

English Dramatic Interludes 1300–1580

A Reference Guide



DARRYL GRANTLEY

CAMBRIDGE

CAMBRIDGE

www.cambridge.org/9780521820783

This page intentionally left blank

English Dramatic Interludes 1300--1580

Darryll Grantley has created a comprehensive guide to the interlude: the extant non-cycle drama in English from the late fourteenth century up to the period in which the London commercial theatre began. As precursors of seventeenth-century drama, not only do these interludes shed important light on the technical and literary development of Shakespearean theatre, but many are also works of considerable theatrical or cultural interest in themselves. This accessible reference guide provides an entry for each of the (approximately 100) interludes and fragments, which typically contains an account of early editions or manuscripts; authorship and sources; modern editions; plot summary and *dramatis personae*; list of social issues present in the plays; verbal and dramaturgical features; songs and music; allusions and place names; stage directions and comments on staging; and modern productions, among other valuable and informative details. The book has an up-to-date bibliography for each play, along with a general bibliography, indexes of characters and songs, and appendices.

DARRYLL GRANTLEY is Director of Graduate Studies in the School of Drama, Film and Visual Arts and is a member of the Centre for Medieval and Tudor Studies, both at the University of Kent. He has published widely in Medieval and Renaissance drama; with Peter Roberts he co-edited *Christopher Marlowe and English Renaissance Culture* (1996/1999); and with Nina Taunton, *The Body in Late Medieval and Early Modern Culture* (2000). He is author of *Wit's Pilgrimage: Drama and the Social Impact of Education in Early Modern England* (2000).

English Dramatic Interludes 1300--1580

A Reference Guide

DARRYLL GRANTLEY



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press
The Edinburgh Building, Cambridge CB2 2RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521820783

© Darryll Grantley 2003

This publication is in copyright. Subject to statutory exception and to the provision of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published in print format 2004

ISBN-13 978-0-511-19227-2 eBook (Adobe Reader)

ISBN-10 0-511-19227-4 eBook (Adobe Reader)

ISBN-13 978-0-521-82078-3 hardback

ISBN-10 0-521-82078-2 hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

For my mother and father

Contents

<i>List of plays and fragments</i>	<i>page</i> viii
<i>Acknowledgements</i>	x
<i>Abbreviations</i>	xi
Introduction	I
Plays	13
Index of characters	390
Index of songs	401
Biographical notes on authors	405
List of closet plays in English and non-cycle drama not in English	409
<i>Bibliography</i>	410
<i>Further reading</i>	425

List of plays and fragments

1. Albion Knight (fragment)	<i>page</i> 13
2. All for Money	15
Andria <i>see</i> 91	
3. Apius and Virginia	21
4. The Ashmole Fragment	25
5. The Bugbears	26
6. Calisto and Melebea	30
7. Cambises	34
8. The Cambridge Prologue	39
Candlemas Day <i>see</i> 48	
9. The Castle of Perseverance	40
10. Christ's Burial	47
11. Christ's Resurrection	50
12. Clyomon and Clamydes	53
13. Common Conditions	58
14. The Conflict of Conscience	63
15. The Contention between Liberality and Prodigality	67
16. The Conversion of St Paul	70
17. Courage, Kindness, Cleanness (fragment)	74
The Croxton Play of the Sacrament <i>see</i> 83	
18. The Cruel Debtor (fragments)	75
19. Damon and Pithias	77
20. D, G, T (fragment)	81
21. The Disobedient Child	83
22. The Durham Prologue	86
23. Dux Moraud (fragments)	87
24. Enough is as Good as a Feast	89
25. Everyman	93
26. The Four Cardinal Virtues (fragment)	99
27. The (Nature of the) Four Elements	101
28. The Four PP	104
29. Fulgens and Lucrez	108
30. Gammer Gurton's Needle	112
31. Gentleness and Nobility	117

32.	Gismond of Salerne	120
33.	The Glass of Government	124
34.	Godly Queen Hester	128
35.	God's Promises (or God's Chief Promises)	132
36.	Good Order or Old Christmas (fragment)	136
37.	Gorboduc (or Ferrex and Porrex)	137
38.	Hick Scorner	143
39.	Horestes	146
40.	Impatient Poverty	151
	Interludium de Clerico et Puella <i>see</i> 87	
41.	Jack Juggler	154
42.	Jacob and Esau	157
43.	Jocasta	161
44.	John Baptist's Preaching	166
45.	John the Evangelist	169
46.	John John the Husband	171
47.	July and Julian	175
48.	The Killing of the Children (Candlemas Day)	178
49.	King Darius	182
50.	King John	185
	Liberality and Prodigality <i>see</i> 15	
51.	The Life and Repentance of Mary Magdalene	192
52.	Like Will to Like	196
53.	The Longer Thou Livest the More Fool Thou Art	200
54.	(The Play of) Love	204
55.	Love Feigned and Unfeigned (fragment)	207
56.	Lucidus and Dubius (fragment)	209
57.	(The Play of) Lucrece (fragment)	211
58.	Lusty Juventus	213
59.	Magnificence	216
60.	Mankind	221
61.	The Marriage of Wit and Science	227
62.	The Marriage of Wit and Wisdom	230
63.	Mary Magdalen (Digby)	235
	Mind, Will and Understanding <i>see</i> 100	
64.	Misogonus	244
	Mundus et Infans <i>see</i> 103	
65.	Nature	248
	The Nature of the Four Elements <i>see</i> 27	
66.	New Custom	252
67.	Nice Wanton	255
68.	Occupation and Idleness	259
69.	The Pardoner and the Friar	261

70.	Patient and Meek Grissell	264
71.	The Pedlar's Prophecy	268
72.	The Pride of Life (fragment)	271
73.	The Prodigal Son (fragment)	274
74.	Promos and Cassandra	275
75.	Ralph Roister Doister	284
76.	Respublica	289
77.	The Resurrection of our Lord (fragments)	293
78.	The Reynes Extracts (fragments)	296
79.	The Rickinghall (Bury St Edmunds) Fragment	297
80.	Robin Hood and the Friar	298
81.	Robin Hood and the Potter (fragment)	301
82.	Robin Hood and the Sheriff or Robin Hood and the Knight (fragment)	303
83.	(The Play of the) Sacrament (Croxtan)	305
84.	A Satire of the Three Estates (Cupar Banns)	310
85.	A Satire of the Three Estates	312
86.	Somebody and Others, or The Spoiling of Lady Verity (fragment)	322
87.	The Student and the Girl (fragment)	324
88.	Supposes	325
89.	Temperance and Humility (fragment)	330
90.	The Temptation of Our Lord	331
91.	Terence in English (Andria)	334
92.	Thersites	337
93.	Three Laws	341
94.	The Tide Tarrieth No Man	347
95.	Tom Tiler and his Wife	351
96.	The Trial of Treasure	355
97.	Virtuous and Godly Susanna	358
98.	Wealth and Health	363
99.	(The Play of the) Weather	366
100.	Wisdom, Who is Christ	370
101.	(The Play of) Wit and Science	376
102.	Witty and Witless	380
103.	The World and the Child (Mundus et Infans)	382
104.	Youth	386

Acknowledgements

I gratefully acknowledge the help and advice of Dieter Aichele, Christopher Baugh, Alan Beck, Peter Brown, John Court, Janet Cowen, Clifford Davidson, Teresa Hankey, Sydney Higgins, John McKinnell, Kathleen McLuskie, Mary McNulty, Sonia Massai, Peter Meredith, Peter Moore, Marion O'Connor, Michael Preston, Yoshiki Suematsu, Meg Twycross and Greg Walker, though none of these is responsible for any errors. I have also benefited over a long period from the expertise of several colleagues in the Centre for Medieval and Tudor Studies at the University of Kent and from the input of my students on the centre's MA degree, who have helped me to define what was needed in a work of this nature. A project such as this inevitably makes call on the assistance and expertise of librarians, and my thanks are due to the staff of the Templeman Library, University of Kent, Senate House Library, University of London and the British Library. I have also had useful help from Kate Sexton and Neil Boness of Sydney University Library, Christopher Bloss and Teresa Gibson of South Dakota University Library, Fenghua Wang of Pennsylvania University Library, Georgianna Ziegler of the Folger Shakespeare Library and David Blacow of Lancaster University Television. The assiduous scrutiny of an early draft by the two anonymous readers for Cambridge University Press produced criticisms and suggestions that resulted in a greatly improved product and the eradication of several errors. I should also acknowledge my debt to Peter Houle's 1972 book, *The English Morality and Related Drama: A Bibliographical Survey*, from which I have borrowed the ideas for several features of this volume. Finally, I would like to make special mention of the late Paula Neuss, a strong guiding spirit in the early years of my engagement with early drama and the person who inspired my interest in the topic in the first place.

Abbreviations

ABBREVIATIONS USED IN THE TEXT

Add.	Additional
a.l.	line numbering restarts each act
AV	Authorized Version of the Bible
bib.	biblical
chor.	chorus
CHD	Chadwyck-Healey Database (online editions of plays)
dir.	director
d.s.	dumbshow
E	English
ep.	Epilogue
e.s.	extra series
fo.	folio
frag.	fragment, fragmentary copy
Greg	Greg, <i>Bibliography of the English Printed Drama to the Restoration</i>
imp.	imperfect copy
JL	Joculatores Lancastrienses
L	Latin
l.l.	left-margin or left-side line numbering
MS	Manuscript
NS	new (modernized) spelling edition
n.l.	no line numbering
n.p.	no publisher identified
NS	new series
op. <i>sd</i>	opening stage direction
OS	original series
pl.	planet (Allusions sub-sections)
PLS	Poculi Ludique Societas
pr.	prologue
pref.	preface
q.a.	quotation adapted/altered (Allusions sub-sections)
q.n.t.	quotation not traced (Allusions sub-sections)
SC.	scene

<i>sd</i>	stage direction
s.l.	line numbering restarts each scene
<i>SR</i>	<i>Stationer's Register</i>
<i>STC</i>	Pollard and Redgrave, <i>Short Title Catalogue</i>
t. p.	title page
V	Vulgate
w. ref.	with refrain (Songs and music sub-sections)
w.n.s.	words not supplied (Songs and music sub-sections)
w.s.	words supplied (Songs and music sub-sections)

See the introduction under the 'Stage directions and significant actions' sub-section for further abbreviations used in noting stage directions.

LIBRARIES AND COLLECTIONS

BL	British Library
BN	Bibliothèque Nationale, Paris
Bodleian	Bodleian Library of Oxford University
Cambridge	Cambridge University Library
Chapin	Chapin Library of Williams College
Dartmouth	Dartmouth College Library
Dulwich	Dulwich College Library
Dyce	Dyce Collection at the Victoria and Albert Museum
Eliz. Club	Elizabethan Club of Yale University Library
Emmanuel	Emmanuel College Library
Eton	Eton College Library
Folger	Folger Shakespeare Library
Glasgow	University of Glasgow Library
Harvard	Harvard University Library
Illinois	Illinois University Library
Indiana	Indiana University Library
Lambeth	Lambeth Palace Library
Lichfield	Lichfield Cathedral Library
Newberry	Newberry Library, Chicago
NLS	National Library of Scotland
NYPL	New York Public Library
Pepys	Pepys Library of Magdalene College
Peterborough	Peterborough Cathedral Library
Pforzheimer	Pforzheimer Library
PML	Pierpont Morgan Library
Rosenbach	Rosenbach Museum and Library, Philadelphia
Rylands	John Rylands Library, Manchester
St John's	St John's College Library, Oxford
Trinity	Trinity College Library, Cambridge

Trinity (D)	Trinity College Library, Dublin
Westminster	Westminster School Library
Worcester	Worcester College Library
Yale	Yale University Library

SERIES

EDAM	Early Drama, Art and Music (monograph series), Kalamazoo, MI, Medieval Institute Publications
EEDS	Early English Drama Society (editions), London, Gibbings & Co.
EETS	Early English Text Society (editions), London, Oxford University Press
HFR	Huntington Facsimile Reprints, New York, G. D. Smith
LSE	Leeds Studies in English
<i>Materialien</i>	W. Bang (gen. ed.) <i>Materialien zur Kunde des älteren Englischen Dramas</i> , Louvain, A. Uistspryst (1902–14)
MSR	Malone Society Reprints, Oxford
REED	Records of Early English Drama, Toronto, University of Toronto Press (see individual volumes in bibliography below)
<i>Revels I</i>	A. C. Cawley (ed.) <i>The Revels History of Drama in English, Volume I: Medieval Drama</i> , London, Methuen, 1975
<i>Revels II</i>	R. Southern, T. W. Craik and L. Potter (eds.) <i>The Revels History of Drama in English, volume II, : 1500–1576</i> , London, Methuen, 1980
TFT	J. S. Farmer (gen. ed.) <i>Tudor Facsimile Texts</i> , London, T. C. & E. C. Jack

JOURNALS

AJP	<i>American Journal of Philology</i>
AM	<i>Annuaire Medievale</i>
ANQ	<i>American Notes and Queries</i>
Archiv	<i>Archiv für das Studium der neueren Sprachen und Literaturen</i>
AULLA	<i>Journal of the Australian Universities Language and Literature Association</i>
BFE	<i>Bulletin of the Faculty of Education</i> (Mie University, Japan)
BHS	<i>Bulletin of Hispanic Studies</i>
BSUF	<i>Ball State University Forum</i>
C&M	<i>Classica et Mediaevalia</i>
CD	<i>Comparative Drama</i>
CE	<i>Cahiers Elisabethains</i>
CL	<i>College Literature</i> (Westchester State College)
CR	<i>Chaucer Review</i>
DR	<i>Dalhousie Review</i>
EA	<i>Etudes Anglaises: Grande Bretagne, Etats Unis</i>
EaT	<i>Early Theatre</i>

<i>E&S</i>	<i>Essays and Studies</i>
<i>EJ</i>	<i>English Journal</i>
<i>ELN</i>	<i>English Language Notes</i>
<i>ELR (Kyoto)</i>	<i>English Literature Review (Kyoto Women's University)</i>
<i>EngS</i>	<i>Englische Studien</i>
<i>EnterText</i>	<i>EnterText: An Interactive Interdisciplinary E-Journal (online journal)</i>
<i>ES</i>	<i>English Studies</i>
<i>ESC</i>	<i>English Studies in Canada</i>
<i>ET</i>	<i>Essays in Theatre</i>
<i>FCS</i>	<i>Fifteenth-Century Studies</i>
<i>Greyfriar</i>	<i>Greyfriar: Siena Studies in Literature</i>
<i>HLQ</i>	<i>Huntington Library Quarterly</i>
<i>HSNPL</i>	<i>Harvard Studies and Notes in Philology and Literature</i>
<i>JDSG</i>	<i>Jahrbuch der deutschen Shakespeare-Gesellschaft (Shakespeare Jahrbuch)</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>JMEMS</i>	<i>Journal of Medieval and Early Modern Studies</i>
<i>L&C</i>	<i>Language and Culture</i>
<i>LNQ</i>	<i>Literature in North Queensland</i>
<i>MÆ</i>	<i>Medium Ævum</i>
<i>M&H</i>	<i>Mediaevalia et Humanistica</i>
<i>M&L</i>	<i>Music and Letters</i>
<i>METH</i>	<i>Medieval English Theatre</i>
<i>MFLAE</i>	<i>Memoirs of the Faculty of Liberal Arts and Education (Yamanashi University)</i>
<i>MLN</i>	<i>Modern Language Notes</i>
<i>MLQ</i>	<i>Modern Language Quarterly</i>
<i>MLR</i>	<i>Modern Language Review</i>
<i>MLS</i>	<i>Modern Language Studies</i>
<i>MP</i>	<i>Modern Philology</i>
<i>MQ</i>	<i>Mystics Quarterly</i>
<i>MRDE</i>	<i>Medieval and Renaissance Drama in England</i>
<i>MS</i>	<i>Mediaeval Studies</i>
<i>N&Q</i>	<i>Notes and Queries</i>
<i>NM</i>	<i>Neophilologische Mitteilungen</i>
<i>PBSA</i>	<i>Papers of the Bibliographical Society of America</i>
<i>PMLA</i>	<i>Proceedings of the Modern Languages Association</i>
<i>PQ</i>	<i>Philological Quarterly</i>
<i>QQ</i>	<i>Queens Quarterly</i>
<i>RAA</i>	<i>Recherches Anglaises et Américaines</i>
<i>RAEI</i>	<i>Revista Alicantina de Estudios Ingleses (Alicante University)</i>
<i>R&R</i>	<i>Renaissance and Reformation/Renaissance et Réforme</i>
<i>REEDN</i>	<i>Records of Early English Drama Newsletter</i>
<i>RES</i>	<i>Review of English Studies</i>

<i>RenD</i>	<i>Renaissance Drama</i>
<i>RenFor</i>	<i>Renaissance Forum</i> (online journal)
<i>RenQ</i>	<i>Renaissance Quarterly</i>
<i>RenP</i>	<i>Renaissance Papers</i>
<i>RLC</i>	<i>Revue de la Littérature Comparée</i>
<i>RLMC</i>	<i>Rivista di Letterature Moderne e Comperte</i>
<i>RLV</i>	<i>Revue des Langues Vivantes</i>
<i>RMS</i>	<i>Renaissance and Modern Studies</i>
<i>RORD</i>	<i>Research Opportunities in Renaissance Drama</i>
<i>SAJMRS</i>	<i>Southern African Journal of Medieval and Renaissance Studies/Suider Afrikaanse Tydskrif vir Middeleeuse en Renaissance-Studies</i>
<i>SB</i>	<i>Studies in Bibliography</i>
<i>SCJ</i>	<i>Sixteenth-Century Journal</i>
<i>SCL</i>	<i>Studies in Canadian Literature</i>
<i>SCR</i>	<i>South Central Review</i>
<i>SEL</i>	<i>Studies in English Literature 1500–1900</i>
<i>SELL</i>	<i>Studies in English Literature and Language</i> (Kyushu University)
<i>ShakS</i>	<i>Shakespeare Survey</i>
<i>ShS</i>	<i>Shakespeare Studies</i>
<i>ShS(J)</i>	<i>Shakespeare Studies, Shakespeare Society of Japan</i>
<i>SLI</i>	<i>Studies in the Literary Imagination</i>
<i>SLJ</i>	<i>Scottish Literary Journal</i>
<i>SM</i>	<i>Studia Mystica</i> (Texas A&M University)
<i>SMC</i>	<i>Studies in Medieval Culture</i>
<i>SN</i>	<i>Studia Neophilologica</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SSL</i>	<i>Studies in Scottish Literature</i>
<i>STP:</i>	<i>Studies in Theatre Practice</i>
<i>TJ</i>	<i>Theatre Journal</i>
<i>TLS</i>	<i>Times Literary Supplement</i>
<i>TN</i>	<i>Theatre Notebook</i>
<i>TS</i>	<i>Theatre Survey</i>
<i>TSL</i>	<i>Tennessee Studies in Literature</i>
<i>TSSL</i>	<i>Texas Studies in Language and Literature</i>
<i>UDR</i>	<i>University of Dayton Review</i>
<i>USFLQ</i>	<i>University of San Francisco Language Quarterly</i>
<i>UTSE</i>	<i>University of Texas Studies in English</i>
<i>Viator</i>	<i>Viator: Medieval and Renaissance Studies</i>
<i>WSCRS</i>	<i>Washington State College Research Studies</i>
<i>YES</i>	<i>Yearbook in English Studies</i>
<i>ZAA</i>	<i>Zeitschrift für Anglistik und Amerikanistik</i>
<i>ZPD</i>	<i>Zeitschrift für deutsche Philologie</i>

Introduction

The term ‘dramatic interludes’ in the title of this guide is used to encompass the whole range of non-cycle drama in English in the period covered by the book. It therefore includes not only the plays normally designated as interludes, but also such genres as saint plays, farces, early history plays and neoclassical drama. The description ‘English’ may equally be a little misleading, since it refers to the language in which the plays were written rather than to their geographical provenance. Thus a few Scottish and Irish plays in English are covered, while those emanating from England but written in Cornish, Latin or French have been omitted. A partial exception to this is *The Cambridge Prologue*, an Anglo-Norman fragment with a contemporary roughly parallel text in English, which has been included despite the fact that it may fall just outside the period remit of this guide.

The book covers the extant non-cycle drama in English up to 1580, the terminal date being around five or so years after the building of the first major permanent theatres in London, which signalled the emergence of a new commercial theatre culture. Liturgical drama, stray single plays that might be considered to have belonged to large urban cycles, and closet plays have been excluded (though a list of the last has been provided), but otherwise the whole diverse range of the non-cycle drama has been covered. This includes fragments, with the exception of some unnamed pieces dating from the fifteenth and sixteenth centuries that are too limited to exhibit anything of interest from a dramatic perspective. The late thirteenth-century fabliau *Dame Sirith* has not been included though the *Interludium de Clerico et Puella*, to which it bears some relation, has been because of its much clearer dramatic identity. Omitted too (and perhaps unjustifiably so) is John Lydgate’s *Mumming at Hertford*, dating from the early fifteenth century. Though mummings do not normally involve performed dialogue, this one unusually does, but it does not stand alone, complete in itself as a dramatic piece, and is part of a larger programme of festivity.

Though much of the drama from this period has been lost, what remains gives a clear sense of the great diversity of forms of playwriting and production that existed. Such a range and variety of drama was partly the result of the different traditions, classical and native, that informed theatrical writing. It was also partly to do with the considerably varying contexts of production (though this is not evenly represented in the extant drama): itinerant companies playing to noble households or more socially diverse urban audiences; religious drama, sometimes

with an institutional connection; school and university drama, sometimes offered for court entertainment; and folk plays incorporated into village festive culture.

The beginnings of English drama are to a large extent obscured by the paucity of material, the problem being that play texts did not enjoy the status of literary, chronicle or devotional writing and were thus relatively unprotected from the depredations of time. We might at least be grateful that some plays began to be printed in the early years of the sixteenth century, helping to ensure their survival. As a result of the loss of so much we can only arrive at a tentative picture of the range of drama produced in England before the mid to late sixteenth century. Some things are apparent, however. The two early fragments from the fourteenth century, the *Interlude of the Student and the Girl* (*Interludium de Clerico et Puella*) and *The Pride of Life*, indicate that secular and religious, allegorical and non-allegorical drama were present alongside one another at an early stage. The pieces surviving from the fifteenth century, whole texts and fragments, allow a somewhat more detailed picture to emerge. The religious drama shows a variety of forms and approaches in both dramaturgical and thematic terms. *The Castle of Perseverance* dating from early in the century demands elaborate place-and-scaffold staging, the mid-century play of *Mankind* enlists scatological comedy into the dramatization of a religious theme, and *Wisdom, Who is Christ* begins to reflect on social issues alongside its spiritual concerns. A non-allegorical religious drama with challenging staging requirements is the miracle play, *The Croxton Play of the Sacrament*. Secular drama from this period includes the Robin Hood plays and, late in the century, the earliest extant author-identified interludes in Henry Medwall's humanistic pieces *Nature and Fulgens and Lucres*.

The sixteenth century not only fills out the picture, but broadens it considerably. The elaborate place-and-scaffold Digby *Mary Magdalen* and the possibly processional staged *Conversion of St Paul* date from the early years and are the only two full examples of surviving saint plays in English. *Everyman*, also from early in the century, is among the last allegorical plays to be entirely religiously didactic in orientation, as most interludes in the period with this basis begin to orientate themselves towards social or political problems or concerns. These range from the early *World and the Child*, *Hick Scorner*, and *Youth* to the 'proverb' plays from the mid to late century, including *Enough is as Good as a Feast* and *Like Will to Like*, and the 'wit' plays that moralize the growing interest in education. Where the drama does continue to concern itself directly with religion, this is usually in the form of religious polemic, mostly Protestant in orientation, and exemplified strikingly by John Bale's plays. There are also, however, some non-allegorical interludes based on scriptural narrative, such as *Jacob and Esau*, *Godly Queen Hester* and *Virtuous and Godly Susanna*. From early in the century there is a strong representation of secular drama, both comic and tragic. The comic ranges from farcical pieces, such as John Heywood's play or *Gammer Gurton's Needle*, to serious dramas that avoided tragic action, such as John Phillip's *Patient and Meek Grissell*. Tragic drama included plays such as *Cambises* that incorporated native elements such as the

Vice, to works structured more uniformly on classical dramatic formulae, such as *Gismond of Salerne*.

The non-cycle drama in the period has a variety of auspices, which are likely to have had some determining influence on the nature of that drama. These include religious institutions, such as monasteries and confraternities dedicated to saints, the secular folk festivities of rural communities; the itinerant troupes serving the court and noble households; also, secondarily, as provincial urban communities, the educational institutions of various sorts – schools, universities and the Inns of Court, and finally particular individual promoters such as John Rastell and John Bale. The auspices of many if not most of the interlude plays are unknown, and so it is difficult to draw categorical conclusions about the relationship of the interludes to their contexts, though it is possible to make some general observations. Much of the early religious drama is associated with East Anglia, less for specifically religious reasons than the early prosperity of that region. With the decline of the dramatic production of religious institutions, the primary patronage of most non-cycle plays of the period up to the establishment of the London playhouses became predominantly the noble household, though this drama found wider audiences in provincial urban centres as well. There is less geographical specificity here, and the drama also develops a strongly social focus. It is probably true to say that the plays coming from these contexts are produced less with an eye to formal innovation – though this certainly occurs – than to the subject matter, which ranges over a variety of issues that concerned the elite. In the other major and increasingly important auspices of vernacular drama – the educational institutions: schools, the universities and the Inns of Court – one finds more evidence of interest in formal genres. The vernacular plays in these institutions emerged alongside traditions of classical drama and it is therefore unsurprising that classical forms are most strongly present in this drama. Adaptations of classical plays include *The Bugbears* and *Terence in English*, a version of Terence's *Andria*. Others are plays more loosely structured along the lines of classical drama, such as *Ralph Roister Doister* and *Gammer Gurton's Needle*. Particularly notable is the mid-sixteenth-century flowering of Inns of Court drama that produced a clutch of neoclassical plays in English, such as *Gorboduc*, *Jocasta*, *Supposes* and *Gismond of Salerne*.

Though classical forms find a place in the interlude drama, both within and without the academy right up to and beyond the coming into existence of the London playhouses, this drama also retains elements of native traditions. Many of the characters remain allegorical and most have discursive elements in their construction. The Vice may take a diverse range of forms, but remains prominently present as an animating force in many plays, and an element of *psychomachia* persists in the dramatic narratives surrounding several central protagonists. The moral orientation and didacticism of the drama, which have inspired the terms 'morality play' or 'moral play', came increasingly to centre around secular concerns, though continuing through the period to be nominally cast in theological terms. There is a strong political dimension to some of the drama, much of it

embodying positions on religious conflict and doctrine, but many plays also reflect on issues such as marriage, social mobility, rank and social behaviour, economic competition and aspiration, the upbringing of youth and the transference of wealth across generations, servants, companions, judicial and other corruption, wealth and poverty, the management of money, trade, economic oppression and enclosures, and foreign immigration. The importation of narratives other than scriptural into the English drama, particularly from foreign or classical sources (seen as early as Medwall's *Fulgens and Lucre* at the end of the fifteenth century) becomes more commonplace, exemplified by plays such as *Jack Juggler*, *Apian and Virginia*, John Pickering's *Horestes* and George Whetstone's *Promos and Cassandra*. It was the remarkable range and variety of this drama, particularly in the sixteenth century, that helped make it the bedrock – technical and otherwise – for the sophistication of the early modern commercial theatre when it became established in London. However, it is far from this alone that makes it a rewarding area of study. The drama also derived its thematic diversity from the fact that it responded to the social and philosophical concerns of the society by which and for which it was produced.

Though many of the plays produced prior to the emergence of the London commercial theatre might appear to be simple and unsophisticated, the range of dramaturgical principles they embody also provides an insight into the depths of theatrical understanding and appreciation of which at least some of their audiences were capable. Though there would inevitably have been some element of discreteness in the types of plays presented to particular sorts of audiences, there was less capacity for self-selection of audiences than exists at present. Thus, the same or similar audiences could, for example, be faced with a raucous farce, a classical tragedy, a religious morality replete with abstract figures, or a secular play engaging a range of contemporary issues. Such audiences would necessarily have been able to apprehend dramatic characters in different modes and on different levels, as conceptual figures and as psychological entities, or perhaps simultaneously in both capacities as combinations of the two modes. The development from dramatic character as abstraction to a more historical or psychological concept of representation was never a simple one, and the degree to which one mode impinged upon the other is an enduring feature of interest in early modern drama and beyond.

What is also striking in the fairly limited body of extant dramatic literature is the degree of formal and technical change and innovation occurring over a relatively brief stretch of time. However, what also becomes apparent when these plays are considered together is that in certain respects technical development was not simply a progression from early simplicity to later sophistication. Earlier drama possessed of the sort of resources that institutions – religious or educational – could provide, often yields evidence of considerable technical complexity in its staging, whereas plays of a much later date are largely devoid of dependence on either complex stage arrangements or sophisticated technology. The advanced stage technology evident in certain early religious dramas is later found in the court masque, inflected with developments imported from abroad, whereas the

simple staging arrangements of Shakespeare's theatre seem clearly a legacy of the limitations placed upon itinerant companies in the sixteenth century.

Since the interest of early non-cycle English plays resides in the ways in which they engage historical and social developments of the period, and also in the range of representational modes they exemplify, the approach in this reference guide has been to try to incorporate these and other aspects in providing essential information about each in as economical a way as possible. Whether from a dramaturgical, technical, historical, textual or thematic perspective, it is intended to facilitate access to the drama, allowing quick reference to the main features and substance of the plays. The entries have been kept brief enough to allow a ready overview, but an attempt has been made to give a reasonably comprehensive introduction to the plays, and to give as full a bibliography for each as possible. The decision to include fragmentary interludes has been made on the basis that there is frequently enough evidence of their formal and thematic features to make them useful in any broad consideration of the drama.

What follows is an explanation of the various subsections of this guide, both within the plays entries section and within the end matter.

Plays and fragments

The Plays section is compiled alphabetical by title, using the first significant words of the titles in English. Where titles include the words 'Play of', these words are bracketed and do not determine alphabetical order. A separate entry has been made for the Cupar Banns to the *Satire of the Three Estates* as this is, in terms of narrative substance, an entirely separate play. By contrast, *Promos and Cassandra*, a two-part play, has one entry split into two parts, since these share a continuous narrative.

Dates, authorship and auspices

Under this subheading the dates for each play are given, approximate where no precise dating is possible, the Stationers' Register dates (SR) where available, authorship where known, auspices where known and the entry number in Greg's *Bibliography of the English Printed Drama to the Restoration* (see bibliography) for those plays with early printings.

Texts and editions

Early printings or manuscripts are listed for each item, together with current locations and *Short Title Catalogue* numbers (see Pollard and Redgrave in bibliography). Modern editions are comprehensively listed for each play (including nineteenth-century editions after *circa* 1840, with a selected few prior to this date as well). Only

published editions are included, not unpublished theses. It will become clear from the listings that several of the plays have yet to receive full editorial treatment, while some others (most notably *Everyman* and *Mankind*) have enjoyed considerable editorial and critical attention. The fact that plays are often buried in anthologies can make them difficult to track down, especially in the case of the more obscure ones, and so all collections containing this drama have been listed. So too have the Dodsley collections, as they are generally to be found in university libraries and may afford the readiest access to certain of the plays. John Farmer's collections and the Malone Society volumes also provide access to some plays that may prove otherwise difficult to come by. However, Dodsley, Farmer and many of the Malone Society's editions lack lineation and have only the most basic of editorial apparatus. Editions that make substantial cuts to plays, or present only extracts, have been excluded, as are adaptations are not included.

Editions are listed with the most recent first, though this does not imply an order of preference in terms of quality of the edition. The editions I have used to extract data, and to which line references pertain, are marked with an asterisk. Where there are other editions with the same lineation, these are asterisked as well. As editions rarely differ markedly in line numbering, it should be relatively easy to locate allusions and other features from the line references given, even when this guide is used alongside non-asterisked editions. The selection of editions for reference here also does not necessarily designate any preference in terms of quality, since what has governed the choice has been both the probable availability in libraries and the forms of line numbering used. I have used lined editions, where available, since these make it easier to locate stage directions, allusions and other features in the texts, and for the sake of simplicity editions with continuous lineation have been preferred over those that start numbering afresh in sections of the play. In some cases there are no editions with line numbering available, and in these cases page numbers are used to locate references, along with act and scene divisions where these are present. Editions that do not have line numbering are marked (n.l.) and in cases where the line numbering starts afresh each scene (s.l.) or each act (a.l.). Editions are marked to indicate whether they use original or modernized spelling.

Characters

The lists of dramatic characters follow the first occurrence of speeches (rather than first appearances) by characters in the plays, and are not necessarily as they are listed in the early versions or in modern editions. Where it has been considered useful, descriptive details that occur in the original character lists or in modern editions have been included. Throughout the word 'Vice', when referring to category the dramatic character, is capitalized to distinguish it from the abstract concept. Mute figures or grouped figures are listed separately below the main lists.

Plot summaries

Though there has been an attempt to make these concise, they are designed not only to give an account of the narratives of plays, but also some idea of their shape as well. In these synopses, characters' names are italicized for the sake of clarity (since many of them are abstract). Occasionally, the names of characters that do not actually appear are also italicized, when it is clear that they are implicitly part of the story.

Brief commentaries

The commentaries are necessarily brief but attempt to give some idea of what is distinctive or interesting about the play being discussed, in terms of its conventions of representation, its place in the history of drama in the period, any important thematic or topical points of reference, or any elements of formal distinctiveness.

Below the commentaries on several of the plays and fragments are lists of those entries in the guide which deal with plays that have similar thematic or dramaturgical features. As this has been done fairly conservatively, exploration in entries not listed here could potentially yield further instances of correspondence between plays, albeit of a more limited extent.

Significant topics and narrative elements

The lists of topics in plays refer only to those subjects or narrative strands which are overtly present in the plays. In many cases there might be reason to argue for political or religious subtexts, and this has frequently been done in the critical literature, but these are not usually included here. The lists include topics and social referents that are present not only as part of the central themes or narratives, but also those that occur incidentally in the action of the plays. The lists are intended as a guide for readers seeking instances of the specific narrative patterns or topics in the early drama.

Dramaturgical and rhetorical features

VERBAL AND GENERAL

The general dramaturgical features of each play or fragment are listed, such as changes of name on the part of characters (especially Vices), instances of dialect speech and specific rhetorical features. As these vary widely from play to play, no particular format is possible for their categorization, and they are listed broadly

in the order in which they occur in the plays, except that the similar features are listed together and in the case where features recur in plays, they are listed only once. The dramaturgical notes are simply there as pointers to the potential of plays as objects of study, rather than as comprehensive descriptions of them.

COSTUME AND DRESS

Where there is designation of costume and dress and either indications for change of costume or clear indications in the texts that such changes occur, these are noted. However, where items of dress (for example, armour) are used as props in the action, they are listed as stage properties rather than as apparel.

STAGE DIRECTIONS AND SIGNIFICANT ACTIONS

All directions denoting actions are cited fully in the main list, as are those directions for speech, entry or exit where a particular manner is indicated, when characters are carrying objects, when they are performing some other activity at the same time (such as singing), or when speech is particularly juxtaposed with exit or entry. Modern editorial additions to stage directions are not included. In some editions it is not clear which directions are editorial or original and in these cases I have had to go back to the early printed texts. Directions which do not form part of the line numbering in the editions used are denoted *sd*, while those that do are marked as (*sd*). Some editions contain a mixture of these, certain directions being marginal in early printings. Actions cited without either of these are not directions but are inferred from the text, the relevant lines being noted. In the interests of economy of space, all directions that are simply for entry, exit, position or speech are separately listed (after 'simple entry', 'simple exit' and 'simple speech') with just the characters and locations, except in the case of plays with very few such directions where they are included in the main list. The naming of characters at the beginning of scenes is not usually taken as a direction for entry and is not normally included here. Where directions do not name the characters but just state, for instance 'exit' or 'exeunt', the characters' names are bracketed, except where they are designated by 'he' or 'she' directly after speaking, as in 'He goes out'. Also, for the sake of economy of space, names of characters are abbreviated (though only in stage directions and not elsewhere), and some other abbreviations are routinely used: att., attendant; k. or ki. (depending on whether a name or further element of the name is present), king; kn., knight; lac., lackey; ld., lord; ly., lady; ma., maid; mess., messenger; mus., musician; qu., queen; ret., retinue; ser., servant; sol., soldier. Plural forms are not abbreviated.

Where there is a mixture of English and Latin directions in a play, the language of each noted direction is signalled. Notes are included under 'Verbal and general' subsections pointing to whether directions are in English, Latin or both. However,

these do not generally include the directions for exit, 'exit' and 'exeunt', which are conventional in plays whether other directions are in Latin or English.

The function of square brackets and round brackets in this section should be noted: square brackets signal a complementary interpolation where the text of the stage direction has gaps, while round brackets indicate an explanatory gloss, usually in the form of the name of a character who is clearly implied but not named in the direction.

SONGS AND MUSIC

All instances of songs, directions for music, or indications in the texts that songs or music are to be performed are recorded, including instruments where these are designated. Either titles or the first few words of songs (where present) are used to identify them. Where words of songs are provided in the text (or elsewhere), this is indicated.

SET AND STAGING

This includes all information yielded by the plays about the staging arrangements, such as space requirements, doubling arrangements, sets, machinery and pyrotechnics.

STAGE PROPERTIES

The listing of stage properties is based on directions for the use of these, or instances where it is clear from the texts that specific properties are used, though this does not preclude the possible use of further unrecorded properties for which there is no direction or indication. Play texts vary greatly in the information they provide about the use of such objects. Fixtures that are part of sets are not included, such as tombs, bowers or arbours. The listings include animals where there are either directions or clear indications in the texts for their use.

Place names and allusions

PLACE NAMES

All place names are recorded, even when these form part of noble or ecclesiastical titles. A few place names, which refer to ideas rather than real locations, are recorded under 'Allusions', the best example being 'Parnassus'. Where the places have not been identified, the citation is given in inverted commas. Names are given in modern form, with the form occurring in the text being given in brackets alongside where this differs significantly.

In several plays, references to places form part of formulaic rhetorical lists in which the alliterative potential of place names is often the only reason for their presence in the texts. The occurrence of these is indicated below the lists of place names, and the relevant entries marked with superscript numbers. These numbers are attached to the place names except where there are several citations, some of which may not form part of lists, and in these instances the numbers are attached to relevant line references.

ALLUSIONS

All references to classical, literary or scriptural texts are noted if they occur overtly in the texts. So too are references to mythological, biblical, hagiographical or historical figures when such figures are neither characters in the plays nor feature in the narratives of the plays.

References to Bible and other texts are only recorded when these are actual quotations, or where it is signalled in the text that the Scriptures or specific texts are being cited (as when the author is named). References in plays are generally to the Vulgate, and in most instances this is identical to the Authorized Version. In the case of the Psalms, however, there are differences, and modern editors vary in their practice, some recording reference as to the Vulgate and some as to the Authorized Version. I have included both, particularly since the numbering differences between the Vulgate and Authorized Versions are not consistent across the whole run of psalms. Page or section references to works alluded to are given in italics to distinguish them from line references in the plays, and books of the Bible are italicized in the same way as titles of literary works, to distinguish them from eponymous biblical figures who may also be recorded.

Where a narrative alluded to is populated by more than one figure (for example, Diana and Actaeon) both may be cited together, but one or other might also have another entry if they appear separately. In cases where two figures are cited together, the reference is placed alphabetically according to the name of the first. Where a writer is cited with a work, or a work is quoted from, and elsewhere the name of the same writer is cited without direct reference to his works, separate entries are made. References to God, Christ and the Virgin Mary are generally omitted because of their frequency, as are references to classical names for the sun and moon, such as Phoebus or Luna, where the usage is merely formulaic. Similarly, personified ideas with a semi-mythic status, such as Fortune or Mors, are excluded. Names of saints or divinities are not recorded when they are simply part of oaths.

As in the case of place names, note indicators show where the allusions are part of lists, often alliterative, suggesting that they are likely to be present purely because of their sound. These are attached to the names except where there are several citations, some of which may not form part of lists. In these instances they are attached to relevant line references.

Modern productions

Evidence for early stage histories is usually very limited but, where possible, indications as to first and other early performances are given under 'Auspices'. Material on modern productions is also patchy for the reason that while some plays have been the focus of considerable attention, most have had little or no performance, a fact that has frequently to do with factors other than the intrinsic qualities of the plays themselves, dramaturgical or otherwise. Another problem has been the documentation of performances when they do occur. This drama is usually produced in academic or festival contexts, rather than in the commercial theatre, and notice of the productions rarely percolates through to the critical press. Only performances that have the benefit of written accounts have been included. This may give a distorted picture of the present-day early drama scene, but the idea has been to refer to sources of usable material on the performances of these plays. Most references are to the useful production reports in the journals, *Medieval English Theatre* and *Research Opportunities in Renaissance Drama*, though some accounts and reviews from other publications are also cited. The entries give the place of performance, the company name and the director in brackets (where available), the date of the production and the location of the performance report. Under a separate heading, recorded performances, videotape, film or sound are also noted, with dates, directors and publication details where available. No claim is made for the comprehensiveness of the information in this section.

Bibliographies within play entries

A bibliography of critical reading is provided for each play. While I have attempted to make these as comprehensive as possible, some selection has been necessary in the case of a few plays on which a great deal has been written. Unpublished theses are excluded. Limitations of space have necessitated a little selectiveness with critical items that are simply brief notes, but many have been included where it appeared justified. Much useful critical material is to be found in the introductions to several of the editions, especially the modern ones, but these are not usually included in the critical bibliographies. Only critical articles that contain substantial material on individual plays are listed, so that those which deal with a large range of plays are only exceptionally included in the individual entry bibliographies (but may in some cases be listed in the bibliography at the end of the volume). The bibliographies also include references to books that contain substantial critical sections on individual plays. Publication details of all book-length studies are given in full in the general bibliography, with a brief citation by author and date in the entries. *Festschriften* are referenced as other collections, alphabetically by the editors' names where these are known, and otherwise publication details are cited in full in the entries.

Publication details for journal articles are to be found in the bibliographies within individual play entries, but in the case of those that relate to more than one play, they are only briefly referenced in the individual entries, with details cited in full in the bibliography at the end of the volume.

End matter: indexes and bibliography

INDEX OF SONGS

Songs are listed alphabetically by title, with the entry number of the play or fragment in which they occur.

INDEX OF CHARACTER NAMES

This lists all the characters, both speaking and mute, together with groups of characters, which appear in the plays and fragments, with entry numbers. The list does not include characters who are named but who do not appear.

BIOGRAPHICAL ENTRIES ON WRITERS

The section on writers contains brief biographies of known authors of interludes, together with select bibliographical lists. This material has largely been drawn from the *Dictionary of National Biography*, with some supplementation from other sources.

BIBLIOGRAPHY

Here publication details are provided of the editions listed for each play, and also the critical items cited in short form in the bibliographies of individual entries. These include not only book length studies but also articles which relate to two or more plays.

FURTHER READING

This final section includes a number of works not listed in the main bibliography, with sections on specific genres of early drama and their auspices, and on particular aspects of the drama: stages, staging, performers and performance, speech and language, music, art and iconography. Included here also are works on the records of early drama as well as bibliographies and catalogues.

Plays

I **Albion Knight (fragment)**

DATE, AUTHORSHIP AND AUSPICES

1537–66 (SR 1565 c. Aug.); anonymous; auspices unknown; Greg 38

TEXT AND EDITIONS

Extant originals

1566? printing by Thomas Colwell: Huntington (fragment: six leaves); STC 275

Editions

- 1994 CHD (CD-Rom and online transcription of Colwell printing, l.l., OS)
1907 Greg (1907b) (OS)*
1906 Farmer (4) (n.l., NS)
1844 Collier (n.l., OS)

SOURCES

No sources have been identified.

CHARACTERS

Injury Justice Albion Division

The following are also mentioned but do not appear in the fragment of the play that is extant:

Principality Maintenance Old Debate Dame Plenty Peace Rest Double Device

PLOT SUMMARY

The fragment begins (not the start of the play) with *Injury* (as *Manhood*) arguing that one cannot judge a person by appearance, whereas *Justice* says that frivolous apparel betokens want of discretion. *Albion Knight*, representing England, intervenes

to reconcile them. *Injury* then argues that the law favours the monarchy rather than the subjects, and the temporal lords rather than the lords spiritual. *Albion* is alarmed by this and *Justice* agrees that if this is the case, it should be reformed. Once *Albion* and *Justice* have departed, however, *Injury* in a ‘boasting’ speech reveals his true identity as a Vice. He declares that his intention is not peace in the kingdom, but rather discord, and that he intends to enlist the help of his friend *Division*. He goes off in search of *Division*, who duly arrives with a vaunting speech and heavily armed. *Injury* tells him what has happened and *Division* vows to make sure that there will be no peace between monarch and commons, or between the lords spiritual and temporal. With the aid of the spies *Double Device* and *Old Debate* he will put the monarch and the people out of sympathy with one another over issues such as taxation, the defence of the realm, and the administration of the law. Similarly he will set the lords spiritual and temporal in conflict over their political power. To prevent a marriage between *Albion* and *Dame Plenty*, the daughter of *Peace*, the two plan to send false messages to *Albion* about conflicts between *Principality* (the monarchy) and *Justice*, afterwards encouraging *Albion* to a life of prodigality. The fragment ends at this point.

PLAY LENGTH

408 lines extant

COMMENTARY

This is a play with a strongly political focus, referring to the dissension between the ‘new’ or rising men who had become prominent in Henry VIII’s administration, and the established aristocracy. It also voices concern over the relationship between crown and parliament.

Other political comment and ‘state of the realm’ plays: **14, 37, 38, 59, 71, 76.**

SIGNIFICANT TOPICS AND NARRATIVE ELEMENTS

apparel; the administration of the law; nobility by birth versus nobility conferred; corruption in the state; the monarchy; the estates of the realm; taxation; the defence of the kingdom

DRAMATURGICAL AND RHETORICAL FEATURES

Verbal and general the Vices adopt aliases: *Injury–Manhood* 127–9, *Division–Policy* 377; *Division*’s vaunting entry speech in a different metre 168–97; extant stage directions in English

Costume and dress *Injury* is dressed in ‘light (undignified) apparel’ 14

Actions and stage directions 64 *sd*: 'And then he (*Alb.*) takes both their (*Just.*'s, '*Man.*'s) hands together, saying'; 166–7 *sd*: 'Here *Inj.* goes out, and then *Div.* comes in with a bill, a buckler and a dagger'

Songs and music *Division* 'Have in the ruske' 168–97 (probably sung)

Staging and set the action is unlocalized and there are no indications as to set

Stage properties *Division*'s bill, buckler and dagger 166–7 *sd*

PLACENAMES

Westminster Hall 139

ALLUSIONS

John 7:24, 24; *Matthew* 7:16, 36

BIBLIOGRAPHY

Dodds, M. 'The Date of *Albion Knight*', *Library*, 3rd series 4 (1913) pp. 157–70

Jones, G. A. 'The Political Significance of the Play of *Albion Knight*', *JEGP* 17:2 (1918) pp. 267–80

2 All for Money

DATE, AUTHORSHIP AND AUSPICES

1559–77 (*SR* 25 Nov. 1577); Thomas Lupton; auspices unknown; Greg 72

TEXT AND EDITIONS

Extant originals

1578 printing by Roger Ward and Richard Munde: BL; Bodleian (no t.p.); *STC* 16949

Editions

1994 CHD (CD-Rom and online transcription of Ward and Munde printing, l.l., OS)

1985 Concolato (NS)*

1969 Schell and Schuchter (NS)

1910 TFT (facsimile, n.l.)

1904 Vogel (OS)

1851 Halliwell (n.l., OS)

SOURCES

No specific sources have been identified, but Lupton may have drawn on contemporary pamphlets; see the introduction to Concolato's edition, pp. 19–22.

CHARACTERS

Prologue	Money without Learning
Science	Neither Money nor Learning
Art	All for Money
Money	Gregory Graceless
Adulation	Moneyless and Friendless
Mischievous Help	William with the two Wives
Pleasure	Nichol Never out of Law
Pressed for Pleasure	Sir Laurence Livingless
Sin the Vice	Mother Croote
Swift to Sin	Judas
Damnation	Dives
Satan	Godly Admonition
Gluttony	Virtue
Pride	Humility
Learning with Money	Charity
Learning without Money	

PLOT SUMMARY

The *Prologue* discourses on the value and misuse of both learning and wealth. The play then commences with the successive entries of *Theology*, *Science* and *Art*, who talk of their value to humanity and their potential misuse in being employed in the gaining of money. When they leave, *Money* appears boasting of how men of all estates covet him. He suddenly becomes ill and, though attended by *Adulation* and *Mischievous Help*, who have both made an entry, vomits and brings forth *Pleasure*. When *Money* departs, *Pleasure* explains that *Money* is his father while he in turn is father to *Sin*. He then also becomes ill and vomits, upon which *Sin* appears. After welcoming *Sin*, *Pleasure* goes off with *Adulation* and *Sin* too begins to feel ill. Attended by *Pressed for Pleasure* and *Swift to Sin*, he sits down and soon vomits, bringing forth *Damnation*. *Pressed for Pleasure* and *Swift to Sin* take *Damnation* off and *Sin* expresses satisfaction in his ubiquitous presence and powers. *Satan* then comes in and hails *Sin*, who, however, rejects and quarrels with him. *Satan* roars and summons *Gluttony* and *Pride* to persuade *Sin* to a reconciliation. They do this and to the joy of *Satan* the Vices plan to bring humanity to hell with the help of *Money*. After more banter *Satan*, *Gluttony* and *Pride* depart, soon followed by *Sin*, who sets off to find *Money*. Now *Learning with Money* and *Learning without Money* enter, the first rejoicing in both his assets while the other expresses his contentment with learning alone and warns about the corrupting dangers of wealth. *Money*

without Learning next appears, seeking the help of *Learning with Money* in some law cases. When *Learning without Money* praises the merits of pure learning, the other two are rather scornful of him. The three debate the relative value of money and learning at length, *Money with Learning* initially favouring wealth but latterly coming to prefer learning, while the other two remain fixed in their positions. A beggar, *Neither Money nor Learning* then appears and *Learning without Money* undertakes to prove him richer than *Money without Learning*. *Neither Money nor Learning* details both his piety and his poverty and begs for money, which he is given by *Money with Learning*, but *Money without Learning* makes his excuses and leaves. *Learning without Money* deems *Neither Money nor Learning* to be endowed with riches and wisdom through his piety, which will earn him eternal joy. *Learning with Money* then undertakes never to be governed by his wealth, and he invites *Learning without Money* to become part of his household. They go off together and *Money* re-enters, complaining of how busy he has been in the business of corrupting justice. *Sin* then appears, having been equally busy. When they enquire about each other, they discover that *Money* is the grandfather of *Sin*, who goes on to report that his father, *Pleasure*, has a widespread following in the world. *Sin* now introduces a friend of his, a magistrate called *All for Money*, who has been well served by *Money*. They pledge friendship and *Money* departs, after which *All for Money* tells *Sin* to make a proclamation setting up a court in which judgements can be bought. The first client is *Gregory Graceless*, a thief and murderer who gains an acquittal with the payment of half his booty. Next is a young woman who has killed her illegitimate child, and she is given the same verdict for £100. *Moneyless and Friendless* then appears, to beg protection from the threats of a rich neighbour, but being without means or influence he is dismissed as guilty. *William with the two Wives* is next, seeking permission to divorce his old wife whom he had married for her money, and to marry a young one. On payment of a bribe he is duly given it. He is followed by *Nichol Never out of the Law*, who is granted land unjustly in a dispute with a poor neighbour. Then appears *Sir Laurence Livingless*, an ignorant and sinful Catholic priest in search of a living who, after payment, is engaged as chaplain to *All for Money*. Finally an ugly but lustful old woman, *Mother Croote*, is allowed to hire two witnesses to testify to her betrothal to an unwilling young man. After the proceedings, *All for Money* departs and *Sin* cites him as an example of someone destined for *Damnation*. *Sin* himself then leaves and *Judas* comes in as a damned soul bewailing his deeds on earth, to be followed by *Dives*, who does the same. At length *Damnation* arrives to drive them back to Hell, and *Godly Admonition* enters, drawing attention to their example and exhorting his audience to virtue. In this he is supported by *Virtue*, *Humility* and *Charity*, who make successive appearances, and they end the play with a prayer for the Queen, Council and estates.

PLAYLENGTH

1,571 lines, including prologue of 98 lines

COMMENTARY

Though the play throughout deals with the issue of the corrupting potential of money, particularly in relation to knowledge and learning, the principal thematic strands of the genealogy of sin and the debate over money and learning do not cohere well. The playwright makes profligate use of characters, most of whom appear once and only briefly, rendering extensive doubling likely. The structure is very episodic, and the piece may be viewed as comprising four relatively discrete playlets, each with a specific concern or focus:

- (1) the allegory of the genealogy of sin;
- (2) the debate about money;
- (3) a display of judicial corruption and
- (4) the exhortations of *Admonition* and the Virtues.

Other social ills plays: **15, 24, 38, 40, 52, 53, 71, 72** (frag.), **76, 94, 96, 98, 100.**

SIGNIFICANT TOPICS AND NARRATIVE ELEMENTS

learning, the sciences and their uses; wealth and its uses; the moral danger of money; the oppression of the poor; judicial corruption; bribery; land litigation; the marriage of old women and young men; divorce

DRAMATURGICAL AND RHETORICAL FEATURES

Verbal and general the play is described on the title page as ‘Plainly representing the manners of men and fashion in the world now-a-days’; a rhetorical passage of questions in the prologue 50–68; a courtroom scene (scene 4); *Sin* has to declaim the proclamation after *All for Money* and asks whether he should use his man’s voice or boy’s voice 4.100; the Vice’s reading of a proclamation, with a simultaneous undermining of its meaning 4.102–7; rustic speech: *Mother Croote* 4.408 *sd ff.*; *All for Money* repeatedly corrects *Mother Croote*’s English 4.427 *ff.*; stage directions in English

Costume and dress *Theology* wears ‘a long ancient garment, like a prophet’ 1 *op. sd.*; *Science* is ‘clothed like a philosopher’ 1.28 *sd.*; *Money* has ‘the one half of his gown yellow, and the other white, having the coin of silver and gold painted upon it’ 2 *op. sd.*; *Pleasure* has ‘fine apparel’ 2.98; *Damnation* has ‘a terrible vizard on his face, and his garment shall be painted with flames of fire’ 2.186 *sd.*; *Satan* enters ‘as deformedly dressed as may be’ 2.243 *sd.*; *Gluttony* and *Pride* are dressed ‘in devil’s apparel’ 2.282 *sd.*; *Learning with Money* is ‘richly apparelled’ 3 *op. sd.*; *Learning without Money* is ‘apparelled like a scholar’ 3.12 *sd.*; *Money without Learning* is ‘apparelled like a rich churl, with bags of money by his sides’; *Neither Money nor Learning* is clothed ‘like a beggar’ 3.205 *sd.*; *All for Money* is apparelled ‘like a ruler, or magistrate’ 4.77 *sd.*; *Gregory Graceless* is dressed ‘like a ruffian’ 4.123 *sd.*; *William with the two Wives*

enters 'dressed like a country man' 4.229 *sd*; *Nichol Never out of the Law* comes in 'like a rich franklin' 4.275 *sd*; *Sir Laurence Livingless* enters dressed 'like a foolish priest' 4.322; *Mother Croote* is 'dressed, ill favoured like an old woman. She shall be muffled' 4.407 *sd*; *Judas* enters 'like a damned soul, in black, painted with flames of fire, and with a fearful vizard' 5 *op. sd*; *Dives* has the same dress as *Judas* 5.22 *sd*

Actions and stage directions 1 *op. sd*: '*Theo.* comes in a long ancient garment, like a prophet, and speaks as follows'; 1.28 *sd*: 'Here comes in *Sci.* clothed like a philosopher'; 1.54 *sd*: '*Art* comes in with certain tools about him of divers occupation'; 2 *op. sd*: 'These three (*Theo.*, *Sci.*, *Art*) going out, *Mon.* comes in, having the one half of his gown yellow, and the other white, having the coin of silver and gold painted upon it, and there must be a chair for him to sit in, and under it or near the same there must be some hollow place for one to come up in'; 2.28 *sd*: 'Here *Mon.* sits down in a chair, and *Adul.* comes in and speaks'; 2.46 *sd*: 'Here *Mon.* feigns himself to be sick'; 2.54 *sd*: '*Mis. He.* comes in'; 2.76 *sd*: 'Here *Mon.* shall make as though he would vomit: and with some fine conveyance, *Plea.* shall appear from beneath, and lie there apparelled'; 2.103 *sd*: '*Plea.* feigns himself sick, and speaks, sitting in a chair'; 2.121 *sd*: 'Here comes in *Pr. f. Plea.*'; 2.127 *sd*: 'Here he (*Plea.*) shall make as though he would vomit, and *Sin*, being the Vice, shall be conveyed finely from beneath, as *Plea.* was before'; 2.186 *sd*: 'Here shall *Dam.* be finely conveyed as the other was before, who shall have a terrible vizard on his face and his garment shall be painted with flames of fire'; 2.210 *sd*: 'Here they three (*Sw. to Sin, Pre. f. P., Dam.*) go forth'; 2.243 *sd*: 'Here comes in *Sat.*, the great devil, as deformedly dressed as may be'; 2.267 *sd*: 'Here *Sat.* shall roar and cry'; 2.276 *sd*: 'Here he (*Sat.*) roars and cries'; 2.282 *sd*: 'Here comes in *Glut.* and *Pri.* dressed in devil's apparel, and stay *Sin*, that is going forth'; 2.318: *Sat.* dances; 2.382 *sd*: 'Here all the devils depart'; 3 *op. sd*: 'Here *Sin* goes out and *Lea. w. M.* comes in richly apparelled'; 3.10 *sd*: 'Here comes *Lea. w/out M.* apparelled like as scholar'; 3.52 *sd*: 'Here comes in *Mon. w/out L.* apparelled like a rich churl, with bags of money by his sides, and speaks'; 3.205 *sd*: 'Here he (*Mon. w/out L.*) shall clap his hands on his bags. Here comes in *Nei. M. n. L.*, clothed like a beggar and speaks'; 3.251 *sd*: 'Here he (*Lea. w. M.*) shall give him (*Nei. M. n. L.*) something'; 3.253 *sd*: 'Here he (*Nei. M. n. L.*) shall ask his alms of *Mon. w/out L.*'; 3.272 *sd*: 'Here *Mon. w/out L.* goes out'; 3.284 *sd*: 'Here he (*Nei. L. n. M.*) goes out'; 4 *op. sd*: 'Here he (*Lea. w/out M.*) goes forth and *Mon.* comes in puffing'; 4.22 *sd*: 'Here comes in *Sin*, the Vice'; 4.77 *sd*: 'Here comes in *All. f. M.* in haste, apparelled like a ruler or magistrate'; 4.93 *sd*: 'Here *Mon.* goes out and *All. f. M.*, sitting in a chair, speaks'; 4.101 *sd*: 'Here the Vice shall turn the proclamation to some contrary sense at every time *All. f. M.* has read it, and here follows the proclamation'; 4.115 *sd*: 'Here shall one knock at the door'; 4.123 *sd*: 'Here comes in *Gre. Gr.* like a ruffian and speaks'; 4.136 *sd*: 'Here he (*All. f. M.*) shall deliver him (*Gre. Gr.*) a paper and *Sin* and he go forth'; 4.168 *sd*: 'Here *M/less a. F/less* knocks at the door'; 4.205 *sd*: 'Here he (*M/less a. F/less*) goes forth'; 4.229 *sd*: 'Here comes in *Wm w. t. t. W.* dressed like a countryman, and speaks'; 4.233 *sd*: 'Here he (*Wm.*) shall reach him (*All. f. M.*) a purse'; 4.267 *sd*:

'Here he (*Wm*) goes forth'; 4. 271 *sd*: '*Nic. n. o. of t. L.* knocks at the door'; 4.275 *sd*: 'Here comes in *Nic. n. o. of t. L.*, like a rich franklin, with a long bag of books by his side'; 4.279 *sd*: 'Here he (*Nic.*) reaches him (*All. f. M.*) something in a bag'; 4.315 *sd*: 'Here he (*Nic.*) goes out'; 4.319 *sd*: 'Here another knocks'; 4.323 *sd*: 'Here comes in *S. Lau. L/ess* like a foolish priest and speaks'; 4.331 *sd*: 'Here he (*Lau.*) reaches him (*All. f. M.*) something'; 4.395 *sd*: 'Here the priest and the Vice go out'; 4.401 *sd*: '*Sin* comes in and speaks'; 4.403 *sd*: 'Here one other does knock'; 4.407 *sd*: 'Here comes in *M. Cro.* dressed evil-favoured like an old woman; she shall be muffled and have a staff in her hand and go stooping, and she speaks'; 4.421 *sd*: 'Here she (*Cro.*) gives him (*All. f. M.*) money'; 4.488 *sd*: 'Here *M. Cro.* goes forth'; 4.505 *sd*: 'Here *All. f. M.* goes out'; 4.532 *sd*: 'Here the Vice goes out'; 5 *op. sd*: '*Jud.* comes in like a damned soul in black painted with flames of fire, and with a fearful vizard and speaks as follows'; 5.22 *sd*: 'Here comes in *Div.* with such like apparel and vizard as *Jud.* has, who speaks as follows'; 5.57 *sd*: 'Here comes in *Dam.*'; 5.62 *sd*: 'Here he (*Dam.*) speaks to *Jud.*'; 5.66 *sd*: 'Here he (*Dam.*) speaks to *Jud.*'; 5.67 *sd*: 'Here he (*Dam.*) speaks to *Div.*'; 5.86 *sd*: 'Here *Dam.* drives them (*Jud., Div.*) out before him and they shall make a pitiful noise'; 6 *op. sd*: 'Here comes in *God. Ad.*'

Staging and set the action is unlocalized except for the court scene (4) and no directions for set other than a door that is knocked at (4.115 *sd*) and the stage trick of characters being introduced by being 'vomited' (2.76 *sd*, 2.127 *sd*, 2.186 *sd*), which requires the use of a chair with a concealed compartment 2 *op. sd*; the action being very episodic and only three of the characters appearing more than once, the play affords a considerable potential for doubling

Stage properties *Art's* tools 1.54 *sd*; *Money without Learning's* bags of money 3.51 *sd*; alms for *Neither Money nor Learning* 3.251 *sd*; a proclamation 4.101 *sd*; a paper acquitting *Gregory Graceless* 4.136 *sd*; *William with the Two Wives's* purse 4.233; *Nichol's* long bag of books 4.275 *sd*; *Nichol's* bag of coins 4.279 *sd*; *Mother Croote's* staff 4.407 *sd*; *Mother Croote's* coins 4.421 *sd*

PLACENAMES

Banbury 4.32; Westminster Hall 3.205

ALLUSIONS

Abraham 5.38; Balaam *pr.* 67; Cato 3.153; Cicero *Ad Herennium* II.21.34 3.262, IV.17.24 3.181; Cicero *Cato Maior de Senectute* XIII.44 (q.a.) 3.154, XII.39 (q.a.), 3.158; Cicero *De Finibus* II.17.58 1.87–9, II.34.114 3.289–90; Cicero *De Officiis* II.20.71 (q.a.) 3.74; Cicero *Paradoxon* I.6 3.185–6, VI.iii.50 3.176, VI.iii.51, 3.193–4; Cicero *Tusculanes* III.14.30 (q.a.) 3.106–7; Cicero *Verrem* I.24 3.65, II.20.71 (q.a.) 3.74, III.67.155 *pr.* 95; Daniel I.13; Diogenes *pr.* 71; Dives¹ *pr.* 48, 3.226; Epicurus *pr.* 36; Horace 3.224; Horace *Odes* III.16.17 3.191–2; Judas¹ *pr.* 68, 1.80, 1.100; Juvenal *Satirae* XIV.139 3.169–70; Lazarus 3.227, 5.27, 5.31, 5.45; St Matthew 4.370;

St Paul 4.378; St Peter 5.16; Pliny the Elder *Naturalis Historia* XII.17.40 (q.a.) 3.164–5; Publilius Syrus I.7, 3.224; Sallust 3.161–2; Seneca *Epistolae* 82 (q.a.) 1.42; Seneca *Oedipus* 528 3.9–10; Terence *Adelphoe* 98–9 1.51–3; Themistocles 3.70

1 Included in allusions despite being characters in the play as they only make a brief appearance in the final section.

BIBLIOGRAPHY

Bevington, 1962, pp. 165–9

Craik, T. W. 'Some Notes on Thomas Lupton's *All for Money*', *N&Q* 199 (1954) pp. 233–5

Mackenzie, 1914, pp. 195–201

3 **Apius and Virginia**

DATE, AUTHORSHIP AND AUSPICES

1559–67 (SR 1567 c. Oct.); by 'R.B.' (Richard Bower?); performed by (possibly Westminster) boys at court; Greg 65

TEXT AND EDITIONS

Extant originals

1575 printing by William How for Richard Jones: BL; Eliz. Club; Huntington (imp.);
STC 1059

Editions

1994 CHD (CD-Rom and online transcription of How printing, l.l., OS)
1972 Happé (OS)*
1911 Greg and McKerrow (facsimile)
1908 Farmer (10) (n.l., NS)
1908 TFT (facsimile, n.l.)
1874–6 Dodsley, vol. IV (n.l., NS)

SOURCES

Narrative sources are Chaucer's *Physician's Tale* and Livy's *History*, Book III.

CHARACTERS

Virginius Subservus Comfort Mater Apius Reward Virginia Conscience
Fame Haphazard Justice Doctrina Mansipulus Claudius Memory
Mansipula Rumour

PLOT SUMMARY

The prologue starts with a passage in Latin and then moves into English, declaring the play's address to both virgins and married 'dames'. The play opens with a speech by *Virginius* extolling the virtues of his wife and chaste daughter, *Virginia*. Mother and daughter then enter and the idealized picture of the family is further elaborated, ending in a song in which each takes a part and all sing the refrain. The second scene opens with the Vice, *Haphazard*, introducing himself, after which he is joined by *Mansipulus* and *Mansipula*, a coarse couple who engage in a farcical quarrel and a physical fight. Another servant figure, *Subservus*, arrives and all four take part in a song. *Haphazard* ends the scene declaring his role in men's fortunes and emphasizing the uncertainty of life. The next scene introduces *Apius*, the corrupt judge/ruler, who expresses his desire for *Virginia*. *Haphazard* offers to help him to procure her, advising him to accuse *Virginius* of her abduction and to claim that she is not his daughter. *Apius* is tormented by *Conscience* and *Justice* but *Haphazard* takes charge of him and guides him out, leaving *Conscience* and *Justice* to lament. *Apius* next sends his messenger, *Claudius*, to summon *Virginius*. Outside *Virginius*'s house, *Haphazard* meets *Subservus*, *Mansipulus* and *Mansipula* who enter with a song, and they recount some of their mischief to him. The following scene has *Virginia* in *Apius*'s court where he is ordered to deliver up his daughter. When all leave, the figure of *Rumour* enters to call up the spirit of revenge. On learning of her fate, *Virginia* asks her father to strike off her head, which he does and later, prompted by *Comfort*, offers the head to *Apius*. *Apius* summons *Justice* and *Reward* to punish *Virginius*, but they turn on the judge instead and condemn him to prison for his deeds, while *Claudius* is sentenced to be hanged. *Apius* later commits suicide. *Virginius* pleads for *Claudius*'s life as he acted under duress, and his sentence is commuted to banishment, while *Haphazard* is taken off to be hanged. *Fame*, *Memory* and *Doctrina* then enter to honour *Virginia*'s name by inscribing her tombstone after, which the play ends with a song and an epilogue.

PLAY LENGTH

1,032 lines, including prologue and epilogue

COMMENTARY

This is a one of a small number of extant interludes about exemplary sexual virtue and one of relatively few in which women feature to any great extent. In the play women are seen entirely in terms of their roles within the family structure, something that is evident from their names. The mother is only given the name *Mater*, while *Virginia*'s name signifies not only her chastity but also refers to her (male) parentage. The status and functioning of the allegorical figures in the play is of some interest. *Apius*'s crisis of conscience is signalled by his ceremonial entry with the

two allegorical figures, *Conscience* and *Justice*, whom *Haphazard*, however, dismisses as 'but thoughts'. Later *Conscience* apparently speaks off-stage, thus suggesting the presentation of the quality as disembodied.

Other female virtue plays: **6, 34, 63, 70, 87, 97.**

Other plays featuring prominent women characters: **6, 30, 32, 43, 46, 51, 63, 70, 75, 87, 95, 97.**

SIGNIFICANT TOPICS AND NARRATIVE ELEMENTS

family life; chastity and virginity; lechery; judicial corruption and abuse of power; conscience; imprisonment and execution; the fickleness of fortune; retribution

DRAMATURGICAL AND RHETORICAL FEATURES

Verbal and general a (garbled) Latin passage commencing the prologue (subsequently translated) 1–10; *Virginia*'s rhetorical eulogy on her parents 127–38; *Haphazard*'s alliterative list detailing the facets of his identity 180–204 (the Vice is given generally to alliterative speech in this play); *Virginus*'s alliterative lament 764–70; an elementary subplot, partially comic, involving *Mansipulus*, *Mansipula* and *Subservus* 211 ff.; stage directions in English

Costume and dress *Haphazard*'s 'long side gown' 180

Actions and stage directions 140 *sd*: '(*Virginus*, *Mat.*, *Virginia*) Sing here. All sing this'; 148 *sd*, 154 *sd*, 164 *sd*, 171 *sd*: 'All (*Virginus*, *Mat.*, *Virginia*) sing this'; 251 *sd*: 'Here let him (*Mansipulus*) fight (with *Mansipula*)'; 284 *sd*: 'Sing here all (*Hap.*, *Subs.*, *Mansipulus*, *Mansipula*)'; 318 *sd*: 'All (*Mansipulus*, *Mansipula*, *Subs.*) speak this'; 428 *sd*: 'Here let him (*Ap.*) make as though he went out and let *Cons.* and *Just.* come out of him, and let *Cons.* hold in his hand a lamp burning, and let *Just.* have a sword and hold it before *Ap.*'s breast'; 559 *sd*: 'Here let *Cons.* speak within (offstage)'; 589 *sd*: 'Here (*Mansipulus*, *Mansipula*, *Subs.*) enter in with a song'; 600 *sd*, 606 *sd*, 612 *sd*: 'All (*Mansipulus*, *Mansipula*, *Subs.*) sing this'; 723 *sd*: '*Ap.* And *Cl.* go forth, but *Hap.* speaks this'; 729 *sd*: 'Here let *Virginus* go about the scaffold'; 815 *sd*: '*Virginia* here kneels'; 830 *sd*: 'Here let him (*Virginus*) proffer a blow'; 834 *sd*: 'Here tie a handkerchief about her (*Virginia*'s) eyes, and then strike off her head'; 911 *sd*: 'Here enter *Jus.* and *Rew.* and they both speak this'; 979 *sd*: '(*Hap.*) Press to go forth'; 1010 *sd*: '*Doct.* and *Mem.* and *Virginus* bring a tomb'; 1014 *sd*: 'Here let *Mem.* write on the tomb'; **Simple entry**: *Mat.*, *Virginia* 60; *Hap.* 174; *Mansipulus*, *Mansipula* 210; *Subs.* 278; *Ap.* 344; *Hap.* 383; *Hap.* 478; *Ap.*, *Cl.* 498; *Hap.* 581; *Virginus* 671; *Ap.*, *Cl.* 699; *Rum.* 735; *Virginia* 770; *Com.* 839; *Ap.* 855; *Virginus* 882; *Virginus* 982; **Simple exit**: (*Subs.*, *Mansipulus*, *Mansipula*) 319; (*Hap.*) 344; (*Hap.*) 457; (*Con.*, *Jus.*) 478; *Cl.*, *Hap.* 553; (*Cl.*) 556; (*Ap.*, *Con.*) 581; (*Hap.*) 671; (*Com.*, *Virginus*) 855; **Simple speech**: 'All' (*Mansipulus*, *Mansipula*, *Subs.*) 318; *Hap.* 614; 'All' (*Mansipulus*, *Mansipula*, *Subs.*) 666, 669

Songs and music (w.s. to all except final song, all w. ref.) 1. *Virginus, Virginia, Mater*: ‘The trustiest treasure in earth we see’ 141–74; 2. *Subservus, Mansipulus, Mansipula, Haphazard*: ‘Hope so and hap so, in hazard of threatening’ 285–318; 3. *Mansipulus, Mansipula, Haphazard*: ‘When men will seem misdoubtfully’ 590–614; 4. *Fame, Reward, Justice* (and others?): song around *Virginia*’s tomb (w.n.s.) 1020

Staging and set the localities in the play are only designated by presence of the principal characters, and a tombstone is carried on stage to mark *Virginia*’s grave (1010 *sd*); that some sort of stage was erected is indicated by the direction for *Virginus* to ‘go about the scaffold’ (729 *sd*); an execution by beheading is performed on stage (834 *sd*)

Stage properties *Conscience*’s lamp, 428 *sd*; *Justice*’s sword 428 *sd*; a handkerchief for *Virginia*’s execution 834 *sd*; *Virginus*’s bloody knife 836; *Virginia*’s false head 896; a tombstone 1010 *sd*

PLACENAMES

‘Benol’s Lease’ 628; ‘Bridgmeadow’ 628; Calicut 862; Crete 157; ‘Gaffer Miller’s Stile’ 623; Greece 354; Hackney 863; ‘Hodge’s Half Acre’ 623; Jericho 671; Sandwich 442; Seville 941; ‘Simkin’s Side Ridge’ 625

ALLUSIONS

Adrice (?) 692; Aeolus 737; Alexander the Great 145; Apelles 353; Atropos 838; Charon 906; Cupid 25; Diana 891, Diana and Actaeon 81–5; the Fates (‘Parcae’) 8; the Furies 499, 533, 905; Icarus and Dedalus 157–64; Inach 375–6; Iphis 373; Juno 396; Jupiter and Io 374–6; ‘Laceface’ (?) 693; Limbo Lake 499, 533, 905; Mars 690; Mercury 380; Minotaur 693; Minerva 5 *passim*; Morpheus 520; Nisos and Scylla 151–4; Orpheus 378; Parnassus 86; Phoebus 380; Pluto 535–6, 755; Pygmalion 357; Salmacis and Hermaphroditus 360–2; Scylla and Charybdis 691–2; Sisyphus 511; Tantalus 509; Tarquin and Lucretia 558, 563; Venus 26, 889

REPORT ON MODERN PRODUCTION

Queen’s College, Cambridge, 4–5 June 1991 [*METH* 13 (1991) pp. 112–13]

RECORDED PRODUCTION

Videotape: JL, dir. M. Twycross (Lancaster University Television, 1991)

BIBLIOGRAPHY

I.-S. Ekeblad, ‘Storm Imagery in *Apilus and Virginia*’, *N&Q* 3 (1956) pp. 5–7
Farnham, 1936, pp. 251–9

- Greene, 1974, pp. 357–65
 Happé, 1965, pp. 207–27
 Happé, 1998, pp. 27–44
 Mullini, R. 'How Dramatic is a Story: Narrative vs Dramatic Structures in *Apus and Virginia*' in Lascombes, 1995, pp. 79–93
 Southern, R. 'Methods of Presentation in Pre-Shakespearean Theatre' in Hibbard, 1975, pp. 45–53
 Southern, 1973, pp. 462–6
 Woolf, 1973, pp. 90–3

4 The Ashmole Fragment

DATE, AUTHORSHIP AND AUSPICES

c. 1500, anonymous, auspices unknown

TEXT AND EDITIONS

Extant originals

Manuscript: Bodleian MS Ashmole 750, fo. 168r

Editions

- 1994 CHD (CD-Rom and online copy of Davis, 1970, n.l., OS)*
 1979 Davis (n.l., facsimile)*
 1970 Davis (OS)*
 1954 Robbins (OS)*

CHARACTERS

Emperor (addressed, but no speech) Secundus Miles
 High Priest (addressed, but no speech)

PLOT SUMMARY

The extract is a speech of a soldier first reassuring his emperor that he will defend him, and then turning to address a High Priest and make an offering of a dagger to 'Mahound'.

PLAY LENGTH

12 lines extant

COMMENTARY

The speaking figure is one that is commonly found in the early scriptural drama, particularly cycle and saint plays, a boasting soldier carrying out the commands of his tyrant master and forming part of a chain of command to enforce pagan law.

SIGNIFICANT TOPICS AND NARRATIVE ELEMENTS

a violent 'boast'; a pagan offering; 'Mahound' (Mohammed/a pagan god)

BIBLIOGRAPHY

- Robbins, R. H. (essay) 'A Dramatic Fragment from a Caesar Augustus Play', *Anglia* 72 (1954) pp. 31–4
Wright, S. K. 'Is the Ashmole Fragment a Remnant of a Middle English Saint Play?', *Neophilologus* 75:1 (1991) pp. 139–49

5 The Bugbears

DATE, AUTHORSHIP AND AUSPICES

1563–6; John Jefferes (?); possibly performed at Gray's Inn, or by boys

TEXT AND EDITIONS

Extant originals

Manuscript: British Library MS Lansdowne 807, fo. 57 seq.

Editions

- 1994 CHD (CD-Rom and online copy of Bond, 1911, l.l., s.l.)
1979 Clark (s.l., NS)*
1911 Bond (s.l., OS)*
1897 Grabau (s.l., OS)

SOURCES

Narrative sources include Antonfrancesco Grazzini, *La Spiritata* (1561), Terence, *Andria*, and *Gl'Ingannati* (anon., c. 1531). For the magical elements the author appears to have drawn on Johannes Weier's *De praestigijs daemonum* (Basel, 1563); see the introduction to Clark's edition, pp. 55–60.

CHARACTERS

Amedeus, father to Formosus	Manutius, lover of Iphigenia
Biondello, his servant	Carolino, his servant
Trappola, friend of Biondello	Iphigenia, daughter to Cantalupo
Cantalupo, father to Iphigenia	Catella, her maid
Squartacantino, his servant	Brancatius, father to Rosimunda
Piccinino, servant to Camillus	Donatus, brother to Brancatius
Tomasine, nurse to Rosimunda	Phillida, maid to Rosimunda
Formosus, son to Amedeus	

Rosimunda and Camillus form part of the action, but do not appear. Singers (boys) for the final song.

PLOT SUMMARY

The play opens with *Amedeus* castigating *Biondello* for not getting up in the night to check on strange noises in the house, and *Biondello* undertakes to fetch an astronomer to investigate the phenomenon. In the next scene he gets his friend *Trappola* to pretend to be an astronomer, and relates to him the story of how *Amedeus's* son *Formosus* has secretly married and made pregnant his lover, *Rosimunda*. Her father *Brancatius* is, however, unable to pay the large dowry demanded by *Amedeus* and so the match cannot be recognized. Furthermore, *Amedeus's* elderly neighbour, *Cantalupo*, is intent on marrying *Rosimunda* and has not only offered his own daughter *Iphigenia* as a bride for *Formosus*, despite her being in love with another man, but also the desired dowry of three thousand crowns. *Formosus* cannot, however, reveal his secret marriage for fear of being dispossessed by his father. To solve the problem, *Biondello* proposes to steal the money for *Rosimunda's* dowry from *Amedeus*, and pretend that the money has been put up by her uncle. The plot is to make *Amedeus* think that the money has been stolen by spirits, and to this end *Formosus* has led his father to believe that the house is haunted, supporting his contention by making strange noises in the house at night. *Trappola's* role would be to help in this endeavour by feigned necromancy. The scene then switches to *Cantalupo*, who is being derided by his servant *Squartacantino* for attempting an amorous pursuit at his advanced age, but *Cantalupo* goes off to preen and prepare himself for his wooing. There is a lacuna in the text, after which *Formosus* appears with his friend *Camillus* preparing for the haunting and the theft. *Formosus* also asks *Thomasine* after his *Rosimunda*, who is feigning illness to conceal her pregnancy. *Camillus's* servant *Piccinino* now brings in some devilish masks for the haunting. In the next scene *Manutius*, *Iphigenia's* lover, hears the news that *Formosus* is to be betrothed to *Iphigenia* and when she comes in they mutually express their sorrows over their impending enforced parting. However, *Manutius* then encounters *Formosus* who makes it clear that he has no intention of taking *Iphigenia* from him. *Squartacantino*