly...Flesh
384. And against Pride
385. Rage...Charm
386. to sorrow
386. Rich Men come, Sorrow,
386. Rich may
387. Emperor...
390. Content...this
393. Weather...Gold...Raw
394. Then in...Straw
395. Ray cock
397. Ray-cock &c.
398. Repetition of line 396 is omitted.
399. Delight
400. only...Sense...
401. Ear...Feasted
401. mine Eye...Satisfied...Joy
402. Hoarding
403. Desire...Golden Store
404. Unlocks...Than
405. Equipage...Ite.

Directions. Opens...Discovered...
Postures issue and at last the
409. Sweet...Comfortable
411. Cheer...Hearts
412. Crow's...Crepingly
413. Dance...The...Welcome
414. Dance
415. Stamps...Foot...France
416. Heart merry, as...Cares
417. Lustig; and Frivol
420. We
421. Bag...Dance
422. Service

627. Know my
628-629. conclude they...
632. glowners
633-634. ruffling queer
635. do you
640. name Patrico
642. heart's
656. even
656. Mind
663. Patrico;
665. Sing; play
669. wantonly.
669. To, or Tib, or
669. Jack, or
672. design
674. chanticleer
677. pray, let's
678. ministry
681. clock
687. nest
688. nest
688. vein
691. Wind
692. skrew,
696. giggling
697. autumn mort
700. than
703. So, so
704. yourself
708. could
709. autumn mort's
709. asleep
710. young-ones
712. awesome
713. ware.)
714. doxy or a dell
715. taster;
717. would
721. to-morrow
736. way
737. Prey, strike
740. supper time
743. Patrico; and
744. born-beggar
745. enough, tho'
746. what-d'calls.
The text on the page is a section from a book or a manuscript, possibly a play or a historical document. Due to the orientation and quality of the image, it is difficult to transcribe accurately. The text appears to be a series of lines and paragraphs, possibly containing dialogue or narrative content. Without a clearer view, it is challenging to provide a precise transcription.
prophet
court-Beggar
him, and
Begg'd
others...Beg
Begg'd till Wealth...Care,
Children...Children Shares
Oppress'd...Great
Mias. (World says) Rich
Sea beingotten...Itch
Begging
Wealth...
Chains
than...Beg...Instantly...Eat
Blest...Treasure.
Beg...Gentleman.
Hair...Curse
Wars...
Store
Penny...Spent
Court-Poet
Hedge-Rose-Monger
Say you, Sir
Sir, we
Singing Libellous
Fly
Sing
Tunably...
Triple
Civily...Gentlely...us.
Old Fellow...Boy
Now...All.
Prognosticating Nose...Divining
Yea Sir, Cunning Man
Clark...
Decay
Close...Beginning...Fortune
fail
Clergy-Man
Marries us, if
Company
Strower...Travell'd
Bend...
Palm...
Born...Wealth...Cust
Build...Dust.
Admission...Purity
People...Benefit...Free State
Full Enjoyment
sanne...and nothing
Desires
Sight
only
Haply
than...but ye...
and ty'd
Happ...Stern...Not
House
Air...pleasure, in Variety
than they?
Commit'd, Stifles
Yes...Liberty
Yes, in
Alliance
Precedent
Least...Royal...Day
Narrow...
Day
Kings...there's
Liberty,
Binds
Air
Love
Pensive
Spirit
Numness
Sick
Cock
Cackle-harrad
dance
Glitter-depouch
Body, Binds Barrels
Laugh
High
Teare...Eyes
Hum...I'll...Mind...Search
Day ye, Sir
Congregated
every People
Whose Happiness
Happy
Here
I've said...I'll Wait
you, therefore
perhaps
away, friend
Instruction...Guided
i'mway thine, o
in my eyes
beats, do
Sand...time, I
something, else
beg'd
sheriff's, son of
don't...
borrow'd...can't
'flap'd...But, first, he
beg'd
Aunt
Welling...
have been
't, but...stolen
clock
clock
373-376...he is a gentleman;
but
grade
quality
We'll...you if...
pass'd by them...haste
discover
sitting
'neath
pritho
his
then
tear
sneeze
roll...and spirit; so
leave, your
Oh, here
parts, and
scour
m 1708

104. Aside Omitted.
105. Jeer.
107. Winifred's Well.
110. Husband's ...
112. Love.
113. Old...Will...Men.
115. Conceit...Wonder.
116. Then, Merial.
118. Again.
120. Again...
122. Wonderful New-Nothing.
128. Laugh...Swallow...Fly.
129. Feather.
132. Tail.
134. Born Laughing.
135. Ha, ha, ha.
138. Trick...They'll.
139. Possess...Know.
129. Knowledge.
130. Then.
131. Demand.
132. Servants.
134. Councils.
135. Play-fellows.
136. Game.
137. Ha, ha, ha.
138. Game.
139. Ha, ha, ha.
136. Game.
137. Tongue-tie.
143. Any way...Quitted.
147. Sister.
148. ha, ha.
150. Elder.
152. Younger.
153. It, Come out with it.
154. to have it.
157. Sister.
158. Ground.
159. Business.
160. Felicity.
162. Joyn...
163. Course.
169. Spring...Youth.
172. Service.
173. Resolved...Course.
175. Counsel.

1744

329. first, and.
330-331. anew...escape'd.
512. travel.
516. is we.
529. Scary! I'll.
541. Could.
551. Run away.
552. you...master.
553. Wherever.
563. Loway.
573. To beg. (Aside.
578. Folks; thou see'at.
584. Wholesome.
585. alas.
597. Poison yourself.
599. let.
606. Threapisce.
607. ungrateful.
612. Master.
617. are...in.
619. Bounty bring you.
656. Courses.
673. Myself.
674. you, however.
691-693. we...Compliments.

ACT IV.

1. Riding-switches.
2. Bestow.
6. Cousin.
7. Have been.
23. Herself.
24. Ever...
26. And therefore.
27. The wages-fellow.
28. Oh.
30. You sir.
32. Master Quitted.
33. Uncle.
36. Ay, 'Tis.
38. Not leave.
1709

236. Cost...Bash
238. Cage Birds
240. Wild
242. Brains
243. Instruction
251. Threat...Noble
253. Loyal
257. Delight and Admiration
259. Kind
269. Strange Design
271. New...Blessings
283. Graces
283. Partners
284. Course...Delights
287. Gr...Happy
288. Happy...Living
290. Loss
291. Souls...Liberty
297. Peace
298. Course
299. It, your Throats
304. Barones
315. And for...Delight
316. Life
318. find...Right
319. Cause
320. Dry
321. Mr.
324. Kind
325. Peace
326. Hearts
330. Jest...
331. Earnest
335. Beg...Necessity
337. Pleasure
338. Destiny...Oure
339. Grief
342. The Adventure
344. Conveniences
348. Service
353. In...Fashion.
354. Seven...Spamers
355. Leave...See
357. Stealth...Service.

1714

239. Housekeeping in...
240. empty or
247. to-day
246. A Round, a round, around,
boys, around!
259. Care
270. said, old
274. lock,
274. if...
287. stolen
297. she's...and
318. her (d'ye see.)
319. me, (d'ye see)
321. she's
323. rich man at
324. now he
327. yourself
327. me, you
328. at-most, and
329. stolen
339-340. mistress.
340. as I am a gentleman.
353. And sir
354. myself
355. self
356. also
390. and a bay
397. old conceited

Scene 2

5. our discourse
7. yourself
9. ladies; it
10. yourselves
12. myself
13. Spring...and
14. He, and Me
16. engagement
19. Ay
40. Miss'd
45. lie
46. them
Indulgent
yet Ignorant...Course.
Submission.
Received...Years
Journey
Quarter'd...Ragged
Highway...Dreaming
Gift...small, Penny
Lord to Horse
Bless (halts).
Ba. ha. ha.
Head Clouted Lag
Naked
Body Glad
Eyes
Recovery...
Years,
Confession...Life
Condition...Vagary
Leave
Summer...Autumn
Dissipate:
Eye...
Love...Home
Cloak'd me the...Year
Course.
you, think
Eye...Season
Torrents
Lives
You'll find
Envy...read,
Abstractions, Hand
ways
Founds...Beggars
Commandation
Hal dear
Service
Poor
Whispers
Matter
Flesh
Conscience.
Weight
Abstractions, Singing
.ttrlag


1793

449. 
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1794

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716. 
717. 
718. 
719. 
720. 
721. 
722. 

Sing, Play
Talk...Wild...Wantedly
Jack or
Bowing, Ken
Autumn, Dirt
Throat...Clear
Shade...Loni...Yearning
Bowing
Wife
Sir, we
Presbytery
Wives...Dignity
Clark...Varityl
Directions, Wife...Drunk
Salmon...Drink
find...Stick...Pink
Eye...Pink
Daxy...bath
Brain...Vain
Sing
Wind
Dian Bows
Bows
Bows
Can a gigling
Sport
Bowing
Higling
Directions, Bowl
find
Store
could
Sleep
Young...Creep
Straw...If
Courses
Feshn...Whalem...Merr
Oxic or Bell
Man
Upright Man...Taster
Master
Away, You
Punish'd...Oh!
Sustain (calm overcomes
Spirits
Directions, Dancers

Day
Negacy's
Here, as
hay...to-morrow
pleas'd to let them
children's
e'er
'till
Do'st
you seem
hey
double meanings.
does
gypsy
but here
vagaries!
counsel
Lawyer and Sol.
myself
cuckow-like
in his
engag'd
Vin, and Hll.
Now?
them?
to work
is it that
0,
better!
rhyming
but if
privately,
estate
could
express'd
the' loose desires,
virtue
fate to
away, (l...neglect)
Oh, the
Does
'd
left her
... 1768 ...

723, Bags...Dancing
724, Sports
725, Clapper Dugeons
726, Walking
727, Directions, (Cancel)
728, Trimmer
729, Skipper
730, come a Raghead...Dofman's
731, being asust
732, Canting
733, Walks
734, Day
735, Patrico
736, How think
737, Relapse
738, Soul
739, Born Beggar
740, d'callts
741, Cup
742, like Beggar-Higlers
743, Sighing...in to Supper
744, Welcome
745, Pounds...as, Swag
746, Heart...Bag

ACT III

1, Directions. Enter Vincent
2, Life
3, envy...Happiness
4, Use
5, Sin; before...Punishment
6, there...as
7, Stearing
8, Course...Forward
9, Night
10, wish
11, Mistress
12, She...Know, there
13, already
14, Constitution...Cloth...Blood
15, Will
16, Base
17, Sleep
18, Months
19, Litany

... 1764 ...

532, Win...a Hill.
542, Ay...muthought
543, Scentwell
544, Then by
553, that' Are
571, match; that
573, Oh
577, that.
595, correction;
596, boy, get
597, twelve-pence-a-
598, piece,
599, where, if
601, would.

EPilogue

Spoken by Meriel.
4, rest unpunish'd.
7, to-day
97: Difference
98: Floor...Straw
99: Words
104: Ha, ha, ha.
106: Subject
107: How...Glories
109: fair Florin's...appear.
110: To...Spring,
111: Stroke,
112: With...Eyes...Look
113: Nakedness...Rags
114: Ha, ha, ha---We
116: Lusty...Night...Lie
118: together
121: What? Laugh...Lie
122: Mallies
124: Beg'd
125: Endeavours
126: Suppers...Night
127: House
129: Morning
130: Shipping
133: Neck White...thin's; it is
136: Ambitious...Younger
138: we'll
152: Else...
153: perhaps:
155: Beg...'em:
155: begin or
155: Leg
156: Whipt
157: Breeding
158: Heir
158: fly
159: Match
159: Uncle's Clerk
160: Old...Mad
161: Hang'd...Beg
162: Life
163: handsomely: I'll
169: Idle
170: Poor Cryturwelly
173: Counterfeit
174: Mercy
177: Whipt, and...Work
181: Maintain...Health
183: press
186: Compassion
187: Hearts...Poor
51

187. Steth
189. Backs...Sweetness...Mercy
190. Compassion...Hungry
191. Night...Day
192. Ha, ah
193. Srrsh
196. Srrah
198. you
199. Half...
201. Thrive
204. Lives...Begg'd
209. Life
210. Heav'n...Bless
210. Prosper
211. Office
212. Privy
213. Parts
219. Store, Toward
221. Pieces
226. Begging
227. High way Theif
227. Conscience
228. Weaponless
229. Only...
231. Man Days...Hands
232. H els....you.
234. Mystery.
238. Directions, Sword
238. found...Legs
239. return'd; what? What's
239. Matter
241. Counterfeit
244. Summe. He
244. Pound.
247. hear
248. Satisfaction
250. Begging
252. way Omitted
253. News...Mistress
254. Matter...
255. Young
257. 'Twas...Yesterday Morning
259. stolen
259. Clark
260. ways...
261. own
262. ways...Loves
Satin
Mittens
Paintings
Flash
Blood

Beggars
that

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggars

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
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Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.

Beggar's trachea
fitting to Hedge

Manners
Burden of state

Beggars.
come; they
baugh'd and Limb'd
There Omitted.
blew Omitted.
spy
Favour
Distress
Parts
Misfortune to.
Strangers
Right Noble...only
Esteimation
Two...Pieces, unto
Deemt
to Day
Spirits
you, Sir
Virgin
Mistress
Favour
Honourable
Wife
fair
Beggars? Or
Born
Speech ...
ret
Ambitions...Vulgar
ask...Common
whate'er Men
well-disposed
grown
own
Incestuous
Bounty ...
Lip
And...Eye...'t'other!
this, a Flea
Bosom
straw-colour'd
That ...
Charity
as mov'd; no Flesh...Blood
Benevolent to? Or
puzzled
Sworn
1708

432. you Damsels.
433. Vow...Kiss
434. Woman Sex...Morning
435. all, Sir
436. All, all;
436. Coyness cross
436. Gentleman's
437. Vow I ...
437. Directions. Kiss
439. quotha...Thousand
440. Life-restoring Breaths
441. Milk
443. Tackling
444. Sir, Sir,
445. now ...
446. handfuls
447. Price...Good Mens Wives
448. Now will
449. Heart Sweetheart; and
450. Minds...Twelve
451. apiece.
452. Earnest;...ye
453. Care...no body
456. coming;
457. Bushes:
458. other's
460. Ah, Ah
462. Brains
463. Hand ...
464. Throat
465. Woud...back: Let
470. 'em ...
472. simple; and
473. Worship's...Hands
475. self, it...Beadle's
476. rag? Heart,
477. em;
478. say'st...Fellow
479. Directions, Running
480. Purpose
481. Purpose
483. politick
484. Fear...Force
485. Twelve-pence apiece
487. Offers...Promises
488. ha! you...D'y.
489. than
502. Ha, ha, ha...Kicks
Gentleman's Repulse
Arm, and...Revenge
us! we
Briars...Mires
Liberty,
to Rendezvous,
then hay
Night
out Meriel
Lead on Brave
Heart still...on.
back you see
than
escape the Goal,
Whip
Purpose to...Means
comes Passengers;
again ...
more; if you'll
I, that...fine,
listen...
hither; and
Search...pass
Proverb
that says
Love is there's
Lacks Travail
me you
venture ...
some:
than I fear...Death
fearful, who
Cloaths indeed are
Beg
Would...Cout Beg
than Buy
won'd
Young Couple
disguis'd
for; Observe
Mistress
Blessed...Poor
Lame...Sick, Weak
Comfortless
Night...Day
Pray...Pray
Peace, and
Measter and Meestress
Bless
where we're
Pray
Young Measter, Meestress
Belief, Succour, Bread, Heads
Wouldst, Bread, Brains
Home, Covering
Health, Help, but
Lowsis, Backs
Shoes
Beg
Pray
Beg a stroke
Worshipful Measter, Meestress
forbear, here
Mistress; we
Bact's, I, sure; and
within we
wou'd, Beg
pity; enough; and
Gentleman's
Alas, good Mistress
Heart
What, do, mean to
not fall to,
Angel
Way, Bargain, Master; Tis
Reward
Fellow
Clerk
Silver, Three, Mistress
ingratiuf
Golden
Bountiful Goodness
Year, coming
robbed, Parents
Shares, too; there's
Pray
Less, serv'd; and
Policy
No, no, good Master,
Sweet
you, the
Way
you, 'tis
615. nearer ...
616. Married
617. Mistress...join'd
617. Heart
619. Bounty
619. Curate that
622. Heavenly
624. unless...Mistress
625. Gentleman or...
626. have ...
627. together,(as...it.)
627. Marry...lain
628. Case...Necessity
631. Lie...self, for
635. three that...Beg
636. Price
637. Mistress ...
638. Walk
640. So oft as...Captivity.
641. fearless

ACT IV.

2. Ay me, she's
3. Joy...moan.
5. aile...trow
5. Why,
6. why Master
6. Talboy, my.
7. And
5. than...Woman!
11. Anger ...
13. now if ...
13. Nay, it...hold!
14. Scurvy...d'ye call it?
16. Ribbands...Things
19. Fie, Master again
20. Man...says
21. again...again
23. herself
25. Heir
25. know ----
26. slight
27. Wages
27. Clerk,
29. Servign-man, there's
29. Vexation
30. Grief...Vexation
Journey,
Oldrent's House
find...Uncle
true; you...mind
Oh—Oh——
Peace...mind
bawling for
say where
Mistress...Com
Face...quickly; here
Enter Randal.
not self...Company;
come...
Man
Heart...lyes
Here; I, here...is, Oh
Morrow...Friend;
Oldrent's House
let;
It
Three Hundred Tears
House-Chronicle...notifie.
let;
Stranger
it, as...
near...find.
Wittily...Honestly;
Horses...up;
Post...Stable? Do
much;
as...Sir;
pass...Sir;
Running Bailiff
Morning
deceived...Sir, he
Four Hours...
Snail
moulded; but...you because
Ancient
Keeper, and pray'd
Poor...
Country; he
Beggars, for...near
Hundred a year
least....Rich? but
Latg he
what I
not;
80. Merry
81. now; take
82. Friend
83. Two Daughters that
84. Entertainment
85. Gentlemen;
86. they ...
87. House-doves; but
88. flown... Man
89. then by
90. was she... d'ye
91. but
92. Peace... Birth if
93. go; I
94. Heart
95. Horses,
96. Master; when
97. sad... gone he
98. Man alive; up
99. Morning
100. time; out again
101. Afternoon
102. time; skirse.
103. away; (he's
104. Snail... you;
105. and
106. Occasions
107. bless... self if
108. hin, end...
109. Turn-spit Boy;
110. Wurther... then to
111. connen... Poor
112. Meat; and
113. Score
114. House; none than
115. Home
116. Spring-love...
117. (Bless
118. where-o're... is,
119. World
120. Means; and
121. We
122. Horses before
123. hurt I... you;
124. Snail as
Indeed, Gentleman, that yea, and Hearty, decayed Gentleman, Master's it; he all; he do's he Martin's Uncle; Question Yards him; but; desired to stay but gone; a...Humour. Enter Randal not...Snail as Snail's...Word Frithee Here Gray Fellow, The House...you. Hall... here then...Master's coming; peace; he Snail, I Sir: No Snail Word...Ancient Sadly,...thinks Not I...Looks that!!...Heart Butterly, Gentleman, my Thanks good Twenty Years, Sir, and Place for by besides paid, (thank Master and Honest Steward,) bless 'em:
Gentlemen, please ye.
Morning, Draught, Glass.
Sir, ye.
Master's Absence.
Come, he's no Snail.
House Word, and.
Sugar please.
Gentlemen's
thankful.
Bount.

it? and.
Servants as ...

Jury
very'd here, Man...Boy these.
Four and Forty Years.
Something more than.
Hindred.
Mind.

Courtesies Entertainment.
Have I say gotten.
Brace...Hundred...Pounds.
Whip...thankful.

Houses I.
Two...Thirty Years.

Value.
Glass—Make Thankful.

White wine...you, Sir.

Not; or.
Brown
Or had.

Bottle of Sack.

Gentlemen is a Glass.

Master's

Small-Beer

Old Canary I...you; and.

Cock.

God says.

Sirlein.

Patience.

Snail.

So; and.

Speak, master.

Livery-Beard.

Hose-keeping.

Enter Chaplain Centered.

come, here.

Stomach.

Latin, now.
1706

To it

Gentlemen

and

and

through

And so to day

Mail

A sound

and

Graybeard

Read

Old

May...yes a sigh

Look...has

its...out!

Passen, Sir,

Missy

Mr. no, is

less...eye

lost, I hope, Sir

Missy: no

lost; they...mislaid...little.

Life...again...and

again, here's

stay...him if

can

give...sack to

stain...Father's

Gentleman's

glass...sack

Here

Nasty

Prevention: let

but...d'ye

said, he

Married...d'ye see, and

(d'ye see)

been Married

no. (d'ye see,)

then

Married

Wife. (d'ye see,)

unless now
Mr. Saffield, a Clerk, at the Poor Base. He is...

Mercy...

Sir; this Place...is; nor business business business Daily-Business; find...

uncivil case;...are.

Business; I... Questions, and discourteous as...me or Friend any Business; if me...welcome; if Business forget it; you else;

and only read

now and Fortnight reads let Sir, that stolen

Gentleman's Mistress it seems is true; but
... protest as... Gentleman I
361. Matter, nor
362. is; but
362. Aforesaid
363. Heart
363. Boy Mat. thou
365. hear to
366. her?
367. Teach...
368. cry
370. d'ye...d'ye
371. Brave Fellow
372. Head
374. Wife,
375. Thing, (d'ye see.)
376. d'ye see
376. Boy, and rejoice
377. Conversion, if
378. Sir; and
379. Sad;
379. it so
381. Tali Fellow.
382. You, (d'ye see.)
384. Servants,
385. d'ye see, if
385. Grey
386. d'ye see;
386. Old Justice Clack: Says
387. Business
388. Business I
389. Sir;
389. ve
390. Business
390. Sir: d'ye see
392. Old Justice Clack: says
392. Sad:
393. Mr. Clack, and
394. Humour
394. Hart! They
396. Old Odd.
397. Clack: and;
398. him; 'tis
399. Two Days...Night's
400. Journey:
400. Dine, and.
401. up I
401. d'ye see
Scene II. the Fields.

1. Noise... once
2. witness
3. Holiday... height
4. Noise as... bare
5. Yes;
6. Mistress
7. Confidence in you that
8. confess
9. mind
10. Springlove, and if
11. dispense
12. is upon
13. Alliance
14. to, from
15. Mind more Clownish
16. Scurrilousness
17. Cowardice
18. Way... Misery
19. Relief
20. poor...
21. marriage
22. Old... to Day
23. only
24. Three Hours
25. me to
26. us, and... hence; but.
27. Hands
28. Distance sure, for... Jealous.
29. wild Look he cast
30. Morning... play'd
31. Old-Folks
32. bin that... Proxy
33. Marry... lye... Night
34. cudgel
35. Springlove than
36. Baggage
37. Married
38. Revel Hont
39. Sport... us in...
40. Passages
41. Old Contracted... Jointure?
42. Hair... Fourscore...
43. (and Seven Years Stone-blind.)
44. Case... out-lived... Seven Years
45. than she, and
46. pains... here took
47. join'd
48. admonished
... Reprobates to Beg; compass...Jews; Blows...Saddle; and in
doing they shall...Devil painful; Life they... Blind...Fourscore Bachelor of... Seven Years Wed Maidenhead Wedding-Day Married...Sixteen to One and Twenty Bridled...Groom Saddled it, this sport in...champing Scrambling,...trembling Confusion Noises in Talking Laughing, Scolding, Singing Bowling; Actions of SnatchingScratching TossingLousing themselves and But who comes here? Mirth up...Holiday Courts...genteel Way again...Life You are, I...Life Perplexity, Fear...War or Disturbances, no Go...ours he Fear...Estates, nor For... Or edge...give up...Command Public...Benefit; while aye that...Rich indeed... General...ruin than...sample...a Fall only
... you; we find
sweetness
Delight;
few upon Necessity
perhaps, but
Garsevery.
like or
Sport.
Half-half Eye
Bridegroom with.
Crutches is.
Dance here in... Air
hoc for 'en;
Soldier
Old
Old New
Top to Toe
A Heir
Sashel
Liys.
Poet; Phoebus; ye see inspires
as... Beggar, and
Hedge-bottom... Tops
Dance
Fairy
Dance
approve the
Bow...
subtile Craft...
Old... Old
Steel's stroke... Sparks
Fire
Piper, and
Mistress
Rhine

hal. The Dapp'd.
the Dance.
Old... Mind... Lane.
hobbled Bridegroom!
Lusty. Hay, Holi-day.
't en down... down, they
30 Years
And I, than... Three
Night
Fear... t'other
Learnedly (Song inserted.
Famous Men; and... See App., p. 9)
Mask or a Comedy
Night in Honour... Old
202. Man...Ability
204. Agreed, give
205. 't, I
207. What...What
209. Commonwealth
209. Utopia with
210. With
212. Camp,
213. Britonized
213. Personated...
214. Soldier.
215. Soldier, an...Ha
220. Moral...and Two
222. now; and
224. not; one
226. Old
226. e'en
227. Menches!
230. alt; he
231. Things...Clouds
236. But
237. What
239. Superiority;
240. Throats
241. then...then
242. Soldier Guédel
243. all...stay...Person
246. Soldier.
249. Beggur-Hall; and
250. this well, Acted, will
250. Honour
255. Walladay...Play; Our
256. beset, vo...Net; leave
257. Mery;
257. Scarily
259. My want's
260. Bing...avast;
262. the Quirle Cove
263. and the Amumbleck
265. indeed...what
265. Your...Grace
267. Sentwel...Match; the
269. round; be
271. Blessed
273. Pray
274. God
275. Counterfeit...
276. Breath
277. how...will...I
279. Holiday...us; an
280. Heir...Married...Day
281. hope; where
ACT V.

1. you, provided
2. Niece...taken
3. home safely.
4. I say;
5. Faults
6. Criminal A
7. together how
8. You
9. Proof...Council
10. Guard...hands
11. Vagabonds to
12. me: you...it; provided
13. say, (as before,)
14. only Way
15. together how
16. As...belong, you In
17. only way
18. her, say...only
19. tie...Mr.
20. herself
21. trespass
22. Instrument
23. only
24. only
25. Law in
26. Point
27. Top-Gallows
28. no...
29. an't
30. borne...thee to
31. Defence
32. is to...examine
33. Side
34. Pence
35. King's
36. Curst
37. as...Way
38. Christned
39. Gray Hairs...only Sack
40. Pair...Guests
41. Begrudg'd News the
42. say you...Niece
43. together, who
44. Desire...
45. my self...looks
46. Hundred...Days
60. Felons...Offenders
61. Countenances.
62. verbatim to
63. all: his ... 
64. only...
65. Point, you...Niece;
66. you...House.
67. only
68. Sume...nearer
69. until
70. Pardon...
71. And
72. needless Knowledge; why
73. herself
74. within sent
75. you; without
76. then I'll ...
77. But, Sir
78. birds. (since...so,)
79. Soldier
80. ; but ...
81. us 'ns...
82. Short...Pity
83. several...Legs
84. Cripples
85. Hedges...Blind ...
86. thorough
87. Ditches...Belly
88. Back...Two...Belly
89. taken say
90. Old...Ancient
91. Concern...Poor
92. enjoys
93. Company...Welcome
94. you, brought Desire and Love
95. ...you brought
96. Either, bu It...Way
97. family; tell
98. so...says
99. Sir, rai
100. themselves just
101. that...en...Stock
102. Post; they
103. do Justice
104. Pray, Sir
105. Beggars as
106. Justices; and
107. blind
...they say,

though I find

Herr Old,

Poet...Device

Content

Compassion

Poor, Strangers

Way

Way...Punish

Compassionate

find.

Sales

Sir; it

Spence

Respect

; and

Herr

Mice

Apparel; but

Displeasure

until...Welcome

Master Randal

Word

convey your

no to saddle

Night; if

once, twice

Price

We'll find. Inn

Hundred

Friend

Horsekeeper

dwells.

Man

Twenty.

less

Hear...Randal

Wise? Toy.

Godsir, and

you that...Randal

Were...Master's

Born...

Not; but.

Twelve...Mile...Life

Journey;

Kitchen Smoke

Master's Steward's Name

you; there

Honester
190. Head...him; and
190. Heart's...him, where-ster
191. is; Know
192. Master's ...
196. whaw, know
199. again; you...all I
200. think, but
505. whaw.
206. too; they
207. find
207. Randal ...
208. why
210. secretly; not...Body
211. will
213. Man, pray
216. Master's Desire
218. it is...time, did
219. To...Belly...Drink
220. Houses; will
222. In trueth
223. Master; my
225. Man;
227. Randal
228. then; why
230. Man's...Mad
230. Master; the
231. Strangers
233. Fault ...
234. Means
235. Friends...thee; but
236. Grief of Mind;
238. Manfully methinks.
239. but ...
240. feel; would One...Two
242. Sense...does
243. Humour...Old
244. Yes.
247. Sir, now
247. too;
248. But
249. Comfort I'll
249. you, Mistress
250. Love
251. do but
252. Ha, ha, ha,
253. Consen
253. ha, ha, ha, a
254. Ha, ha, ha.
256. hay, this
258. Ha, ha, ha---
Ha, ha, ha
Boys, a hay; they
without
Vertue
lolly;
is't
before; if
Death the...is I Hair
Ha, ha, ha---
Boys...Boys
Friend Heartly
every thing, to be
it
less...Mistress
Ha, ha, ha...Ha, ha, ha---
find
Length
Night...A hay...
hay my Clark
Sentwell...New
too;
Fit
Disease; and
Hair
Strowling Players; they
Purgation;
if
you they
that is, (a hay,) if
Morrow
asted Abuses
whipt among
Merry
hay,
slip for
Word aside an't
Man
it indeed out
Bottles, rather...robb'd
Liquor; Misers...Tipple
out...Men
Morrow for
dearly; to
Serving men
Niggardliness
Sit Gentlemen
enter; and
Plays; you
'tem good
342: the Two.
343: mind...Two
344: prithee; what's.
345: Vagrant
346: Vagrant Steward; sure
347: Abuse
348: Old
349: nearer me; away
350: Baggar's
351: One Play of
352: well;
353: the Merry
354: that,
355: in, and Mistress
356: Man
357: bay, then...too; Some
358: Merry Device
359: A Flourish
360: Mark!...Hautboys; now
361: Solemn
362: Genteels
363: Content appear;
364: Dainty
365: Sport.
366: Action short sweet,
367: true; you'll
368: bay, with...Morrow
369: suffer I...pleased let
370: Patrico, with
371: Habited
372: Doxy
373: childrens
374: Old;
375: meddling
376: Crafty Wile
377: Bargaining, did
378: thriftless Heir
379: Hands.
380: And then by
381: him....
382: shameful
383: Fault...Children
384: Forefathers
385: Times
386: paid; but
387: pleas'd let
388: Breast
389: Soldier-like
390: Daughter's
Sir, nowf and Personates me as...near as displeas'd; Word...
Sir; Words him;
Meanings,... like now when, you...pleas'd you Sol
Am...And never Old...
Old...Merry Old Ground...Blue Sol,
you that Coxcomb them Flay;
Sir; and my Suit...to Occasions this Summer Nature;
Words Matter.
Council Sol.
me Master's Sake.
Cuckoo...again Sadness... Progress Assurance...us.
Course Begging.
Sadness.
Destiny, which Trick
Way.
All Your... too;
Design..., Drift Joy and Comfort
yet; see...it;
me I...Drunk
Are
All Four.

that; prithee.

Matter...here:

Purpose

Play is

me,

Randal

Randal

Work

That ...

Absence ...

Master he's...Purchase

You, Sir?...Work

better,

(1...longer,)

Heart; and.

Play.

Rhyming go;

start not; but

Attention

Grandfather Craftily.

Estate, by which all.

Were since...Beggary;

You with...Offence...this, but now

nearer me,

Beggars was...Fairest;

Cloathing,

Worthy

nearness

part; but

A...Loose, Desires

Vertue...withstand; only One

Begging ...

Heat

You; attend...Sir, your Bounty then

her, in ...

Neglect,)

Holy Relick; do...

Loss ...

Grief; and now...Joy it

Sir, she...Days

Born, care,

whom I to...Day have Eye

Wandrings

Rachel

Fair ...

Another's

since; we only

Sadness

Begging
Applaud
I, so...Thought; no...Sir, the
Niece
Sir, and...daunted;
Favour
Part; that
Selman
that;
are...Niece
Contracted
together how
Part
it; I...Witness
then; here
Beggars
(you...One, Patrico.
Select
Birth;
these...
Daughters,
Marry...Niece...
Son;
Thousand Paid...Year
Wife,
ever: Do
you, and
you;
That
Eyes....
Child
Lamb,...find Wife
Function.
Life
be withal
Faithful Beadsman,
spend...Life
new Clerk
Pass
That
Gentleman that
Challenged
Inspections
us Two
Twelvepence apiece
are all...
Blessing
come it...Place
Begging
Methinks...Comedy
are now no ...
Shame...Beg...you!
Justice here...Pass
only ...
Suffrages that...Beg
often in...Course we Day
intended for
Beg...Pass...it.
GROUP III

1780

First restoration of the original 1652 Text. Follows Text of 1744 Edition in spelling and punctuation. Variants from both the 1744 and the 1652 editions are here indicated.

Dedication:

2. might at once
3. old-age;
5. both; and...you,
7. reason...you, (it
9. Forwardness
10. encouraged...goodness...Yet, we
11. men's gates; and
12. proud,
13. him ...
14. such...kind
16. this...testimonial...gratitude,
17. favours; for; I protest,
19. new:
20. so that all...debts
22. worth;
23. clubb'd
24. cringes
25. days; but
29.ographical
31. wind...Exhortation:
32. That (indented for new paragraph)
33. ourselves...which, if
34. mistaken,
35. harmless
36. him that...cuckow-time
37. choir
38. those...you;
40. servant.

ACT I

10. to-bed
14. meaning;
19. over watching
21. conjuring
28. contrary;
47. there's
70. Free
74. Servant
78. too
93. repaired?
92. heriots
90. Where'er
106. forty.
107. Nevertheless
108. discharge.
109. with me,
125. account
213. upon thee,
223. pilgrimage,
263. and if
265. stay;
265. a
266. reputation;
269. isn't slackened
271. empty... all;
278. beggars; and
286. rendezvous
322. Bailiff!... chamberlain,
325. master!
401. churl,
404. piper,
406. curst
426. well;
431. therefore,
439. base and
438. Muses,
437. and,
435. Strype's, after
439. such-like
439. world: and
432. society, and
437. mas
458. yet, the... notwithstanding
459. kind, against
462. pr'ythees!
461. court-beggar, I... you;
464. beg, indeed.
475. deaths,
477. blast
478. with, what's
482. 'till't
486. Scribble,
487. Concert, sir! we
492. sumably
493. hereafter,
494. expected: but
494. genteelly
497. there, that
499. him
500. all: he
107. II

2. admiration
6. mirth,
7. Nature's
11. we,
13. hospitality here,
20. allowance!
22. next day,
32. ent
30. cockle-bread,
11. clutterdephonch and...booby,
32. barrels,
34. us
35. though
37. suspects...not. him; I do;
43. us..., Yourself,
45. home;
44. but...swear, thee and
51. mirth;
53. Psouch!
59. you;
67. "Ladies..., sweeter;"
68. one...speech,
69. Breton's Works; another, with...The
72. pamphleteers
75. laughing;
82. Spring Garden
83. Hyde Park
94. hill-top...
97. Glispicks,
112. childhoods,
113. good-will
114. Ha! ha! ha!
115. marvel!
116. Ha! ha! ha!
117. one;
118. Ha! ha! ha!
120. Ha! ha! has...Rachel!
121. nothing.
123. much,
124. Ha! ha! ha!
125. it: you
127. Ha! ha! ha!
129. so;
130. books...Samplers, dirt-pies.
132. vow'd;
135. Why, gentlemen, -ha! ha!
137. In truth, sister;
138. Then, gentlemen.
139. makes.
151. us;
197. equivocation;
202. commonwealth;
207. governor
213. fare;
219. good.
228. that
239. earnest;
238. progress;
224. of it;
226. gentlemen;
234. Truth;
239. crew.
240. them, (like
246. him;
250. ladies.
255. blessings.
256. nay.
267. creatures;
272. hypocrite
276. thyself;
277. purpose.
287. and tho'
298. good-will
tell'st/ 0'
beggars/ And
think/ They
we/ Do
faith/...glad/I
overheard it/ But
day/...with/ His
he/...told/
born/ To
he/ Cannot
you/ But
now;
And
persuaded...be/Your
ye/ ladies,
ay/ That
cold/Necessity
yourselves/On
absolve/ Your
overjoy'd/ To
season.
condition
Autumn.
season.
(hark) we...forth.)
airy
He is/ Gone
him go./ Am
offices;
melancholy.
too/ that
christening!
hasty-pudding.
travel which
to-day...foot/Back
Heaven!
more
Hearty!
worship: his
worship: bless...worship!
Or,
was
poor
clear
wives.
feast/ With...nest/
brain/ To
fiddle...
vind...
bowe....bowse;
skew;
rom-bowne; all the while, 

are

... bag • 

... no male

not for, course, 

will, ... out, 

... loves; think, 

distaste; 

... Nervous 

cut, 

dislike 

pr'ythee 

together, 

lie 

destiny; 

I! 

can't, / you 

over; 

over-spread 

Away, 

g'life.

close, 

escape; 

Marry, ... 

Assault 

fleas; and... wholesome 

painting; 

satin 

London...cost

But, ... you hast!

I, sir...beggar sport 

indeed.

then, 

fellas 

And, 

Oliver! - Slid.
beep! and
delay...hear,
six pence
colone,
stand: tell
spirit: no
you,
them, sure...
Sure,
moved: no...moved
vow.
fall,
twelve pence
gone.
O,...hand!
 divisor!
 beggar-mauled
they...still!
jail...
more; if
says "where..."
laugh.
fearful: who
now.
prey.
home.
shifts, but bony
here.
All: daily
worry you!
Cattle;

she's gone./ Amie is gone./ Ay...gone.
left/of...bereft./To
man./ O me, Amie!
him.
rich-like
peace.
Oh.
pray thee
Do
'squire
Talbot sings
tentative
pray thee
whirling: jack
does hold
pray thee
Scene II

17. midst:
18. too, too:
19. today
20. changed.
21. here;
22. distant, sure; for
23. Ay:
24. yes;
25. beggar! but though
26. estate:
27. she!
28. it!
29. devil
30. one-and-twenty
31. trembling:
32. toying.
33. sure.
34. yes: we
35. perhaps; but
36. speak
37. beggar.
38. lead;
39. entire;
40. Hay.
41. Hoy, lusty.
42. Agreed
43. somewhat,
... to light. Matt and...
324. daughters'
327. whom; you
330. to lawyer (spelted).
336. destiny; which
341. too.
342. pray thee
356. this; but
363. sir.
376. relic;
382. care;
387. wand'ring
389. Here,
392. methought;
399. Sure.
403. any't;
406. than - Here
413. mirth;
420. must hear you;
424-5. correction;
427. me, in

Heliasse
9. wit.
1780

(Compared with the Text of the 1826 Edition.)

3. old-age;
11. gates;
14. boons;
22. enough;
25. days;
36. that in
40. servant

ACT. I

1. indeed friend
11. riddlemy riddlemies
14. meaning;
33. example;
35. happy would
49. your your
52. beggars May
54. courtiers' wives.
63. babbling
65. destiny, for
70. Free out
78. you Morn
90. repaired?
96. landlord
99. Oldrent;
100. master Oldrent...patron
104. garments? (there's
111. places too.
119. dispatch it;
123. Knihthoods, are
132. in thee;
144. my hands, since.
152. Journies.
154. servants...cures.

1826

(Compared with the Text of the 1780 Edition.)

3. old age.
11. gates;
14. boons;
22. enough;
25. days;
36. that in
40. Servant

ACT. I

1. indeed friend
11. riddlemy riddlemies
14. meaning;
33. example;
35. happy. Would
49. you. Your
52. beggars may
54. courtiers' wives.
63. babbling
65. destiny for
70. Free, out
78. you, morn
90. repair'd!
96. landlord,
99. Oldrent;
100. master, Oldrent...patron.
104. garments, (there's
111. places too;
119. dispatch it,
123. Knighthoods are
132. in thee,
144. my hands, since
152. Journies,
154. servants'...cures;
91

155. hounds;
166. Cash;
176. May;—
185. virulent;
189. bosom, and
191. cause;
197. tried
200. Sycamore...Eglantine
211. bays;
243. over;
244. further;
263. stay;
264. pre-eminence
266. shameful;
282. felicity;
288. question'd;
289. none;
294. fellows, what
298. beggars;
300. outward;
307. no;
314. couples;
315. a-year
335. indeed;
336. Yes...enough;
341. frolic!
344. journey;
344. absence; but
348. poor;
367. rendezvous,
358. cheers
359. music
359. consciences; nor
365. doubts;
368. none; and
384. full; our...warm;
392. pillage;
407. forth;
411. cheer
420. master; but
422. service;
423. us;
429. before,
434. bar;
436. whipping-post;
444. sciatica;
445. Strapado
449. such like
450. publickly
457. staid man;
460. providence.
468. shares:
475. cloaths
478. gentleman, but's
479. curse;
480. worse,
482. 'till't
483. AS, a Scribble!
486. Scribble, here
493. triple tree
494. expected;
500. nose.
501. He
507. close;
513. travelled
514. gipsies;
523. crew? Are
525. crew:
534. off, at
542. dale:
546. Jug, Jug, Jug

ACT II

12. tie'd
16. confin'd, stifles
23. please;
30. cockle-bread
37. I do;
42. marry
46. thee;
65. cheer...cheer
67. "sweeter;"
70. Compliments
84. crack;
89. Bath
90. then
92. diseases. There's
95. Olympicks
97. publick
97. recreation.
98. We
118. Meriel—hark a'win—
142. vow'd; to wait
152. younger.
169. now, in
177. your...your
180. hands;
181. lips;
183. us;
184. no beggars
186. yet.
187. You
195. beggars. Ay
196. equivocation;
203. merry;
213. Coarse
217. And, unto that, such
228. cuckow. (Cuckow.
245. Springlove. His
262. Heaven

268. humane
275. charity;
292. house.
293. 'Tis
296. canst
298. faith;
299. right. And
303. How! How!
312. it;
316. Necessity. If
318. destiny nevertheless
325. Rules, and
327. power; my command
328. beggars
332. school;
346. with a Good your
350. Ha, ha, ha.
360. out. In
361. clothes
363. me;
366. year, from...delights,
369. cheerfully
377. voluntiers

142. vow'd—to wait
152. younger;
169. now in
177. our...our
180. hands,
181. lips,
183. us.
184. now beggars
186. yet:
187. you
195. beggars: ay
196. equivocation,
203. merry,
213. Course
217. And unto that such
228. cuckoo (Cuckoo.
245. Springlove: his
262. heaven
263. To be...too
263. In...delights,
264. Ta'en...creatures.
268. human
275. charity,
292. house:
293. 'tis
296. canst
298. faith,
299. right: and
303. How! how!
313. it,
316. Necessity: if
318. destiny, nevertheless
325. Rules and
327. power; my command
328. beggars'
332. school,
346. with a —Good, your
350. Ha! ha! ha!
360. out: in
361. clothes
363. me:
366. year from delights—
369. cheerfully
377. volunteers
Woful father; But cheerfully charge; and use.

matter. Then O but me Satan 'em. Nor appetite

father. But cheerfully charge. And tho.
say. No earth; a sadness;

Fortune and beggars. He countries;
money for him charge then Ha; ha; ha.

Alas, poor Knave! How offices;
tho' merry.

cheer'd...wreck, butler;

conceive happy; and upon,
sir;

own.

me. For cost:

estate: their Autumn sleep;

SONG. Harman-beck.

Hearty; down,

naked, use:

poor;

flow;

even;

mind;

autumn

wasful father; but cheerfully charge; and use.
matter. then O, but me, Satan 'em: Satan

Fortune, and beggars: he countries; money For him charge; then Hai hai! ha.

Knave! How offices, though.
merry: cheer'd...wreck butler, conceive happy, and upon— sir, own:

me; for cost;
estate. Their autumn

Harman-beck,

Hearty?
down;

naked.

use.

poor;

flow;

even;

mind.

autumn
<table>
<thead>
<tr>
<th>1780</th>
<th>1826</th>
</tr>
</thead>
<tbody>
<tr>
<td>673. Anisses</td>
<td>673. Anisse's</td>
</tr>
<tr>
<td>677. ...What is</td>
<td>677. What, is</td>
</tr>
<tr>
<td>681. verity!</td>
<td>681. verity.</td>
</tr>
<tr>
<td>684. By...pink</td>
<td>684. By...think.</td>
</tr>
<tr>
<td>696. you,</td>
<td>696. you,</td>
</tr>
<tr>
<td>699. Autumn</td>
<td>699. autem</td>
</tr>
<tr>
<td>709. autumn</td>
<td>709. Autumn</td>
</tr>
<tr>
<td>715. well;</td>
<td>715. well,</td>
</tr>
<tr>
<td>744. boon-beggar</td>
<td>744. born beggar</td>
</tr>
<tr>
<td>745. tho'</td>
<td>745. though</td>
</tr>
</tbody>
</table>

**ACT III**

<table>
<thead>
<tr>
<th>25. cou'd</th>
<th>25. could</th>
</tr>
</thead>
<tbody>
<tr>
<td>26. Ha, ha, ha.</td>
<td>26. Ha! ha! ha!</td>
</tr>
<tr>
<td>38. loves; which</td>
<td>38. loves, which</td>
</tr>
<tr>
<td>45. pleasures</td>
<td>45. pleasure</td>
</tr>
<tr>
<td>50. beggar-errants or</td>
<td>50. errant-beggars, do</td>
</tr>
<tr>
<td>50. beggar-errants, or</td>
<td>50. errant-beggars do</td>
</tr>
<tr>
<td>53. you. You're</td>
<td>53. you; you're</td>
</tr>
<tr>
<td>58. head;</td>
<td>58. head;</td>
</tr>
<tr>
<td>60. coyle</td>
<td>60. Coil</td>
</tr>
<tr>
<td>63. out. Are</td>
<td>63. out, are</td>
</tr>
<tr>
<td>72. rogue; you</td>
<td>72. rogue; you</td>
</tr>
<tr>
<td>79. Pritchess</td>
<td>79. Prithee</td>
</tr>
<tr>
<td>85. tho'</td>
<td>85. though</td>
</tr>
<tr>
<td>88. tho'</td>
<td>88. though</td>
</tr>
<tr>
<td>94. tho'</td>
<td>94. though</td>
</tr>
<tr>
<td>99. upon't But</td>
<td>99. upon't; but</td>
</tr>
<tr>
<td>101. Fewcloaths</td>
<td>101. Fewclothes</td>
</tr>
<tr>
<td>104. Ha, ha, ha.</td>
<td>104. Ha! ha! ha!</td>
</tr>
<tr>
<td>115. Ha, ha, ha.</td>
<td>115. Ha! ha! ha!</td>
</tr>
<tr>
<td>126. but I;</td>
<td>126. but I?</td>
</tr>
<tr>
<td>127. house;</td>
<td>127. house,</td>
</tr>
<tr>
<td>128. themselves, sometimes,</td>
<td>128. themselves sometimes</td>
</tr>
<tr>
<td>130. breakfast!</td>
<td>130. breakfast?</td>
</tr>
<tr>
<td>134. methinks;</td>
<td>134. methinks;</td>
</tr>
<tr>
<td>136. on't;</td>
<td>136. on't;</td>
</tr>
<tr>
<td>155. beg of them: But</td>
<td>155. beg of them but</td>
</tr>
<tr>
<td>156. forwards, would</td>
<td>156. forwards? would</td>
</tr>
<tr>
<td>174. masters</td>
<td>174. master's</td>
</tr>
<tr>
<td>187. steth</td>
<td>187. steth</td>
</tr>
<tr>
<td>206. cou'd</td>
<td>206. could</td>
</tr>
<tr>
<td>209. yourself;</td>
<td>209. yourself;</td>
</tr>
<tr>
<td>215. methinks, and</td>
<td>215. methinks; and</td>
</tr>
<tr>
<td>243. better;</td>
<td>243. better,</td>
</tr>
</tbody>
</table>
246. up, I
254. No, What's
272. escape: I
277. purpose;
279. humour.
280. A
284. public
290. blood;
291. and
292. wholesomer
296. Sir. Nor
310. delay:
311. prithee
312. six pence
314. there. His
317. you;
320. heroick
329. parted;
329. morning;
343. spirit;
348. come; they
349. There, there;
360. unto you; but
374. deny'd
387. beggars
395. please
424. mov'd
428. Wou'd
432. First let
438. tell now
447. price, above
450. twelve pence
475. yourself, it
477. em;
483. politic
504. gettings. We
506. us; we
528. fine:
534. Where
536. meat;
539. fear.
543. cloaths
544. wou'd
560. me thus
577. forbear,
578. mistresse;
580. wou'd
601. miscr.
605. too;
246. up;
254. No; what's
272. escape;
277. purpose,
279. Humour;
280. a
284. public
290. blood,
291. and
292. Wholesomer
296. Sir; nor
310. delay!
311. pr'ythee
312. sixpence
314. there; his
317. you,
320. heroic
329. parted;
329. morning;
343. spirit;
348. come. They
349. There, there!
360. unto you, but
374. denied
387. beggar's
395. pleas'd
424. moved
428. Would
432. First, let
438. tell, now
447. price above
450. twelve-pence
475. yourself; it
477. em!
483. politic
504. gettings: we
506. us; we
528. fine;
534. where
536. meat, and
539. fear:
543. clothes
544. Would
560. methus
577. forbear;
578. mistresse;
580. would
601. miscr!
605. too:
609. serv'd; 609. serv'd;
613. every way; 613. every way;
627. you: But 627. you but
631. lye 631. lie
637. master?—we 637. master? we

ACT IV

6. art...growth?
8. found;
36. too true; you
40. house I
44. company;
46. man—but
48. Oh.—
49. friend: This
51. let;
55. friend, or
6. sir;
71. moulded;
76. country;
81. now;
84. gentlemen;
85. house-doves;
91. d'ye see;
95. go; I care
97. no.
100. master;
102. alive;
106. assure you;
114. turn-spit boy; gentlemen
118. house;
119. all; his
121. means;
121. underlings, get
128. coming;
136. with it;
141. uncle;
148. gone;
166. Pray pardon
177. steward;
178. ...'em; we
181. gentlemen;
190. sugar;
207. pounds (make
211. glass (make
214. speaks not;
222. Here gentlemen

ACT IV

6. ar't...growth,
8. found—
36. too true; you
40. house, I
44. company:
46. man; but
48. Oh;
49. friend. This
51. let;
55. friend or
6. sir.
71. moulded,
76. country:
81. now:
84. gentlemen:
85. house-doves,
91. d'ye see,
95. go; I care
97. no.
100. master:
102. alive:
106. assure you)
114. turn-spit boy. Gentlemen
118. house:
119. all, His
121. means,
121. underlings get
128. coming:
136. with it:
141. uncle:
148. gone:
166. Pray, pardon
177. steward:)
178. 'em, we
181. gentlemen:
190. sugar:
207. pounds (—make
211. glass (—make
214. speaks not:
222. Here, gentlemen
226. napkin:
239. house-keeping
240. next;...tho'
247. Latin; now
252. sir;
280. mistress;
284. can;
301. sack; this
306. 'tis true——
307. (d'ye see)
309. away, (d'ye see,)
312. away (d'ye see,)
313. me, (d'ye see,)
314. me, d'ye see,
315. wife, (d'ye see,)
317. married,
318. (d'ye see,)
319. her, (d'ye see,)
319. mo, (d'ye see,)
320. mine, (d'ye see,)
321. away,
322. (d'ye see,)
322. (d'ye see)
328. serving-man
330. say——
337. yourself;
341. here, sir;
350. business; if
352. else;
353. and
355. sir, that
363. on't with
365. him?
369. (d'ye see,)...(d'ye see,)
374. (d'ye see,)... 374. d'ye see;
375. (d'ye see) 375. d'ye see
376. in
377. thy conversion
379. sack;
383. (d'ye see,)
385. (d'ye see,)
394. here written...clack;
396. dresser
Directions
395. (Knock within.
396. country
399. two days
400. Bear up I
401. Sir—but
SCENE II.

Directions: Noise...
Musick, Laughing, Singing

1. wedding with
2. heigh;
8. ladies;
26. beggars
37. sure;
41. musick
46. betwixt them
53. taken;
103. beggars' life
106. perplexity;
108. disturbances;
116. public
125. delights;
139. half-eye;
157. cries;
173. old;
178. gall
181. Musick

Directions
188. lusty...holiday.
204. Agreed: give
222. now; our
224. not; one
229. wenches;
235. Well;
238. wou'd
239. wou'd
241. wou'd
249. And this
254. play;
262. indeed;

Directions
267. watch;
275. frolick
281. hope;
283. Hide...
284. Straw—
284. Straw—
286. beggar-woman;
291. watch

Directions
304. gentlemen;
305. this lady

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SCENE II.

noise...music—,
laughing, singing

1. wedding, with
2. heigh;
8. ladies
26. beggars
37. sure;
41. music
46. betwixt them
53. taken;
103. beggars' life
106. perplexity;
108. disturbances;
116. public
125. delights;
139. half-eye;
157. cries;
173. old;
178. gall

Directions
188. lusty! ... holiday!
204. Agreed. Give
222. now, our
224. not; one
229. wenches;
235. Well;
238. would
239. would
241. would
249. and this
254. play?
262. indeed!

Directions
267. Watch;
275. frolic
281. hope;
283. Hide...
284. straw, the straw
284. straw
286. beggar-woman!
291. Watch

304. gentleman.
305. This Lady
307. yours;
307. surprises
308. tho'
311. cloaths
317. regiment;
319. stinks, sir; come
329. house, I

ACT V

12. vagabonds to
13. with me;
21. Talboy;
27. thereof. And
38. side? and
40. Current Lex:
43. provided
44. as I said before.
45. sack;
61. talk all;
66. point;...niice;
81. upon you;
92. hedge-fidlers
104. yes, sir,
111. hither,
130. as Justices;
130. and Justice
136. clothes
137. guests;
145. sir;
150. on the rogues;
155. apparel;
157. do se, until
164. supper, he'll
170. Oldreets,
177. godsire;
190. of him;
196. Whaw, Whaw,
199. again;
200. think;
206. yourself too;
220. churls;
228. Why
230. master!
236. or thee—

1826

307. yours;
307. surprises
308. though
311. clothes
317. regiment;
319. stinks, sir, Come
329. house I

ACT V

12. vagabonds, to
13. with me:
21. Talboy:
27. thereof; and
38. side, and
40. Current Lex:
43. provided,
44. as I said before.
45. sack,
64. talk all;
66. point;...niice;
81. upon you,
92. fiddlers
104. yes, sir;
111. hither;
130. as justices,
130. and Justice
136. clothes
137. guests;
145. sir;
150. on the rogues;
155. apparel;
157. do se—until
164. supper, He'll
170. Oldreets,
177. godsire;
190. of him;
196. Whaw, Whaw!
199. again;
200. think;
206. yourself too;
220. churls;
228. Why
230. master,
236. or thee.
247. sir...too;
248. could
249. would
250. beggars
251. Ha, ha, ha—
252. Ha, ha, ha—
253. Ha, ha, ha—
254. Ha, ha, ha—
255. A hey, boys, a hey;
256. would
257. Ha, ha, ha—
258. Ha, ha, ha—
259. Ha, ha, ha—
260. boys, a hey;
261. should
262. Lightning
263. Ha, ha, ha—
264. boys, a hey—
265. would laugh
266. Ha, ha, ha—
267. players;
268. 'em; with
269. you Actus Primus
270. you;
271. finding!
272. liquor; misers
273. dearly;
274. serving-men
275. their plays;
276. clothes
277. prythee;
278. steward;
279. 'squire
280. me; away
281. well;
282. too;
283. hautboys;
284. true;
285. the
286. Lawyer habited
287. Directions
288. forefathers
289. paid;
290. D'est
291. now;
292. sir;
293. hang him;
294. whom;
295. could
296. would
297. beggars
298. Ha, ha, ha—
299. Ha, ha, ha—
300. boys, a hey!
301. should
302. lightening
303. Ha, ha, ha—
304. boys, a hey!
305. would laugh
306. Ha, ha, ha—
307. 'em with
308. your Actus Primus
309. you—
310. finding;
311. Liquors, Misers
312. dearly;
313. serving-men
314. their plays;
315. clothes
316. prythee;
317. steward;
318. squire
319. me, Away
320. well.
321. took;
322. hautboys;
323. true;
324. though
325. Lawyer, habited
326. forefathers
327. paid;
328. Dost
329. now;
330. sir;
331. hand him;
332. whom;
425. Canst 425. canst
425. vagrancies 425. vagrancies
429. matter; 429. matter;
432. vain; 432. vain:
433. cuckoo-like 433. cuckoo-like
440. us 440. engag'd us.
445. sadness; 445. sadness,
454. verse of it; 454. verse of it. But
456. anon. 456. anon.
462. here; 462. here.
471. say? And 471. say? and
472. now! 472. now?
473. absence; 473. absence;
483. say; 483. say.
502. could 502. could
503. persons; 503. persons;
506. tho' 506. though
407. withstand; only 407. withstand. Only
513. sir: 513. sir.
516. relic: 516. relic.
555. deny't; 555. deny't:
561. speak— 561. speak—
562. then:—Here 562. then. Here
568. a year 568. a-year
574. though 574. though
595. court, boy 595. courtboy

EPILOGUE

1. Though
8. play:
GROUP IV

ERRATA IN THE PEARSON (1873) REPRINT

of the 1652 Edition.

Dedication

2A. Court with
11. Out-houses

Fable to Shirley's Poem, or the
16. of Alex. Brome's poem. self by

Actus Primus

11. Riddles
99. losses
159. ever
159. further
196. care we
438. And from
473. Sire
540. note doth
540. forth) to

Actus Secundus

58. embrace
63. clear;
169. now,
254. Subjects, the
399. overheard
379. daies or
405. Churchwarden
493. you
584. to-morrow
585. to-day
606. Gunter,
607. sattory
612. Heaven, how
613. estate
697. posterity
698. We
697. Rum-bouwe,
745. d'e calts?
Actus Tertius

6. andure
43. Birthright
127. Sappere
143. yourselves
144. calling
226. extreme
339. purpose.
Directions. Enter Vinc.
393. morning.
392. to-day
393. women
426. Gentleman's
569. smocks.

Actus Quartus. Scena Prima.

75. poor
82. Friend
85. too
146. country
109. yourself
119. all:
142. friend.
208. thankfull
208. losses
210. silver spoon
212. yourself
227. cut
247. was
270. said, old
290. his
314. d'ee
337. yourself

Scena Secunda

11. well affected
29. to-day
110. thought
126. sweetnesse
159. said .... .
203. extempore
218. Spr. I....And...Gentleman.
280. to-day
316. You.
Actus Quintus.

49. (Enter Sentwell)
129. Pray.
213. O Master
247. Now,
248. some what
290. hay,
290. hay,
291. hay,
309. hay,
446. quit
514. in
517. mother
519. And now.
529. joy
542. Enter Sentwell, Amie, Oliver, Martin.
543. See Sir,
GROUP V.

1931

Since the spelling and capitalization are completely modernized in the 1931 edition, only the few optional variations in spelling and the few exceptional capitalizations are indicated. All of the variations in punctuation and in stage directions are shown. The marks < > are symbols for asides.

Pronoun...

1. title...play
2. fashion
3. expect; for now
4. Our...writer (finding
5. to all? (you omitted.)

ACT ONE

4. To
12. happy, so: if
26. Yet trust...em!
30. man-Killer and hanged for't.
31. Who after proved...
32. And, with...'th'
32. University,
35. happy; would...fears!
36. chemist
37. Found that...eyed
39. finds ...
54. courtiers
56. The on't, think...You
60. I
63. babbling soothsayers
64. Providence as
65. destiny for
67. oswibus):
70. law or
71. unversed
74. Servant or neighbor
75. too as
81. not (to) eat
82. 'Tis your goodness
89. behindhand...losses
92. ta'en
94. acres...racked
98. Where 'er "E...landlord Oldrents;
100. Oldrents! Oldrents."
103. Oldrents;
104. garments (too).
113-114. Directions. SPRINGGLOVE with books and papers, which he lays on the table.

120. Neighbours are
121. thes.
122. me'er...Nevertheless.
123. time will... ...
124. Received...payments as
125. audit for
126. cavaliers as
127. here, sir
128. particulars, for yourself
129. housekeeping, Buildings, and Repairs
130. servants' liveries cures
131. mine;
132. that,
133. years, art
134. cash; which, added
135. bank.
136. why, what

Directions. [Nightingale Sings Without
137. Fie, ...
138. smooth
139. favors...cares and
140. me;
141. notes provokes ...
142. Nature than
143. year's...stopped...forever
144. torment;
145. Sir yours.
146. gardens as
147. highways
148. bramble or
149. streams where
150. lively
151. soft?
152. safe than
153. wholesome than.
154. others'
155. penance, or...ends;
156. me to
157. find by.
158. and, if
159. field...further.
160. gentle;
161. horse and man and money
162. Directions. A nightingale, a cuckoo, and other birds are heard singing.
163. me which
164. me: I
165. moor,
breathe...unthriflly
argument against.
breast.
argument against.
your...sir
yourself;
pre-eminence.
law.
To
Nor, but
course which,...shameful
earth's felicity.
exacte, it...none;
And, among
Enter from the barn RANDAL and three or four
Servants with a great kettle and black jacks and a baker's
basket, all empty. All, with the exception of RANDAL, cross
the stage and go out.
Now,
guests, the
Master, from
outward; marry,
meritorious,
curate's
man's laborers
work or
get.
would, nor
newcomers at night?
that, though
indeed;
hang 'em!
em!' enough;
thy, Randal
Well,...Randal, thus...is:
Absence; but
beggars!
further
Pfennig!
sample which
master:
affecti6n
Song, within.
Ay, there's
and, for to-morrow,
care,
sorrow;
Song, within.
village
1931

pillage;
raw,
then in,
ray-speak.
Raycock.

Directions. He throws open the doors of the
displaying the BEGGARS in various postures. They come
forth from the barn, the last to appear being the PATRICO.
master! our master!
master!
crows...caperingly.
up, piper, a merry.
merry, as
[Music and dance.]
performed!
us, that
service.
us, therefore, employ
bar; and
continued till
others labor
and, for myself,
sciatica;...strapado; after
retreat—indeed.
may—he
gallows,
such—like
world; and
society,
(HOW) lives. Now is Omitted.
Needs is omitted.
pleasure,
man;
courtier—a
degar.

"A courtier
that which
shares....
bust, that
"What's...pleasure?"
on, say...
worse;
For, of...sent.
be spent."
may you, sir ("you" inserted.)
"Consort," sir?
us;...that,
covey;
1931

492. anything
492. *but the Psalms* ("the" inserted.)
493. tree is
494. expected; but
496. there, that
496. fellow...
497. himself nor
497. anybody...him?
505. decay;
508. from; but
509. clergyman
514. fortune,
515. sir?
520. *greatgrandire's* ("great" inserted.)
523. say you, sir ("you" inserted)
534. miles
537. beggars, singing:
538. come, come, away!
539. by...can sing ("but" omitted.)
540. note doth
543. forth to
543. but...all.
546. "cuckoo," cries
547. "jug, jug, jug,"
548. place, then,
550. us?
555. and, where,
557. "cuckoo,"
557. directions. [exmouth, singing.

Act Two. Scene I

1. admiration at
3. people can
4. mirth, and ease.
9. you, ladies
11. than we.
15. and, though...
16. confined sifles
17. why, ladies...enough.
19. yes, in
28. freedom...have?
22. to-day and to-morrow
23. over!
29. we're...
30. to-day...coddle-bread.
34. us, but...sigh.
36. told of us ("him" omitted.)
37. suspects, I...not...him;

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1931

39. whores, trow
40. ladies?
42. marry, thoughts
46. thee, and
48. you; but.
50. birth:
52. motion,
53. Pau, Pau!
55. promise; but
59. you; and
61. leaders than
63. house,
65. coxcomb...
66. cheer,
67. "ladies...sweeter"
68. Breton's
69. "The Academy
70. compliments.".
72. print;
73. slavered. Faugh!
73. Hyde Park
78. No; no
94. hill-top
95. merriments—Dover's
101. Ay, and,
102. pegs (changed from "legs")
103. to't—Come Aside. [The Two girls step Aside]
105. <Some...perhaps..
113. all men.>
114. Ra., and Mer., Ra., ha, ha!
115. <What's...maryel?>
116. Ra., and Mer., Ra., ha, ha!
117. <Song...seems.>
118. And, then...Merville, hark [The girls whisper again]
119. <Now...it!>
120. Ra., ha, ha—hark again Rachel
[Again they whisper]
121. <Some...nothing; sure>
124. laughing, I think.
125. Ra. and Mer. Ra., ha, ha.
126. <If...me.>
128. Now, Ladies...
137. Ha, ha, ha!
140. Books,...Samplers,...pies.
142. how and
143. Why, Gentlemen...ha, ha---
151. Pray.
152. you to tell it.
1931

193. with it?
197. In troth, you...sister, I
198. Pray, begin
199. gentlemen,
200. sure.
201. o'en
202. time and
203. If not, God be v'y!
204. loves and your
205. servants,
206. lips, or
207. cheese cakes
208. apple pies
209. pan puddings
210. se!
211. why, so...
212. baggers!
213. whereas'er...travel.
214. good.
215. that which
216. known
217. yin.
218. progress;
219. of it,
220. gentlemen...[A cuckoo is heard singing.
221. the Cuckoo...Cuckoo
222. is, hoy.
223. now, if
224. <We...puzzled'em
225. Mer...pump>
226. Troth, a
227. Doublet, sold
228. cage birds
229. ones), we
230. 0....Springlove!
231. to him?
232. then.
233. wunderers and
234. Subjects in
235. I have seen...abhorred Creatures
236. design
237. new-create
238. blessings
239. bestowed upon you...too.
240. ta'en
241. may, a
242. human
243. content, in
244. sure, he'Il
1931

282. <They...we.>
283. reputation and
284. Hold thy peace...out on't
285. talkat
286. house's tie
287. house: our
288. can't; and
289. abroad than
290. faith; and
291. find
292. And, for
293. mate,
294. How, how?
295. mind that
296. now;
297. 0...Ladies
298. the
299. say that
300. need——hunger, or
301. can't, and
302. As
303. the adventure,
304. power,
305. fashion); and
306. else
307. submission
308. again; till
309. crew,
310. a "Good...worship,
311. cripple"
312. him,"and
313. heaven."
314. Ha, ha, ha.
315. dirty—clouted
316. Gibbet;
317. Yet he
318. tears
319. condition that
320. counsel,
321. delights I
322. As!
323. sadness and
324. days or
325. lives' hazard,
326. Beggar—charge; and
394. Randal is greatly delighted with the duties imposed
upon him by SPRINGLOVE. He is outside the barn, with a
purse in his hand.
395. beggar-charge; and, if
404. I a poor Trick!
406. steward's
409. Away, temptation,
412. Return.—O, but...Return.
412. not Return.—
412. me, Satan;
415. Enter Heartly and Oldrents. Heartly singing
416. Hey down, hey...down, etc.—
418. , you see,...
422. pressage
423. That, when...disposition
424. O'erclouds
425. Ill news
425. to mirth,
426. Forced mirth, though...good
432. not, you'll say; no more...meat
435. yond
442. the aery
443. cooks as
450. Why,
452. <He's
455. bastard>
462. , he says.
464. countries! some.... I think.
466. old way:
466. go.—Am
474. Ha, ha, ha, ha!
476. daughters, to
480. worship!
481. Alas, poor
482. easy...money to corrupt it!
482.-486. offices; which.
487. ta'en ...
489. down looked Fellows.
Well, Sir, I...merry; I
495. hear now...daughters
499. T'other
502. "Aye-he!"
503. "Height troily lo."
505. "Mack, boy, mackm,"...cup...sack
507. Re-Enter Randal
butler; and, muttering
it, but
worst that then —
Friend shall
mirth,
Freely
name where,
name where
twelfemonth. And
sir;
overdone: I
hast...
own: I'll
it... me; For
Crying without
too, that
numbers
enough;
cries—
devotion
work they
straw, it
lying-in,
gossiping:
merry, Hearty! hearty
else!... overdoing
Handel!
ceremony
child or
mid-wife,
child... pap,
you,... time,
now you are so nigh,
not but
their feast

Handel opens the doors of the barn. The
are discovered at their feast. After they have
scrambled a while at their victuals, they sing this song:
Harmen-beck
lap
Dartrincket, that
Dartrincket, that
Dartrincket, that
Heaven! how... are!
Sad, Hearty, no
content.
Sublime
True, my
than I
not), art...man;
far that...know
read), I...conclude
Enter the Patrico from the barn. Many of the Beggars
follow him.
Toure...glasiers:
Raffin
cove?
The Beggars, save the Patrico, retire into the barn,
and close the doors.
Patrico,
poor!
Flow!
one;
Pease!
Fears
you,
mind!
Patrico;
grigs
Tib
bousing ken
name,
dawning?
[Exit into the barn, and returns with his old Wife,
carrying a wooden bowl of drink. She is drunk.
Speech Omitted.
stink
Prats,—Gently
Ben, hem!
[Sings.
bouse;
lage;
Bun house,
[She tosses off her bowl, and falls back. Directions.
Re-enter Patrico.
mell,
Away!...punished!—Oh!
stomack;
Directions, Enter, from the barn, Dancers.
Exit, Omitted.
way,
So...Patrico.— [Exit Patrico into the barn.
or what?
what-d'e-call'ts?
Boxies!
sack!
ACT THREE. Scene I

1. Directions. The four amateur beggars having spent
their first romantic night, Vincent and Hilliard meet and
discuss the comforts of it. They are both clad in beggars' 
raga. The scene is a highway.

A. B. not...
11. "Base"...
20. eighteen...swear.
26. Ha, ha, ha!
39. "home"
42. birthright
45. pleasure
48. well.
59. out;...Good
73. night—
74. should
75. whipped.
76. sick.
82. indeed!
83. Enter Rachel and Meriel also in rags. Directions.
87. <Have
92. pick-pack
97. little,
100. Prithsee>
101. <Or, here
103. us>
104. Ha, ha, ha,
109. appear
114. Ha, ha, hai
118. We:
125. destiny,
135. —-is
137. yes. you
140. <They
t
t<br>
145. Directions. Springlove and Vincent step aside. The
others go out. Enter two Gentlemen.
146. 1 Gent.
148. 2 Gent. O'linphant uses Gent. all the way through.
153. <A.
156. 'em; but
156. now!
161. <If
167. Springlove.>
168. worships—
169. vagabond!
179. <Did...before>
181. and to
117

193

182. limbs—
187. Directions. Switches them.
188. poor!
189. "Oh.
190. "Death!
192. backs.>
196. "His
197. "mis.>
204. <I...trade>
207. truly!
212. <Dog...yourself; else> yes!
213. Directions. [Exit. Vincent sticks close to the two
Gentlemen.
216. <"Life!
217. Say? >
222. <This...courtly! >
227. Directions. 1 and 2 Gents. Stand off. [They
draw their swords.
228-229. <I...otherwise.>
233. <Quite...instructions>
235. trade!
239. rage;
240. Gl., speaking to Hilliard, who is offstage...You found...
248. better,
250. him;
251. up;
264. it;
268. wenches
272. 'em;
281. purpose.
284. pleasure. [Exeunt the two Gentlemen.
289. Hedge-side
304. painting.
307. —Nat.
308. hai—
309. indeed,
313. them-ow
318. 'sid,
320. Enter Vincent
323. <Heart! (as two lines.)
321. him.>
325. bit...there!
327. to you, which
330. offence, and
337. true, noble sir;
340. yours;
343. morning;
345. <The
348. terms.>
Directions. Exit
361. See 365.
362. come!
365. spy me....Enter Rachel and Merial
367. parts!
371. "Very fine, this!
380. habiliments.
381. "They
384. sure>
402-403. "This...wonder>
404. beggars.
409. by Rote .
413. "Sure
415. with 'em.>
417. "What
419. begin with.>
421. "0.
422. me.>
424. moved!
427. "Benevolence?...to:
430. cut with me.>
437. Kisses them
440. "what life
443. hold.>
444. Sir, Sir!
445. "But...dought:
447. wives.>
451. a-piece
454. Look here [Shows Money] All this.
456. coming,
458. counsels.
459. "pull. Directions: [Tries to drag Rachel away] Come away
460. Directions. [screaming for help] Ah, ah!
472. simple;
476. "Take-rag? <Heart!
477. I stay.>
479. Directions. [Gives Springlove money, and runs off.}
498. to-day.
502. Ha, ha, ha!...Ha, ha, ha!
509. rendezvous.
512. "Hold...Merial.>
513. Lead...general
514. "what
522. trade.>
524. See note to §530 ,
527. no more:
after line 529, line 524. Directions. Enter Martin and Arie in poor habits.
530. Sweetheart:
533. thee;
534. "Where...lack."
539. I fear:
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548. <These
550. follow now>
554. Duly...you, duly
556. —— Good
558. and—
560. thus.——Now
563. <wouldst...brains?>
564-574. Directions. [The Following Five speeches are
spoken together]...
582. enough:
584. Directions. [Gives Amie Food]...mistress!
586. <How...feeds!>...mean;
591. reckoning. Directions. [Offers money.
596. <This
597. clerk:>
607. The Four Lovers. Duly...you.
609. <What
610. policy!>
613. you: the
625. gentleman,
627. marry you:
633. <That...exceedingly>
635. that thou
637. master? we
640. captivities:

ACT FOUR. Scene 1

1. Directions. Talboy and Oliver have just dismounted in
front of Master Oldrents' house. Both carry riding switches.
Talboy is in a weeping mood for the loss of Amie and for the
blow her flight has been to his vanity...Oliver, has not, very
much patience with him.
2-3-4. As 7 lines, ...gone...gone...gone...left...
basket,...mean,...Amie!
5. <What...Troy?>
6. Talboy. [Bridegroom]
9. do I cry,
18. Oh!
20. Talboy!
22. again!
24. with her!
25. enough,
26. estate;
27. wages! Fellow
28. Serving-man!
29. of it! Oh!
30. <Now...out> You, Sir!
on't. Oh, Oh!
map; but
lies here; here!
is—Oh!
Friend!
be let;
house, sir!
house-keeper,
house does
Oh!
her; but I do, Oh!

Directions. Tries to sing.
or no.—Ha, ha, ha! Oh...break! Oh!
master:
dinner time.
supper time;
that-away
him, and
turnspit
meat;...forty pounds
ere he is);
a-coming.
Hearty...gentleman,
means (and...with it),
admire:
<That...uncle. I...here>
question. [Randal turns away]
after it. [Exit
him;
Re-enter Randal
"No snail"s!
—Prethee
Enter Usher
<"No snail?!
Family>
that! But...Ay me!
<He...too>
. thank...steward.
bless 'em!
Direction omitted.
<Still...livery beards.>
white wine
(make ...
For it);
(m...it);
fairy ground
<There...tool>
pounds(
(make...it).
211. (make...it).
212. household beer
213. [Exit Butler]
214. Directions. Re-enter Butler with a silver can of sack.
215. Enter Cook.
216. "Welcome."
217. ——Brother.
219. Ha, ha, ha!
220. Wall said.
221. livery beard
222. housekeeping.
223. Directions. Enter Chaplain (centered)
224. <He...Latin.>
225. Give...Sack.
226. (Rest of Chaplain's speech Omitted.
227. 252. (Or. Speech (line 252 given to Chaplain).
228. lads!—And
229. be... Not...!
230. sir, I; though I
231. confess, I...morning draughts
232. Directions. [The catch is sung; and they drink about.
233. The singers are all graybeards.
234. said, old Hearty...—
235. gentlemen
236. Directions. Tal. sighing. ah!
237. Oh, mine
238. Directions. [Exit Chaplain
239. pardon, sir....cause
240. sighing?
241. hope, sir
242. lost! they...mislaid...little, but
243. Directions. sighing. Ah!
244. 'ods...again, and
245. house...again.
246. me...or...him if
ACT FOUR, Scene II

1. Directions. Amic, Rachel, and Meriel are in an open field outside a barn. From within comes a great noise of rude music, singing, laughing, etc.

2. holiday...hojgh!

11. well affected

15. Ha, and Mer.

21. to, from

27. us!

35. hence,
Enter Springlove, Vincent, and Hilliard.

Directions. Enter the Revellers and the newly married couple

"long...live"
dance!
to's bow
lead;
stalk;
Fire—
ha!...dance!

Directions. The old couple dance, with the others.

thirty years
[Coughing]
men;
Camp;
ha?
now!
him.
Well.
walladay!
play:
Enter Sentwell, Constable, and the Watch. The crew slip away.
269. round
275. rogues!
277. vagabonds!
279. with us!
283. master. <Hide
284. straw...straw.
Directions: The three girls slip into the barn.
286. beggar-woman
288. by
291. [Exit. with watch. The girls come forth again.
315. Enter Sentwell and watch.
316. invisible.----
317. regiment:
319. sir.----
321. sir.----
328. delight you,
330. guest;

Act Five. Scene I

1. Directions. Martin, having returned to Justice Clack's house to give news of Amie, has been forgiven by the Justice.
2. taken,
3. I say;
13. have it;...
14. safe;
15. another...before?
20. with her.
24. herself...although
25. law.
26. instrument----
33. you----
44. provided...before----
49. Directions. [Exit Martin. A moment later, enter Sentwell.
57. informed----
61. countenances.
63. <Justice
65. go>
66. You have found my niece.
67. house.
90. "Hedge-birds,"
113. hither; I
122. Players!
126. can they!
129. severe;
135. poet.
144. sir;
155. apparel;
157. scarce—welcome
171. that;
186. again.
190. of him;
193. whaw!
196. whaw, whaw!
199. again!
202. whaw!
211. Num!
213. man!
216. did he?
223. within.
224. master;
226. Whaw, whaw!
230. master—
235. thee;
236. thee, but
237. Oh!
239. know so;
241. another!—Oh!
247. sir!...too;
248. him;
249. tell you!
252. Ha, ha, ha;
253. of her!...Ha, ha, ha!
254. Ha, ha, ha!
255. Directions: Enter Clack, Oldrets, Hearty, and Oliver.
256. a hay!
258. beggar! Ha, ha, ha!
259. Ha, ha, ha!
260. a hay!
265. should be!
267-268. <Ha...Heire>
269. Ha, ha, ha!
270. again!
271. a lay!
282. Ha, ha, ha!...Ha, ha, ha!
290. Oldrets!...Hearty!
291. Oliver!...Talboy!
292. Martin!
293. players!
297. <Exeunt Talboy and Martin
298. <This...disease;
300. heir.>
304. purgation!
396. — a hay!
398. Heartily!
310. Sentwolll!
312. A hay!
319. liquor;
321. Heartily,
326. quarrelling!
330. White broth
337. enter;
338. plays!
342. "The...Daughters."
345. "The...Steward."
346. "Sure..."
347. me."
348. "The...teller."
350. "The...Prophecy."
352. "The Merry Beggars"
354. Ay.
360. hautboys. Post added.
362. to-morrow!...
372. destiny.
373. < Justice,...already? >
387. <Post
389. worst.>
390-391-392. Directions. [The Lawyer walks about sadly, beats his breast, etc. To him enters the Soldier dressed like Heartily, and seems to comfort him.
393. < It
395. now;
397. forth.>
400. word!
403. Believe him?...him!
411. [Singing]
417. Directions. Enter Springlove
418. < Bless me!
421. asleep.>
422. sir;
426. nature:
428. < my...departure.
429. attend.>
433. sake.
440. your [dear] loves
445. sadness,
449. All Four
451. < My...tool!
452. design.
456. anon.>
459. All Four....agreed.
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462. <I...
469. with en>
472. ---I...longer---
479. heart;
482. play;
484. go:
486. Wrought-on. Start not:
501. beauty,
503. persons,
505. part:
506. desires,
509. a-begging
513. air:
516. [Produces emblem]
525. 'Then...lives!
529. within me:
530. all...
533. since!
538. <Ha!...justice.>
543. Directions. Enter Sentwell, Amie, Oliver, and Martin.
547. daunted;
550. part:
553. ---Are
555. deny't:...
558. it:
561. speak, as...before
562. wife,
572. you;
571. match;
571. sly, as,
572. before---
572. too? O!
576. snch!
584. correction;
585. get 'em gone!

Epilogue

8. a play,
THE OPERA
The Jovial Crew

A Comic-Opera

As it is Acted at the Theatre-Royal,

By His Majesty's Servants.

Novo Splendor resurgit.

With the Musick prefix'd to each Song.

LONDON:

Printed for J. Watts, at the Printing-Office in

Wild-Court near Lincolns-Inn-Fields.

MDCCLXXI.

Price One Shilling and Six Pence.
It may be perhaps necessary to inform the World, That the Groundwork of this Piece is an old Comedy of Richard Brins's; the Prose Part of it consisting chiefly of Fragments, collected from the Messr. Y B o g g a r s, and so disposed as to introduce the Songs with Propriety. The Songs, (except about half a Dozen) were written about three years ago, by a Gentleman who is since Dead. This Circumstance is mentioned here only to obviate some Idle Rumours which have been spread about relating to the Author; as for the Performance, it must stand upon its own Merit, and it would be an Affront to the Reader's Taste to expect that any thing which might be said of it here, could either recommend it to Favour, or justify it against Censure.
# TABLE of the SONGS.

## ACT I.

<table>
<thead>
<tr>
<th>AIR 1.</th>
<th>To-day let us never be Slaves.</th>
<th>page I</th>
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<td>2.</td>
<td>In Nottinghamshire.</td>
<td>p.2</td>
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<tr>
<td>3.</td>
<td>And be that will not merry, merry be.</td>
<td>p.4</td>
</tr>
<tr>
<td>4.</td>
<td>Tho' all are discontented grown.</td>
<td>p.5</td>
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<tr>
<td>5.</td>
<td>We'll glad our Hearts with the best of our Cheer.</td>
<td>p.7</td>
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<td>6.</td>
<td>In the Charming Month of May.</td>
<td>p.8</td>
</tr>
<tr>
<td>7.</td>
<td>See how the Lambs are sporting.</td>
<td>p.9</td>
</tr>
<tr>
<td>8.</td>
<td>How sweet is the Evening Air.</td>
<td>p.10</td>
</tr>
<tr>
<td>9.</td>
<td>She was not coy.</td>
<td>p.11</td>
</tr>
<tr>
<td>10.</td>
<td>At Night, by Moon-light, on the Plain.</td>
<td>p.12</td>
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<tr>
<td>11.</td>
<td>The Mind of a Woman can never be known.</td>
<td>p.13</td>
</tr>
<tr>
<td>12.</td>
<td>What, tho' she lov'd this young Man well.</td>
<td>p.14</td>
</tr>
<tr>
<td>13.</td>
<td>How few, like you, wou'd dare advise.</td>
<td>p.15</td>
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<td>14.</td>
<td>We beg, but in a higher Strain.</td>
<td>p.17</td>
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<td>15.</td>
<td>Abroad we must wander to hear the Birds Sing.</td>
<td>p.19</td>
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<td>16.</td>
<td>To you, dear Father, and our Home.</td>
<td>p.21</td>
</tr>
</tbody>
</table>

## ACT II.

<table>
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<tr>
<th>AIR 17.</th>
<th>Let Pleasure go round.</th>
<th>p.23</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.</td>
<td>There was an old Fellow at Waltham-Cross.</td>
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</tr>
<tr>
<td>19.</td>
<td>I once was a Poet, at London.</td>
<td>p.25</td>
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<td>20.</td>
<td>What, tho' these Guineas bright, Sir.</td>
<td>p.27</td>
</tr>
<tr>
<td>21.</td>
<td>Tho' Women, 'tis true, are but tender.</td>
<td>p.28</td>
</tr>
<tr>
<td>22.</td>
<td>Did our sighing Lovers know.</td>
<td>p.30</td>
</tr>
<tr>
<td>23.</td>
<td>Woe betides each tender Fair.</td>
<td>p.31</td>
</tr>
<tr>
<td>24.</td>
<td>As naked almost, and more fair you appear.</td>
<td>p.32</td>
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<tr>
<td>25.</td>
<td>Dear noble 'Squire.</td>
<td>p.33</td>
</tr>
<tr>
<td>26.</td>
<td>No Woman her Envy can smother.</td>
<td>p.34</td>
</tr>
<tr>
<td>27.</td>
<td>0! may your Mistress ne'er deny.</td>
<td>p.36</td>
</tr>
<tr>
<td>28.</td>
<td>Come hither pretty Maid, with blackrolling Eye.</td>
<td>p.37</td>
</tr>
</tbody>
</table>
A TABLE of the SONGS.

AIR 29. Can nothing, Sir, move you, our Sorrows to mend. p.38
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38. How cruel is that Parent's Care. p.48

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AIR 39. One Evening on the Grass. p.50
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41. The Ladies look gay, when of Beauty they boast. p.52
42. That all Men are Beggars, you plainly may see. p.53
43. Sure, by that Smile my Pains are over. p.55
44. The greatest Skill in Life. p.56
45. There was a Maid, and she went to the Mill. p.57
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47. To Knight, to Squire, and to the Genteels here. p.59
48. Old Sack, and old Songs, and a merry old Crew. p.61
49. Still obey your Fancy. p.62
50. Now then, tell him fairly. p.64
51. Alas! Sir, I have prov'd your Clown. p.65
52. What Haste you were to be doing. p.66
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<table>
<thead>
<tr>
<th>DRAMATIS PERSONAE.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MEN.</strong></td>
<td></td>
</tr>
<tr>
<td>Oldreps,</td>
<td>Mr. Shepard.</td>
</tr>
<tr>
<td>Hertry,</td>
<td>Mr. Harper.</td>
</tr>
<tr>
<td>Springlove,</td>
<td>Mr. Mills.</td>
</tr>
<tr>
<td>Randal,</td>
<td>Mr. Johnson.</td>
</tr>
<tr>
<td>Oliver,</td>
<td>Mr. W. Mills.</td>
</tr>
<tr>
<td>Vincent,</td>
<td>Mr. Bridgewater.</td>
</tr>
<tr>
<td>Hilliard,</td>
<td>Mr. Charke.</td>
</tr>
<tr>
<td>Justice Clack,</td>
<td>Mr. Griffin.</td>
</tr>
<tr>
<td>Patrico,</td>
<td>Mr. Bozen.</td>
</tr>
<tr>
<td>Martin,</td>
<td>Mr. R. Wetherilt.</td>
</tr>
<tr>
<td>Sentwell,</td>
<td>Mr. Paget.</td>
</tr>
<tr>
<td>First Beggar-man,</td>
<td>Mr. Berry.</td>
</tr>
<tr>
<td>Second Beggar-man,</td>
<td>Mr. Gates.</td>
</tr>
<tr>
<td>Third Beggar-man,</td>
<td>Mr. Fielding.</td>
</tr>
<tr>
<td>Fourth Beggar-man,</td>
<td>Mr. Hallam.</td>
</tr>
<tr>
<td>Fifth Beggar-man,</td>
<td>Mr. Excell.</td>
</tr>
<tr>
<td>Sixth Beggar-man,</td>
<td>Mr. Rainton.</td>
</tr>
<tr>
<td><strong>WOMEN.</strong></td>
<td></td>
</tr>
<tr>
<td>Rachel,</td>
<td>Mrs. Heron.</td>
</tr>
<tr>
<td>Mariel,</td>
<td>Mrs. Gibber.</td>
</tr>
<tr>
<td>Amie,</td>
<td>Miss Rastor.</td>
</tr>
<tr>
<td>First-Beggar-woman,</td>
<td>Miss Mears.</td>
</tr>
<tr>
<td>Second-Beggar-woman,</td>
<td>Mrs. Shireburn.</td>
</tr>
<tr>
<td>Third Beggar-woman,</td>
<td>Mrs. F. Vaughan.</td>
</tr>
<tr>
<td>Fourth Beggar-woman,</td>
<td>Mrs. Grace.</td>
</tr>
</tbody>
</table>

Dancers, Countrymen, Servants, and Beggars.

SCENE Oldreps' and Justice Clack's House, and the Country adjacent.
ACT I. SCENE I.

SCENE A Room in Oldrent's House.

Enter Oldrents and Hearty.

Old. It has indeed, Friend, much afflicted me.

Heart. And very justly, let me tell you, Sir, to give
Bar, and Faith too (by your Leave) to Fortune-tellers!
Wizards! and Gypsies.

Old. I have since been frighted with it, in a thousand
Dreams.

Heart. I would go drunk a thousand times to Bed, rather
than Dream of any of their Riddley Riddleries.

AIR 1. Ev'ry Man take his Glass in his Hand, &c.

To-day let us never be Slaves,
Nor the Fate of To-morrow enquire;
Old Wizards, and Bypsses, are Knaves,
And the Devil, we know is a Lyar.

Then

This is an illustration of the music as it appears before the
lyrics.
The JOVIAL CREW,

Then drink off a Bumper whilst you may,
We'll laugh, and we'll sing, tho' our Hairs are gray;
- He's a Fool, and an Ass,
That will baulk a full Glass,
For fear of another day.

Old. Would I had your merry Heart!
Heart. Thank you, Sir!
Old. I mean the like...
Heart. I would you had, and I such an Estate as yours.—
Four thousand Pounds a Year, with such a Heart as mine,
would defy Fortune, and all her babbling Soothsayers.
Old. Come, I will strive to think no more on't.
Heart. Will you ride forth for the Air then, and be merry?
Old. Your Council, and Example, may instruct me.
Heart. Sack must be had in sundry Places too. For Songs,
I am provided.

AIR II. *Arthur a Bland.*

In Nottinghamshire,
Let 'em boast of their Beer;
With a Hey-down, down, and a down!
I'll sing in the Praise of good Sack:
- Old Sack, and old Sherry,
  Will make your Heart merry,
Without e'er a Bag to your Back.

Then cast away Care,
Bid adieu to Despair,
With a Down, down, down and a down!
Like Fools, our own Sorrows we make;
In Spight of dull thinking,
While Sack we are drinking,
Our Hearts are too busy to ach.
Enter Springlove, with Books and Papers, and a Bunch of Keys. He lays them on a Table.

Old. Yet her comes One, brings me a second Year, who has my Care next unto my Children.
Heart. Your Steward, Sir, it seems, has Business with You; I wish you would have none with him.
Old. I'll soon dispatch it, and then be for our Journey instantly.
Heart. I'll wait your coming down, Sir. (Exit.
Old. But, why, Springlove, is now this Expedition?
Old. Not common among Stewards, I confess, to urge in their Accounts before the Day their Lords have limited.
Spr. Sir, your Indulgence, I hope, shall ne'er corrupt me.—Here, Sir, is the Balance of the several Accounts, which shews you what remains in Cash; which added to your Former Bank, makes up in all——
Old. Twelve thousand and odd Pounds.
Spr. Here are the Keys of all; The Chests are safe in your own Closet.
Old. Why in my Closet! Is not yours as safe?
Spr. Sir! you know my Suit.
Old. Your Suit! what Suit?
Spr. Touching the Time of Year.
Old. 'Tis well nigh May; Why, what of that, Springlove? (Birds Sing.
Spr. Oh Sir! you hear I am call'd!
Old. Are there delights in Beggary? Of if to take Diversity of Air, be such a Solace, travel the Kingdom over; and if this yield not Variety enough, try farther (provided your deportment be genteel) take Horse, and Man, and Money, you have all, or I'll allow enough.
(Wightingals, Cuckow, &c. Sings.
Spr. Oh, how am I confounded! Dear Sir, return me naked to the World, rather than lay those Burdens on me, which will stifle me. I must abroad, or perish.—Have I your Leave, Sir?
Old. I leave you to dispute it with your self; I have no Voice to bid you go, or stay. (Exit.
Spr. I am confounded in my Obligation to this good Man.
Enter Randal, and three or four Servants with Baskets.
the Servants go off.

Now Fellows, what News from whence you came?
　Rand. The old wonted News, Sir, from your Guest-House, the old Barn: They have all pray'd for you, and our Master, as their Manner is, from the Teeth outward: Marry! from the Teeth inwards, 'tis enough to swallow your Alma, from whence I think, their Prayers seldom come. 90
　Spr. Thou 'rt old Randal still! ever grumbling! but still officious for 'em.
　Rand. Yes, hang 'em, they know I love 'em well enough: I have had merry Bouts with some of 'em.

AIR III. Three merry Men of Kent.

And he that will not merry, merry be,
With a pretty Lass in a Bed;
I wish he were laid in our Church-yard.
With a Tomb-stone over his Head.
He, if he could, to be merry, merry there. 100
We, to be merry, merry here:
For who does know, where we shall go
to be merry another Year.
Brave Boys! to be merry another Year.

Spr. Well, honest Randal! thus it is——I am for a Journey: I know not how long will be my Absence: But I will presently take Order with the Cook and Butler, for my wonted Allowance to the Poor. And I will leave Money with them to manage the Affair 'till my Return.
　Rand. Then, Sir, Randal, Baile of the Beggars. 110
(He opens the Scene. The Beggars are discover'd in their Postures; Then they issue forth, and at last the Patricc.)
　All the Beggars. Our Master! Our Master! our sweet and comfortable Master!
　Spr. How cheer, my Hearts?
　I Beg. Most crowell, most caperingly! Shall we Dance? shall we Sing to welcome our King?
The JOVIAL CREW.

AIR IV. Dame of Honour.

I Beg. Woman. The' all are discontented grown,
And fain would change Conditions; 120
The Courtier envies now the Clown,
The Clowns turn Politicians.

2 Beg. Wom. Ambition still is void of Wit,
And makes a woful Figure;
For none of 'em all ever envy'd yet,
The life of a Jovial Beggar.

3. Beg. Wom. The Man that hourly wrecks his Brain,
To encrease his useless Store,
Still dreads a Fall, and lives in Pain,
While we can fall no lower. 130

4. Beg. Wom. The Dame of rich Attire that brags,
Wou'd willingly unrig her;
Did she but know the Joys of Rags,
And the life of a Jovial Beggar.
Chorus of all. The Dame, &c.

Spr. What, is he there? that solemn old Fellow?
2 Beg. Man. O Sir! the rarest Man of all! He is a
Prophet; see how he holds his Prognosticating Nose: He is
Divining now.
Spr. How! a Prophet! 140
'Tis thought he was a great Clerk before his Decay; but he is
very close, will not tell his Beginning, nor the Fortune he
himself is fallen from. But he serves us for a Clergyman
still, and marries us, if need be, after a new Way of his
own.

Spr.
The JOVIAL CREW.

Spr. How long have you had his Company?
2 Beg. Man. But lately come among us, but a very ancient Stroller all the Land over; and has travelled with Gypsies, and
is a Patrico.——Shall he read your Fortune, Sir?
Spr. If it please him. 150
Fat. Land me your Hand, Sir.
By this Palm, I understand
Thou art born to Wealth and Land;
And after many a bitter Gust,
Shall build with thy great Grand sire's Dust.

Spr. Where shall I find it? But come, I'll not trouble my
Head with the Search.
2 Beg. Man. What say you, Sir, to our Crew, are we not
well congregated?
Spr. You are a Jovial Crew! the only People whose Happi-
ness I admire.
3 Beg. Man. Will you make us happy in serving you? Have
you any Enemies? Shall we fight under ye? Will you be
our Captain?
2 Beg. Man. Nay, our King!
3 Beg. Man. Command us something, Sir!
Spr. Where's the next Rendezvous?
I Beg. Man. Neither in Village, nor in Town
But three Miles off, at Maple-down. 170
Spr. At Evening, there I'll visit you.
I Beg. Man. And there you'll find us frolick.

AIR
AIR V. Round, and round, the Mill goes round.

I Beg. Man. We'll glad our Hearts with the best of our Cheer,
Our Spirits we'll raise with his Honour's strong Bear;
All Strangers to Hope, and regardless of Year,
We'll make this the merriest Night of the Year.

Chorus. Nor Sorrow, nor pain, amongst us shall be found,
To our Master's good health shall the Cup be crown'd;
That long he may live, and in Bliss abound,
Shall be every Man's Wish, while the Bowl goes round.

2 Beg. Man. Our Wants we can't help, nor our Poverty cure;
T' o'er to-morrow mayn't come, of To-night we'll make sure,
We'll laugh, and lye down, altho' we be poor.
And our Love shall remain, tho' the Wolf's at the Door.

Chorus. Then brisk and Smart, shall our Mirth go round,
With Antick Measures we'll beat the Ground,
To pleasure our Master in Duty bound.
We'll dance 'till we're Lame, and frink 'till we're sound.

(A Dance of Beggars.)

Spr. So, now away! (Exeunt Beggars.)
They dream of happiness, that live in State,
But they enjoy it, that obey their Fate. (Exit.

Enter Vincent, Hilliard, Mariel, and Rachel.

Hill. I admire the Felicity they take.
Vin. Beggars! they are the only People can boast the Benefit of a Free State, in the full Enjoyment of Liberty, Mirth and Ease. Who would have lost this Sight of their Revels? How
Thank you, Ladies? Are they not the only Happy in a Nation?

Nor. Happier than we, I'm sure, that are pent up, and ty'd by the Nose to the continual Steam of hot Hospitality here in our Father's House, when they have the Air at Pleasure in all Variety.

AIR VI. In the pleasant Month of May, &c.

In the charming Month of May
When the pretty little Birds begin to sing;
What a Shame at Home to stay,
Nor enjoy the Smiling Spring?
While the Beggar that looks forlorn,
Tho' she's not so nobly born,
With her Rags all patch'd and torn,
While she dances and Sings with the merry Man and Maids,
In her smiling Eyes you may trace
And her innocent cheerful Face;
Tho' she's poor, may be
More happy than she
That sighs in her rich Brocades.

Each. And tho' I know we have merrier Spirits than they,
yet to live thus confin'd, stifles me.

AIR VII. Masquerade Minuet.

See How the Lambs are sporting!
Hear how the Warblers Sing!
See how the Doves are courting!
All Nature hails the Spring.
Let us embrace the Blessing,
Beggars alone are free;
Free from Employment,
Their Life is Enjoyment
Beyond expressing;

Happy they wander,
And happy sleep under
The Greenwood Tree.

Hill.
Hill. Why Ladies, you have Liberty enough, or may take what you please.

Mr. Yes, in our Father's Rule and Government, or by his Allowance: What's that to absolute Freedom? Such as the very Beggars have; to feast and revel here today, and yonder tomorrow; next Day, where they please; and so on still, the whole Country or Kingdom over, There's Liberty! the Birds of the Air can take no more.

Rach. And then, at Home here, or wheresoever he comes, our Father is so pensive (what muddy Spirit so 'er possesses him, won'd I could conjure it out) that he makes us ever sick of his sadness, that were wont to do any thing before him, and he would laugh at us.

Mr. Now he never looks upon us, but with a Sigh, or Tears in his Eyes, tho' we simper never so demurely. What Tales have been told him of us, or what he suspects, I know not, but I am weary of his House.

Rach. Does he think us wanton, tro, because sometimes we talk as lightly as great Ladies?

AIR VIII. Ye Nymphs and Silvian Gods.

How Sweet is the Evening Air,
When the Lasses all prepare,
So trim and so clean,
To trip it o'er the Green,
And meet with their Sweet-hearts there!

While the pale Town Lass
Disguises her Face,
To squeak at a Masquerade;
Where the proudest Prude
May be subdu'd,
And when she cries, you're rude,
You may conclude
She will not die a Maid.

Rach.
The JOVIAL CREW.

Rachel. I can swear safely for the Virginity of one of us, so far as Word and Deed goes. — Marry, Thoughts are free.

Mer. Which is that One of us, I pray? Your self, or me?

Rachel. Good Sister Kerriel, Charity begins at Home: But I'll swear, I think as charitably of thee, and not only because thou art a Year younger, neither.

Mer. I am beholden to you. — But dear Rachel, as the Song says, a Demure Look is no Security for Virtue.

AIR IX. Gildroy.

She was not coy,
She would laugh and toy,
Yet preserved her Virgin Fame;
She was her Father's only Joy,
And every Shepherd's Flame.
Tho' many strove,
Yet none could move;
Till Strephon, young and gay,
Inspired her Soul with Virtuous Love,
And stole her Heart away.

But for my Father, I would I knew his grief, and how to cure him, or that we were where we cou'd not see it. It spoils our Mirth, and that has been better than his Meat to us.

Vinc. Will you hear our Motion, Ladies?

Mer. Pishah! you would marry us presently out of his Way, because he has given you a foolish kind of Promise: But we will see him in a better Humour first, and as apt to Laugh, as we to lye-down, I warrant him.

Hill. 'Tis like that 'course will cure him, would you embrace it?

Rachel. We will have him cur'd first, I tell you, and you shall wait that Season, and our Leisure.
The JOVIAL CREW.

Mr. I will rather venture my being one of the
Ape-leaders, than to marry while he is so melancholy.

Vinc. We are for any Adventure with you, Ladies.

Bach. And we will put you to't.—Come aside, Meriel,
I remember an old Song of my Nurse's, every Word of which
she believed as much as her Psalter, that us'd to make me
long, when I was a Girl to be abroad in a Moon-light Night.

AIR X There lives a Lass upon the Green.

At Night, by Moon-light, on the Plain,
With Rapture, how I've seen,
Attended by her harmless Train,
The little Fairy queen;
Her Midnight Revels sweetly keep,
While Mortals are involv'd in Sleep;
They tript it o'er the Green,
And where they danc'd their cheerful Round,

The Morning would disclose,
For where their nimble Feet do bound,
Each Flow'r unbidden grows:
The Daisy (fair as Maids in May)
The Cowslip, in his gold array,
And blushing Violet 'rose.

Her. Come hither, Rachel.

Bach. Ha, ha, hal

Vinc. What's the Conceit, I wonder!

Bach. Ha, ha, hal

Nell. Some merry one it seems, but I'll never pretend
to guess at a Woman's Mind.

AIR
The JOVIAL CREW.

AIR XI. Jolly Roger Twangdillo, 'c.

The Mind of a Woman can never be known,
You never can guess it aright;
I'll tell you the Reason—She knows not her own,
It changes so often e'er Night,
'Twould puzzle Apollo,
Her Whimseys to follow,
His Oracle would be a Jest;
She'll frown when she's kind,
Then quickly you'll find,
She'll change with the Wind,
And often abuses
The Man that she chuses,
And what she refuses,
Likes best.

Rach. And then, Marial,—Hark again—Ha, ha, ha!
Vinc. Now they are taken with it!
Merc. Ha, ha, ha!—Hark again, Rachel—I am of
the Girl's Mind, who would not take the Man she lik'd 340
best, 'till she was sure he lov'd her well enough to live
in a Coggage with her.

AIR XII. The Daily's Daughter of Islington.

Merc. What, tho' she lov'd this young Man well,
She never would be his Bride,
'Till for a while he agreed to dwell
With her, by the Green-wood Side.
Rach. And he that lives by the Green-wood Side,
Where Joy and Pleasures Spring; 350
May laugh at the Courtier's painful Pride,
Nor envy the State of a King.

Both. Ha, ha, ha!
Vinc. Some wonderful now Nothing, sure! They will
laugh as much to see a swallow fly with a white feather imp'd
in her tail.
Hil. They were born laughing, I think.

Rach.
Each.

Mar. Ha, ha, ha!

Vinc. Now, Ladies, is your Project ripe? Possess us with the Knowledge of it.

Each. It is more precious than to be imparted upon a slight Demand.

Hill. Pray let us hear it: You know we are your trusty Servants.

Vinc. And have kept all your Councils ever since we have been Infant Play-Fellows.

Each. Yes, you have play’d at all kinds of small Games with us, but this is to the Purpose. Ha, ha, ha!

Hill. It seems so, by your Laughing.

Each. And asks a stronger Tongue-tye, than tearing of Books, burning of Samplers, or making Dirt Pies. 370

Vinc. You know how, and what we have vow’d to wait upon you, any how, and any whither.

Mar. And you will stand to’t?

Vinc. Ay, and go to’t with you, where-ever it be.—

What say you, are you for a Trip to Bath?

Her. No, no, not ’till the Doctor doesn’t know what else to do with us.

Vinc. Well, would you be courted to go to London?

Each. Few Country Ladies need be asked twice: But you’re a bold Man to propose it.

All. XIII. Fye! jar rub her o’er with Straw.

How few, like you, would dare advise,
To trust the Town’s deluding Arts;
Shore Love, in daily Ambush lies;
And triumphs over heedless Hearts;
How few, like us, would thus deny
’T’ indulge the tempting dear Delight,
Where daily Pleasures charm the Eye,
And Joys Superior crown the Night.

Hill. In the Name of Wonder, what would you do?

Mar. Pray tell it ’em, Sister Rachel.

Each.
The JOVIAL CREW.

Rach. Why, Gentlemen—Ha, hal Thus it is—
tell it to you, Marisel.
Vinc. O! Is that all?
Mer. You are the Elder, pray tell it you.
Rach. You are the Younger, I command you tell it.—
Come, out with it! they long to have it.
Hill. When?
Vinc. When?
Mer. In troth you must tell it, Sister, I can't;
pray begin.
Rach. Then, Gentlemen, stand your ground!
Vinc. Some terrible Business, sure!
Rach. You seem'd e'en now to admire the Felicity
of Beggars?
Mer. And have engag'd your selves to join with us in
any Course.
Rach. Will you now with us, and for our Sakes, turn
Beggars?
Mer. It is our Resolution, and our Injunction on you.
Rach. But for a Time, and a short Progress,
Mer. And for a Spring-Trick of Youth, now in the
Season.
Vinc. Beggars! what Rogues are these? 410
Hill. A simple tryal of our Loves and Service!
Rach. Are you resolv'd upon't? If not, Farewell!
We are resolved to take our Course.
Mer. Let yours be to keep Council.
Vinc. Stay, stay! Beggars! Are we not so already?

AIR XIV. Still I turn'd my Wheel about.

Vinc. We beg, but in a higher Strain,
Than sordid Slaves, who beg for Gains.
Hill. No paltry Gold, or Gems, we want
We beg what you alone can grant.
Vinc. No lofty Titles, no Renown,
But something greater than a Crown.
Hill. We beg not Wealth, or Liberty.
Both. We beg your humble Slaves to be.
Vinc. We beg your snowy Hands to kiss,
Or Lips, if you'd vouchsafe the Bliss.
Hill. And if our faithful Vows can move,
(What Gods might envy us) your Love,
Vince. The Boon we beg, if you deny,
Our Fate's decreed, we pine and die.

Hill. For Life we beg, for Life implore,
Both. The poorest wretch can beg no more.
Rach. That will not serve——your Time's not come for
that yet. You shall beg Victuals first.
Vince. O! I conceive your Begging Progress is, to ramble
out this Summer among your Father's Tenants: And 'tis in
request among Gentlemen's Daughters to devour their Cheesecakes, Apple-Pies, Cream, and Custards, Flap-Jacks, and Pan-Puddings.

Mer. No, no, not so.
Vince. Why so we may be a kind of Civil Beggars.
Rach. I mean, stark, errant, downright Beggars. Ay,
without Equivocation, Statute Beggars.

Mer. Souchant, and Passant, Guardant, and Rampant
Beggars.

Vince. Current and Vagrant.
Hill. Stockant, and Whippant Beggars.

Vince. 'Tis Heaven! I think they are in Earnest;
for they were always mad.

Hill. And we were madder than they, if we should lose
'em. Spring, or a short Progress; and Mirth may be made out
of it, if we knew how to carry it.

Rach. Pray Gentlemen, be sudden. (Cuckow without.)
Hark! you hear the Cuckow?

AIR XV. Yellow-hair'd Laddie.

Rach. Abroad we must wander to hear the Birds sing,
T' enjoy the fresh Air, and the Charms of the Spring.

Mer. We'll beg for our Bread, then if the Night's raw.
We'll keep our sel es warm on a Bed of clean Straw.

Rach. How blest is the Beggar, who takes the fresh Air?
Mer. Tho' hard is his Lodging, and coarse is his Fare.

Rach. Confinement is hateful——

Mer.——And Pleasure destroys.

Both. 'Tis Freedom alone, is the Parent of Joys.
Enter Spring-love.

Vinc. O! here comes Spring-love! His great Benefactorship among the Beggars, might prefer us with Authority, into a ragged Regiment, presently. Shall I put it to him?

Bach. Take heed what you do! His Greatness with my Father will betray us.

Vinc. I will cut his Throat, then.—My noble Spring-love! the great Commander of the Maunders, and King of Canterbury. We saw the Gratitude of your Loyal Subjects, in the large Tributary Content they gave you in their Revels.

Spr. Did you so, Sir?

Bach. We have seen all, with great Delight and Admiration.

Spr. I have seen all, with great Delight and Admiration, and I have seen you too, kind Gentlemen and Ladies, and over-heard you in your strange Design, to be Partakers, and Co-Actors too, in those vile Courses, which you call Delights, ta'en by those despicable and abhorred Creatures.

Vinc. Thou art a Despisser, nay a Blasphemer, against the Maker of those happy Creatures.

Bach. He grows jealous in the Cause: Sure, he'll beg indeed.

Vinc. Art thou an Hypocrite, then, all this while? only pretending Charity, or using it to get a Name and Praise unto thy self; and not to cherish and increase those Creatures in their most happy way of living.

Her. They are more zealous in the Cause, than we.

Spr. But are you, Ladies, at Defiance too with Reputation and the Dignity due to your Father's House, and you?

Bach. Hold thy Peace, good Spring-love; and tho' you seem to dislike this Discourse, and reprove us for it, do not betray us in it. Your Throat's in Question; I tell you for Good-Will, good Spring-love.

Spr. I have founded your Faith, and am glad to find you all right. And for your Father's Sadness, I'll tell you the Cause on't; I overheard it but this Day, in Private Discourse with his merry Mate, Hearty; he has been told by some Wizard, you both were born to be beggars.

All.
The JOVIAL CREW.

All. How! How!

Spr. For which he is torment'd in Mind, that he cannot sleep in Peace, nor look upon you, but with Heart's Grief.

Vinc. This is most strange!

Rach. Let him be griev'd then, 'till we are Beggars, we have just Reason to become so now; and what we thought on but in Jest before, we'll do in Earnest now.

Spr. I applaud this Resolution in you; 'twould have perswaded it; will be your Servant in't. For, lookye, Ladies; the Sentence of your Fortune does not say that you shall Beg for Need, Hunger, or cold Necessity. If therefore you expose your selves on Pleasure into it, you shall absolve your Destiny, never the less, and cure your Father's Grief: I am overjoy'd to think on't!

---I am prepar'd already for the Adventure, and will with all Conveniences, furnish, and set you forth; give you Rules and Directions, how I us'ed to accost Passengers, with a —-Good your good Worship! The Gift of one small Penny to a poor Cripple. For here I was with 'em (Counterfeits Lameness) and even to bless, and restore it to you in Heaven.

All. A Springlove! a Springlove!

Spr. Follow me, Gallants, then, as cheerful as——

(Birds whistle without). We are summon'd forth.

All. We follow thee.

AIR XVI. To you fair Ladies, now at Land.

Rach. To you, dear Father, and our Home,

We bid a short Adieu.

The tempting Frolick has o'ercome.

By Force of being New.

But let not that your Patience vex,

For dear Papa, you know our Sex.

With a fal, la, &c.

Mer. Nor hope, good Sir, to spare your Cost,

Nor think our Fortune's paid;

No Woman yet was ever lost

Tho' sometimes she's mislaid;

For when the Pleasure turns to Pain,

Be sure we shall come home again.

With a fal, la, &c.

The End of the First Act.
The JOVIAL CREW.

ACT II. SCENE I.

SCENE Oldrents' House.

Enter Randal, with a Bag of Money in his Hand.

Randal. Well, go thy ways! If ever any just and charitable Steward was commended, surely thou shalt be at the last Quarter-Day. Here's Five and twenty Pounds for this Quarter's Bezzars Charge: And (if he return not by the end of this Quarter) here's Order to a Friend to supply for the next.—If I now should venture for the Commendation of an unjust Steward, and turn this Money to my own Use? Nay, dear Devil tempt me not! I'll do thee Service in a Greater Matter: but to rob the Poor (a poor Truck) every Church-Warden can do't.—Now something whispers me, that my Master, for his Steward's Love, will supply the Poor, as I may handle the Matter—then I rob the Steward, if I restore him not the Money at his return.— Away, Temptation! Leave me! I'm frail Flesh, yet I will fight with thee.—But say the Steward never return—Oh but he will return!——Perhaps he may not return from—Satan! Strive not to clog my Conscience. ——I would not have this Weight upon me; for all thy Kingdom.

Enter Hearty Singing, and Oldrents.

AIR XVII. Let Burgandy flow.

Let Pleasure go round,
Let us laugh and sing, let us laugh and sing, Boys!
Let Humour abound,
And Joy fill the Day.
If Sorrow intrude,
Drive it out again, drive it out again, Boys! If by Griefs we're pursu'd,
Let us drink 'em away;
The Pleasures of Wine
Make a Mortal divine.
For get but a Bottle once into your Noddle,
No Power, or Art,
Can such Virtue impart,
For raising the Spirits, and cheering the Heart.
Remember, Sir, your Covenant to be merry.

Old. I strive, you see, to be so.—But do you see you Fellow?

Heart. I never noted him so sad before; he neither sings, nor whistles.

Old. Why, how now, Randall! Where's Springlove?

Rand. Here's his Money, Sir; I pray that I be charg'd
with it no longer. The Devil and I have strain'd Courtesie
these two Hours about it.—I would not be corrupted with
the Trust of more than is my own. Mr. Steward gave it me,
Sir, to order it for the Beggars: He has made me Steward
of the Barn, and them; while he is gone, he says, a Journey
to survey and measure Lands abroad about the Countries;
some Purchase, I think, for your Worship.

Old. I knew his Measuring of Land! He's gone his
old Way, and let him go.—Am not I merry, Hearty?

Heart. Yes, but not hearty merry.

Old. The Poor's Charge shall be mine: Carry you
the Money to one of my Daughters, to keep for Springlove.

End. I thank your Worship. (Exit.

Old. He might have ta'en his Leave, tho'.

Heart. I hope he's run away with some large Trust: I
never lik'd such demure, down-look'd Fellows.

Old. You are deceiv'd in him.

Heart. If you be not, 'tis well.—But this is from
the Covenant.

Old. Well, Sir, I will be merry: I'm resolv'd to
force my Spirit only unto Mirth.—Shou'd I hear now my
Daughters were mis-led, or run away, I would not send a
Sigh to fetch 'em back.

Heart.
The JOVIAL CREW.

Heart. 'Tis other old Song for that.

AIR XVIII. Taunton Dean. 70

There was an old Fellow at Waltham-Cross,
Who merrily sung when he liv'd by the Loss,
He cheer'd up his Heart when his Goods went to rack,
With a Ham! Boys, Ham! and a Cup of old Sack.
Old. Is that the Way on't? Well, it shall be mine then.

Enter Pandal.

Rand. My Mistresses are both abroad, Sir.
Old. How! since when?
Rand. On Foot, Sir, two Hours since, with the two 80
Gentlemen their Lovers. Here's a Letter they left with
the Butler, and there's a Muttering in the House.
Old. I will not read, nor open it, but conceive
within my self the worst that can befall them; that they
are lost, and no more mine. Grief shall lose her Name,
where I have Being, and Sadness from my Farthest Foot
of Land, while I have Life, be banish'd.
Heart. What's the Whir now?
Old. My Tenants shall sit Rent-free for this
Twelvemonth, and all my Servants have their Wages 90
doubled; and so shall be my Charge in House-keeping:
I hope my Friends will find and put me to't.
Heart. For them, I'll be your Undertaker, Sir.
But this is over-done; I don't like it.
Old. And for thy News, the Honey that thou hast,
is now thy own: I'll make it good to Springlove. Be
sad with it, and leave me; for I tell thee I'll purge
my House of Stupid Melancholy.
Rand. I'll be as merry, as the Charge that's under
me. 100
(A confus'd Noise of Singing and Laughing Without.)
The Beggars, Sir! d'ye hear them in the Barn?
Old. I'll double their Allowance too; that they
may double their Numbers, and increase their Noise.
The JOVIAL CROW.

Rand. Now you are so nigh, Sir, if you'll look in, I count not but you'll find 'em at their high Feast already.

Heart. Pray let's see 'em, Sir.

Old. With all my Heart.

SCENE draws, and discovers the Beggars.

All. Beg. Bless his Worship! his good Worship! Bless his Worship!

I Beg. K. Come, Friends, let's give his Worship a Taste of our Kirch!—Hem! Let us sing the Part-Song that I made for you, that which contains all our Characters, I mean those we had in better Times: There is not such a Collection of Addities, perhaps in all Europe.—Hem! be silent there!

All. XIX. My Name is Old Hewson the Cobbler.

I Beg. Man. I once was a Poet, at London, I keep my Heart still full of Glee; There's no Man can say that I'm undone, For Gaming's no new Trade to me, Tol derol, &c.

2 Beg. Man. I was once an Attorney at Law, And after, a Knight of the Post: Give me a brick Wench in clean Straw, And I value not the rules the Roast. Tol derol, &c.

3 Beg. Man. Make room for a Soldier in Buff, Who valiantly strutted about; Till he fancy'd the Peace breaking off, And then he most wisely—sold out. Tol derol, &c.

4. Beg. Man. Here comes a Courtier polite, Sir, Who flattered my Lord to his Face; Now Baging is all his Delight, Sir, Because he miss'd getting a Place. Tol derol, &c.

5 Beg.
The JOVIAL CREW.

5. Beg. Man. I still am a merry Gut-Scraper, 140
My Heart never yet felt a Qualm;
Tho' poor, I can frolick and vapour,
And sing any Tune, but a Psalm.
Tol derol, &c.

6. Beg. Man. I was a Fanatical Preacher,
I turn'd up my Eyes when I pray'd;
But my Hearers had half starv'd their Teacher,
For they believ'd not one Word that I said.
Tol derol, &c.

I Beg. Man. Who'er wou'd be merry and free, 150
Let him list, and from us he may learn;
In Palaces who shall you see,
Half so happy as we in a Barn!
Tol derol, &c.

Cho. of all. Who'er wou'd, &c.

Old. Good Heaven! How merry they are!
Heart. Be not you sad at that?
Old. Sad, Heartly! no; unless it be with Envy at
their full Happiness.—What is an Estate of Wealth and
Power, balanc'd with their Freedom? 160
Heart. I have not so much Wealth to weigh me down,
nor so little, I thank Chance as to dance naked.

Enter Patrico.

All. Beg. Bless his Worship! his good Worship!
Bless his Worship! (Exeunt Beggars.

Mephisto. Patrico.

Heart. How think you, Sir? or what? or why d'ye
think at all, unless on Sack, or Supper time? D'ye fall
back? D'ye now know the Danger of Relapses?
Old. Good Heartly! thou mistak'st me: I was thinking 170
upon this Patrico, and that he has more Soul than a born
Beggar in him.

Heart. Rogue enough, though I warrant him.
Old. Pray forbear that Language.

Heart. Will you then talk of Sack, that can drown
Sighing? Will you in to Supper, and take me there your
Guests? or must I creep into the Barn among your welcome
ones?
The JOVIAL CREW

Old. You have rebuk'd me timely, and most friendly. (Exit.

Heart. Wou'd all were well with him!

(EXIT. Patrico follows.

Rand. It is with me.

AIR XX. All in a Misty Morning, &c.

What, tho' these Guinea's bright, Sir, 
Be heavy in my Bag;
My heart is still the Lighter.
The more my Pockets swag; 190
Let rustic Poets
Find out by Rules
That Money Sorrow brings;
Yet none can think
How I love their Chink:
Alas, poor Things!
(Exit.

SCENE The Fields.

Enter Vincent and Hilliard in their Rags.

Hill. Is this the Life we admired in others, with Envy of their Happiness?

Vin. Pray let us make a virtuous Use of it and repent us of that deadly Sin, before a greater Punishment than that of Famine and Lice fall upon us, by steering our Course Home — — — Before I'll endure such another: Right! — — —

Hill. What wou'dst thou do? I wish thy Mistress heard thee!

Vin. I hope she does not; for I know there's no altering our Course before they make the first Motion: But 'tis strange we shou'd be weary already, and before their sofer Constitution of Flesh and Blood. 210

Hill. They are the stronger in Will, it seems.

AIR
The JOVIAL CREW.

AIR XII. Winchester Wedding.

Tho! Women, 'tis true, are but tender,
Yet Nature does Strength Supply:
Their will is too strong to surrender,
They're obstinate still 'till they dye.
In vain you attack 'em with Reason,
Your Sorrows you only prolong;
Disputing is always High-Treason,
No Woman was e'er in the Wrong.
Your only Relief is to bear:
And when you appear content,
Perhaps, in compassion, the Fair
May persuade herself into Consent.

Enter Springlove.

Spr. How now, Camrades! repining already at
your Fullness of Liberty? Do you complain of Ease?
Vin. Ease, call'st thou it! Did'st thou sleep
to-night?
Spr. Not so well these eighteen Months, I swear,
since my last Walks. 230
Vin. Lightning and Tempest is out of thy Littany.
Spr. Had not the Thunder wak'd thee?
Spr. Ha, ha, ha!
Vin. Nor the Noise of the Crew in the Quarter by
us? Well! never did Knights-Errant in all Adventures,
merit more of their Ladies, than we Beggars-Errant, or
Errant-Beggars, do of ours.
Spr. The greater will be your Reward, think upon
that; and shew no manner of Distaste to turn their Hearts
from you! You are undone then. 240
Vin. Are they ready to appear out of their Privy
Lodgings in the Pigs Palace of Pleasure? Are they coming
forth?
Spr. I left 'em almost ready, sitting on their Pads
of Straw, Looking-Glass; with the prettiest Coyle they keep
fit their Fancies in the most graceful Way of wearing their
new Dressing, that you wou'd admire.
Vin. I hope we are as gracefully set out, are we not?
The JOVIAL CREW

Spr. Indifferent well. But will you fall to Practice?
Let me hear how you can laud, when you meet with Passengers. 250
Hill. We do not look like Men, I hope, too good to learn.
Spr. Suppose some Persons of Worth, or Wealth passing by now: Note me.—Good your good Worship, your Charity to the Poor, that will duly and truly pray for you Day and Night.
Vinc. Away, you idle Rogue! You would be set to work,
and whipt!—
Spr. That in Lane, and Sick, Hungry, and Comfortless!
Vinc. If you were well serv'd—
Spr. And Heavy' to bless you, and reward you for't—
Vinc. Fr'y thee hold thy Peace! (Here be doleful Notes indeed!) and leave us to our own Genius. If we must beg, let us let it go as it comes, by Inspiration.—I love not your set Form of Begging.
Spr. Let me instruct you, tho'.

Enter Rachel and Meriel in Rags.

(Rspr: Love instructs them.

Each. Have a care, good Meriel; what Hearts or Limbs so-ever we have, and tho' never so feeble, let us set our best Faces on't, and laugh our last Gasp out, before we discover 270 any Dislike, or Weariness to them. Let us bear it out 'till they complain first, and beg to carry us home a-Pick a-Pack,

Mer. I am sorely surbated with Hoppin' already tho', and so Crupper-crampt with our hard Lodging, and so Bumfiddled with the Straw, that—

AIR XXII. Charming is your Shape and Air:

Did our sighing Lovers know,
What a Pain we undergo:
Sweeter wou'd their Wooing prove,
Shorter were the Way to Love. 280
Uncert Comands when they obey;
We suffer more, much more than they:
And to rebel, were kinder still,
Than to obey against our will.

Each. Thank not on't. I am mum'd, i' th' Bar and Shoulders too, a little; and have found the Difference between a hard Floor, with a little Straw, and a Down Bed with a Quilt upon't. But no Warda, nor a lower Look, I pr'ythee.

Hill. O! here they are! Madam Few-Cloaths, and my Lady Bonny-rag.
The JOVIAL CREW.

Vinc. Peace! they see us.

Rach.

Mar. Ha, ha, ha!

Vinc. We are glad the Object pleases you.

Rach. So does the Subject! Now you appear the Glories of the Spring, Darlings of Phoebus, and the Summer's Heirs.

AIR XXIII. Young Philander lov'd me long.

Woe betide each tender Fair,
Who now beholds you, must adore ye. 300
Such a Shape, and such an Air,
Must make each Beauty fall before ye.
Narcissus! Fate, and yours were one.
Could you but your own Charms discover,
You'd die, as many a Fop has done,
Only of himself a Lover.

AIR XXIV. I love thee, by Heav'n!

Hill. As naked almost, and more fair you appear Than Diana, when spy'd by Actaeon;
Yet that Stag-hunter's Fate, your Votaries here 310
We hope you're too gentle to lay on.

Vinc. For he, like a fool too a Peep, and no more,
So she gave him a large pair of Horns, Sir;
What Goddess, undrest, such Neglect ever bore,
Or what Woman e'er pardon'd such Scorns, Sir?

Hill. The Man, who with Beauty, feasts only his Eyes, With the Fair always works his own Ruin;
You shall find by our Actions, our Looks, and our Sighs;
We're not barely contented with Viewing.

Rach. Ha, ha, ha! We are glad you're so merry! 320

Mar.

Vinc. Merry, and lusty too: This Night will we lye together, as the proudest Couple in the Barn.
AIR XIV. Ye Beaux of Pleasure.

Dear noble 'Squire,
I fear this Fire,
You'd soon expire
E'er Morning come,
So hard a Lodging,
You would be grudging,
And soon be trudging,
To look for Home.

'Till we're consenting,
There's no Relenting,
There's no Repenting
Shall set you free;
A lazy Rover,
That gives it over,
May be a Lover—
But not for me.

Spr. What do we come for this? Laugh and lye down
when your Bellies are full! Remember, Ladies, you have not
begg'd yet, to quit your destiny; but have liv'd hitherto on
my Endeavours.—Who got your Supper, pray, last Night, but
I? of dainty Trencher-Fees from a Gentleman's House, such
as the Serving-men themselves, sometimes would have been
glad of: And this Morning now, what comfortable Chippings,
and sweet Butter-milk, had you to Breakfast!

Bach. O! 'twas excellent! I feel it good still, here.

Mar. There was a brown Crust amongst it, that has made my
Neck so white, methinks! Is it not, Rachel?

Bach. Yes, yes, you gave me none on't; you ever covet to
have all the Beauty.
AIR XXVI. Peggy of Wandsworth.

No woman her envy can another,
Tho' never so vain of her Charms;
If a beauty she spies in another,
The pride of her Heart it allumns.
New Conquests she still must be making,
Or Fancies her Lover crown less; 360
Her poor little heart is still aching,
At sight of another's success,
But Nature designed,
In love to Mankind,
That different Beauties should move,
Still pleas'd to ordain,
None ever should reign,
Sole Monarch in Empire our Love,
Then learn to be wise,
New Triumphs despise.
And leave to your Neighbours their Due: 370
If one can't please,
You'll find by degrees,
You'll not be contented with two.
Vine. They are pleas'd, and never like to be weary.
Hill. No more must we, if we'll be theirs.
Spr. Peace! here comes Passengers: Forget not your Rules,
quickly disperse your selves, and fall to your Calling (Exeunt.

Enter Oliver.

Ol. Let me see! here am I sent by my Father, the
worshipful Justice Clerk, in great Haste to Mr. Oldrents, in 380
search of my Cousin Alice, who is run away with Martin, my
Father's Clerk, and Heartie's Nephew, just when she should have
been coupled to another: My Business requires Haste; but my
Pleasure, and all the Search that I intend is, by hovering here,
to take a Review of a Brace of the handsomest Beggars-Wenchses,
but something so possesses me, that I must———what the Devil
must I?———A Beggars! Why, Beggars are Flesh and Blood, and
Rags are no Diseases; and there is more wholesome Flesh, under
Country Dirt, than City Painting.
Enter Rachel and Meriel. 390

Oh! here they come! they are delicately skin'd and limb'd! now they spy me.

Rachel. Sir, I beseech you look upon us with the favour of a Gentleman. We are in a present Distress, and utterly unacquainted in these Parts, and therefore forc'd by the Calamity of our Misfortunes, to implore the Courtesy, or rather Charity of those to whom we are Strangers.

Ol. Very fine, this!

Mer. Be therefore pleas'd, right noble Sir, not only valuing us by our outward Habits, which cannot but appear loathsome or despicable unto you, but as we are forlorn Christians, and in that Estimation, be compassionately mov'd to cast a Handful or two of your Silver, or a few of your golden Pieces unto us, to furnish us with Linen, and some decent Habiliments.

Ol. They beg in a high Strain! Sure they are mad, or bewitch'd into a Language they understand not.—The Spirits of some decay'd Gentry talk in 'em, sure.

Rachel. May we expect a gracious Answer from you, Sir?

Mer. And that as you can with our Virgin Prayers to be propitious for you.

AIR XXVII. Wake! wake! up you Bank, &c.

Rachel. Oh! may your Mistress ne'er deny,
The suit, which you shall humbly move,
And be ambitious of your Love!

Mer. May you Succeed,

Rachel. By Love inspir'd, with Conquest crown'd.

Mer. And when you wed,

Rachel. Your Bridal Bed

Both. With Wealth, and endless Joys abound.

Ol. This exceeds all that ever I heard, and strikes me into Wonder. Pray tell me how long you have been Beggars? or how chance'd you to be so.

Rachel. By Influence of our Stars, Sir.

Mer. We were born to no better Fortune.
AIR XXVIII. There was a pretty Lass, and a Tenant, &c. 440

(To Rach.) Come hither pretty Maid, with a black rolling Eye: (Aside.) What a Look was there! does all my Senses charm. (To Mr.) Come hither, pretty Dear, for I swear, I long to try a little, little Love, which will do thee Child no Harm. (To Rach.) That Air, that Grace, (To Mr.) That lovely Milk-white Skin! (To both). (Oh! which shall I embrace? (Oh! where shall I begin?)

(Aside.) (For if I stay (I both of them must wooe; (I had better run away, (Than deal at once with two. What's this? a Flea upon thy Bosom? 

Mr. Is it not a Straw-colour'd one, Sir? 

Ol. O what a provoking Skin is there! That very Touch inflames me.

AIR XXIX. As down in a Meadow, &c.

Rach. Can nothing, Sir, move you, our Sorrows to mend? Have you nothing to give? Have you nothing to lend? 

Mr. You see the Sad Fate we poor Damsels endure. Can't Charity move you to grant us a Cure?
The JOVIAL CREW.

Rach. My Heart does so heave, I'm afraid it will break! Of Victuals we've scarce had a Morsel this Week.
Merr. How hard is your Heart! how unkind is your Eye!

If nothing can move you, good Sir, to comply.
Both. How hard is your Heart, &c.
Rach. Are you mov'd in Charity towards us yet?
Oll. Mov'd! I am mov'd; no Flesh and Blood more mov'd.
Merr. Then, pray Sir, your Benevolence.
Oll. Benevolence! which shall I be benevolent to? or which first? I am puzzled in the Choice. Would some sworn Brother of mine were here to draw a Cut with me.
Rach. Sir, noble Sir.
Oll. First let me tell you, Damsels, I am bound by a strong Vow to kiss all of your Sex I meet this Morning.
Merr. Beggars and all, Sir!
Oll. All, all; let not your Coyness cross a Gentleman's Vow, I beseech you. (Kisses 'em both.
Merr. You'll tell now.

AIR XXX. One Evening as I lay, &c. 480

Fair Maidens, O! beware
Of using Men too well!
Their Pride is all their Care,
They only Kiss, to tell.
How hard the Virgin's Fate!
While ev'ry way undone;
The Coy grow out of Date,
They're ruin'd, if they're won.

Oll. Tell, quoth a! I cou'd tell a thousand on those Lips, and as many upon those.—What Life—restoring Breaths they have! Milk from the Cow steams not so sweetly.—I must lay one of 'em aboard; both, if my Tackling hold.
Rach.
Merr. (Sir! Sir!
Oll. But how to bargain, now will be the Doubt: They that beg so high, as by the Handfuls, may expect for Price above the Rate of good Men's Wives.
Rach. How will you, Sir, be pleas'd?
Oll. With all my Heart, Sweet! and I am glad thou know'st my Mind.—Here's Twelve—pence a piece for you. 500
Rach.
Merr. (We thank you, Sir.
The JOVIAL CREW.

Ol. That's but as Earnest; I'll jest away the rest with you.—Look here! all this—Come, you know my Meaning.

AIR XXXI. When the King had given a Pailful.

Rach. Would you hurt a tender Creature, whom your Charity should save?

Mer. It is in your gentle Nature Thus to triumph over a Slave?

Rach. Eye, for shame, Sir!

Mer. You're to blame, Sir;

Can your Worship stoop so low?

Rach. Thou'rt above me,

M. 'Twill behave me.

Still to answer, No, no, no!

Both. Still to answer, No, no, no.

Mer. All your Gold can never buy me,

Or from Virtue set me free;

Rach. Thou art meaner, thus to try me,

Poorer, baser far than me.

Mer. Ladies gay, Sir,

Rach. May Sport and play, Sir;

But she that's poor, and honest too,

Mer. May nobler be,

Rach. Than the proudest she,

While thus she answers, No, no, no!

While thus she answers, No, no, no.

Beth. Ladies gay, Sir, &c.

Ol. Must you be drawn to 't? then I'll pull. Come away!

Each.

Mer. Ah! ah!

Enter Springlove, Vincent, and Hilliard.

Vin. Let's beat his Brains out.

Ol. Come, leave your Squeaking.

Spr. O! do not hurt 'em, Master.

Ol. Hurt 'em! I meant 'em but too well.—Shall I be so prevented?

Spr. They be but young, and simple; and if they have offended, let not your Worship's own Hands drag 'em to the Law, or carry 'em to Punishment: Correct 'em not your self, it is the Beadle's Office.
The JOVIAL CREW.

OL. D'ye talk! Shag-rag?

Vinc. Shag-rag!

Hill. Shag-rag!

(Offer to beat him with their Grutches; he runs off.

Vinc. He is prevented, and ashamed of his Purpose.
Bach. Look you here, Gentlemen, Twelve-pence a-piece!
Mer. Besides fair Offers, and large Promises. What have you got to Day, Gentlemen?
Vinc. More than (as we are Gentlemen) we would have taken.

Hill. Yet we put it up in your Service. 550

Bach. Mer. Ha, ha, ha! Switches and Kicks! Ha, ha, ha!
Spr. Talk not here of your Gettings, we must quit this Quarter! The eager Gentleman's Repulse may Arm, and return him with Revenge upon us; we must therefore leap Hedge and Ditch, 'till we escape out of this Liberty, to our next Rendezvous, where we shall meet the Crew, and then, May toss! and laugh all Night.

Mer. As we did last Night. 560

Bach. Hold out, Meriel.
Mer. Lead on, brave General.

Vinc. What shall we do? they are in Heart still! Shall we go on?

Hill. There's no flinching back, you see.

Enter Martin, and Amie, in poor Habits.

Spr. Stay, here comes more Passengers; single your selves again, and fall to your Calling, discretely.

Hill. I'll single no more; if you'll beg in full Cry, I am for you.

Mer. Ay, that will be fine! let's charm altogether. 570

Spr. Stay first, and listen a little.

Mer. Be of good cheer, Sweetheart, we have escap'd this tother, and I believe that all the Search is now retir'd, and we may safely pass forward.

Am. I should be safe with thee. But that's a most lying Proverb that says, Where Love is, there's no Lack. I am faint, and cannot travail further without Meat; and if you lov'd me, you would get me some.
The JOVIAL CREW.

Mar. We'll venture at the next Village to call for
some; the best is, we want no Money.

Am. We shall be taken then, I fear; I'll rather pine to
Death.

AIR XXXII. The poor Shepherd.

The tuneful Lark, who from her Nest,
Her yet well fledg'd, is stolen away,
With Care attended and Caress'd,
Sometimes sings the live-long Day.
Yet still her native Fields she mourns,
Her Goaler hates, his Kindness scorns,
For Freedom pants, for Freedom burns.

That darling Freedom once obtain'd,
Unskil'd, untaught to Search for Prey;
She mourns the Liberty she gain'd,
And hungry, pines her Hours away.
Helpless, the little Wanderer flies,
Then homeward turns her longing Eyes,
And warbling out her Grief, she dies.

Mar. Be not so fearful; who can know us in these Clownish
Habits?

Am. Our Cloaths indeed are poor enough to beg with;
would I could beg, so it were of Strangers that cou'd not know
me, rather than buy of those that wou'd betray us.

Mar. And yonder be some that can teach us.

Spr. These are the young Couple of run-away Lovers dis-
guis'd, that the Country is so laid for; observe, and follow
now. Good loving Measter and Meestress, your blessed Cha-
rity to the Poor, Lame, and Sick, Weak and Comfortless, that
will Night and Day——

All. Duly and truly pray for you. Duly and truly pray for
you.

Spr. Pray hold your Peace, and let me alone——Good
young Measter and Meestress, a little Comfort among us all;
and to bless yowhere e'er you go, and——

All. Duly and truly pray for you. Duly and truly——

Spr. Pray do not use me thus.——Now sweet young Mea-
ster and Meestress, to look upon your poor, that have no Re-
lief or Succour, no Bread to put in our Heads.
The JOVIAL CREW.

Vinc. Would'st thout put Bread in thy Brains?—

No Lands or Livings.

Spr. No House, nor Home, nor Covering from the Cold;

no Health, no Help, but your sweet Charity.

Mer. No Bands, or Shirts, but lousy on our Backs.

AIR XXXIII. I'll tell you a Story, &c.

Mer. Oh! turn your Eyes on me, and view my Distress.

Did you know my hard Fate, you would pity my Case.

Such a kind-hearted Gentleman sure would grant.

To a tender young Virgin, what e'er she did want.

Hil. No Smocks, or Petticoats to hide our Scratches.

AIR XXXIV. Did you hear of a Spanish Lady, &c.

Hil. Oh! hear my Story, gentle Lady,

I am a wealthy Farmer's Son;

Who once was gay, and rich as may be,

but now by love I am undone.

Reduc'd to Want and Wretchedness,

And starv'd must be;

Unless you grant to my Distress

Your Charity.

Vinc. No Skin to our Flesh, nor Flesh to our Bones,

shortly.

AIR XXXV. Now ponder well, &c.

Vinc. I like a Gentleman did live,

I never did beg before;

A little thing you sure might give,

that wou'd not make you poor.

All. Duly and truly pray for you.

AIR XXXVI. My Daddy's a Delver, &c.

Rach. My Daddy is gone to his Grave;

My Mother lies under a Stone;

And never a Penny I have,

Alas! I am quite undone.

My lodging is in the cold Air,

And Hunger is sharp, and bites;

A little Sir, good Sir, spare,

To keep me warm o' Nights.

Rach.
The JOVIAL CREW.

Rach. No Shoes to our Legs, or Hose to our Feet.

Spy. I'll run away from you, if you beg a Stroke more.

---Good Worshipful Measter and Meestress---

Mar. Good Friend, forbear, here's no Measter, nor Meestress, we are poor Folks; thou seest no Worship upon our Backs, I'm sure; and for within, we want as much as you, and would as willingly beg, if we knew how as well.

Spy. Alack for Pity! you may have enough; and what I have is yours, if you'll accept it. 'Tis wholesome Food, from a good Gentleman's Gate.---Alas! good Meestress---much Good do your Heart! How favourly she feeds.

Mar. What, do you mean to poison your self?

Am. Do you shew Love, in grudging me?

Mar. Nay, if you think it hurts you not, fall too. I'll not beguile you. And here, mine Host, something towards your Reckoning.

Am. This Beggar is an Angel, Sure!

Spy. Nothing by way of Bargain, gentle Master; 'tis against Order, and will never thrive: But pray, Sir, your Reward in Charity.

Mar. Here then, in Charity.---This Fellow would never make a good Clerk.

Spy. What! all this, Master?

Am. What is it? let me see it.

Spy. 'Tis a whole silver Three-pence, Missress. 690

Am. For Shame! ungrateful Miser.---Here Friend, a Golden Crown for thee.

Spy. Bountiful Goodness! Gold? If I thought a dear Year were coming, I would take a Farm now.

Am. I have robb'd thy Partners of their Shares too, there's a Crown more for them.

All. Duly and truly pray for you.

Mar. What have you done? less would have serv'd; and your Bounty will betray us.

Am. Eye on your unchristened Policy! 690

Spy. No no, good Master; I knew you all this while, and my sweet Missress too. And now I'll tell you, the Search is every way, the Country all laid for you, 'tis well you staid here. Your Habits, were they but a little nearer out Fashion, would secure you with us. But are you married, Master and Missress? Are you joyn'd in Matrimony? In Heart, I know you are. And I will (if it please you) for your great Bounty, bring you to a Curate that lacks no License, nor has any Living to lose, that shall put you together.
The JOVIAL CREW.

Mar. Thou art a heavenly Beggar! 700

Spr. But he is so scrupulous, and severely precise, that unless you, Mistress, will affirm that you are with Child by the Gentleman, that you have at least slept together, he will not marry you. But if you have lain together, then 'tis a Case of Necessity, and he holds himself bound to it.

Mar. You may say you have.

Spr. I would not have it so, nor make that Lie against my self, for all the World.

AIR XXXVII. Come from the Groves.

Is there on Earth a pleasure, 710
Dearer than Virtue's Fame?
In vain's the real Treasure,
When we have lost the Name.
Then let each laid maintain it,
'Twill ask the nicest Care;
Once lost, she'll never regain it.

All. All is then Despair.

Spr. That I like well, and her exceedingly. (Aside. 720

Mar. I'll do that for thee,--thou shalt never beg more.

Spr. That cannot be purchas'd scarce, for the Price
of your Mistress. Will you walk, Master?--We use no Com-
pliments.

All. Duly and truly pray for you. (Exeunt.

AIR XXXVIII. Peggy, I must love thee.

Spr. How cruel is that Parent's Care.
Who Rishes prices;
When finding out some Body heir,
He thinks he wonders use is.
While the poor laid, to shun her Fate,
And not to prove a Wretch in State,
To 'scape the Blockhead she must hate,
She weds where she despises.

The harmless Dove thus trembling flies,
The ravenous Hawk pursuing,
While her tender Pinions tries,
'Till doom'd to certain Ruin.
Afraid her worst of Foes to meet,
No Shelter near, no kind Retreat,
She drops beneath the Falkner's Feet,
For Gentler Usage Suing.
All. Duly and truly pray for you.—-(Exeunt.  

The End of the Second Act.  

ACT III. SCENE I  

SCENE The Fields.  
Enter Amie, Rachel, and Meriel.  

Am. Here's a Wedding with a Witness, and a Holiday with a Hoig. Let us out of the Noise, as we love our Ears.  

Rach. Yes, and here we may pursue our own Discourse, and hear one another.  

Mer. Concerning Springlove and yourself, Mrs. Amie?  

Am. Well, Ladies, my Confidence in you, that you are the same that you have protested your selves to be, hath so far won upon me, that I confess myself well-affected both to the Mind and Person of that Springlove; and if he be (as fairly as you pretend) a Gentleman, I shall easily dispence with Fortune, 10  

Rach.  

Mer. He is a Gentleman, upon our Honours!  

Am. How well that high Engagement suits your Habits!  

Rach. Our Minds and Blood are still the same.  

Am. I have past no affiance to the other, that stole me from my Guardian, and the Match he would have forc'd me to; from which I would have fled with any, or without a Guide. Besides, to offer to marry me under a Hedge, without a Book or Ring, by the Chaplain of the Beggars Regiment, your Pa—Trico, only to save Charges, was a Piece of Gallantry I shall 20 not easily excuse.  

AIR XXXIX. One Sunday after Mass.  

One Evening on the Grass,  
While no One did pass,  
Lay, Strephon, and his Lass,  
All alone, all alone, all alone, all alone.  
He kiss'd, and caress'd;  
The fair one he press'd,  
Hard, hard to his Breast.  
Oh hone! Oh hone! Oh hone! 30
The JOVIAL CREW.

He look'd in her Eyes,
He saw her Neck rise;
Ah! who can be wise!
All alone, &c.

Till at Honour's Alarms,
She springs from his Arms,
And veils all her Charms.
Oh, hone, &c.

It grew past a Fest,
She cry'd, Fetch the Priest, 40
I'll grant you the rest.
All alone, &c.

In doubt to comply,
She bid him, Goodbye,
And left him to cry.
Oh, hone, &c.

Each, I have not seen the Wretch these three Hours;
whither is he gone?

Am. He told me, to fetch Horse, and fit Raiment for us,
so to Post me hence; but I think it was to leave me on your 50 Hands.

Mar. He has taken some great distaste sure, for he is very jealous.
Each. Ay! didst thou mark what a wild Look he cast, when Spring-Love tumbled her, and kiss'd her on the Straw this Morn­ing?

AIR XI. Some say Women, &c.

Jealousy, like a Cancer-worm,
Nips the tender Flower of Love;
Jealousy, raging like a Storm; 60
Pray'r's can't mollify, Tears can't move.
Love is the Root of Pleasures and Joys;
Jealousy all its Fruit destroys.
'Mt Love, Love, Jealousy, Love;
Our Heav'n or Hell still prove.
The JOVIAL CREW.

Enter Springlove, Vincent, and Hilliard.

But, who comes here?

Spr. O Ladies! you have left as much Mirth as would
have filled up a Week of Holidays.

(Springlove takes Amis aside, and courts her in a genteel way.)

Vinc. I am come about again for the Beggar's Life, now.

Bach. You are! I'm glad on't.

Hill. There is no Life, but it.

Bach. I am glad you are so taken with your Calling.

Vin. We are no less, I assure you; we find the Sweetness
of it now.

Bach. The Mirth! The Pleasure! the Delights! No Ladies
live such Lives.

AIR XIII. How vile are the sordid, &c.

The Ladies look gay, when of Beauty they boast, 80
And Miser's are envy'd when Wealth is increased;
The Vapours oft kill all the Joys of a Toast;
And the Miser's a Wretch, when he pays for the Feast.
The Pride of the Great, of the Rich, of the Fair,
May Pity bespeak, but Envy can't move;
My Thoughts are no farther aspiring,
No more my fond Heart is deserving,
Than Freedom, Content, and the Man that I love.

Vinc. They will never be weary.

Hill. Whether we seem to like or to dislike, all's one to
them.

Vinc. We must do something to be taken by, and discover'd,
we shall never be our selves, and get home again else.

(Springlove and Amis come to the rest.

Spr. I am yours for ever. Well, Ladies, you have mist
rare Sport; these Beggars lead such merry Lives, as all the World
might envy. But here they come; their Mirth few partake off,
the' their Vocation is in some measure practis'd by all Man-
kind.

Enter all the Beggars.

AIR XIII. Which no body can deny.

Hill. That all Men are Beggars, you plainly may see,
The JOVIAL CREW.

For Beggars there are of ev'ry Degree,
Tho' none are so blest, or so happy as we,
Which no body can deny.

Vinc. The Tradesman, he begs that his Wares you would buy:
Then begs you'd believe the Price is not high;
And swears 'tis his Trade, when he tells you a Lie.
Which no body can deny.

Hill. The Lawyer, he begs you'd give him a Few
Tho' he reads not your Brief, and regards not your Plea;
Then advises your Foe how to get a Decree.
Which no body can deny.

Mer. The Courtier, he begs for a Pension, a Place
A Ribbon, a Title, a Smile from his Grace,
'Tis due to his Merit, is writ in his Face.
Which no body should deny.

Sach. But if by mishap, he shou'd chance to get none,
He begs you'd believe that the Nation's undone;
There's but one honest Man—and himself is that One.
Which no body dares deny.

Am. The fair One, who labours whole Mornings at home,
New Charms to create, and must Faint to consume,
Yet begs you'd believe 'tis her natural Bloom
Which no body should deny.

Hill. The Lover, he begs the dear Munch to comply,
She begs he'd be gone; but her languishin' Eye
Still begs he would stay—for a Lad she can't dye.
Which none but a Fool wou'd deny.

Enter Patrice.

Pat. Alack and Well aday! this is no time to sing, our
Quarter is beset, we are all in the Net; leave off your merry Slea.

Spr. Why, what's the Matter?

Within. Bing away, bing away; the Queer Cove, and the
Harran-back. (Some Beggars run over the Stage.)

Spr. We are beset indeed! what shall we do?
Vinc. I hope we shall be taken.
Hill. If the good Hour be come, welcome to the Grace of
Good Fortune.
The JOVIAL CREW.

Enter Sentwells, Constable, Watch. The Crew slip away.

Sent. Beset the Quarter round; be sure that none escape.

Spr. Blessed Master, to a many distressed—

Sent. A Many Counterfeit Rogues! so frolick, and so lamentable in a Breath? You were dancing and singing but now, incorrigible Vagabonds! If you expect any Mercy, own the Truth; we come to search for a young Lady, an Heiress, among you; Where is she? What have you done with her?

Am. Who do you want, Mr. Sentwells?

Sent. Precious! How did my Haste oversee her! 0 Miss! 150 stress Amie! Could I, or your Uncle, Justice Clack, a wiser Man than I, ever ha' thought to have found you in such Company?

Am. Of me, Sir, and my Company, I have a Story to delight you, which on our March towards your House, I will relate to you.

Sent. And thither will I lead you, as my Guest, But to the Law surrender all the rest. I'll make your Peace.

Am. We must all fare alike. (Exeunt. Sent. and Amie.

Hill. Pray, how are we to fare.

Rach. That's as you behave.—— (Smiling

AIR XLIII. French Tune.

Hill. Sure, by that Smile my Pains are over.

Rach. Don't be too sure.

Hill. Would you then kill a faithful Lover?

Rach. Wait for your Cure.

Hill. Women, regardless of our Fate.

Offen. Kind, but kind too late.

Rach. Women, alas! too soon surrender!

Hill. That I deny.

Rach. Men oft' betray a Heart too tender,

Hill. Take me and try.

Rach. Love is a Tyrant, under whose Sway,

They suffer least, who best obey.

Both. Love is, &c,

(Exeunt.)
The JOVIAL CREW.

SCENE Justice Clack's House.

Enter Justice Clack, and Martin.

Cla. I have forgiven you, provided that my niece be safely taken, and so to be brought home safely, I say; that is to say, unstairst, unblemish'd, and undishonour'd; that is to say, with no more faults, criminal, or accusative, than those she carried with her.

Mar. Sir, I believe——

Cla. Nay, if we both speak together, how shall we hear one another? You believe her virtue is armour of proof, without your council or your guard, and therefore you left her in the hands of rogues and vagabonds, to make your own peace with me: You have it, provided, I say (as I said before) that she be safe; that is to say, uncorrupted, undefiled; that is to say——as I said before.

Mar. Mine intent, Sir, and my only way——

Cla. Nay, if we both speak together, how shall we hear one another?

Enter Sentwell.

O Master Sentwell! good news!

Sent. Of beggarly news, the best you have heard.

Cla. That is to say, you have found my niece among the beggars; that is to say——

Sent. True, Sir, I found her among them. And they were contriving to act a play among themselves, just as we surpriz'd 'em, and spoil'd their sport.

Cla. A play! are there players among 'em. I'll pay them above all the rest.

Enter Randal.

Rand. Sir, my master, Mr. Oldrents, and his friend Mr. Hearty, are come to wait upon you, and are impatient to behold the mirror of justices; and if you come not at once, twice, thrice! he's gone.

Cla. Good friend, I will satisfy your master, without telling him—he has a saucy knave to his man. (Exit Clack. 210
The JOVIAL CREW.

Rand. Thank your Worship.

Sent. Do you hear, Friend, you serve Master Oldrents.

Rand. I cou'd ha' told you that.

Sent. Your Name is Randal.

Rand. Are you so wise?

Sent. Ay; and the two young Ladies, your Master's Daugh-
ters, with their Lovers, are hard by, at my House. They di-
rected me to find you, Randal, and bring you to 'em.

Rand. Whaw, whaw, whaw, whaw!—Why do we not
go then? 

Sent. But secretly, not a Word to any Body for a Reason
I'll tell you.

Rand. Mum.——

AIR XXIV. There was a bonny Blade.

The greatest Skill in Life,
For avoiding Noise and Strife,
Is to know when a Man should be Dumb, dumb, dumb.
When a Knave to gain his End,
Strengthen you to betray your Friend,
Let your Answer be only, Mum, mum, mum.
Would you try to persuade
A pretty, pretty Maid,
As ripe as a Peach, or a Plumb, Plumb, Plumb?
you've nothing more to do,
But to swear you will be true,
And then you may kiss! but——Mum, mum, mum. (Exeunt.

Enter Clack, Oldrents, Hearty, Oliver, and Martin.

Cla. A-hay! Boys; A-hay! this is right; that is to say,
as I would have it: that is to say——a-hay! Boys! a-hay!
they are as merry without, as we are within. A-hay! Master 240
Oldrents, and A-hay Master Hearty! and A-hay! Son Oliver! and
A-hay! Clerk Martin! The virtue of your Company turns all to
Mirth and Melody; with a-hay trollylo, lolly, lolly, isn't not so,
Master Hearty?

AIR XLV. There was an Old Woman liv'd, &c.

Heart. There was a Maid, and she went to the Mill,
Sing trollylo, lolly, lolly, lolly, lo.
The JOVIAL CREW.

The Mill turn'd round, but the Maid stood still.

Cla. Oh hol did she so? did she so? did she so?

Heart. The Miller he kist her, away she went; 250

Sing trolly, &c.

The Maid was well pleas'd, and the Miller content.

Cla. Oh hol was he so, &c.

Heart. He danc'd, and he sung, while the Mill went Clack;

Singing: Trolly, &c.

And he cherish'd His Heart with a Cup of old Sack;

Cla. Oh hol did he so, &c.

Old. Why, thus it shou'd be: now I see you are a good 260

Fellow.

Oh. He was never so before; if it be a Lightning before

Death, the best is, I am his Heir. Ha, ha, ha!

Cla. Again Boys, again; that is to say. A-hay, Boys!

ah-hay!

Heart. What is the Motive of your Mirth, Sir, let us

laugh with you?

Old. Was that spoke like my Friend Heart? Lack we

Motive to laugh? are not all things, any thing, every thing,

to be laugh'd at?

Heart. Right, Sir; the laughing Philosopher, old Democri-
tus, for that; we'll laugh at all the World, and let the laugh

go round.

AIR XLVI. My Wife's a Whore and a Drunkard.

We'll laugh at the Whore and the Cully;

We'll laugh at the Coward and Bully;

To be too much in Earnest is Folly,

When all the World's but in Jest.

The busy Man laughs at the Wit, Sir;

The Courtier, he laughs at the Cit, Sir;

And every poor Bubble that's bit, Sir, 280

Contentedly laughs at the rest.

Old. But there is a play to be expected and acted by Beggars?

Cla. That is to say, by Vagabonds; that is to say, by strolling

Players, they are upon their Purgation; if they can present
ANY THING to please you, they may escape the Law; that is, (A-hay!) if not, to-morrow, Gentlemen, shall be acted, Abuses stript and whipt among 'em; with a-hay, Master Hearty, you are not merry.

Enter Sentwell.

And a-hay! Master Sentwell, where are your Drammatic Personae? your Prologus? and your Actus Primus? Ha! they given you the Slip, for fear of the Whip? A-hay!

Sent. A Word aside, an't please you.—

(Sentwell takes Clack aside, and gives him a Paper.

Cla. Send 'em in Master Sentwell. (Exit Sent.) Sit, Gentlemen, the Players are ready to enter, and here's a Bill of their Plays; you may take your Choice.

Old. Are they ready for the mall in the same Cloaths?

Heart. First, here's The Two lost Daughters.

Old. Put me not in mind of the two lost Daughters, I pray thee. What's the next?

Heart. The Vagrant Steward.

Old. Nor of a Vagrant Steward; sure some Abuse is meant me!

Heart. The Old Squire, and the Fortune-Teller.

Old. That comes nearer me; away with it.

Heart. The Beggar's Prophecy.

Old. All these Titles may serve to one Play of a Story that I know too well, I'll see none of them.

Heart. Then here's the Jovial Crew.

Old. Ay, that; and let 'em begin.

See, a most solemn Prologue!

Enter a Beggar, for the Prologue.

AIR XLVII. You gallant Ladies all.

Beg. To Knight, to Squire, and to the Gentees here We wish our Play may with Content appear; We promise you no dainty Hit of Court, Nor City Pageantry, nor Country Sport; But a plain Piece of Action, very short and sweet, In story true, you'll know it when you see it. (Exit.

Old.
The JOVIAL CREW.

Old. True Stories and true Jests, do seldom thrive on Stages.

Cla. They are best to please you with this tho', or, A-hay! with a Whip for them to-morrow.

Old. Nay, rather than they shall suffer, I will be pleas'd, let 'em play their worst.

A flourish.

Enter Patrico, with Ist-Beggar, habited like Oldrents.
See our Patrico among 'em.

Pat. Your Children's Fortunes I have told, 330
How hear the Reason why;
That they shall be, o'er they be old,
Is their just Destiny.

Your Grandfather, by crafty Wile,
An Heir of half his Lands,
By Shameless Fraud did much beguile
Then left them to your Hands.

I Beg. That was no Fault of mine, nor of my Children.

Old. Dost note this, Hearty?

Heart. You said you would be pleas'd, let 'em play their worst.

(Ist Beggar walks sadly, beats his Breast, &c.)

Enter 2nd Beggar, dress like Hearty, and seems to comfort him.

Old. It begins my Story, and by the same Fortune-teller that told me my Daughters Fortunes, almost in the same Words;
and he speaks in the Play to one that Personates me, as near as they can set him forth.

Cla. How like you it, Sir? You seem displeas'd; shall they be ship'd yet? A-hay! if you say the Word——

Old. Of by no means, Sir; I am pleas'd. 350

2 Beg. Sad, for the Words of a base Fortune-teller? Be believe him; hang him; I'll trust none of 'em. They have all Whims and—double, double Meanings in all they say.

Old. Whom do's he talk, or look like, now?

Heart. It is no matter whom; you are pleas'd, you say.

2 Beg. Ha! you no sack i' th' House? Am not I here?
And never without a Merry old Song.
THE SOJIAL CREW.

AIR XLVIII. We've cheated the Parson.

Old Sack, and old Songs, and a merry old Crew,
Will fright away Cares, when the Ground looks blu'd. 360

And can you think on Gypsie Fortune-tellers?

I Beg. I'll think as little of 'em as I can.

2 Beg. Will you abroad then? But here comes your Steward.

Enter Springlove, as an Actor.

Old. Bless me! is not that Springlove?

Heart. Is that you, that talks to him; or that Coxcomb, I do you think? Pray let 'em play their play; the Justice will not hinder 'em, you see; he's asleep.

Spr. Here are the Keys of all my Charge, Sir; and my humble Suit is, that you will be pleas'd to let me walk upon my known Occasions this Summer

I Beg. Fie! canst not yet leave off those Vagrancies? But I will strive no more to alter Nature. I will not hinder thee, nor bid thee go.

Old. My own Words at his Departure.

Heart. No Matter; pray attend.

I Beg. Come, Friend, I'll take your Council.

(Exeunt Beggars.

Spr. I've striven with my self, to alter Nature in me For my good Master's Sake, but all in vain; 380 For Beggars (Cuckow-like) fly out again In their own Notes, and Season.

Enter Rachel, Meriel, Vincent, and Hilliard.

Rachel. Our Father's Sadness will not suffer us to live in's House.

Mer. And we must have a Progress.

Vinc. The Assurance of your Love hath engaged us.

Hill. We are determin'd to wait on you in any Course.

Rachel. Suppose we'll go a Begging!

AIR
AIR LXXI. Room, room for a Rover.

Rach. Still obey your Fancy, is all Nature's Voice; Whatever the wisest can say, Happiness is Choice.

Mar. Man, without their Passions, Stupid Figures make; Each one's Inclinations Keep the World awake.

Rach. Talk no more of Reason,
Or of Joys at Home; This Delightful Season Calls us out to roam.

Both. Whilst on the Hawthorn Tree Merrily sings the Black-bird; (Fiddles. Those are the Joys for me.

Hill. We are for you.
Spr. And that must be your Course, and suddenly, to Cure your Father's Sadness, who is told It is your Destiny, which you may quit. By making it a Trick of Youth, and Wit, I'll set you in the Way. 410

All. But how? but how? (All talk aside. Old. My Daughters, and their Lovers too! I see the Scope of their Design, and the whole Drift of all their Action now, with Joy and Comfort.

Heart. But take no Notice yet; see a Whim more of it. But the mad Rogue that acted me, I must make drunk, anon.

Spr. How are you all resolv'd?
All. Agreed, agreed.
Spr. You beg to absolve your Fortune, not for Need. 420

(Exeunt.

Old. I must commend their Act in that; pr'ythee let's call 'em, and end the Matter here. The Purpose of their Play is but to work my Friendship, or their Peace with me, and they have it.

Heart. But see a little more, Sir.

Enter Randal.

Old. My Man Randal Too! Has he a Part with 'em?
The JOVIAL CR"E\.

RAN. They were well set to Work when they made me a Player! What is that I must say? And how must I act now? Oh! that I must be Steward for the Beggars in Master Steward's Absence, and tell my Master he's gone to measure Land for him to purchase.

OLD. You, Sir, leave the Work you can do no better and call the Actors back again to me.

RAN. With all my Heart, and glad my Part is so soon done. (Exit.

Enter Patrico.

PAT. Since you will then break of our Play, Something in Earnest I must say; But let affected Rhiming go; I'll be no more a Patrico. My Name is wrought-on—Grandson to that unhappy Wrought-on, whom your Grandfather craftily wrought out of his Estate, by which all his Posterity were since expos'd to Beggary. (Patrico takes Oldrents aside) I had a Sister, who among the Face of Beggars was the fairest; a Gentleman by her in the Heat of Youth, did get a Son, who now must call you Father.

OLD. Me?

PAT. Yet attend me, Sir; your Bounty then dispos'd your Purse to her, in which besides Much Money (I conceive by your Neglect) Was thrown this Jewel: Do you know it?

OLD. The Bracelet that my Mother gave me!

Does the young Man live?

Enter Springlove, Vincent, Hilliard, Rachel, and Meriel.

PAT. Here, with the rest of your fair Children, Sir.

OLD. My Joy begins to be too great within me. My Blessing, and a Welcome to you all; Be one another's, and you all are mine.

AIR L. The Impertinent.

Hearty (To the Men.) Now then, tell him fairly,
You will love 'em dearly, May each of them be yearly,
Mother of a Boy.
The JOVIAL CREW.

(To the Woman.)

Ladies fair, adieu to ye,
Manage well your Beauty,
Keep your Spouses true to ye;
Be their only Joy.

(To Oldrants.)

Come my Lads, be merry,
Bring us Jack and Sherry;
Call the Pipe and Tabor;
Now, Sir, cut a Caper;
Here ends all your Labour.
This happy Wedding Day.
Come, my Lads, &c.

Vinc.

Hill. We are agreed upon that.
Rach. Long since; we only stay'd till you shook off
your Sadness

Her. For which we were fain to go a Begging, Sir.
Clu. Now I can read the Justice of my Fate, and yours.
Ol. But more applaud great Providence in both.
Cla. Are they jeering of Justices? I watch'd for that.
Heart. Ay, so me thought: no, Sir, the Play is done.

Enter sentwel, Amie and Cliver.

(Springlove takes Amie.

Cla. What, with a Speech by one of the Players? Speak,
Sir, and be not daunted, I am favourable.
Spr. Then, by your Favour, Sir, this Maiden is my Wife.
Cla. Sure you are out o' your Part! that is to say, you
must begin again.
Spr. She's mine by solemn Contract, Sir.

AIR III. I often for my Jenny strove.

Alas! Sir, I have prov'd your Clown. 500
By'd him
Try'd him,
But must own,
So wretched a Mortal ne'er was known;
I had been with him undone
If I must in Bondage be,
To chase my Chains at least I'm free;
The JOYIAL CREW.

Old. I hope we are all Friends, tho' some misunderstandings happened.

Old. Yes, we are all Friends, and shall continue so; to shew we are Friends, let us be merry; and to shew we are merry, let us have a Song.

AIR LIII Under the Greenwood Tree.

Old. To all a Parent's Doubts and Fears,
For ever now adieu,
Heart. Away, at once with anxious Cares,
Let's only Mirth pursue.

Viv. Our Joys at last,
Pay all that's past,
Nor would we again be free;
Now, now let us whisk it,
Frolick, and frisk it,
Under the Greenwood Tree.

Chorus. Now, now, &c.
Each. Our Dancing Days, I doubt, are done,

For now we must obey;
Our Joys of Life are just begun,
For Each, by Turns, shall sway.

Heart. Be you but kind,
Your Heart shall find,
A constant Mate in me.
Then, then we will chant.
Revel, and rant it,
Under the Greenwood Tree.

Chorus. Then, then, &c.

Heart. No more shall Spring Love range the Fields,
To rove from Amis Charms.

Am. Nor Amis form a Wish that yields

Not Amis to his Arms.
Be You but true,
As I to you,
Our Joys no and shall see.
O how we will jerk it,
Caper, and jerk it,
Under the Greenwood Tree.

Chorus. O how, &c.

FINIS.
THE VARIANTS OF THE EDITIONS OF THE OPERA
TEXTUAL VARIANTS IN THE EDITIONS OF THE OPERA

GROUP I

1780
(First Restoration of the Original Text)

ACT I. SCENE I.
23. defy
45. one brings
52. But why
106. stroller
158. Crew:
253. Sylvan
266. Yourself
465. Springlove!
507. persuaded

ACT II. SCENE I.
66. Should
73. cheer'd
147. half-starv'd
215. die
223. persuade
131. Litany
239. that; and
250. around
265. though
266. instructs.
307. thee.
358. alarms
388. wholesome flesh
404. linen
408. them, sure
415. vie.
439. eye
556. hedge
566. Martin
567. yourselves
570. altogether
572. escaped
573. retired
577. travel
604-605. disguised
696. join'd
707-708. myself

ACT III. SCENE I
7. yourselves
8. myself
93. ourselves
95. missed
97. of,
101. nobody
1780

144. frolic,
177. Clack
178. niece
197. niece
202. 'em!
205. friend,
231. persuade ...
239. say—-a-hay
262. say, a-h-y... a hay!
283. strolling
491. niece ...
544. though
547. and to shew...merry,
No FINISH
1732

24-29. Lines Omitted.
70. Or. if...Lines through 74 Omitted.
83-89. and three...off. Omitted.
113-124. Omitted.
175. Beggars are.
237. Who...Revels? Omitted.
263-272. Lines omitted.
284-286. Lines omitted.
290. Lines inserted as follows: Till that happens, we'll hear no Motions from you, except you'll consent to attend ours.
291-309. Lines omitted.
375-402. Lines omitted.
410. what...these?Omitted.
412. agreed? substituted for resolv'd upon't?
451-462. Lines Omitted.
472-473. Canters, we have Suit to...substituted for Lines 473-476.
476. and I...kind Omitted.
481-484. Lines Omitted.
485, while!
492. you;
497. have...and Omitted.
507-519. For...Heaven.

ACT II. SCENE I.

24-29. Lines Omitted.
55-64. Lines Omitted.
76. both Omitted.
88-94. Lines Omitted.
168. Supper-time. Following added: Will you in to Supper?
168-176. 'Tis...Sighing? Lines Omitted.
183. Line Omitted.
202-203. by...Home-wards, Omitted.
205-223. Lines Omitted.
240. You are...then. Omitted.
249. But...Practice? Omitted.
296. Glory
298-373. Lines Omitted.
437. Following song inserted after noble bounty

AIR XII My Daddy's a Deliver, &c.

My daddy is gone to his grave;
My mother lies under a stone;
And never a penny I have,
Alas! I am quite undone;
My lodging is in the cold air,
And hunger is sharp, and bites;
A little sir, good sir, spare,
To keep me warm o' nights.

542. Offers.
552. We must Omitted.
552-565. We...see. Lines Omitted.
583-597. Lines Omitted.
606. now. Omitted.
611-615. Good...thus. Omitted.
615. young Omitted.
629-646. Lines Omitted.
657-655. Same as line 437.
663-690. Lines Omitted.
691. No no. Omitted.
697. for...Bounty. Omitted.
709-717. Lines Omitted.
720. Will to the end of act Omitted.

ACT III.

In the 1732 Edition Act II continues throughout Act III.

1-48. Lines Omitted. The following transition is inserted in 1732.

Mar. Will you partake of our Sports, you're safe among us, and we can entertain you with a Song and a Dance, Madam, let me recommend you to those Ladies, and may be worth your Acquaintance.

Mar. Wannal I don't like this; these Beggars will either Rob or Murder us! So I'll e'on take care of one.

Bach. What is your Friend gone, Madam?

Am. I suppose to fetch Horse and Rayment for me, so to post me hence.

Mar. Nay, I heard him mutter, and I believe he intends to leave you on our Hands.

Am. Nay, I am indifferent. I have past no Affiance to him, he stole me
1732

68. here's as much Mirth within as Following Omitted:
    you have left
93. never...and Omitted.
130. Enter a Beggar.
151-152. from a wisr...I. Omitted.
165-175. Lines Omitted.
178. Niece.
197. Niece
282. to be. Omitted.
295. may Omitted.
295-456. Lines Omitted and in its place is the following:
   (Sentwell takes Old rents and speaks.)
Sir, there's to be a Play, but I can tell you the Plot before-
hand.---Your Daughters, Sir, who observ'd you disturb'd by a
Beggar's Prop, have join'd in a Frollick with your Steward and
their Lovers, to give it a seeming Accomplishment. Their
Destiny is fulfill'd, and their purpose this Play is to obtain
your Pardon.—If you think it necessary they shall begin.
Old. No, no, let me see 'em; where are they?
Sent. Here, Sir!
462. are all instead of all are
516. Instead of my son it is my Friend and Relation
582. Instead of To all a Parent's Doubts it is To all our Wants,
our Doubts
585. he again
573. from instead of from
Oh, sir, or if air be dear sir not, I must yourself. Now, fellows, guest-house barns they teeth inward, whence, I think then art...em.

Three merry Men of Knat.

could shall go, butler for till then rise up,

The Beggars discovered...them shall we

we sing

Dame of Honour. music condition;

clean turns politician.

woeful jovial jovial

O, sir of them all! he

He is Bliving teller; 'tis

stroller...gipsies palm I

Grandsire's but some
crew are jovial

have you...shall will

Round, and round, the Hill goes round, music honour's.

Cho. The year, we'll make this the merriest night of the year.

2 Beg. Man. For sorrow crown'd.

every man's goes round, shall be every man's wish.

3 Beg. Man. care!
to-night...sure;

life...although

The door, and our love. Omitted.

antick.
master, in
till...till

"So now, away.
happiness that
it that...late."
how think
happy
father's
pleasure
In the pleasant month of may, &c. music.
sing:
spring:
Face,
Masquerade Minuet. music
expression
greenwood
father's
what's
conjure it
ever sick
demurely
wanted the
Ye Nymphs and Silvian Gods. music.
ever
there?
tom,
you're
Yourself
but 1135
then, "
mother."
scornful
demure
Omitted.
proposal
way...kind.
but
lie down
moon-light
There lives a Lass upon the Green. music
moon light on
fairy...
sleeper,
Hi in, hi!
Hi ha, hi!
woman's mind
Jolly Roger Tranquillo, &c. music
sh...own
9

137. mark...ha
138. with it?
139. Rachel.—
140. girl's
141. (with her.
142. The Ball's Daughter of Islington Omitted.
143-352. Omitted.
153. [3oth. Ha, ha, ha! Omitted.
154-358. Omitted.
159. ...it Omitted.
171. of it...You know
172. you...any...where
174. wherever
179. Country...But
181. Yes go rub her o'er with Straw.
182. How few like
183. To trust
184. Where and How
185. wonder what
186. sister
187. ha, hai—then thus it is—you seem'd
188. tell it you, Meriel. Omitted.
189. You are the Elder, pray tell it you.
190. Come, out with it; they long to have it
191. When?
192. Then?
193. In truth you must tell it. Sister, I can't; pray begin
194. Then, Gentlemen, stand your Ground!
195. Some terrible Business, sure!
196. thus it is—you seem'd
197. yourselves
198. spring-trick
199. these
200. trial
201. If not farewell
202. resolv'd
203. counsel
204. beg but
205. we want,
206. begging
207.Sand...tenants
208. And in quest among Gentlemen's
209. Daughters to devour Cheese-cakes. Omitted.
210. Pies, Cream, and Custards,
211. Flap-Jacks, and Puddings.
212. kind...civil beggar
213. statute beggar
214. couchant and
215. vagrant
216. Stockant and Whippant
217. earnest
1. Way! if
2. here's five-and-twenty
3. quarter-beggars charge: end
4. end
5. here's an order
6. use
7. church-warden
8. temptation
9. Oh!
10. would
11. me for
12. singing
13. away
14. pleasure
15. Muses
16. where's
17. courtesy
18. Loyal Subjects
19. Tributary
20. sure
21. thyself
22. way of living
23. this discourse
24. question
25. good-will
26. beggars!
27. hearts
28. earnest
29. persuaded
30. beg...cold Necessity
31. yourselves
32. can't;
33. good your good worship
34. Cripple. For here 1. Omitted.
35. is, as
36. without
37. To you, fair Ladies, now at Land
38. Father an
39. new
40. Ser.

ACT II: SCENE I.
he
journey, to
your worship
he's...way
poor's charge...mine: carry
daughters to
force
Should
misled
Taunton Dean. music
cross
cheer'd
hem! boys, hem!
way...well
foot
muttering
myself
rent-free...twelvemonth
housekeeping
them I'll...
bast is
singing...laughing
sir,
too, that
high feast
heart,
bless
l Beg. Man...let us
Hem! let us...part-Song
times: there
My Name is Old Hewson the Doliler
poet at
after.a
tuff
about:
gut-scraper
time but
fanatical
half-stary'd
bump!
tol' Carol, &c.
Cho. of all. Who'er would &c. Omitted.
A Dance of Beggars Added.
at that;
balanced?
Omitted
worship.
supper-time! d'ye
d'ye not
me;
though, I
1772. seek that
1773. once
1784. All in a misty Morning, &c. music
195. things.
197. Scene, the Fields.
198. others.
202. of it; and repent as
203. Omitted.
204. of it, by steering
205. "night!
206. do.
208. notion; but
212. Winchester Wedding
213. "The' women
214. "(before each line of the song
shewing it was not in performance.
218. high-treason
223. "persuade...consent."
224. do you?
227. East call'd...didst
229. this eighteen
231. litany
233. Ha, ha, ha.
235. knights-errant
236. beggars-errant
237. errant-beggars
239. that, and
240. you: you
241. privy
242. pig's
245. eye is...looking-glass
246. way of wearing
250. round when
251-266. Omitted.
268. till
272. a-pick-a-pack.
273. tird.
274. hoffing it already.
275. so crump.
275. lodging in the straw. "that--"
As down in a Meadow, &c. music

Nothing

give!

endure;

nothing

then pray, sir.

then both.

(you'll tell now.)

Omitted.

tell... con't... Thousand

life-restoring

mil:

"I...hold."

girl! girl!

they

men's

Now, will

sweet

twelve-place for

an earnest

Then the King had given a Painful. music.

should.

No, no, no

no, no, no

Omitted.

awt.

morn.

yourself

till... they-ray?

Omitted.

his...me a local

to...a settlement

am.

under my sight.

Liberally.

angrily.

scold...and

Martin, and

yourselves

shouting...discreetly

cry

all together

stood

retired.

"Were...there is lack."

travel.

would.

deal.

who, from

prey.
392. Fm.
393. nineteen habits
394. eight months, ed.
395. disguised

624.-627. Omitted.
628. no health, no help
629. He bonds, or shirts, to keep us from the cold.
632. I'll tell you a Story, &c.
633. virgin what 'ere
634. Directions inserted here, following sing
635. Did you not hear of a Spanish Lady, &c.
636. The old, my story, gentle lady, hear
638. am.
639. Who once could gay and rich appear,
640. fate
641. And starv'd, alas! I soon must be,
642. Some kind relief in charity.
643. music...AIR XXX
645. My Daddy's a Deliver, &c.
646. undone;
647. bites!
648. Following inserted after song: Rash. No
649. Shove to our knees, or face to face.
650. mistress...Heart! Now
651. you
652. to
653. "This Beggar...sure!"
654. thrive; but
655. would
656. master!
657. let
658. Here, friend,
659. staid crown
660. gold? I
661. Tear were coming, I would Omitted.
662. take a farm now.
663. too;
664. would
665. Ty
666. you
667. it's well
668. are you joined
669. myself
670. Come from the Groves. music
671. Once lost she'll
672. no said.
673. thee---

721. All lines to end of act omitted.

The following Scene inserted.
SCENE I. Oldrents' House.

Heart. Come, come, sir, this house is too melancholy for you, we must even vary the scene, and pay a visit to your merry neighbour Justice Clack; his good humour will strengthen mine, and help me to drive to old care away.

Old. Good Hearty, you have kindly undertaken my cure, and shall find me a tractable patient.

Heart. T'other old song for that, and then for the Justice.

AIR XXXII.

I made love to Kate, long I sigh'd for she,
'Till I heard of late she'd a mind to me,
I met her on the green in her best array,
So pretty she did seem, she stole my heart away:
O then we kiss'd and press'd, were we much to blame,
Had you been in my place, you'd have done the same.

As I fonder grew she began to prate,
Quoth she, I'll marry you, if you will marry Kate;
But then I laugh'd and swore, I lov'd her more than so,
For tied each to a rope's end 'tis tugging to and fro!
Again we kiss'd and prest, were we much to blame,
Had you been in my place, you'd have done the same.

Then she sigh'd and said, she was wondrous sick,
Dicky Katy led, Katy she led Dick,
Long we toy'd and play'd under yonder oak,
Katy left the game, though she play'd in joke;
For there we did alas? what I care not name,
Had you been in my place, you'd have done the same.

Fal. Lal. &c.

The End of the Second Act.

ACT
ACT III SCENE 1.

1-5. Omitted.
6. Well, ladies
7. yourselves
8. myself
12. my honour?
16. would
20. was a piece of...excuse
22-46. Omitted.
47. I have not
49. me to
58. *Jealousy like...worm.
59. *flow're
61. Polly
62. destroys:
65. prove."
70. Directions. genteel way
79. How vile are the sordid, &c. music
81. increased
92. ourselves
95. miss'd
97. of.
98. practised
101. Which no body can deny. music
103. every
105. nobody would
118. mishap he should
120. one
122. one who
123. pain-
124. lover he
128. would...die
131. welladay
133. glee.
134. matter
135. Directions Omitted.
138. what
144. Frederick and
145. you
147. we are come
148. where
148. what
150. how
155. which, on
157. you as
162. French Tune
163. smile, my
168. No space after line 118.
There was a bonny Blade
should

There was an Old Woman liv'd, &c. music
Sing trolly,

without a

and a-hay! clerk

There was an Old Woman liv'd, &c. music
Sing trolly,

singing trolly

sack.

Omitted.

Omitted.

Omitted.

But...beggars!

Omitted.

Omitted.

Enter Six Beggars for

You gallant Ladies all.
18

1760

315. here,
316. with content
318. *City Pageantry...country sport
323. a-hay
328. Omitted.
330. childrens
332. ere
335. Half
336. beguile.
343. Enter 4th Beggar, dressed
345. daughters' fortunes
346. personates
348. ...you seen
349. whipp'd
351. 4 Beg.
353. whims and double meanings
354. does
355. 4 Beg....on
356. and
358. We've cheated the Parson. music
361. gypsy
363. 4 Beg.
365. you that...him
367. pray let them
368. then
371. lawful occasions
373. but
376. matter
377. counsel
379. myself
381. (cuckow like)
389. a begging
399-404. Omitted.
404. We are for you.
410. way
411. But how
413. acted me
420. Need
428. man, Randal has
429. work
430. and how
434. work, you better, and
440. earnest
441. rhiming
446. who, among
449. gentleman. by
451. sir.
453. do
454. bracelet my
459. Rest

1781
462-481. Lines Omitted. Inserted at end of Play.
482. till
483. Following line is inserted after line 482.
484. For which we were fain to go a Bagging, Sir.
486. are they
489. methought; no
491. niece
494. daunted; I
507. chains, at least...free.
508. willing,
509. billing,
511. are...niece?
516. niece
521. beg
523. You, sir, (To Oliver,) are
524. beggars us. Two
525. Two for a shilling.
527-536. Following lines substituted. AIR XLII.
486. What haste you were in to be doing,
487. When two at a time you were wooing:
488. You men are so keen,
489. When once you begin,
490. You fancy you ne'er shall have done.

504-543. Omitted.
504-545. There are some misunderstandings have
506. happened: but, I hope, we are all friends.
536. Ay, ay, we
537. ; and to shew...merry:
544. a song. "and afterwards a dance."
579-582. Lines 462-481 substituted.

Hearty(to the Men.) How then tell them fairly,
577. You will love 'em dearly,
578. May each of them be yearly
579. Mother of a Boy.

(To the Women) Ladies fair, adieu t'ye.
580. Manage well your beauty.
581. Keep your Spouses true t'ye;
582. Be their only Joy.
1760

(To Olcrente) Come, my Lads, be merry,
Bring us Sack and Sherry;
Call the Pipe and tabor;
Now, Sir, cut a caper;
Here ends all our labour
This happy Wedding Day
Come, my Lads, &c.

A Country Dance

FINIS.
1767

1. friend
2. sir
3. ear and faith
4. wizards, and gipsies.
5. dreams
6. riddlemy riddlemeries
7. Line Omitted.
8. slaves
9. liar
10. bumper.
11. hairs
12. fool...ass
13. glass
14. day
15. heart
16. sir
17. estate
18. Pounds...Year...with
19. heart
20. defie fortune...soothsayers
21. air
22. beer
23. hay
24. praise...sack
25. care
26. adieu despair
27. a down
28. fools ows
29. sack
30. ache
31. books...papers
32. bunch...keys...table...the
33. table
34. one brings
35. care children...
36. steward, sir....business
37. journey
38. sir
39. But why
40. duty
41. stewards
42. accounts...day...lords
43. indulgence
44. sir...balance...accounts
45. the chests
46. closet?
47. oh, sir,
48. of the year
49. may...why what...that Springlove
Oh, sir, or if air be dear sir may I must yourself. Now, fellows guest-house burns they teeth inwardly. whence, I think then art...em. Three merry Men of Kent. could shall go, butler for till then rise up. The Beggars discovered...them shall we we sing. Days of Honour, music condition. clown turns politician. voeful jovial jovial 0, sir of them all: he He is Mi'ing teller; 'tis stroller...gipsies palm I Grandier's but come crew'd ar jovial have you...shall will Bound, and round, the Will goes round. music honour's Cho. The year, we'll make this the merriest night of the year. 2 Beg. Man. Nor sorrow crown'd. every man's. Goes round, shall be 3 Beg, Man. sure! to-might...sure; lie...although The door, and our love. Omitted.
186. 4 Beg. Man. Then brisk Omitted.
187.  antiq.
188. master, in
189. till...till
190. "So now away.
191. happiness that
192. it that...fate."
196. how think...
199. happy
203. father's...pleasure
205. In the pleasant month of May, &c. music
207. sing;
209. spring:
215. Face,
221. Masquerade Mimet. music
230. expression
233. greenwood
235. father's
236. what's
243. conjure it
244. ever sick
248. demurely
251. wanton tro
254. evening
258. there?
259. town
264. you're
267. yourself
268. but I'll
269. the,"
269. neither."
272. saying is
272. demure
287. proposal
288. way...kind
288. but
290. lie down
299. moon-light
301. There lives a Lass upon the Green. music
302. moon light on
305. fairy
307. sleps.
319. Ha! ha, ha!
322. Ha! ha, ha!
324. woman's mind
325. Jolly Roger Twangdillo, &c. music
326. she...own
In truth you must tell it. Sister, I can't pray begin.

Then, Gentlemen, stand your ground,

time it is—you seen'd

yourselves

spring-trick

these

trial

If not farewell

received

counsel

beg but

we want,

begging

Sand...tenants

And in request among Gentlemen's

Daughters to devour Cheese-cakes. Quitted.

Apple-Pies, Cream, and Custards,

Play-Jacks, and Pan-Puddings,

kind...civil beggar

statute beggar

constant and

vagrant

Steakman and Whippant

earnest
Yellow-hair'd Laddie. music
ourselves
hateful—
a lone is
Springlove
Springlove
my noble
we saw...Loyal Subjects
Tributary
sure
thyself
way of living
this discourse
question
good-will
beggars!
hearts
earnest
persuaded
beg...cold Necessity
yourselves
on't:
good your good worship
Cripple. For here I. Omitted.
As, as
without)
To you, fair Ladies, now at hand
father and.
new
Mar.

ACT II. SCENE I

ways! if
here's five-and-twenty
quarter-beggars charge; and
end
here's an order
use
church-warden
temptation:
Oho!
me for
singing
away:
pleasure
Makes
where's
courtesy
49. he
50. journey, to
51. your worship
52. he's way
53. poor's charge...minest carry
54. daughters to
55. force
56. Should
57. minded
58. Tewton farm, music
59. crops
60. cleared
61. had been, had
62. way...well
63. foot
64. sattering
65. myself
66. rent-free...twelvemonth
67. housekeeping
68. then I'll
69. best is
70. singing...laughing
71. sir
72. too, that
73. high feast
74. heart
75. bless
76. 1 Dog. Man...let us
77. Keri let us...part-Song
78. times there
79. My face is Old Rowson the Coliler
80. post at
81. after a
82. buff
83. about
84. pat-scraped
85. time but
86. practical
87. half-stary'd
88. bump
89. col, forl, etc.
90. C o. of all, Master would be. Omitted.
91. A Sense of Pecuniary Affairs,
92. at that
93. balanced
94. Omitted
95. worship
96. super-tine alte
97. I'm not
98. yet
99. though, I
175. said: that
177. ones
181. All in a misty Morning, &c. music
192. things.
197. Scene, the Fields.
198. others.
200. of it, and repent as
201. ...Omitted.
202. of it, by steering
203. ...night!
205. do!
206. motion; but
212. Winchester Wedding
213. 'Tho' women
215. (before each line of the song
showing it was not in performance.
218. high-treason
223. "persuade...consent."
225. do you
227. East call!...drest
229. this eighteen
231. litany
233. Ec. ha, ha,
235. knights-errant
236. beggars-errant
237. errant-beggars
239. that, and
240. you; you
242. priv-
243. rig's
256. eye is...looking-glass
257. way of wearing
260. round them
263-266. Quitted.
271. till
272. a-pick-a-pack
277. tir'd
278. having it already
279. so cramped...lodging in the straw,"that---"
280. Air XX: Did our sighing,Lovers Know
omitted after line 275
same as Air XX in Text.
285. Think not on't...numb'd 1' th' bum, and shoulders
287. damp be'd
289. madam...lady
294. now
295. darling
298. Young Philander lov'd me long.
367. yours
367-369. Grilled...
370. you are
371. He
372. in the barn
373-374. Grilled...
375. butt...in...lies
376. not to...Destiny...lived
377. transfer-fee
378. Servant-men
379. themselves sometimes
380. would...and of...And...Better-Milk
381. it that
382. Percy of Handsworth...music
383. charms
384. servet
385. smelt...
386. Possessors: forget
387. yourselves
388. Ol renter'
389. o'er...father's
390. nephew...should...my
391. search I intend
392. beggar-vanches that
393. ditch or hedge-side
394. with the devil
395. is wholesome...flesh under
396. Old...didn't
397. habits. "Which...
398. unto you."
399. sure they
400. bed...shied in a language
401. then, sure.
402. vulgar prayer
403. light, wake up you Buck, So.
404. vis.
405. bring bad
406. chance
407. to关乎 fraction
408. rush us
409. "...myself.
410. Increase with ton.
411. noble bounty."
412. eye the
413. there was a pretty lass, was a Tenant.
414. milk-white chin.
415. straw-coloured
416. Sir there! that
As down in a Meadow, &c. music
Nothing

"I...holds."

Now, will

sweet
twelve-pence for

an earnest

When the Kine had given a Pailful. music.

should

no, no, no.

Her. all your Gold can never buy me.

no, no, no.

away.

I mean

yourself
talk, shag-rag?

Six-pence a piece!
to-day, gentlemen!

hedge and ditch

liberty to

hey-toss!

shall...on!

Martin and...yourselves
calling discreetly
cry.

all together

escaped

retired

"Where...there is lack."

travel

would
The following version of AIR XXXIV in Text is inserted here as AIR XXVIII.

My Story, gentle Lady, hear,
I am a wealthy Farmer's Son;
Who once could gay and rich appear,
But now by Love I am undone.
Reduc'd to Want and Wretchedness,
And starv'd must be,
Unless you grant to my Distress
Your Charity.

Still cold and hungry I must pine,
These Rags declare my Misery.
Oh! let your gentle Heart incline,
To ease a Wretch's Misery.
1767

681. take a farm now.
685. too;
688. would
690. Fy
692. you
693. it's well
696. are you joined
707. myself
709. Come from the Groves. music
716. Once lost she'll
717. aside Omitted after "exceedingly".
718. no aside.
719. the-
721. All lines to end of act omitted.

Scene, Page 15A of the 1760 Variants inserted here.

ACT III SCENE I.

1-5. Omitted.
6. Well, ladies
7. yourselves
8. myself
12. my honour?
16. would
20. was a piece of...excuse
22-46. Omitted.
47. I have not
49. me to
58. "Jealousy like...worm.
59. "flow'res
61. molly
63. destroys:
65. prove."
70. Directions. genteel way
79. How vile are the sordid, &c. music
81. increased
93. ourselves
95. miss'd
97. of,
98. practised
101. Which no body can deny. music
103. every
105. nobody would
118. mishap he should
120. one
122. one who
123. pains
126. lover he
128. would...die
131. welladay
133. glee.
134. matter
Directions Omitted.

135. what
136. frolick and
137. you
138. we are come
139. where...what
140. how
141. which, on
142. you as
143. Rest
144. French Tune
145. smiles, my
146. No space after line 118.
147. soft
148. Least who
149. Sire;
150. Clark and
151. niece
152. criminal or accusative
153. counsel, or
154. you
155. nine only way
156. bestly
157. niece
158. them!
159. friend, Mr.
160. mirror
161. There was a bonny Blade
162. should
163. Knowe, to
164. Mum, mum, mum
165. persuade
166. Mum, mum, mum
167. boy; g hoy
168. s'held, boys!
169. without as
170. ad' o' hoy!
171. and a hoy! clerk
172. There was an Old Woman liv'd, &c. music
173. Sing trolly.
174. Sing I
175. content,
176. clink
177. sing trolly
178. oph.
179. Sing trolly
180. Dr.'
181. Omitted.
182. Sing trolly
183. Omitted.
184. Dr.'
185. But...aghast!
186. trolling
187. Sidewell, "Where...Dramatis Personae
291. prologues...your "actus primus
292. "you...a-hay!" in
299. read 'em
300. the two
304. Fortune Teller
313. Enter Six Beggars for
314. You gallant Ladies all.
315. here,
316. with content
318. city pageantry...country sport
323. a-hay
328. Omitted.
330. childrens
332. ere
335. Half
336. beguile,
343. Enter 4th Beggar, dressed
345. daughters' fortunes
346. personates
348. ...you seem
349. whipp'd
351. 4 Beg.
353. whims and double meanings
354. does
355. 4 Beg....am
356. and
358. We've cheated the Parson. music
361. gypsy
363. 4 Beg.
366. you that...him
367. pray let them...
368. them
371. lawful occasions
373. but
376. matter
377. counsel
379. myself
381. (cuckow like)
389. The following version of AIR XLIX in the text is
391. inserted here:
Rach. Indulge in full your Fancy,
To powerful Nature's Voice;
Whate'er the Wisest can say,
All Happiness is Choice.

If then are void of Passions,
They stupid Figures make;
By various Inclinations,
The World is kept awake.
Then talk no more of Reason,
Or tasting Joys at home;
When this delightful Season,
Invites us out to roam.

Hark! hark! on every Spray,
The Birds chant merrily;
Come, come, no more Delay,
These are the Joys for me.

462. Lines omitted. Inserted at end of Play.
463. Following line is inserted after line 482.
For which we were fain to go a Begging, Sir.

482. are they
483. right: no
484. miss
485. scold: I
486. chains, at least...free.
505. willing
530. brother
543. miss...
534. miss.
535. by
537. Sir, Sir, (To Oliver.)
539. But now. You
540. For a shilling.
541. Following lines substituted.
All end.
AIR XIII.

Rach. What haste you were in to be doing,
    When two at a time you were wooing;
You men are so keen,
    When once you begin,
You fancy you never shall have done.
What haste you were in to be billing,
    With two at a time for a shilling;
Yet quickly you'd find,
    If any prove kind,
You'd work enough meet with one.

537-543. Omitted.
544-545. There are some misunderstandings have happened: but, I hope we are all friends.
546. Ay, ay, we
547. ...and to shew...merry:
548. a song, "and afterwards a dance."
549-552. Lines 662-661 substituted.
Hearty (to the Men.) Now then tell them fairly,
    You will love 'em dearly,
May each of them be yearly
    Mother of a Boy.

(To the Women) Ladies fair, adieu t'ye,
    Manage well your beauty,
Keep your Spouses true t'ye;
    Be their only Joy.

(To Oldrents) Come, my Lads, be merry,
    Bring us Sack and Sherry;
Call the Pipe and tabor;
    Now, Sir, cut a caper!
Here ends all our labour
This happy Wedding Day
Come, my Lads, &c.

A Country Dance.

FINIS.
GROUP V

1613

1, friend
2, sir
3, ear and faith
4, wizards, and gypsies.
6, dreams
8, any of Omitted.
10, slaves
11, gypsies
12, liar
13, bumper
14, hairs
15, fool...ass
16, glass
17, day
18, heart
19, air
21, estate
22, Pounds...Year, with
23, heart
24, defic fortune...soothsayers
26, counsel and
28, air
30, beer
31, a hey-down
32, praise...sack
36, care
37, adieu despair
38, a down
39, fools
41, sack
42, ache
43, books...papers
44, bunch...keys...table...the table
45, one.
46, care children
47, steward, sir,...business
49, journey
51, sir
52, But why
53, duty
54, stewards
55, accounts...day...lords
56, indulgence
57, sir...balance...accounts
61, the chests
63, closet?
Oh, sir.

The following lines are inserted after line 69.

"All ah! I understand you, you want to be again
at your old haunts, among the merry beggars from
who I took you! are there delights in beggary?

Dear sir.

(stifle me. Bird sings.) I must

yourself.

Few, followers

guesthouse

know they

tooth inaudible.

phrase, I think

that art... and

enough. I have... of em. Smitten.

Three merry men of Kent.

when he's mad;

could.

shall go.

Smitten.

then arise up

A Bear

cheer.

shall we... we sing

Dame of Honour. music.

condition;

clean turns politician.

woeful

jovial.

woefully... replaces useless.

jovial.

O, sir.

do them all; he

is Divining.

six... cunning man

turns teller.

Gypsies

palm I.

Grandfathers

but same

crude are.

jovial.

have... you... shall

will.

Round, and round, the Mill goes round. music
1813

175. honour's
177. Cho. The year, we'll make this the merriest night of the year.
178. 2 Beg. Man. Nor sorrow
179. crown'd.
180. live
181. wish
182-185. Omitted.
186. 4 Beg. Man. Then brisk Omitted.
187. dance;
188. master, in
189. till...till
190-192. So...fate Omitted.
196. bow thin-
199. happy
202. by the nose...not Omitted.
203. father's...pleasure
205. In the pleasant month of May, &c. music.
207. sing,
209. spring:
215. cheerful...face;
221. Masquerade Minuet, music
230. expression
233. Green-wood
235. such
236. what's
242. out!
243. conjure it
244. ever sick
247. us
248. demurely
251. too
253. In place of AIR VIII the following is inserted:

Vinc. No, I'll be sworn, he knows that demure looks in a woman sometimes disguise a wicked imagination, as the solemn wig of a lawyer, often covers a weak understanding. The smile, therefore, that lightens your countenance must needs cheer his heart as it does mine, when the ray of good humour, sheds light and lustre o'er the gloom of care, as the beam of the morning, dispels the clouds of night.

SONG. Ma chere Amie,

Ma chere amie, my charming fair,
Who's smiles can banish ev'ry care,
In kind compassion smile on me.
Who's care only is love of thee,
Ma chere Amie
Under sweet friendship's sacred name,
My bosom caught the tender flame,
May friendship in thy bosom be,
Converted into love for me,
Ma chere ami.

Together rear'd, together grown,
O let us now unite in one;
Let pity soften thy decree,
I droop dear maid, I die for thee.
Ma chere ami.

254, evening
255, there!
259, town
260-272, Omitted.
287, proposal
288, way...kind...but
299-301, first. and as apt...down...him
301, our course
302, leaders than
307, you
309, Psalter
301, There lives a Lass upon the Green. music
302, moon light on
305, fairy
308, sleep
311, disclose:
316, rose
322, Hai! hai, hai!
324, woman's mind
325, Jolly Roger Twangdillo, &c. music
326, she...own
336, refuses
337, hark...ha
339, with it?
339, Rachel,----
340, girl's
342, (with her.
343, The Bally's Daughter of Islington Omitted.
343-352, Omitted.
359, ...it Omitted.
361-370, Omitted.
371, of it...You know
372, you...any...where
373, And you resolve to keep your promise?
374, wherever...
378, be courted Omitted.
379, country...but
381. Pay! go rub her o'er with Straw.
382. How few like
383. To trust
384. Where and How
385. wonder what
386. sister
387. ha, ha----then this it is—you seem'd
388. tell it you, Mervin. Omitted.
389. You are the Elder, pray tell it you.
390. Come, out with it! they long to have it
391. When?
392. When?
393. In truth you must tell it, Sister, I can't; pray begin
394. Then, Gentlemen, stand your ground!
395. Some terrible Business, sure!
396. thus it is—you seem'd
397. yourselves
398. spring-trick
399. these!
400. trial
401. If not farewell
402. resolv'd
403. counsel
404. AIR XIV is replaced by following Lines:

Vince. We beg but in a higher strain.
Hill. No paltry gold or gems we want.
Vince. No lofty titles, no renown.
Hill. We beg your humble slaves to be.
Vince. Your snowy hands to kiss.

435. scheme replaces progress
436. Sand...tenants
437. And in request among Gentlemen's
440. Flap-Jacks, and Pan-Puddings.
441. kine...civil beggar
442. Aye
443. statute beggar
444-447. Omitted.
448. earnest.
449. Spring...Progress Omitted.
450. If we...carry it Omitted.
451. Birds...pretty little birds.
452. Yellow-hair'd Laddie. music
453. ourselves
454. hateful---
455. alone is
456. Enter Springlove. Omitted.
457. Springlove
1813

466-467. with authority Omitted.
471. then (Enter Springlove...) My noble
472. Commander of the Maunder's, and Omitted.
473. we saw...Loyal Subjects.
474. Tributary
476. overheard...design to...
478. A despiser, may Omitted.
483-484. sure he'll...indeed.
485. then; all this while Omitted.
487-488. thyself? and not...living Omitted.
489. cause
491. house and yourself?
493. this discourse
493. question
494. good-will
495. beggars!
503. hearts
507. earnest
507. persuaded
509. hunger, or cold necessity Omitted.
510. yourselves
512. on't;
513. prepared
515. I us'd. Omitted.
526. good your good worship
517. Cripple. For here I. Omitted.
520. As, as
521. The following lines are inserted:
523. To you, fair Ladies, now at Land
524. father and
525. Vinc. We inserted.
526. Hill. the tempting inserted.
527. new
528. Beg. But let inserted.
529. Mer.

ACT II. SCENE I

1. ways! if
3. here's five-and-twenty
4. quarter-beggars charge! and
6. end
6-7. here's an order
10. use
13. church-warden
17. temptations
19. Oh!
1813

21. would ... me for
22. singing
29. obtrude replaces intrude.
32. away:
33. pleasure
34. Makes
44. where's
46. courtesy
47-48. I would...my own Omitted.
49. he
50. journey, to
51. countries:
52. your worship
53. he's...way
56. poor's charge...mine: carry
57. daughters to
66. now,
67. misled
70. Taunton Dean. music
71. cross
73. cheer'd
74. hemi. boys, hemi!
75. way...well
79. when!
80. foot.
82. muttering
84. them!
89. rent-free.
91. housekeeping
93. them I'll
95. hast is
101. singing...laughing
102. sir,
103. too, that
106. not,
108. heart,
111. bless
113. I Beg. Man...let us
114. song,
116. times: there
119. My Name is Old Hewson the Cobler
120. poet at
125. after a
130-134. Omitted.
136. 4 replaces 3.
140. 5 replaces 4.
143. time but
144. fanatical
145. 6 replaces 5.
taunt

As*

XSt A  CMl%4A' Xmuss of Beggar*, u t  Xxnuat an  o f

155. A Sketch Dance of Beggars, and Evvunt inserted after

Scene 155.

156, A Dances of Beggars Added.

157, et that?

158, balanced

159, omitted.

160, worship,

161, Evvunt beggars, omitted.

162, supper-time) d'ye

163, d'ye not

170, met

173, though, I

175, mark,

177, once

178, midst

179, exit. Patience follows. Omitted.

180, All is a misty morning. So, music

194, things.

197, scene, the-Fields

198, others

200, of it, and repent as

201, Omitted.

202, of it, by steering

203,....night!

205, dep

206, notion; but

209, should

210, of flesh and blood Omitted.

211, Omitted.

216, do you

227, Next call'nd...didst

229, this eighteen

230, lightly

233, Ha, ha, ha.

235, Well, Omitted.

236, beggars-errant

237, errant-beggars

239, that, and

240, you, you

242, privy

244, are

245, eye looking-glass

246, way of wearing

246, that so admire. Omitted.

250, Round.
The following lines are inserted after Line 266.

Evi. I need no instructions, thank you, I have already studied my trade of ballad-singing, and this is my mode of asking favour from my hearers.

SONG.—(Written by T. Moore, Esq.)

Ohi weep for the hour,
Wex to Evelyn's bow'r.

The lord of the castle with false vows came,
   The Moon bid her light
From the heav'n's that night,

And vept behind the clouds O'er the maiden's shame.
   The clouds past soon,
From the chaste cold moon,

And heav'n smile'd again with her vestal flame,
   But none shall see the day,
When the clouds shall pass away.

Which that dark hour left upon Evelyn's fame.

The white snow lay,
   On the narrow path way,
When the lord of the valley came over the moor,
   And made a deep print,
On the white snow's tint,

Shay'd the track of his footsteps to Evelyn's door.
   The next sun's ray,
Soon melted away.

Brify trace of the path where the false lord came,
   But there's a light above,
Which alone can remove.

The stain upon the snow of Evelyn's fame
   (Retires up the stage.)
Vine, T., "...pr’y thee...mam...lady
Hach! Ha, ha, ha! We are glad the object pleases you.
Ner.

Now:

2.3. darling:

2-6. Omitted.

12-34. and lusty...for ne Omitted.

14-32. laugh...ful. Omitted.

34-35. yet to...destiny...lived.

34-5. trencher-fees

34-6. Serving-men

34-7. themselves sometimes

31. would...glad of: Are...Better-Kilt

350. it that

351. Is

352. Peggy of Wandsworth. music

353. alarms

354. novel

355. should

376. passengers; forgot

377. ourselves

30. Clarets'

30. cousin...father's

30. neither

30. should...my

34. search. I intend

35. beggar-wenches that

36. ditch or hedge-side

37. what the devil

38. is wholsom

39. flesh under

32. Oh...slipp'd

34. a present Omit too.

400-401. which...what... Omit too.

402. linen, and Omit too.

403. sure they

407. boudic'd in a tower

408. t'au, sure.

410. virgin prayer

412. wake! wake' up you! to', be.

413. wise

414. crown'd

421. bridgel bed

425. crowned

427. beggars dialect

428. beggars

430. rote as
1813

431, loved...rote.
432-437, Omitted.
438, 0 what a provoking sight! Added.
440-456, Omitted.
457, As down in a meeting, as music
458, nothing
461, give!
463, ensured;
465, nothing
468, then very, sir... then both
471-472, Would some... with me Omitted.
475, (you'll tell now.)
477-493, Omitted.
495, tell... could... thousands
497, life-restoring
499, Is not so sweet
501-496, I must... hold Omitted.
507, men's
508, Not, still
509, sweet
510, twelve-pence for
512, a ticket
514, when the King has given us faithful music.
516, should,
518, please sir!
520, up, no, no, no.
521, no, no, no.
523-526, Omitted.
527, away
531, I hear
533, young
537-538, drag 'em to the bar, or Omitted.
542, crutches.
543, Omitted.
544, sixpence.
545, to-day, gentleman.
550, arm
551, arm
554, hedge and ditch
555, ditch till... liberty.
556, hey-tost!
557, What shall... heart still: Omitted.
559, back Omitted.
562, Enter Martin and Alice, in poor habits Omitted.
565, Martin and... yourself
567, calling discreetly
568, cry
570, all together
Enter Martin and Ania, in poor habits. Inserted after Line 571.

572. escaped
573. retired
574. luck replaces luck
575. me
576. would
577. death
578. to, from
579. I am.
580. prev.
581. I'm... clownish habits
582. clothes, indeed
583. disguised
584. -522. Inserted.
585. no truth, no help
586. cloaks replace coats, or skirts.
587. I'll tell your story.
588. virgin right here... Directions inserted here, following song.
589. Mr. We love nothing for thee, Child. Inserted.
590. The following version of Act XVIII in Text is Inserted
591. Here are Act XVIII.

AID XVIII.

Hill. Ey, old, my stony, gentle lady, hear; I'm a wealthy farmer's son, So once could say and wish appear. But now by love I am undone. Heed! to want and wretchedness. And stay! must be, Unless you grant to my distress Your charity.

640. shortly Omitted.
641. My. Thou art a cunning rogue, and shouldst be whipped. In Inserted after Line 642.
643. My Daddy's a stable, &c.
644. undes.
645. biter:
646. Following inserted after song: Rack. No Slices to our legs, or fire to our feet.
647. mistress... Heart! now
648. 561. Thou seeest... For within, Omitted.
649. feeds?
650. yourself.
651. to.
652. Am. This... sure! Omitted.
1813

673. thrive; but
676-677. This...clerk Omitted.
679. let...Here, friend,
681. golden crown
681. gold? I
683. Goodness, gold!
684. take a farm now.
685. share two,
685. would.
687. By
687. you.
689. it's well
693. are you joined...morimony? Omitted.
695. let... together; Omitted.
703. so Omitted.
703-704. that unless...Lain to other. Omitted.
repplaced by But if you have sworn together.
709. Eve.
711. Came from the Grove. music
712. Once lost she'll
712. no aside.
712. purchased
713-714. Omitted.

ACT III SCENE I.

1-5. Omitted.
6, 7. Well, ladies
7. yourselves
7. myself
12. my honour?
16. would
18. Benvor's
19-20. your Patrico Omitted.
47. I have not
48. me to
55. trusted her, and...on the straw Omitted.
57-55. Omitted. 

Following Song inserted in its place.

SONG.—(Written by T. Moore, Esq.)
I know by the Smoke that so gracefully curl'd,
Around the green elm that a cottage was near.
And I said, if there's peace to be found in the world,
The heart that is humble might hope for it here,
Every leaf was at rest,

And I heard not a sound,

But the wood-pecker tap for the hollow beach tree,
In the side of the grove where the green willow dips,
In the nest of the fountain—how sweet to recline,
And to kiss that I said with my innocent lips,
First had never been sigh'd on by any but mine.
Every leaf was at rest, &c.

And here in this lone little cot I exclaim'd,
This a little hut was lovely to smail and to see,
But would blush when I praised her, and weep when
I blamed,

How blest could I live, and howCould I die,
Every leaf was at rest, &c.

9. em'ry, (laughing with) but
9. practised
10. which no body can deny, music
10. every
10. nobody would
11. many he should.
12. one
12. one who
123. could
126. ever be
126. would...die
126. valiantly
13. blew...
13. matter
13. amount...eavast
13. was
14. friends end
14. yes
14. we are come
12. worn
12. a
14. low
15. which...on
15. you do
15. not
15. (Shout Santrella, Aiz, Vincent, Mortel, and Springlove.
12. French Tune
15. smile, my
1813

1813

...scene after line 118.

172. Our

177. First the....30th.

177. Clock and

177. Niece

177. Criminal or acussiaiv.

177. welche, or

177. I'm.

177. Wisconsin now seen unrolled.

177. Mine only way

177. Exit Martin Addes.

177. berypry

177. Niece

177. ther!

200. surprise'd

200. Tyler, Mr.

200. madam

39-210. Without...man unitied. and in its place these lines substituted:

Once, twice, thrice! that's as much as to say, going, going, gone. (Exit Clock.)

218. there was a bouny place

219. should

220. Praye, to

220. Don, mon, mon.

220. hot wind.

220. sea-bird boys;

220. instead of

211-292. Son Oliver! and a hay! omitted.

235. there was an Old Woman liv'd, &c. music

235. Sine treble,

235. Sir,

235. coda.

235. Clap.

235. clap... clap...

235. etc.

235-261. omitted.

235-261. omitted.

30. In.... appeal.

24. Do....fearful...strollin:....(that is, a hay!) If
Once when I was young, and so it came to pass,
Heigho! etc.
I started to fall in love with a merry little lass,
Heigho! etc.
Let not the think we did, for I was young and gay,
Heigho! etc.
We walked into the fields, and we tumbled in the hay,
Heigho! etc.

If you are grave, and your heart is sad,
Heigho! etc.
Let right think is best, to make your heart right glad,
Heigho! etc.
We early young walk, on a sun-shine day,
Heigho! etc.
Get her out into the fields, and then tumble in the hay,
Heigho! etc.
1813

...or the Dog, dressed

...in a manner

...you seem

...in our

...besides

...and double meaning

...purs

...in...ed

...value, entitled the person, music

...but

...yet

...for them

...let

...and occasions

...but

...very

...as well

...and

...what

...will be

...and

...of

...is better, and

...cannot

...and

...as well

...by

...in a host of youth, did get

...the

...for

...post

...-479. Omitted here, transferred to end of play.

...till.

...advertising line in inserted after line 480.

...For which we were told to go a Begging, Sir.

...are they

...ruthless; no

...niece

...daunted; I
1813

499-510. Ccwitted.
511. ov... niece?
512. niece
513. Beg.
513. You, sir. (To Oliver.) Are
515. I've at Ccwitted.
515. I've for a chillin.
517-519. Ccwitted.
520-547. Oliv. There are no misunderstandings have
542. I hope, we are all friends.
543. I say, we
547. to say... never!
548. "... never... never..."
558. "... never... never..."
577. ... Ccwitted. and cut by lines 463-479.
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BIBLIOGRAPHY

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A

Joviall Crew:

or The

Merry Beggars.

Presented in a

Comedic,

at

The Cock-pit in Drury Lane, in

the Year 1641.

And since, acted by His Majesties Servants,
at the New Theater in Vere - Street, 1661.

Written by

Richard Brome.

Mart. Hic totus velo rideat Libellus

London.

Printed for Henry Brome at the Gun in Ivy-lane, 1661.
The First Edition of "The Beggars Chorus." (1670?),
with the Variants of the Second (1690?) and Third
(1700?) Editions.

The Beggars
CHORUS
In the Jovial Crew.
To an excellent New Tune

There was a jovial Beggar
he had a wooden Leg;
Lane from his Cradle,
and forced to Beg;
And a Begging we will go, we'll go, we'll go,
And a Begging we will go.

A Bag for my Oat-meal,
Another for my Salt,
A little pair of crutches
To see how I can Halt;
And a Begging, etc.

A Bag for my Bread,
Another for my Cheese
A little Bag to follow me
to gather what I loose;
And a Begging, etc.

A Bag for my Wheat,
Another for my Rye,
A little Bottle by my Side,
to drink when I'm a dry;
And a Begging we will go, we'll go,
And a Begging we will go.

The second edition has
the word loose in place
of loose.

A Bag for my Wheat,
Another for my Rye,
A little Bottle by my Side,
to drink when I'm a dry;
And a Begging we will go, we'll go,
And a Begging we will go.
To Pimlico we'll go,

Where merry we shall be,
With ev'ry Man a Can in's Hand
And a Wench upon his Knee;
And a Begging, etc.

And when that we're disposed,
We tumble on the Grass
With long patch'd Coats
For to hide a pretty Lass;
And a Begging, etc.

Seven years I served
My old Master Wild;
Seven years I begged
Whilst I was but a child;
And a Begging, etc.

I had the pretty knack,
For to wheedle and to cry:
By young and by old
Much pitied was I;
And a Begging, etc.

Fatherless and Motherless
Still was my Complaint,
And none that ere saw me,
But took me for a Saint;
And a Begging we will go, etc.

I begg'd for my Master,
And got him store of Pelf;
But Jove now be praised
I now beg for myself:
And a Begging, etc.

Within a hollow tree
I live and pay no Rent;
Providence provides for me,
And I am well content,
And a Begging, etc.

Of all Occupations,
a beggar lives the best,
For when he is a weary,
He'll lie his down and rest:
And a Begging, etc.
I fear no plots against me
but live in open cell;
why, who would be a king?
when a beggar lives so well?
And a begging we will go, we'll go, we'll go,
And a begging we will go.

Printed for F. Brooksb (lacuna) Golden
Ball, in Pye (lacuna)
JOVIAL CREW:

OR,

THE MERRY BEGGARS.

A

COMEDY

As it is ACTED at the

Theatre Royal.

BY

RICHARD BROOKE, Cont.

Printed for Joseph Kirkman, Bookseller to His Royal Highness, at the Black Bull in Cornhill, 1684.
SONG inserted in the 1634 edition

There was a jovial Beggar
And had a wooden Legg,
He was lame from his Cradle
And forced for to beg.
And a begging we will go will go will go
And a begging I will go,

A bag for my Oatmeal
Another for my Rye,
A little bottle by my side
To drink when I am a dry,
And a begging, &c.

A Bag for my Wheat
And another for my Salt,
A little pair of Crutches
To see how I can halt,
And a begging, &c.

A Bag for my Bread
Another for my Cheese,
A little Dog to follow me
To gather what I leese,
And a begging, &c.

To Pimlicoe wee'l go
Where merry we shall be
And ev'ry man with a Can in's hand
And a Wench upon his knee,
And a &c.

And when that we're disposed
We tumble on the grass
With long patch'd Coates
For to hide a pretty Lass,
And a begging we will go will go will go
And a begging we will go.

Seaven years I serv'd
My old Master Wild,
Seaven years I begged
Whilst I was but a Child,
And a begging we will go will go will go
And a begging we will go.
I had the pretty knack
For to wheedle and to cry,
By young and by Old,
Much pittyed e're was I,
And a begging, &c.

Fatherless and Motherless
Still was my Complaint
And none that ever saw me
But took me for a Saint,
And a begging, &c.

I begg'd for my Master
And got him store of Pelf,
But Jove now be praised
I do beg for my self,
And &c.

Within a hollow Tree
I live and pay no Rent,
Providence provides for me
And I am well content.
And, &c.

I fear no Plots against me
But live in open Cell
Why who wou'd be a King
When a Beggar lives so well,
And a begging we will go will go will go,
And a begging we will go.
JOVIAL CREW

or, The

Merry Beggars.

A COMEDY

ACTED

Both at the Queen's Theatre, and
the Theatre-Royal, at the same
Time, with the Actors Names who Play'd it at
both Houses; And after, upon the Uniting both
Companies into One, in Drury-Lane.

LIKEWISE

All the Songs, and a Key to the BEGGARS CANT

_____________________________________________
Written by
RICHARD BROWN, AUTHOR of the Northern Lass.

Hic totus volg ridicet Libellus. Nept:

Printed for C. Brons, and Sold by B. Brace
in Pater-noster- Row. 1703.
I
Poet. There was a Jovial Beggar,
    He had a Wooden Leg,
Lame from his Cradle,
    And forced for to beg.
Chorus. And a Begging we will go, we'll go, we'll go,
    And a Begging we will go.

II
Rachel. A Bag for my Oatmeal,
     Another for my Salt,
A little Pair of Crutches
     To see how I can halt.
And a Begging, &c.

III
Hilliard. To Pimble we'll go,
     Where merry we shall be,
With ev'ry Man a Can in's Hand,
     And a Wench upon his Knee.

IV
Vincent. And when we are disposed
     To tumble on the Grass,
With long patch'd Coats
     For to hide a pretty Lass.
And a Begging, &c.

V
Martel. Within a Hollow Tree
     I live and Pay no Rant,
Providence provides for me,
     And I am well content.
And a Begging, &c.

VI
Vincent. Of all Occupations
     A Beggar's is the best,
For when he is a weary,
     He'll lay him down to rest,
And a Begging, &c.

VII
Springlove. I fear no Plots against me,
     But live in open Cell;
Why who wou'd be a King,
     When a Beggar lives so well,
And a Begging, &c.
A NEW

BOOK

of

SONGS,

Sung in a New Opera, call'd the

Jovial Crew.

LONDON

Printed for, and Sold by J. MILLOW, near the West End of St. Paul's. 1731.
The Jovial Crew

A COMIC -- OPERA

As it is acted at the Theatre-Royal.

By His MAJESTY'S Servants.

Eovo Splendor resurgit

With the AIRS prefix'd to each SONG.

DUBLIN:
Re-printed by and for JAMES FOLEY, at the Parchment-Shop, the Sign of Mercury, in Skinner-Row, opposite to the Trelisel, 1732.
It may be perhaps necessary to inform the World, That the Songs (except a few) were written about three Years ago, by a Gentleman who is since dead. This Circumstance is mentioned here only to obviate some idle Rumours which have been spread about relating to the Author; as for the Performance, it must stand on its own Merit, and it would be an Affront to the Reader's Taste to expect that anything which might be said of it here, could either recommend it to Favour, or justify it against Censure.
A JOVIAL CREW:

or, The Merry Beggars.

A COMEDY

By Richard Broome.

Hic totus volo ridere libellus. Mart.

[The 1796 Bowles Edition.]
Mr. Richard Broome was no more than a common Servant to Ben-
Johnson; but having a Genius to Comedy, and turning his Mind to the Study of
Men and their Manners, he wrote himself into great Reputation. His Plots, Mr.
Longboine informs us, are his own; and all his various Characters form'd from the
Mint of his own Experience and Judgment. This Piece was produc'd by Mr.
Broome in his old Age, and I believe was the last he wrote. It was first presented
at Drury-Lane Theatre in 1691, but has been often since reviv'd. Besides this,
he wrote Fourteen Comedies more, viz.
Antipodes; City Wit, or the Woman wears the Brooches; Covent-Garden Weedeed;
Court Beggar; Demoiselle; English Moor; Love-sick Court; Mad Couple well match'd;
New Academy; Northern Lass; Novella;
Queen's Exchange; Queen and Concubine;
and the Asparagus Garden. He also
join'd with Thomas Heywood, in a Play
called, The Lancashire Witches.
The

J O V I A L C R E W

A

C O M I C O P E R A.

As it is Performed at the

T H E A T R E - R O Y A L

in C O V E N T - G A R D E N

THE SECOND EDITION.

LONDON:

Printed for J. and R. Tonson in the Strand.

MDCCLX

(Price One Shilling.)
THE

JOVIAL CREW

A

COMIC - OPERA

As it is Performed at the

THEATRE - ROYAL

IN COVENT - GARDEN

THE THIRD EDITION

. LONDON: .
Printed for J. and R. Tonson in the Strand.

MDCCLX.

(Price One Shilling.)
THE

JOVIAL CREW.

A

COMIC - OPERA

As it is Performed at the

THEATRE - ROYAL

IN

COVENT - GARDEN

CORRE:

Printed by EUGENE SWINEY, near
the Exchange MDCCCLXI.
THE JOVIAL CREW:

OR, THE KERRY BEGGARS.

A COMIC OPERA.

As it is Performed at the THEATRE * ROYAL IN COVENT - GARDEN

LONDON: Printed for J. and R. TAYSON in the Strand.

MDCLXI.

(Price One Shilling.)
THE JOVIAL CREW:

OR, THE MERRY BEGGARS

A COMIC - OPERA.

As it is Performed at the THEATRE - ROYAL IN COVENT - GARDEN.

LOU DON;

Printed for J. and R. Tonson.

MDCLXIV.

(Price One Shilling.)
THE JOVIAL CREW

A COMIC - OPERA

As it is Performed at the

THEATRE - ROYAL

IN

COVENT GARDEN

DUBLIN:

Printed for Sarah Cotter, in Skinner Row, 1766.
THE

JOVIAL CREW:

OR, THE

MERRY BEGGARS.

A

COMIC - OPERA

As it is Performed at the

THEATRE - ROYAL

IN COVENT - GARDEN

A NEW EDITION,

With Additional Songs, and Alterations

LONDON.

Printed for J. and P. Tonson.

MDCLXVII.

(Price One Shilling.)
THE

JOVIAL CREW;

OR, THE

A COMIC - OPERA.

As it is Performed at the

THEATRE - ROYAL

IN COVENT - GARDEN.

A NEW EDITION,

With Additional Songs, and ALTERATIONS.

LONDON.


M.DCC.LXIV.

(Price One Shilling.)
THE

JOVIAL CREW.

A

COMIC - OPERA

As it is Acted at the

THEATRE - ROYAL

IN

DRURY - LANE and COVENT - GARDEN

Altered from R. Brome, by Mr. Roome.

Novo Splendore resurgit

LO N D O N:

Printed for Harrison and Co. No. 18, Paternoster (print erased.) J. Wemyss, Fleet-Street and all of (print erased.)

M. DCC. LXXX.
BELL'S EDITION.

THE

JOVIAL CREW.

A COMIC OPERA.

Distinguishing Also The

VARIATIONS OF THE THEATRE.

As Performed

IN THREE ACTS.

AT THE

THEATRE ROYAL IN COVENT GARDEN

Regulated from the Prompt-Book

By PERMISSION of the MANAGERS,

By Mr. WILD, Prompter.

LONDON:

Printed for JOHN BELL, at the British Library, in the Strand.

MDCCCLXXI.
English Opera

THE

JOVIAL CREW;

OR,

The Merry Beggars;

A

COMIC - OPERA.

As altered and Revived at the

THEATRE - ROYAL, LYCEUM,

July 1813,

BY

SAMUEL JAMES ARNOLD, Esq.

Printed and Sold for the Editor, by J. Barker,
Dramatic Repository,
Great Russell Street, Covent-Garden.
(Price Two Shillings.)
1813.
EVELEEN'S BOWER

Oh! weep for the hour,
When to Eveleen's bower
The Lord of the Valley with false vows came;
The moon hid her light
From the heavens that night,
And wept behind her clouds o'er the maiden's shame.

The clouds pass'd soon
From the chaste cold moon,
And heaven smiled again with her vestal flame;
But none will see the day,
When the clouds shall pass away,
Which that dark hour left upon Eveleen's fame.

The white snow lay
On the narrow path-way,
When the Lord of the Valley cross'd over the moor;
And many a deep print
On the white snow's tent
Show'd the track of his footstep to Eveleen's door.

The next sun's ray
Soon melted away
Every trace on the path where the false lord came;
But there's a light above,
Which alone can remove
That stain upon the snow of fair Eveleen's fame.
I knew by the smoke that so gracefully curl'd
Above the green elms, that a cottage was near,
And I said, 'If there's peace to be found in the world,
A heart that was humble might hope for it here!' 

It was noon, and on flowers that languish'd around
In silence repos'd the voluptuous bee,
Every leaf was at rest, and I heard not a sound
But the woodpecker tapping the hollow beech-tree.

And, 'Here in this lone little wood, 'I exclaim'd
With a maid who was lovely to soul and to eye,
'Who would blush when I prais'd her, and weep if I blam'd,
How blest could I live, and how calm could I die!

'By the shade of yon sumach, whose red berry dips
In the gush of the fountain, how sweet to recline,
And to know that I sigh'd upon innocent lips,
Which had never been sigh'd on by any but mine!'
CHA23LE3 LAMB'S OF THE JOVIAL CREW

in London, July 4, 1819

THEATRICAL EXAMINER
No. 363

ENGLISH OPERA.

THE Jovial Crew or the Merry Beggars has been revived here after an interval, as the bills tell us, of seven years. Can it be so long (it seems but yesterday) since we saw poor LOVEGROVE in Justice Clark? his childish treble still pipes in our ears: "Whip 'em, whip 'em, whip 'em," DOWTON was the representative of the Justice the other night, and shook our ribs most incontinently. He was in "excellent foolery," and our lungs crowed chanticleer. Yet it appears to us, that there was a still higher strain of fatality in his predecessor—that his eyes distilled a richer dotage. Perhaps after all it was an error of the memory. Defunct merit comes out upon us strangely.

Easey natural WRIGHT was the Springtroy; too comfortable a personage perhaps to personify Springtroy, in whom the voice of the bird awakens a restless instinct of roaming that had slept during the winter. MISS STEVENSON certainly leaves us nothing to regret for the absence of the Lady, however agreeable, who formerly performed the part of Meriel. MISS STEVENSON is a fine open-countenanced lass, with glorious girlish manners. But the Princess of Mumpers, and Lady Paramount, of beggarly counterfeit accents, was she that played Rachel. Her gabbling lachrymose petitions; her tones, such as we have heard by the side of old woods, when an irresistible face has come peeping on one on a sudden; with her full black locks, and a voice—how shall we describe it?—a voice that was by nature meant to convey nothing but truth and goodness, but warped by circumstance—into an assurance that she is telling us a lie—that catching twitch of the thievish irreprouvable finger—those ballad-singers' notes, so vulgar, yet so unvulgar—that assurance, so like impudence, and yet so many countless leagues removed from it—her jeers, which we had rather stand, than be caressed with other ladies' compliments, a suitor's day long—her face, with a wild out-of-doors grace upon it—
Altogether, a brace of more romantic she-beggars it was never our fortune to meet in this supplicatory world. The youngest might have sate for "pretty Bessy," whose father was an Earl, and whose legend still adorns the front of mine Hostess's doors at Bethnal-Green; and the other could be no less than the "Beggar-Maid" whom "King Cophetua" wooed. "What a lass that were," said a stranger who sate beside us, speaking of MISS KELLY in Rachel, "to go a gipsying through the world with." We confess we longed to drop a tester in her lap, she begged so masterly.

By the way, this is the true Beggar's Opera. The other should have been called the Mirror for Highwaymen. We wonder the Societies for the Suppression of Mendicity (and other good things) do not club for the putting down of this infamous protest in favour of air, and clear liberty, and honest license, and blameless assertion of man's original blest charter of blue skies, and vagrancy, and nothing to do.

*****
CONCLUSION

The text of *A Joviall Crew* here presented is the second reprint of the first edition. In view of the errata of the first reprint, it is significant as the first accurate reprint of the original quarto. The text of the ballad opera *The Jovial Crew* is especially significant as the first reprint of the complete text of the first edition.

In the alterations of the various editions it is possible, for the student who is so inclined, to trace the changes in the social attitude, moral tone, aesthetic taste, and literary theory which characterize the transitions from the Shakespearean period at the end of which the play was written, to the neo-classical period of the eighteenth century, to the romantic period of the early nineteenth century, the spirit of which is reflected in the 1813 version of the opera.

Through the notes following the play, as well as through the introductory chapters, new light has been shed on the literary, social, and especially the linguistic history of the mid-seventeenth century. The textual variants of the editions reveal the gradual modernization of English vocabulary and syntax, as well as the development of English spelling and punctuation. The editions in which the variants occur illustrate the development of English scholarship from the seventeenth century to the present day.
BIOGRAPHY

John Wilkerson Crowther, Jr., was born in Decatur, Alabama, on July 12, 1920. After completing elementary and secondary schooling in New Orleans, Louisiana, he entered Loyola University and received the Degree of Bachelor of Philosophy in 1942. He received the Degree of Master of Arts in History from Tulane University in the Summer of 1943. He is now a candidate for the Degree of Doctor of Philosophy in English at the Louisiana State University.