Enter the Duke of Buckingham

Exeunt

Enter

Grandale

Enter Grandal

THE CHANGE OF CROWNES

A Tragi-Comedy

BY

THE HONOURABLE EDWARD HOWARD

EDITED FROM

THE MANUSCRIPT PROMPT COPY

BY

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PREFACE

THE HONOURABLE EDWARD HOWARD'S play *The Change of Groynes* appears in this edition in print for the first time since its performance by King Charles II's Company at the Theatre Royal on April 15, 1667. There can be little doubt that the anger aroused in Charles by some of the scenes prevented Howard from sending the play for publication. It disappeared from sight and was counted as "lost" by historians of the Restoration theatre. But by a remarkable piece of good fortune, of which no details are known, the prompt manuscript copy of this tragi-comedy, with the autograph licence of Sir Henry Herbert, Master of the Revels, has survived and is now in the possession of Mr. R. A. Austen-Leigh.

The grateful thanks of the Royal Society of Literature are due to Mr. Austen-Leigh for his generous permission to make use of the manuscript for this edition. It is published under the terms of the Dr. Richards' Trust, which empowers the Royal Society of Literature to use the Trust's funds for the publication of "ancient, inedited manuscripts." I have to thank the Council of the Society for entrusting me with the editorship of this volume.

I wish also to express my thanks to Mr. A. Mayor and Mr. T. C. Skeat of the Manuscript Department of the British Museum for valuable expert assistance; to Professor Leslie Hotson, during his 1947 summer visit to England, for helpful references; to Miss Lucy Drucker for making a transcript of the play; and to the Editor of *The Times Literary Supplement* for allowing me to use some parts of an article in the issue of September 28, 1946, in which I gave an account of the rediscovered play.

As this edition is intended to be of literary and dramatic rather than of palæographic interest, I have included in the

Introduction short descriptions of Edward Howard's other plays. These will help to suggest an estimate of his general quality as a dramatist, and to vindicate, as I hope, the claim here made that *The Change of Crownes*, in spite of its ill fortune, was his most notable play.

F. S. B.

Wimbledon 1948.

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INTRODUCTION

I

Edward Howard's First Play—*The Usurper*

THE HONOURABLE EDWARD HOWARD was the fifth son of the first Earl of Berkshire. He was baptized at St. Martin's-in-the-Fields, on November 22, 1624. He was destined to be one of a fraternal trio of dramatists. The brother next to him in birth, Sir Robert, gained great success with his comedy *The Committee* (1662), the most popular, largely owing to Teague, the Irish footman, of his five plays. The youngest brother, James, besides making a hit with *The English Monsieur* (1663) turned *Romeo and Juliet* into a tragi-comedy, in which the two lovers were preserved alive.

Considering Edward Howard's social position and family connexions it is surprising that there is nothing on record concerning his earlier career. Sir Robert, according to Wood, was entered at Magdalen College, Oxford. If Edward had preceded him to the University, one would have expected some personal allusion to it when, in his poem *Caroloiades*, he pays more than one tribute to the glories of Oxford, when it was the Royalist headquarters in the Civil War. A footnote on page 177 of that poem, which has hitherto escaped notice, gives the important information that Howard fought on the Royalist side in the 1643 campaign in the West Country. In relating the delivery of a message from Sir William Waller, the Parliamentary Commander, to the Marquis of Hertford, the Royalist Lieutenant-General, after the indecisive battle of Lansdowne-field, Howard adds: "By the Author of this Poem Personally observ'd, he being in Arms all the time of that Western Expedition."

Nothing further is known about Howard till the performance of his tragedy *The Usurper* at the Theatre Royal in Bridges Street, on January 2, 1663/4.

The usurper is a ruthless upstart, Damocles, who has made himself ruler of Sicily after expelling Cleander, who is supposed to have been drowned. He has, however, under the disguise of Hiarbas, a Moor, taken service in the army of Timandra, Queen of Numidia, who has fallen in love with him. Defeated in battle Timandra is taken prisoner by Dionysius, the son of Damocles, who becomes enamoured of her and brings her with Cleander in her train to Syracuse, where his father

becomes his rival for the Queen's love. Damocles, with the connivance of his parasite, Hugo de Petra, consolidates his power by a stratagem. He summons the senators to Timoleon's tomb on the pretence that he is there going to abdicate, but when they are met he has many of them murdered or despoiled, while the docile remainder beg him to take, what he has not hitherto assumed, the title of king.

Also supposed to be dead, but living *incognito* in Syracuse, is Calanthe, sister of Cleander. Disguised as a page she seeks service with Cleomenes, a faithful adherent of the true king, and reveals herself to him. Damocles, attracted by the seeming youth's appearance, claims Calanthe as an attendant on himself. She thus learns his intentions and comes to warn Timandra that Damocles will use force if she will not yield to his desires. She is overheard by Damocles who orders her to be imprisoned under the charge of Cleomenes. Dionysius meanwhile has devised a plot for carrying Timandra back with him to her kingdom, but it is frustrated by Hugo, who opens a letter containing the watch-word by which she is to pass the guards, and substitutes a false one. A fight follows in which the Queen and the supposed Moor, in whom Damocles now sees another rival for her love, are taken prisoner, and the Moor condemned to execution. Paying a farewell visit to Calanthe he discovers that she is his sister, but will not reveal his own identity lest the knowledge of his approaching execution should strike her dead with grief. But the secret is revealed to Cleomenes by a Moorish servant of Cleander, whereupon Cleomenes kills him not only to close his lips but to allow of his head being presented to Damocles, and by him to Timandra, as that of Hiarbas. As the tyrant thereupon attempts a rape on the Queen, Dionysius, though unarmed, rushes to her aid, and is killed by his father. Ostensibly to protect Damocles from the vengeance of the soldiers Cleomenes locks him up, and then proclaims a free session of the Senate at which he first presents Calanthe and then Cleander, who is saluted by all as king. He joins Timandra with him in sovereignty and rewards Cleomenes with the willing hand of Calanthe. When Damocles is led in guarded he affects to see all in a dream from which he wakes himself by a stab from his dagger, which results in his sinking into the endless sleep of death.

In the epilogue to the quarto of the play printed for Henry Herringman in 1668 Howard declared that it was meant to be

> a Record of all such Loyalty,
> That after long Contests did safelv bring
> Subjects to Rights, & to his Throne our King.

But if he hoped to make political capital out of the play, he failed. Cleomenes and Hugo de Petra might pass for Monck and Hugh Peters; but a usurper who murdered his son, and an exiled king posing as a Moor, and marrying an African queen, were very far-fetched representations of Cromwell and Charles II. In his prefatory epistle Howard confesses that it had not the "kind entertainment" vouchsafed on the stage to some recent farces and plays with dances improperly introduced. He has therefore published it for the benefit of the judicious who may have given it "grateful Acceptation" when it was performed. He declares himself "not insensible what disadvantage it may receive passing in the World on naked feet of versc,with other Works that have their measures ador[n]ed with Trappings of Rhime, which ... is still thought musick . . . But whether so natural to a Play (that should most nearly imitate in some Cases our familiar Converse) the Judicious may easily determine." Howard thus, in opposition to the vogue of rhyme for dramatic dialogue made fashionable by Orrery and Dryden, upholds his own predilection for an irregular form of blank verse. And it is the saving merit of *The Usurper* that, however involved the plot, the dialogue is in the main lucid and concise.

The anonymous author of the satirical verses, *The Session of the Poets,* describing how "our paltry poets" are summoned before Apollo to be punished for their transgressions, indicts Howard as follows (B.M., *MS. Burney* 390, f. 12).

Ned Howard in whom ripe Nature was found
  Tho' never took notice of till that same day
Impatiently sat till it came to his round
  Then rose & commended ye plot of his play.

—

Which arrogance made Apollo stark mad
  But Shirley endeavoured to appease his choler
By owning the play & swearing the lad
  In Poetry was a pretty pert scholer.[1]

Why the writer of the "new ballad" should represent Shirley as fathering a play of Howard's I do not know. But as Shirley died late

[1] I owe the reference to this MS. version to Professor Leslie Hotson. The poem is there simply headed *A new Ballad to the old tune of Cook-Lawrell.* It is better known in its printed form in *Poems on Affairs of State* (1703 edition, I, pp. 206-11). It is there headed *The Scession of the Poets, to the Tune of Cook Laivrel,* and has the following-variants in the verses about Edward Howard from what seems the superior MS. version 1. i great Nature is found; 1. 2 till that day; 1. 5 such Arrogance} 1 8 very pert scholar.

in 1666 the play must be *The Usurper,* for this was the only one by Howard produced before that date. In any case Howard specially admired Shirley, for in the preface to his later play, *The Women's Conquest,* he ranked Shirley's *The Cardinal* and *The Traitor* amongst "the highest of our English tragedies."

II

THE CHANGE OF CROWNES

(l) THE MANUSCRIPT

For some three years after the failure of *The Usurper* Howard seems to have made no further bid for theatrical laurels. But in 1667 he is credited with two plays. One of them, *The London Gentleman* was entered under his name on August 7 in the Stationers' Register, but nothing further is known of it. The other, *The Change of Crownes,* had no similar entry and was not printed. That it was performed on April 15 at the Theatre Royal, and had a sensational sequel, was known from entries by Pepys in his Diary and from other contemporary records. All trace of it, however, seemed to have vanished. But by a remarkable piece of good fortune a prompt manuscript copy of it has been preserved, bearing the licence for performance of the Master of the Revels, Sir Henry Herbert, dated April 13, 1667. This manuscript is now in the possession of Mr. R. A. Austen-Leigh, who has allowed it to be printed—more than two hundred and eighty years after the production of the play.

The manuscript consists of thirty-four leaves (11½ X 7¼), written on both sides, apparently in the original marbled paper cover. Both sides of the first leaf have scribbles on them not related to the play. On the recto of the second leaf there is the title *The\ Change of Crownes\ A Tragy:Comedy,* without the author's name. On the verso there is the list of "The Persons Names." The text of the play begins on the third leaf and continues to rather less than halfway down the recto of the thirty-fourth.

The text, with the original stage directions, is written throughout in a clear italic hand, which appears to be that of a professional scribe, not of the dramatist. The B.M. Add. MS. 40112 f, 11 is a receipt dated July 11, 1688, signed Edward Howard for £50 received of Lord Thomas Howard by the hands of Lady Mary his wife, for half a year's payment of £100 p.a.[1] There was another Edward Howard,

[1] I owe this reference to Mr. A. Mayor.

afterwards eighth Earl of Suffolk, but the signatory is probably the dramatist, who had dedicated his poem *The British Princes* (1669)to Lord Thomas's father, the sixth Duke of Norfolk. The capital H in the signature, with its medial upstroke, is different from the same letter which occurs repeatedly in the MS. of the play. Moreover there is a peculiarity in the script which one would not expect if it were autograph. In several places the words at the end of the irregular blank verse lines are deleted and reappear at the beginning of the next lines. It looks as if the scribe in copying the author's MS. had departed from his lineation and then corrected his mistake.

For the following observations on a remarkable feature of the MS. I am indebted to Mr. T. C. Skeat.

"An important detail in the make-up of the MS. remains to be discussed. Folios 8-10 [Act I, ii, 273—II, ii, 20] are a later insertion, replacing two leaves cut out of the original MS., the stubs of which are still visible. There are in fact other reasons for postulating an insertion at this point: *(a)* the ink on ff. 8—10 is greyer than usual, *(b)* the watermark of ff. 8—10 differs from that of the adjoining pages, and *(c)* ff. 8—10 contain only 188 lines of text, an average of 31 lines to the page, as against the scribe's normal average of 39—42.

" The wider spacing in ff. 8—10 is readily explained: 188 lines in the scribe's normal spacing would occupy 4½ --$4^2/_3$ pages, and the scribe, faced with the alternative of compressing this into two folios (four pages) or spreading it out over three (six pages), chose the latter course.

" The two original excised folios must have contained about 160 lines, *i.e.* about 28 lines less than the existing text. The few remnants of writing on the stubs suggest that the revision did not involve radical changes in the action, and alterations may therefore have been confined to the text.

" While it would be rash to assign a reason for the insertion of these leaves, it is worthy of note that the stubs show traces of the encircling lines which elsewhere in the MS. surround passages which arc known to have given offence. Possibly, therefore, the insertion represents an attempt, after the first production, to re-write the offending passages. But if so, the work was certainly not completed, as subsequent passages similarly marked by encircling lines have been left untouched."

Another problem presented by the MS. is due to the large number of entries in it by hands other than that of the scribe (A). In addition

to the peculiar point mentioned above he made a number of emendations, inserting or interlining words in place of others, often now illegible. Another hand (B) made further textual corrections. The book-keeper (C) supplied a very large number of marginal notes. They included directions about stage-properties, music, whistles and other incidental matters. He also, as a cue to the actors, entered their roles in the MS. some dozen or twenty lines before they were due to appear. While these served their purpose during the performance they duplicate the original stage-directions that follow in the MS. and would be confusing to readers of the play. They have therefore been omitted in this reprint.

Another hand (D) has added a number of scene-headings distinguished by the symbol O underneath or at the side. At least two further hands (E and F) have added marginally the names of some of the members of the King's Company who acted in the play.

Another unusual feature in the MS. is the insertion of a herring-bone diagram (G) pointing to the stage-directions for entrance. In the two substituted folios 8-10 (Act I, ii, 273-!!, ii, 20) this diagram also appears but in somewhat different form (H). The diagram in both forms has been omitted in the reprint, but a few marginal entries, presumably by H are recorded in the textual notes. With so many complicating factors some of the attributions in these notes are to be considered tentative and provisional, and the chronological order of the marginal entries cannot be fully determined.

Notable among the book-keeper's directions are the unusually frequent orders for whistles to be sounded; the instruction, subsequently deleted (Act III, i, 246, margin) *The other booke Ready*, i.e. apparently the prompt-book of the second half of the play; and the order, towards the close of each Act, including the fifth, *The Act Ready*, to ensure proper preparation for each of the terminal scenes.

The lines encircling the episodes in the action which gave offence to King Charles II have been retained in the reprint.

The original spelling and punctuation have been retained except for the omission of the points after the shorter stage directions and a very few other slight changes. To facilitate reference, scenic divisions and lineation have been added.

(2) THE MAIN PLOT

As the action of the main plot is somewhat intricate a synopsis of it may be helpful. The scene is laid in Naples and opens on the day

when Queen Artemia, who has succeeded her father, has thrown off her mourning and is appearing in state. With the support of her kinsman, Duke Guarini, she has supplanted her elder sister Ariana, who had entered a nunnery as a probationer, but who now returns to Court to claim her hereditary right to the throne. Artemia seeks to appease her by offering to divide the sovereignty, but Ariana refuses indignantly and then with a sudden reversion to her religious mood proclaims that she will go back to her cloister.

The popular expectation is that Artemia will choose as her consort Duke Guarini, whose cause is favoured by the intriguing Chief Minister of State, Malvecchio. But the Queen has another suitor in Alberto, King of Lombardy, who has sent an embassy to propose a marriage alliance that will unite their two crowns. Alberto, son by a second wife, has, like Artemia, no claim by primogeniture. His elder brother, Carolo, exiled in boyhood by his jealous stepmother, is supposed to have been lost at sea, but had been saved by his companion and confidant, Barsanes. Under the Greek name of Leonidas he has been a visitor at the Court of Naples, where he has displaced Guarini in the Queen's affections. She discloses to him her love and then consults him as to what answer she shall give to the King of Lombardy. Leonidas, knowing himself to be the rightful king, amazes her, at the close of Act II, by advising her to accept the King's hand.

In the interval before Act III Barsanes secretly reveals off-stage the identity of Leonidas to the Queen, who announces to Sempronio, the ambassador from Lombardy, her readiness to meet his master's love and person. But she mystifies him by adding that she hears that the King has been for some days *incognito* in Naples. The ambassador thinks she is jesting and when, in Act IV, Leonidas enters with her in state and declares himself King of Lombardy, Sempronio denounces him as an impostor, and departs with a threat that his master will take revenge for this affront.

Duke Guarini has also been stirred to activity by the Queen's favours shown to Leonidas. With a troop of horse he enters the nunnery at night, begs Ariana's pardon for his conduct towards her, and by urging that her condition is not secure persuades her to fly with him to his castle, which is attacked by an invading force from Lombardy. The Duke escapes to the mountains but Ariana is taken prisoner and brought to the camp of Alberto, who has espoused her cause in addition to his own, and who at once falls a victim to her charms.

The intriguer Malvecchio, though he builds his hopes on the return of his patron Guarini, prepares for the entry into Naples of the invaders by putting restraint upon the persons of Artemia and Leonidas. In apprehension that the Queen will be made to suffer for his sake Leonidas is driven to proclaim himself to her as no king but an impostor. Artemia knows not what to think, but two of Alberto's officers, Andrugio and Castrucchio, stationed by Malvecchio to overhear the lovers' dialogue, welcome the feigned confession, and are eager to put out of the way not only Leonidas but his confidant. But as Barsanes is threatened by Andrugio's sword he whispers that he is his father, supposed to have been drowned with the boy prince of Lombardy. This revelation leads to a happy solution of the plot's entanglements. Alberto, overjoyed to hear that his brother is alive surrenders to him the crown of Lombardy, where Artemia will now be his queen. Duke Guarini, returning amid popular acclaim, places the hand of Ariana, who is saluted by her sister as Queen of Naples, in that of Alberto, who will be its King. Thus results "the Change of Crownes."

It will be seen that in this play, though with considerable advance in technique, Howard had repeated some of the situations and entanglements in *The Usurper*. There is again a dispossessed king, Leonidas, supposed to have been drowned, but who is serving in disguise at the Court of a foreign queen, Artemia of Naples, who falls in love with him. As in the earlier play there are powerful rivals for her hand, and the pair pass through extreme perils before the secret of the king's identity is revealed. But instead of the accumulation of tragedies which precedes the union of royal hearts and crowns in *The Usurper*, Howard here secures a happy issue by an ingenious duplication. Artemia surrenders her throne to an elder sister, Ariana, with a prior claim of birth. As a prisoner of war Ariana has, like Timandra, captivated her captor, Alberto of Lombardy, also a usurper; but who, supported by Guarini, again reminiscent of Monck, becomes her lawful consort on the throne of Naples.

Thus purged in the main of the melodramatic and exotic elements prejudicial to *The Usurper*, and displaying in the scenes between Artemia and Leonidas true psychological insight, *The Change of Crownes* bade fair to raise Howard's reputation as a dramatist. At its performance the King and Queen, the Duke and Duchess of York, and all the Court were present. The house was so full that Samuel Pepys was "forced to stand all the while dose to the very door, till

I took cold." Though so uncomfortably placed Pepys described this "play of Ned Howard's" as "the best that I ever saw at that house, being a great play and serious.—It took very much."

(3) THE UNDERPLOT AND ITS CONSEQUENCES

All would therefore have been well had not Howard unfortunately added an unrelated comic underplot which was to prove the play's and, temporarily, the company's undoing. As Pepys records "only Lacy did act the country-gentleman come up to Court, who do abuse the Court with all the imaginable wit and plainness about selling of places, and doing everything for money." This country-gentleman, Asinello, who has sold his estate and taken lessons in a dancing-school, believes that by bribery he can win preferment at Court. Instead he becomes the butt of all whom he meets there and is finally sent to the place of punishment, the Porter's lodge, where he escapes a whipping only by payment of a large fine. According to a contemporary newsletter Lacy inserted some indiscreet gags in the part, but in any case Asinello is such an egregious dolt and suffers such humiliation that it is surprising that the usually easy-going Charles II should have been stirred to such anger by the performance.[1] He ordered that Lacy, like Asinello in the play, should be committed to the Porter's lodge, where he suffered at least durance. The company was also forbidden to act, till Michael Mohun, one of its leading members, and a favourite of the King, prevailed on him to lift the embargo, except for any further performance of *The Change of Crownes*, and to release Lacy. When Howard congratulated him on this, the actor, as Pepys relates, "cursed him as that it was the fault of his nonsensical play that was the cause of his ill usage." Lacy therefore did not attribute his imprisonment to gags but to the indiscretions of Howard himself whom he called "more of a fool than a poet." This led to a scuffle and to the issue of a warrant on April 20 for the arrest of Lacy for "abusive words and actions" against "the Hon[ble] Edward Howard Esq[r]," and his delivery into "the Custody of the Knight Marshall or the Deputy." There was a further order on April 25 for him to be brought before the Lord Chamberlain, but no sequel to this is known.

[1] Even if folios 8-10 (Act I, ii. 273-!!, ii, 20) were substituted for the original folios 8-9 *(see above,* p. 5) owing to the King's wrath, they fit so aptly with the later Asinello scenes, encircled with condemnatory lines, that the change can scarcely have been one of general tone, and was by way of expansion, not omission.

III

The British Princes—The Women's Conquest—The Six Days' Adventure

Howard's next venture was in a different field, though with the same publisher as *The Usurper*, Henry Herringman who, in 1669, issued *The British Princes: An Heroick Poem;* dedicated to Henry, Lord Howard, who afterwards succeeded his brother Thomas as sixth Duke of Norfolk. In his preface Howard, after paying tributes to "our famous Spencer and the late Sir William Davenant" for his *Gondibert*, states that unlike them he has "for the honor of our Nation laid the scene at home after the example of Virgil." The period of the poem is "near upon the departure of the Romans" out of Britain, after five hundred years of conflict. The country is divided between three rulers, Albanius, a son of Arthur in the west, Vortiger in the north, and Bonduca in the east. But, as he explains, this Bonduca (or Boadicea) is later than the historical queen of that name, though as heroic and glorious. And indeed her fate is very different from that of the Queen of the Iceni, for with the aid of Albanius and Vortiger, who are both in love with her, she defeats and kills the Roman Consul Ennius and his Gallic ally Alvatrix, and frees her country. The poem was introduced by verse tributes from Lord Orrery and Sir John Denham and by a prose epistle from Thomas Hobbes, but the reception of it did not encourage Howard to carry out his original design of further celebrating the Saxons. It is too prolix and fantastic, but does not deserve A. H. Bullen's epithet of "worthless" in his *D.N.B.* article on Howard.

It was not till more than three years after the fiasco of *The Change of Crownes* that Howard again tried his fortune on the stage with two plays, *The Women's Conquest*, November 1670, and *The Six Days' Adventure or the New Utopia*, March 1670/1, both performed by the Duke of York's Company. In the *Woman's Conquest* the scene is laid in Scythia, whose Queen Parisatis has just married and placed beside her on the throne Tysamnes, a Persian prince. By the Scythian laws a husband can at will free himself from his wife, however faithful. Parisatis, with implicit trust in her consort's love, has made no exception in her own favour, though unknown to her Tysamnes has been enamoured of a high-born Persian lady, Statyra, who has followed him to the Scythian Court.

Scythia borders on the territory of the Queen of the Amazons, Mandana, where women bear rule over the men. Mandana sends an

embassy to congratulate Tysamnes on his accession and to demand the abrogation of the Scythian husbands' undue power over their wives. Otherwise she threatens war, and she finds support from Parisatis who begs him not to defend this "most unkind prerogative." Tysamenes retorts defiantly that he will "reign a King of men," and to prove it, he will disown Parisatis who from this hour will no more be his wife. She submissively departs, but when Bassanes, a General of the Blood Royal, denounces him as a tyrant to the love which raised him to the throne, he expresses penitence. Yet his heart is still divided between the Queen and Statyra, and when Parisatis sends a letter announcing her immediate death, he is ready to live on for Statyra's sake and to talk to her of love.

The Amazons, by cutting off supplies from the Scythian army, gain a victory and take their enemies prisoners Among those who have shown special valour in the fight is a Moorish lady who has been enlisted on the Amazon side. To her Mandana commits the custody of Tysamnes and Statyra. The Scythian King expects to meet his fate as a sacrifice upon the altar but, as Mandana enigmatically declares, she will convey him to another altar. She has fallen in love with him at first sight and means to marry him. But the Moorish lady proves to be no other than Parisatis in disguise who is now reunited to her repentant husband, with Statyra wishing them happiness, while Mandana takes as partner on her throne Bassanes who has been a devotee of her charms. She ordains that men are henceforth to be given "sole supremacy," while Tysamnes decrees that "no arbitrary will of man shall in the future reject a wife."

To this main plot Howard had added a comic sub-plot of two husbands one of whom after parting with his wife tries, for long in vain, to get her back; and the other, who loves his wife so dearly that, however much she provokes him, he cannot reject her. He had also introduced into the play a masque, the singing by the Amazons of a martial ode and (contrary to his attitude in the preface to *The Usurper)* a dance by some of their prisoners of war.

A stronger claim for a favourable reception of the play might have been made by the moving portraiture of the saintly Parisatis, acted by Mrs. Betterton with Henry Harris as Tysamnes. Yet Howard in his preface complains of its short run of six days owing to its "having some of the Parts ill and imperfectly performed" and to "the long absence of some principal actresses." He also tries to vindicate the character of Tysamnes from the criticism that it had met for his

breach of promise to Statyra. What is really a more serious charge against Tysamnes, psychologically and dramatically, is his motiveless rejection of his royal bride. And equally unconvincing is the love at first sight of the Amazonian Queen for her prisoner of war. It is on a different plane from the credible similarly immediate capture of the heart of King Alberto by the captive Artemia in *The Change of Crownes.* And speaking generally it may be said that Howard had reverted in *The Woman's Conquest* from the more skilful technique and insight into character of *The Change of Crownes* to the more extravagant planning of *The Usurper,* though without its horrific incidents.

Indeed *The Women's Conquest* may have less interest for posterity than its elaborate prose preface in which Howard discusses Heroic Plays, Epics, Translations, Comedy and Farce. In his eyes "our inimitable Johnson, or those wonders of Wit, Beaumont and Fletcher" set the standard for their successors; and as "the highest of English Tragedies" he instances *Catiline, The Maid's Tragedy, Rollo, Duke of Normandy,* and Shirley's *The Cardinal* and *The Traitor.* There is here no mention of Shakespeare or any of his plays, though in his poems and essays Howard pays tribute to him. And his depreciation of Homer in comparison with Virgil will not be echoed to-day. None the less, this preface is a notable critical essay, and it repeats and emphasises the defence of blank verse in preference to rhyme in heroic plays which had been more briefly put forth in the preface to *The Usurper.*

The Women's Conquest seems to have preceded by some months *The Six Days' Adventure or The New Utopia,* also performed by the Duke of York's Company. As Jonson, after the unfavourable reception of *Poetaster,* had essayed in *Catiline* to find that tragedy "hath a more kind aspect," so Howard, reversing his example, turned, after the failure of *The Women's Conquest,* to a comic treatment of the theme of feminine ascendency. In the new Utopia there is a law by which the government is vested alternately in the hands of either sex. The day has arrived when women are to assume power for a twelvemonth, with the acquiescence of some of the Utopian men. But a group of magistrates, headed by the hypocritical Sir Grave Solymour, considering how absolute already is the rule of women at home, resolve to retain power in their own hands. They are challenged by two of "the female party," who announce that, unless the power is acknowledged theirs, there will be "war private and public," and the threat brings their submission.

Serina, a noble lady, is elected President, and puts the question of what their future government shall be. The suggestion of "a monarchess" is rejected "because not so natural in our sex to endure a superior"; so with "anarchy" as "that's no government"; finally Serina's vote for "a commonwealth" gains acceptance. One of the first matters to be discussed in council is Love. Serina proposes that no man be allowed to make love unless commissioned by the republic for that purpose, and that women Commissioners be appointed to draw up a list of those considered fit. All assent that it be done "to-day."

But the ordinance is already being violated by Solymour, who is tempting the virtue of Celinda, who parries his advances as she is the beloved of his discarded and disinherited son, Featlin. Feigning that she will gratify his desires she bids Solymour to her chamber, and as he is about to enter her bed a Moor puts forth her head from between the curtains and claims him in wedlock, which Serina ratifies. It is only when he has promised to settle his estate upon his son that Serina dissolves the "marriage" by pulling off the Moor's hood and revealing that he is a boy, her page.

Among those who have witnessed Solymour's humiliation is the level-headed and free-spoken Franckman, who now warns the women that by inverting the common mode of courtship, "you have pull'd down your altars of love and have set up ours." Celinda, too, rushes in with the tale that all the men of sixteen upwards are flying from Utopia. This brings about a happy *denouement.* Franckman, Featlin and the gay elderly spark, Sir Adam Meridith, all find their affections returned. And Serina herself brings the republic of Utopia to an end by avowing her love for Polidor, who is of the blood of the country's ancient stock of kings and whom she now proclaims "our Monarch."

Loosely attached to the general plan of the play are two fantastic figures: Jack Peacock, who in accordance with his name dresses in feathers, is an embodiment of self-love, another Narcissus, who longs that nature or art could provide him with such a second self. Franckman sends him to a virtuoso who duplicates him, providing him with another self, Euphorbus, whom he can hug and kiss, till this "self" turns out to be a link-boy who picks his pocket and steals his vest of feathers while he is asleep. The other humour is Tom Peppering, an extravagant self-deceiving liar. Though under the thumb of his wife he invents a tale of having made love in a grove to the moon, who left her slipper behind, with which his wife beats him. He then

declares that the moon has slipped off her face and put it on his, and he goes about with a half-moon on his head till his wife pulls it off.

From the preface which *more suo* Howard prefixed to his play when published by Thomas Dring it is evident that these two abnormal characters caused some "inconsiderate spectators to make more than needful objections against them," which helped to damn the play. Moreover, according to Howard, there was a "confederacy" to give it a hostile reception, which occasioned a disturbance of the actors in its representation and of the audience in the hearing of it. Thus though it had a star cast of the Duke of York's Company, it came off after the second performance. Howard had some reason to feel aggrieved for the main plan of the play, the attempt of women to establish their "regiment" over men, which is defeated by their natural affections, is well carried out, with frequent touches of sprightly dialogue. And the conception of Peacock with his double self, however fantastically elaborated, is novel and ingenious. Howard might have succeeded better had he been content to attempt less.

In any case his four highbrow friends who prefixed laudatory poems to the play when published did him no service by their excessive praise. Thus Mrs. Aphra Behn says of Ben Jonson:

> Were he alive, he would resign to you.
> Thou hast undone even what He writ
> In this last great Example of thy wit.
> Thy Solymour does his Morose destroy,
> And thy Black Page undoes his Barbers Boy.

It was maladroit of Mrs. Behn to throw out a challenge by giving preference to the sex revelation of the blackamoor in *Utopia* to that of Jonson's *Epicocne* who is, incidentally, not a "barber's boy" but "a gentleman's son."

A scathing retort to such apologetics has been preserved in B.M. *Add. MS.* 4455. f. 42b, "A Prologue to Edw. Howards Eutopia made by Mr Bulkherst," of which the latter part thus runs:

> Thy stile's the same whatever be the Theme.
> So bad digestion turncs all meat to Phlegm.
> As skilfull Divers to the bottom fall
> Sooner y^{n} they who cannot swim at all:
> So thou in th' way of writing without thinking
> Hast got a strange agility in sinking;
> And with acquired dulness and new arts
> Of nonsense seizest on poor readers hearts.

* * * * *

Therefore, dear Ned! *by* my advice forbear
Such loud complaints 'gainst Critiks to prefer.
Since thou art grown an arrant Libeller
Thou putt'st thy hand to what thy self dost write:
Did ever Libel er'e to sharply bite?

IV

Poems and Essays—The Man of Newmarket—Caroloiades

Once again, after his ill success as a playwright Howard turned to other literary fields. In 1674 Nicholas Cox published a miscellaneous volume *of Poems and Essays: with a Paraphrase on Cicero's Laelius, or Of Friendship. Written in Heroick Verse By a Gentleman of Quality.* This was the first of his publications to which Howard did not attach his name, perhaps because it allowed him more freedom of expression in some of his lyrics and essays. In this Introduction, concerned primarily with Howard as a dramatist, there is not the occasion for adequate comment on this miscellany of verse and prose. But it is by no means negligible.[1] The love-poems are in the main unpleasantly sensuous. But the reflective and critical poems contain passages of real interest, and testify to Howard's extensive knowledge of classical as well as of modern verse. And his Paraphrase in heroic couplets of Cicero's dialogue *De Amicitia* is a singular *tour de force.* The essays range from such subjects as "Living and Dying" and "Myself" to "Praise," "Criticism and Censure" and "Mathematicks," which he makes supreme, "the glory of Man's Soul." The essays like the poems, reflect the width of Howard's reading, as also his varied experience of life, but they were two magisterial in tone, and too depreciatory of his own age, to become popular.

It was not till 1678 that Howard again tried his fortune on the stage with *The Man of Newmarket,* acted at the Theatre Royal, early in that year, licensed for publication by Roger L'Estrange on April 13, 1678, and issued during the year by W. Crook. Unlike Howard's previously printed plays it had no defensive preface, but instead an Induction in the form of a dialogue between two of the leading members of the King's Company, Robert Shatterel and Joseph Haines. Once again Howard, through the lips of Shatterel, protests against contemporary dramatic fashions, especially adaptations from the French :

[1] I have given an account of some of the chief features of the *Poems and Essays,* especially the references to Shakespeare and Jonson, in *The Contemporary Review,* August, 1948.

"French and English mixtures, saist thou? the very expression does irritate my Genius. ... In spite of all Gangs, give me such National complexions as I now behold, Men that in my Conscience «vill no more consent to betray true English Comedy, than they would give up Calice to the Monsieur, were it in their power."

And the main theme of the play, had Howard confined himself to it, was well fitted to appeal to the tastes of an English audience. The title *The Man of Newmarket" might designate equally Swiftspur, "a Gentleman-Racer" or his friend Trainsted "another Gentleman of Newmarket". Together with their companion Bowser, a whole-hearted *[4]lover of Sport," and a set of jockeys they are making a short stay in London. And the freshest and liveliest dialogue in the play is between the jockeys who grudge every hour spent in this "Metropolitan Wilderness of Houses call'd London," away from the open air of "sweet, sweet Newmarket." They are anxious lest their masters should be beguiled by the temptations of the Capital to prolong their stay there. And so it proves for both Swiftspur and Trainsted become rivals for the love of the witty lady Jocalin and cannot tear themselves away from her.

In an effort to make the best of what to them is a bad business, two of the jockeys bestride hobby-horses, to which they give the names of real mounts, and imagine that they are running "on the four-mile Heath." Swiftspur and Trainsted with Bowser find them so engaged and enter into the fun, Swiftspur exclaiming, "let me see twenty-two matches immediately ensuing." But Howard brings an otherwise pleasing main plot to a ridiculous conclusion. Jocalin's bestowal on Trainsted of a picture, apparently of herself, causes Swiftspur to fail down in a faint, but immediately afterwards she introduces a twin sister, Flora, who has not hitherto been seen or even mentioned, as the "true Original" of the picture. Trainsted is content to be paired off with her, leaving Jocalin to be matched with Swiftspur.

Loosely connected with the Newmarket theme are a number of other characters. The lawyer Plodwell pays court to the proud Mistress Quickthrift, who makes constantly rising financial demands on him till he wins her hand by producing a document by which her dead father contracted her to him on pain of paying five thousand pounds if she married elsewhere. Plodwell's kinsman, Sir Ralph Nonsuch, is the typical hypocrite, pretending to be pious and austere, but bent on vicious pleasures till he is outwitted by Luce, of whom he is enamoured, and by his own villainous agent, Pricknote. There are two contrasted men about town, the affected finical fop, WhifRer, and the rake,

Breakbond, of a generous temper except in the payment of his financial obligations. Howard as before has overcrowded his canvas but in spite of its imperfections *The Man of Newmarket* has received too short shrift from its critics.

It was his last venture in the theatre, and except for some commendatory verses prefixed to Mrs. Aphra Behn's *Poems*, in 1685, nothing from his pen was published till 1689, when there appeared anonymously *Carolotades, or The Rebellion of Forty One. In Ten Books. A Heroick Poem.* Once again Howard made his own country the scene of an epic, but instead of seeking to revive a legendary past as in *The British Princes,* he took as his theme the recent civil war, in which, as he has himself testified, he had played his part in arms *(see above,* p. i). Thus, whatever his flights of fancy, there is in the poem a solid basis of personal experience. So far as he deals with the battles and sieges in the conflict Howard remains broadly true to the historical facts, though he mingles them with imiginative "epic" embroidery. His portraiture of some of the Parliamentary leaders, Essex and Fairfax, shows little Cavalier prejudice. But Cromwell and Ireton are painted in the darkest colours in contrast with an heroic and saintly martyr-king. One would scarcely have expected this to make a strong appeal to the England of 1689, the year after the flight of James II, and of the accession of William and Mary. Yet it seems to have found enough favour for Howard to reissue it in 1695, with a different title-page, *Caroloiades Redivivus, or The Wars and Revolutions in the Time of King Charles the First. An Heroic Poem By a Person of Honour.* He also added a Dedication to the Princess of Denmark (afterwards Queen Anne) signed with his own name. This is the last record of him. The date of his death, though it cannot have been much later, is unknown.

There was evidently in Edward Howard's personality a dogmatic and provocative element which aroused hostility and derision. Some instances of this have been given above. Shadweil ridiculed him in *The Sullen Lovers* as the Poet Ninny, and he was also a butt of Rochester and Buckingham. On the other hand we have the eulogies of Lord Orrery, Sir John Denham, Mrs. Aphra Behn and Thomas Hobbes. When full allowance has been made for conventional compliment, they suggest that the traditional estimate of Howard's work is open to more appreciative revaluation. And this is now specially opportune when the recovery of his long-lost and best play, *The Change of Crownes,* will assuredly raise his reputation as a dramatist.

THE CHANGE OF CROWNES

A Tragy: Comedy

THE PERSONS NAMES

CAROLO: The Elder Brother of Lombardy, under the Name of Leonidas.

BARSANES: His Confident, & Father to Andrugio.

GUARINI: A Duke of the Royall Blood of Naples.

MALVECCHIO: The Cheife minister of state & ye Dukes Creature.

SEMPRONIO: An Embassador from the King of Lombardy.

ANTONIO: Secretary to the Lord Malvecchio.

LODOVICO:
FLORELLI: } Courtiers.
OCTAVIO:

ALBERTO: King of Lombardy, but younger Brother to Carolo.

ANDRUGIO:
CASTRUCHIO: } His officers.
VALERIC:

ASINELLO: The Humorist.

A Capt, of the Guard.

Two Porters of the Court.

A Guard.

Messengers & Attendants.

ARTEMIA: the present Queene, but younger Sister in Love with Carolo.

ARIANA: The Elder Sister.

A Lady Abbesse.

Two Nunnes.

Ladyes Attendants.

THE SCENE: Naples.

ACT Y^E FIRST

SCENE Y^E FIRST

Enter FLORELLI *and* LODOVICO, *Courtiers*

FLO. I am glad the Queene hath throwne off mourning, this
is her first **Day** of state.
LODO. e'en what she please.
but I wish still, that her Ascent to the Throne
had been more naturall,
FLO. Take heed, i' th' Court
Are many Eares.
LODO. There's an elder Sister, is that Treason?
FLO. Shee went before to th' Nunnery.
LODO. A Crowne should Tempt weake Fleshe, and Blood, shee's but
In her Probation yet, though shee had been
Profest, there haue been Dispensations—
but shee was not Consulted.
FLO. Malvecchio, our great Minister of state
was Active for Artemia.
LODO. Yes, and the Duke Guarini too.
FLO. I expected rather,
he being a Prynce of the Blood, and a man Popular,
would at this nick of tyme, putt in a Tytle—
LODO. And Leap't into the Throne himselfe;
FLO. but he has taken a more easy way
to that Advancement, if wee may praesage
from the Queenes favours, by whose choyce of him
(as the present streame inclynes her) he may Rise
to a King without this Trouble of Appearing
Ambitious for it.
LODO. oh the Court Pollitiques!
there is not so much juggling in Cards,
there must be knaues in both.

Enter OCTAVIO

FLO. You come from the Presence, is the Queene come forth?

OCT. Not yet, but
Addresses are Crowding from all parts;
F3b the Embassador from Lumbardy this Day is to hauc Audience:
LODO. To Congratulate her; the Complement of Princes!
35 OCT. Shee is Prepar'd for All,
spreading her Graces, like the Sunn, which cheeres,
And Quickens all things with its Beames.
LODO. But multiplyes, I hope, her smyles, vpon
the Duke her kinsman,
40 FLO. And I Judge his Grace
will make a kind Construction of'em.

Enter the DUKE *and* MALVECCHIO

here comes the Riseing starre, if the young Queene
Preserve her Influence.
OCT. And my Lord Malvecchio—
45 wee shall be thought to Interrupt 'em; *Exeunt*
DUKE. In your Conference with the Queene my Lord
how did you find her, when you Nam'd her Sister?
MAL. Shee putt it S^r a Question to my Conscience
But her Ambition with some Artifice
50 I vs'd in your Behalfe, soone lay'd the Scruple.
DUKE. Your Councells haue a merritorious care
of me, my Lord.
MAL. I were vngratefull to my Being else.
DUKE. I cannot but Acknowledge the Queene has
55 been Bounteous in her Graces to oblige me.
MAL. But shee's a woeman.—
Reasons of state will Teach her Constancy,
who is too wise to offer a Neglect to you,
Belov'd at Home, and full of Forrayne Gloryes;
60 which with your neere Allyance to her Crowne,
might Bid you else be singly King, but that
your starres Designed for you a smoother way
by Ryseing to her Bed, to which your owne
Attractions Giue Assurance.
65 DUKE. Tyme will Resolve our Expectations—
MAL. will Fix 'em Sir.

Enter OCTAVIO

OCT. The Queene **Desires** your presence Sir. *to / Duke*
MAL. I lyke this, shee will not misse you in her Eye,
A signe you are neere her Heart.

Enter LEONIDAS *and* BARSANES

DUKE. My Lord, wee misse you much at Court,
F4*a* though you haue lost a Freind of the late King,
You haue no cause to Doubt the Queene his Daughter
will haue a lesse Regard to a Person of your Honour,
I heard her often aske for you.
LEO. I am not worth her memory, or mention.
DUKE. This is the first Day of her publicke appearance.
LEO. It carryes a fayre omen, the Embassador
of Lumbardy this Day Expects his Audience too.
I shall be a glad wittnesse of her Gloryes,
before I leaue the Kingdome.
DUKE. I hope you will not
make Naples so vnhappy, that but now
Beginns to shyne.
LEO. I but Remoue *1st whistle*
a trouble from the Court, and from your Grace, *ready*
by my Impertinent vizitts.
DUKE. If I haue Power,
I hope you will Commend it S^r^ to serve you.
LEO. Your Highnesse does me too great an Honour,
MAL. Put me into the Number of your servants. *Exit* DUKE *and*
LEO. Your Bountyes flow too much vpon a stranger; MALVECCHIO
howeuer theise for their state ends Allow
the Change, I wish the King had Liv'd;
BAR. I doe not blame you, Sir
for had not Death surpriz'd him, you were not *Canopie*
without some hope by his kind Ayd in tyme *Gauzd*
to haue been—
LEO. Not too loude, those thoughts are Bury'd with him, 'twas
by his secrett Contributions wee haue liu'd;
Barsanes, 'tis now tyme to take my leaue.
BAR. And thinke of some safe way for your Returne;
Rumour too long hath spread your Death, who knowes
But kinder starres may wayte on this Resolve;
And you are so much forward on your way

105 to know your subtle Ennemy, by whose Pollicyes
you were supplanted young, is taken to
another world.
LEO. I may haue Roome in this,
vnlesse my Fate Decree me lost,
no BAR. That Providence,
which hath Remou'd your Stepmother, who to
Advance her Eaglet, thus longe made you a stranger
F4b to your owne Country, holds out now (if I
haue any Augury) a Beame to Invite you;
115 besyde some present streights—
LEO. He see what this Embassador pretends to,
And then Farewell to Naples, be thou still
the Conduct and Companion of my Fortune,
BAR. you haue Deserv'd my Duty Sir.

Exeunt

SCENE THE SECOND

State Scene Courtiers, and Statesmen before the
0 QUEENE *under a Canopy led by the* DUKE *to her seate.* MALVECCHIO
LEONIDAS, & BARSANES, *Lords, and La dyes Attendant, when y^e* QUEENE *is sate.*

MAL. It is the Joy of euery Heart to see
This Throne so fairely fill'd, and from the Race
of Him, whose Name and Memory is Sacred.
DUKE. May the blest Angells houer still about it
5 to keepe you safe and Glorious; may Cares
and Dangers which Attend All other Crownes
Loose their way hither, and if the Prayers of those
whose Dutyes you Deserve may find Accesse
to Heauen, there shall not be a Blessing there
10 that shall not fall vpon your Heart, & Kingdome.
FLO. His Grace hath spoken All our Hearts.
LEO. Madam, be pleas'd, to let a stranger lay
his Grayne of Incense at this happy Altar:
for though I was not Borne within your Confines,
15 Your Favours haue created me your subject.
QUEEN. Noble Leonidas.
LEO. Liue Glorious in your Naples, Lov'd, and Honour'd;
And may the Example of your virtues teach

your Neighbour Princes, how to Rule, and Prosper:
Liue in the Hearts of more then your owne people
And for the good of earth, Goe late to Heaven.
Liue Madam by your Actions to Improue
your Fame so great, that when you Dye, Posterity
may make it all theire Buisnesse to Admire you.
QUEEN, you are so Just, I dare not Doubt your wishes,
our cleare and hearty thanks to All, and as
you haue with such a freedome of your souls
Declar'd me Queene, I hope I shall not want
Your faythfull and free Counsells to support me,
whome you haue made and Plac'd aboue you; and
I shall with the best Studyes, my weake sex
F5a Can Reach, Employ my Cares to make me worthy
of All your Loves, and Loyaltyes; But my Lord *to the*
and Princely Kinsman what wee owe to your ***Duke***
Great merrits, neuer can be payd with Language,
and therefore something must be thought on higher.
LEO. There it Goes.
MAL. what Honours you Bestow on him
must be Addition to the Generall Happynesse.
DUKE. Madam, you are ouer Gracious; and Call
that Merritt, which is but my Duty.
QUEEN. Be it your Care, who are Nam'd-of our Councell
to see the Lawes Preserve their owne free Channell.
LODO. I, now shee has broken 'em for her owne Ambition,
they shall be kept hereafter for the Humillity
of the Subject.
QUEEN. It is my wounder, all this whyle
wee heare nothing from our Sister Ariana,
Prepare our kindest Letters, it is fitt
shee know vpon what Hindge, the State moues now.
LEO. You'l Doe me Sir an Honour. *to f Duke*
DUKE. Madam, the Lord Leonidas would make
an humble Suite.
QUEEN. For what? it must be a strange Request
wee should Deny him.
DUKE. He Prayes the Grace to kisse your Royall Hand;
some Great Affayres in his owne Country presse him
to Leaue the Court, and Naples.

QUEEN. That must not be;
60 My Lord, I hope you will not leaue vs now.
LEO. Tis my vnhappynesse.
QUEEN. Wee shall thinke it ours, if Naples haue
been Guilty of vnkindnesse to your Person—
LEO. Not in the least, nor is the Cause, Royal Madam,
65 that Calls me hence worthy of your Regard,
who am too Inconsiderable to giue
your Majesty a Concerne for me.
QUEEN. But this will haue the face of some neglect
to us, as if you did not well Resent my Fortune:
70 LEO. Such an Impiety
be farre from euery thought; I should Esteeme
no Happynesse to your Commands.
F5b QUEEN. lle try that by Enjoynment of your stay;
My Father thought your Presence gaue his Court
75 An ornament; He Lov'd you well, let vs
not loose you for his sake. It must be so,
And you may not Repent it.
LEO. I must obey then.

Enter OCTAVIO

OCT. Madam, the Embassador from the King of Lumbardy
80 QUEEN. Giue your Attendances. *Exit* DUKE *and* MALVECCHIO

Enter SEMPRONIO *Attended by the* DUKE, MALVECCHIO, *and others.*

SEM. Thus doth the High, and mighty Prince
the King of Lombardy, my Royall Master,
Pay his Affectionate Salute, and wishes
All Joyes and Happynesse Attend the Accesse
85 of the Incomparable Artemia
to the Crowne of Naples; but this is not All:
I am not sent to keepe vp the state Complement,
And by a formall Ceremony of words
not first Digested in the Hearts of Princes
90 Promise a freinds Allyance, to this Crowne;
But I haue his Commands to Tell you Madam,
He wishes himselfe neerer.

DUKE, observe that My Lord Malvecchio.
SEM. And he Commanded me
95 speake it to Heauen and you; he shall esteeme
himselfe then happy, and his Kingdome, when
you will vouchsafe to Call 'em both to serve you.
MAL. Meere Complement Sir.
SEM. In playne, now you are settled in your Throne,
100 He wishes Lombardy the next Advance
to be Receaud yours Madam, if you can
find an Affection for the King my Master,
whose Glorious Name, and merrits is already
the pryde of Fame.
105 DUKE. I did suspect this.
LEO. Here may be a Match Barsanes.
MAL. This Treaty comes too late.
SEM. The losse he had in the late mother Queene
whose Providence and Piety made easy
110 for his Greene yeares, the mannage of a Kingdome;
F6a with Treasures daily filling vp his Coffers,
will haue free Recompence he saves, if Heauen
Prosper the fayre Conjunction of your Hearts;
And if so Great a Blessing may be hop'd for
115 After a Councell of your thoughts, you may
make vp one Empire of your Minds & Countryes.
QUEEN. My Lord Embassador, your Royall Master
hath much obliged Naples to thanke him for
his high Respects to vs: Wee shall Consult,
120 As such a great Concernment will Require,
And Giue our Answer, such as may be worthy
our Honour, and his Greatnesse.
SEM. It will Become me Madam to Attend it.
MAL. All's firme, your Grace does III to Cherrish *to the* ***Duke***
125 Any suspicion.
QUEEN, wayte on the Lord Embassador. *Ed* SEMPRO., MAL.,
what thinke you Couzen of this overture? FLO. &ct.
DUKE. Your prudence Madam can best Judge.

Enter MALVECCHIO *hastily*

MAL. I heare your Sister the Princess Ariana—
130 QUEEN, what of her? shee is not Dead I hope.

MAL. Shee is Arriv'd the Court they say, and Come
to vizitt you.
DUKE. Preserve your Temper, Madam,
You are now aboue her power to shake.
BAR. Here's something lyke a story,
Concernes another Person—

Enter LODOVICO

LODO. The Princesse Ariana Madam, your Royall Sister.
QUEEN, wee heard of this before, you show a Zeale,
that maybe spar'd.
MAL. your least Breath Madam
may yet forbid Accesse, make myne the office.
QUEEN, that would but show
An vnkind Entertaynment; No Attend her,
Shee is our Sister.
DUKE. Perhapps shee has Giuen herselfe this trouble Madam,
In person to Declare her free Resigne.
MAL. Shee has left her vayle.
QUEEN. I am Resolv'd.

Enter ARIANA *Attended, mett*
By the DUKE, *shee makes a stand.*

F6b ARI. I haue seen, and been Accquainted with theise Faces;
Haue they so soone Forgott me? You are my Kinsman.
DUKE. Call me your Servant Madam.
ARI. I would Call you Just, and Honest, but I feare.
FLO. That word pinches.
ARI. If I mistake not Couzen,
I Know this Presence, wherein my Royall Father—
At that word I must pause; I misse him here.
MAL. He is Dead Madam, and snatchd hence to Heauen
Before wee thought him sick, by a violent Apoplexy.
ARI. Dy'd Suddenly? pray Heauen you haue vs'd him well;
But if my Father haue made haste to Heauen
You haue been slow in paying your Just Dutyes
to me, whome Nature and the Lawes of Naples
Declare his eldest Daughter, and your Queene.
LODO. That was spoke handsomely; now the state oracle
opens his mouth.

MAL. our Care to th' publicke good made vs supply
his Absence, with what Dilligence became vs,
as knowing you had Dedicated all
your thoughts to a Better world.
170 ARI. You neuer wanted Argument My lord
when you tooke vp an Error to mayntayne it.
was I a Branch so Desperatly withered,
to all your hopes, I was not worth your Memory
or Consult in this High Cause? But I am here
175 without your Calling home, and Bring with me
a Confidence, you'l not Demy me, what
my Birth, and Blood doth Challendge? Ha! what Lady
Is that, which by her state, presents something
I would not Call a Queene.
180. DUKE. Your Sister Madam.
ARI. Not Artemia?
MAL. Now vested in the Royall seate, and own'd
the lawfull Queene of Naples.
ARI. Dare you heare this Treason Couzen, and not Punnish it?
185 Where did I loose my selfe? If I be
No Imposture, but the first borne Pledge of Naples
In what hath Nature mulct'd me, or what
Injurious Act to Honour haue I Done,
that I am Barr'd my Birthright? I did
F7*a* 190 but step asyde to say my Prayers, and you
would make me a Saynt aboue: Are you my Sister?
QUEEN. Yes, Dearest Ariana, and Rejoyce
to be so neere thy lip, Wellcome to Court.
ARI. Shee does owne me too.
195 MAL. Madam you will but loose your Breath in Passion
be kinder to your selfe, and yeild to Prouidence
that would not haue you troubled with the Cares
of this vayne world; some men may paynt your hopes,
And poyson the fayre peace you now Enjoy.
200 But I Deale plainely.
ARI. Tis not the first tyme, My lord;
You haue been ouerbold: Couzen Guarini,
You haue a sence of Honour, and Doe owne
a Fame abroad for things Done well, and nobly;
205 you haue at home Deserv'd your princesse favour

And Countryes Loue: In what Sir haue I synn'd
that you should Employ theise Arts
to Injure me?

LODO. This worst moue; how this
210 Ambition eates into the soul of Honour!

ARI. What was there in My Sisters power, or virtue
or Loue? you should Expect a Degree lesse
from me? I allwaves held you precious,
And could in a Just Cause haue Dy'd for you.
215 hath my Abused Innocence no freind?
I must Appeale to Heauen then. *offers to goe forth*

QUEEN. Stay Deare Sister.
I haue Considered, and to show how much
I wish the naturall streame of Loue, as well
220 as Blood may keepe his flowing in our veynes.
I haue thought a way to Reconcyle vs.

MAL. What meanes the Queene?

QUEEN. And with my much lou'd Sister, think it no
Dishonour to Diuide The Soueraignity.
225 Let vs be equal in the Government;
I can for your sake part with halfe my selfe,
wee may be Queenes together in one throne,
And Raigne lyke Sisters.

ARI. I haue a Soul too Great
230 to shrinke to such equallity.

LODO. Now it Heightens.

F7b ARI. Is this the way you haue Consider'd Sister
To Reconcyle the Difference? I looke on't
with greater Indignation, and more stayne
235 to my Honour then your first Ambition.
If I haue a Tytle to a part, I haue
one Just to All; This Competition
would Blemish my whyte Name, my blood, and all
Act Ready the Trophyes that Attend vpon the Tombe
240 of my Great Ancestors, make me vnfitt
to Mingle with their Dust; Be halfe a Queene?
Although to weare one Jewell of the Crowne
may seeme a Starre vpon thy Head, and Draw
vp wounder, whyle it shynes; It would be a Cloud
245 on myne, since I was Borne to the whole Lustre.

OCT. Braue Soul!
QUEEN: Sister wee did Beleiue a Cloyster
had taught you more Humillity.
ART. Tis your low thoughts and cheap opinion of me.
250 hath Discompos'd the Temper I learnM there:
but that you may not Rayse your Sinne yet higher
And Add vnto your lawlesse soveraignity
a greater Cryme by laying a Reproach
vpon Religion; here I throw off Passion,
255 let Heauen, the Angels, and your selves be Judge
how soone Fie shutt my Eyes to all theise Gloryes.
Sister Enjoy the Trouble and Concerne
of all the Greatnesse your Ambition Aim'd at.
This Cause shall stayne no Ground with Blood for me.
260 LEO. All's Calme againe.
ARI. But if my Teares can soften
that Justice, which lookes on, or prayers may prosper
to make you good and happy in your greatnesse
trust me, He poure 'em dayly at the Altar,
265 I hope you'l Give me leaue now to Returne
to the poore Cloyster whence I came.
QUEEN. Deare Sister.
Forgiue the vnki'ndnesse of my Language, I
Know thou art all Compos'd of goodnesse, but
270 you may Dispence to stay with us a litle—
ARI. My Lords farewell.
MAL. All's Right againe.
F8a ARI. And you my Deare, and Honoured Kinsman. *Exit with*
QUEEN. I could melt now. DUKE *leading*
275 FLO. Does the Queene weepe?
LODO. Those springs will soone Dry vp.
QUEEN. I know things are not Just; but there's a Charme
within a Crowne, and shee has made it now
lesse Heavy on my Head, where is the Duke?
280 LEO. Withdrawne to wayte vpon the Princesse.
QUEEN, your hand will Doe as well Leonidas.
LEO. you have my Heart Madam.
QUEEN, use not that Complement to euery Lady,
least you be taken at your word. Here is
285 much scuffling for a Crowne Leonidas.

LEO. Tis Madam yours now by a Double Interest,
Nor can it want a Lustre on your Brow.
That still must Take his Brightest Beames from you.

Exeunt

The End of the

First Act.

ACT THE SECOND

SCENE THE FIRST

outside of ye Court

Enter LODOVICO *and* OCTAVIO

LODO. It is not in my Apprehension, why
the Queene should euery Day Renew her Graces
vpon This stranger.
OCTA. How does the Duke
Guarini take it? He cannot Chuse but see
Himselfe much lessened.
LODO. yet shee does her knack
so Cunningly, shee sometymes is so sweet
vpon his Grace.—
F8b OCTA. when the other's Absent,
LODO. But wee that constantly Attend can see
which way the wind blowes fayrest: shee's here.

Enter LEONIDAS *with the* QUEENE
Attended and Passing over the Stage.

OCTA. And our New Blazeing starre.
Pray Heauen it bode no 111 to Naples.
LODO. Courts neuer want theise Prodigyes;
shee's young and tis no Breach of Duty
To wish things well; but leaue her to her Fancy,
lett's Talke of something else.

Enter FLORELLI

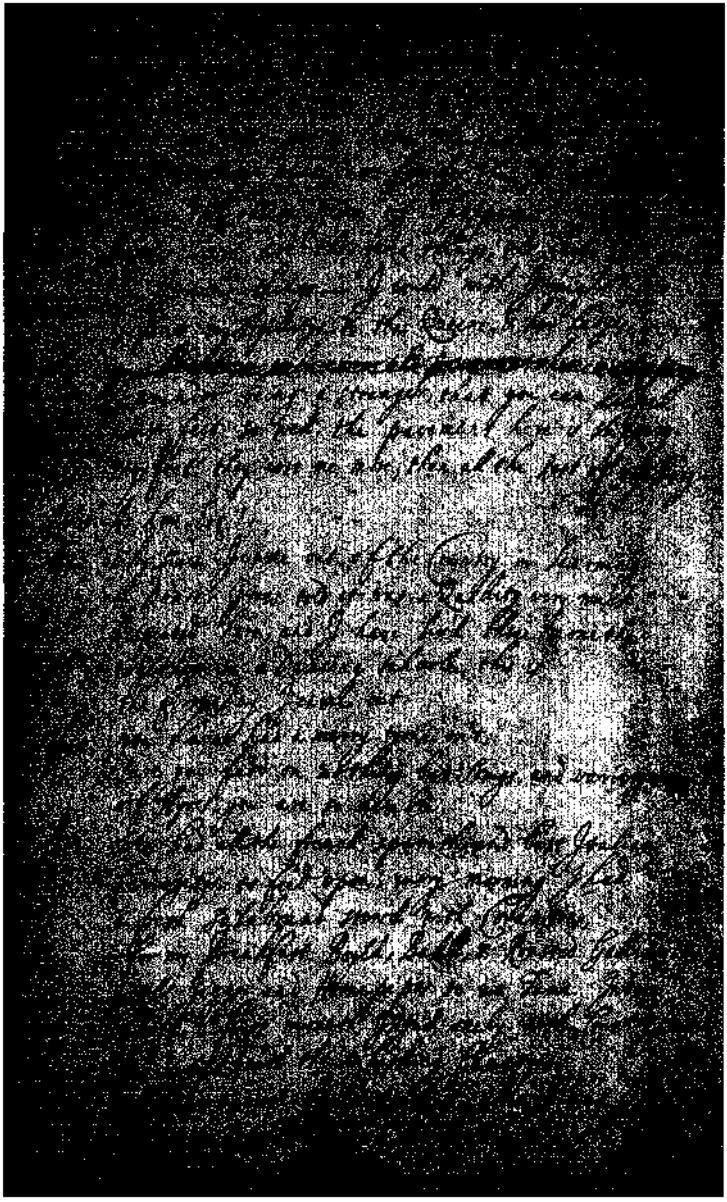
What's the matter Signior?
What Sunneshyne makes you looke so pleasant?
FLO. If you haue a mind to Laugh Gentlemen
Here's a spectacle hard by—
LODO. what is't
FLO. A Thing Calls himselfe a Country Gentleman
A strange medly, made vp of Foole & Knave.
That has it seemes money in his Purse:

And is Come to Court in hopes to Buy an office.
And he Talkes with as much Confidence, as if
he had one already.

OCTA. Prethee where is he?
no. Nay, he knowes not, tis a labarynth
to him and he is lost in't. He moves vp & downe
lyke a fireworke vpon a lyne:
most of his Discourse is Three Questions;
where is the Queene: How to Gett an office,
And which is the way out of the Court, for hee's lost.
But see the Pageant Appeares himselfe.

Enter ASINELLO

ASI. The strangest place that ere I Came in! D'ee heare.
F9a you looke lyke Civill Gentlemen, Pray which is the way
out of the Court? I haue been in't theise two Houres,
And I can find neither Beginning, nor Ending.
LODO. The way out oth Court, cannot you find that, Sir?
ASI. No, but would you would Instruct me, Sir.
LODO. why Faces about, tis the very same way you Came in Sir;
there's no way lyke it.
ASI. But I cannot tell that, here are so many windings
and Turnings, that I haue lost my selfe.
OCTA. You are not the first man has been lost at Court.
ASI. I should be sorry Sir, if I now Add to the Number.
To Tell you truely I come for preferment
on Honorable Tearmes.
FLO. As how Sir?
ASI. why I haue sould some estate in the Country,
to Facilitate my way. I hope you'l Grant
I am so farre noble.
LODO. It cannot be Deny'd.—
OCTA. And may Quallify you here, if well Imployd.
ASI. I was told I must Confesse, that ere I went farre
In this Elizium, I should meet with a Cerberus
or so that would looke Grimme vpon my passage,
And I haue here my Chips of Gold to winne
AH of that Complexion.
LODO. The Queene has no Courtiers
of such Craveing Appetites, I Assure you.



Folio ob of THE CHANGE OF CROWNES *(reduced)*

ASI. I Honour the Queene Sir, and all her Relations.
But they say the King of Hungary, has
some subjects in all Courts.
FLO. you are Cunning in Metaphor I perceaue.
70 ASI. I should be loath to Disoblige any,
As farre as my Abillityes Extend.
OCTA. A most Ingenuos Expression.
F9b ASI. And doe you thinke I may pretend to so much witt,
As will make me a Courtier?
75 LODO. why not Sir?
But how come you to leaue the Country?
ASI. A dull sweatty place, not fitt for the Aiery, & Refyn'd.
OCTA. This is the oddest peice of Foppery.
ASI. Besides here are the fine things, the fayre things,
80 the Amorous things—I could wish, I might
Present my Agillitys to the Queene, & her ladyes.
FLO. I wounder being a stranger, that you can keepe
your feet so well, the pavement here is slippery.
ASI. My feet? they cost me more, then all the Rest of my Body.
85 LODO. As how Sir?
ASI. Why since I came out of the Country in Learning
to Dance: I was told it was a Quallity very much
Respected here; and I have liv'd three months
together in a Dancing schoole, this is
90 the first Day I came out.
FLO. you haue had a merry tyme on't;
Sure you fedd on nothing but Songs and varietyes
of Ayres, you are so nimble.
ASI. wee had all the french, Spanish and best Italian
95 Curiositys to feed vpon; euery morning I had
a fresh Salabrand stew'd with Corantoes,
for my Breakfast, Boyld, Bak'd, & Roasted Galliardos
with Jiggs and Hornepipes to no Tune. Indeed
for the first moneth I Dyn'd onely with Country Dances,
100 And supp'd with the whisking Canaries.
My feet neuer fayl'd me but when I was Drunke;
And now I talke of Drynke, which is the way
Into the wine Cellar?
F10a FLO. He has found another Question.

OCTA. You may find your way out of the Court
a great deale sooner, then the way into the wine Cellar.
ASI. Here's a fine place that a man knows not,
which way to Goe in or out; Court Call you it?
I shall wish myselfe in the Country againe.
But I would see the Queene first. Pray where is ye Queene?
They say shee's a Compieat Lady.
LODO. The Queene? oh Sir—
OCTA. This Fellow flyes at euery thing—
Doe you Aske where the Queene is?
ASI. yes that I Doe. *Flagellef*
OCTA. Excuse your Servant— *be ready*
FLO. would you see the Queene Sir?
ASI. Tis my Greatest Buisnesse, and in hopes of
some preferment, would doe much for her Majesty.
LODO. That's another matter.
OCTA. And more possible,—But the Queene Sir—
FLO. But the office Sir? what ist? In this a man
may doe you a Curtesy, wee are all the Queenes Servants,
ASI. I Desyre your better Acquaintance: But which of you
Is the Procuring or Taking Gentleman?
LODO. Wee are no selling Gentlemen.
ASI. you are much Abus'd in the Country then;
I heard there a man might Bid for an office.
I haue enough to Buy one, two three, foure & five.
OCTA. But with your favour Sir, for what place
Doe you hold your selfe best Quallifyd?
ASI. I thought you had been a more vnderstanding *here play.*
Courtyer, Quallify'd? wo'not this Quallify? *showes Gold.*
Ha! what's that! Excuse me Gentlemen, *one playes within*
I cannot hold, though I were to be presently *vpon a Flagellett.*
Hang'd vp by the Heeles. *Exit, Dancing after the pipe.*
LODO. What thinke you of this Fellow?
lett's follow, and see what Becomes of him. *Exeunt*

SCENE THE SECOND

Enter LEONIDAS *and* BARS AN ES

LEO. It were timely now in some opinion
to make things Knowne, an oppertunity
to Chayne two Happynesses.

BAR. Not yet, if you Admitt my Counsell Sir.
Theise Graces Carry too violent a streame to last.

Enter ASINELLO *Dancing after ye Pipe:*
FLORELLI, LODOVICO, *and* OCTAVIO.

ASI. I am almost melted. *the Pipe playing*
LEO. This Fellow's stung with a Tarantala. *on sudden*
ASI. Saue you Sir.
LEO. From thy Impertinence. *Exit* LEO. ***and* BARSANES**
ASI. Why now I am in the same place againe
And here be the very same Gentlemen too:
Presto I am Bewitch'd.
FLO. Nay wee haue follow'd you.
LODO. I am sure you haue Drawne vs after you
by the Enchantment of your feet.
ASI. Enchantment? I thinke so.
FLO. The Court will be much Honoured in a Gentleman
of your Rare motion, you must not want an office.
ASI. He Dance my Attendance if that will Doe't.

Enter the DUKE, MALVECCHIO, *and* ANTONIO

MAL. I wonder at his Impudence considering
Fi *la* your Graces Interest, or Expectations

he dares owne her favours.
DUKE. Tis a Boldnesse.
In his Condition here, but what Name
to Giue theise smyles, and favours of the Queene,
to a thing, gronne vp ith' Night—
MAL. or Drop'd from the Ayre, wee know not what.
DUKE. And yet shee Carryes things so Cunningly, as shee
would haue me thinke I am still Concerned
In her cheife thoughts; I haue been too blame
but this Affront's Insufferable.
FLO. S^r^ if you Resolue to make your selfe happy, & ye Court,—
to Asinello
LODO. And the Queene in such a Servant Apply your selfe
to that Graue Gentleman, he has the Disposing of all
the grand offices, you are Quallify'd for any—to Him:
Exeunt FLO. *and* LODO.

ASI. S^r I am Informed by some persons of Honour, that
shall be namelesse, that you haue a power and favour
with the Queene, and can doe a Curtesy to a Gentleman
that has a mind to pay heartily for an office.
MAL. What Fellow's this?
ASI. He Calls me fellow already; I suppose you haue a neere
Relation to her Majesty. Pray how does the Queene? shee's
young and Handsome: I would very fayne see her.
MAL. Show him the Porters Lodge.
ASI. I humbly thanke you S^r. Is shee at ye Porters Lodge?
You are a Courteous Gentleman, tis the first
Ciuillity I had done me since I came to Court.
ANT. I will Instruct you Sir the way.
ASI. I shall be Bound to you Sir, will you doe me that
Favour? you shall not loose your paynes, Sir.
ANTO. You will Deserve a preferment and I shall serve you in it;
Please you to vizeitt the Lodge?
ASI. with all my Heart, what good fortune had I to meet
with such honest Gentlemen?

Exeunt ANTONIO *and* ASINELLO

Enter LEONIDAS *and* BARSANES

DUKE. Noble Leonidas, you are come to my wishes,
Doe me the Honour to Change a word in private. *they*
LEO. I was comming to your lodgings, to *whisper*
Kisse your Graces hand.
MAL. you are happy Signior in being so neere the freindship
F11 *b* of the Lord Leonidas, and he was Borne vnder
a happy Conjunction of Starrs.
All men Contend Endearment to his favours
He does Attract all Loue, the Queene her selfe—
BAR. Sir tis the Bounty and Goodnesses of her Majesty
to Grace a stranger.
MaL. He has more then Common merritt.
BAR. Rather the Greatnesse of her soul, to forme
occasions of her Fame abroad by her
munificence.
DUKE. I shall expect this satisfaction—
LEO. Your Grace does infinitely Honour me.

MAL. I hope he will not leaue vs now. *Mr Shotterell*
BAR. were the Queene pleas'd, *Mr Lydall*
He has some Concernes in his owne Country. *Mr Handcock*
75 DUKE. To Ingage more persons were to Rayse but Noyse,
and Circumstance, the Tyme, and place—
MAL. If he Resolve vpon some Greater Interest
(id whistle to be Gone, He vndertake without much trouble
Ready.) to obtayne that leaue, if he will vse my service.
80 BAR. My Lord you haue been allwayes Kind to vs.
LEO. Let me be forfeyted to the Contempt
of all that weare a sword, if I forget to wayte
vpon your Grace.
DUKE, your humblest Servant: Come my lord
85 Malvecchio. *Exit with* MAL. *and* ANTO.
BAR. you smyle Sir, I observed the Duke
preserv'd not his serene lookes so constant.
LEO. He is a Prince of vnquestion'd Honour.
I cannot Reach his worth in Character.
90 BAR. It may be so, but yet his Garb at present
And language had some Accents, would Inclyne me
to thinke him Discontent.
LEO. the Duke Guarini? wee are excellent Freinds.
BAR. you would Disguise your heart, but I see through it,
95 Come he is Jealous you haue too much share
of the Queenes favour.
LEO. But I haue satisfyd him.
BAR. That's worse, and worth my feare; her smyles I see
Are Raysing Sr a storme to your vndoeing;
100 if he Resent, and marke himselfe your Ennemy.
I Apprehend, but Know not what to Counsell.
F 12*a* LEO. Thou Knowst I am no Coward, but there will be
no vse of valour, he has vs'd me honorably.

Enter FLORELLI

FLO. Sir, the Queene Desires your presence.
105 LEO. I attend. *Exit* FLORELH
BAR. But you shall Giue me leave to keepe my fayth to you.
Exeunt

SCENE THE THIRD

Enter QUEENE, *Ladyes Attending.* *State chamber*
shee waves her hand and they withdraw. *Q*

QUEEN. Honour the soul of Humane things, by whose
Bright Beames our vnderstanding sees, and Judges
the Good, and Ill of euery Action:
Does tamely sleepe in course, and Common Bosomes,
5 And onely wakes in Princes: Guarini had
a tye vpon my Blood, but his Deserts
Gaue him a neerer place in my Esteeme.
He made me Queene.—he did, with hope to make himselfe
A King, and I did Cherrish that Ambition
Io for my owne Advance, not without some kind thoughts to him
vntill Leonidas came in, though late, with Charmes
more powerfull to Remoue him—But then the people,
A word an Empty sound, things borne to obey:
but who shall still the Murmures of the Great ones?
15 the favours of a Prince ought not to be
more Question'd, then the Influence of the Starrs:
or those soft Gales that Breath from Heaven vpon
what Coast they please, led by their owne spirit.
But after all, what is Leonidas
20 whome I preferre? Alass, I know not what;
His Garb, and Breeding speake him Honorable.
He may be a Prynce, I am sure he Rules all here.

Enter LEONIDAS *and* FLORELLI

Hee's Come already: leaue vs; some kind Angel
25 Instruct my tounge that without stayne of modesty,
I may Expresse what wounds me here; My lord
Leonidas.
LEO. He humbly Attends Madam to Receaue
your Gracious pleasure.
30 QUEEN, there may Appeare but little Pleasure Sir,
In what I haue to say. I sent for you.
LEO. Heauen—Not to be angry Madam I hope—
F1*2b* QUEEN. Your hopes perhaps haue been too high already.
And had you not been a stranger Sir, my Justice
35 might haue been more severe.

LEO. You fright my vnderstanding.
QUEEN. My meaning is to better that, and make
you wise hereafter: I doe acknowledge Sir
In my opinion of your Prudence, I
40 did thinke you worth my favour, till I heard
you should Expound my smyles proceeded from
I know not what affection to your person.
It was boldly done hauing so little tyme
to Know me Sir.
45 LEO. Prodigious!
Although I may be Render'd thus vnfitt
In your Abus'd Beleife to be heard Madam;
be yet so mercyfull to let me know
who has Accused me, and when I haue made him
50 Drynke vp the poyzon he has throwne vpon me
And punnishd him for dareing to profane
Your Name by mingling it with myne, and such
a Cryme as this He Begg a Bannishment
for euer from Your Eyes, rather then liue
55 An Abject of your Frowne.
QUEEN, what though your parts
And person may not Call a Ladyes Blush
when shee Commends, or Loues: suppose a Princesse
thinke it no stayne to her Judgment to Beleiue
60 You may Deserve Affection at the best
And Richest valew of her Birth (your owne
perhaps but some degree beneath it) Is't
a prudence to Traduce her Name, and Tell
what Garlands and what victorys are Comming?
65 LEO. If you thinke Royall Madam, such a Guilt
may Concerne me, that neuer yet could Reach
pretence, much lesse a Merrit of your Graces:
1 humbly begg to Answer my Accuser.
QUEEN. What would you doe? suppose it be a woeman
70 your sword and valour would be vselesse; or
suppose myselfe Leonidas, you would not
Challenge me I hope?
LEO. But I would Madam
Challenge your Justice, and I Dare not Doubt
F 13a 75 But as you haue in Nature such a Tendernesse

of your Immaculate Name, your virtue will
'ere you Condemne, vouchsafe an Eare to Innocence.
But twere as Impious in me to Beleiue
that this should Ryse from your whyte thoughts,
As to be Guilty of the Cryme.

QUEEN. I haue Disturbd his soul too much,

Enter the DUKE *and* FLORELLI, *they stand aloofe,*

FLO. I know your Graces priuiledge, though I had commands—

LEO. I Dare without a Flattery, proclayme
I haue lookd on you Madam with a Reuerence
next vnto Heauen with the same feare to offend,
And if it take not from my Duty, I
would say with such a loue too of your virtues.

DUKE. Ha 'ha! Loue?

QUEEN. Ha! Interrupted?
this wants Ciuillity my lord.

DUKE, your Pardon Gracious Madam, if I seeme
a bold Intruder, you must blame your Favours
which taught me to presume, but I can fall
Into Becomming Distance.

QUEEN. I see what stings your, Sir.

DUKE. Tis now no more Suspition. *Exit*

QUEEN. Leonidas what I haue sayd in reference to vnkindnesse
you must no more Remember: I haue try'd
And find you worthy of my thoughts, possesse
the place you had in our Esteeme. You are lyke to Improve it.
And it will be worth your wisdome to Consider,
if after this, you spy a Blush Invade
my Cheeke, you may Interpret it as Rysing
from thoughts that are no Ennemyes to your Fortunes.
Exit

LEO. Ha! there is no harme in all this, if I vnderstand.
The Queene hath some good meaning which, (if I
haue fayth enough to Beleiue) may make me happy.

Enter BARSANES

oh my Deare Barsanes! thou art Come happily
I haue something to vnlade into thy Bosome
that else will be aboue my strength to Beare.

BAR. Is't good?
LEO. That word's too narrow, excellent;
the Expression's yet too modest.
F13b BAR. You seeme Transported Sir.
115 LEO. Thou wilt be no lesse when I haue told thee.
BAR. What?
LEO. Not too fast, It must Drop gently from me
Into thy Eare, it will surprize thee else,
And shake thy Apprehension with the wounder.
120 BAR. You prepare me.
LEO. If Things goe on Barsanes
wee'l not leaue Naples yet; the Queene does loue me.
BAR. Loue you? how?
LEO. Handsomly, with Honour.
125 At our next Conference I must throw off theise Mists
I weare, or be ecclipsed for euer.
BAR. How this? why then the Riddle's out.
And I will tell you Sir as great a wounder.
There came to your Lodgings within this halfe houre
130 A Gentleman with two servants wayting on him
to Aske for you; hearing you were abroad
without more Questions he Dischargd the Bearers
Told me he had order to leaue for your vse
Tenn Thouzand Duccats.
135 LEO. For my vse?
BAR. And so without a Name he tooke his leaue.
And I his Baggs.
LEO. Dids't looke into 'em?
BAR, I open'd one for a Taste and being satisfyd
140 Secur'd him and his Company, till you came
to giue further order. Add this to your last wounder,
tis not Impossible when they are consider'd
that theise two Miracles may challenge Kindred.
LEO. I am Confirm'd; vpon my Conscience
145 tis the Queenes priuate Bounty; who perhaps
fearing our Bills of Exchange may fayle vs
would nobly thus and without Noyse supply vs.
BAR. The Charity was Excellent, and timely;
I know not what to Counsell more, then to
150 Comply with your good fortune.

Enter FLORELLI

FLO. My Lord the Queene askes for you.
F14a LEO. Agen? Farewell; Expect me at my lodgings. *Exit*
BAR. Theise Things doe promise well, and seeme to Invite
my first Designe—The Embassador,
155 And my Lord Malvecchio! Fie withdraw. *Exit*

Enter SEMPRONIO *and* MALVECCHIO

MAL. You might easily obserue where lyes the obstruction;
Guarini at first swayd All her thoughts and favour,
and now Leonidas.
SEM. What is this Gay thing Leonidas?
160 MAL. Wee haue his owne Report, that hee's Related
to a prince in Greece, I Know not whome, nor where;
for All my Inquisition cannot find
a Bottome for this Greatnesse, but hee's here
the onely Favorite now.
165 SEM. And the Queenes Idoll, how ere shee
Cunningly Contriues her lights
to be scene by.
MAL. Too sure he takes vp both
the Eyes and Eares of our young Mistresse, that
170 shee has not tyme to looke into her Honour
which should Direct her Due Respect to Princes.
SEM. I must tell you, my lord.
Wee did Expecte a fayrer Progresse;
the King my Master wants no Information
175 of both his Riualls, and Resents it too
so farre, I haue my order to Returne;
But shee is here.

Enter Y^e^ QUEENE

Madam I shall be happy to vnderstand
what you are pleasd after so long a pause,
180 to thinke fitt Answer to my Royall Master.
QUEEN, My Lord, I hope your Master will Interprett
this no neglect, things of so high Concerne
Require much prudence: at your next vizitt,
wee shall be prepar'd.
185 SEM. I will haue Patience to Expect. *Exit* EMB. *and* MALVECCHIO

Enter LEONIDAS

QUEEN. My Lord Leonidas I sent for you
F14b to Giue me your Advice and Counsel!, in
this great Affaire, between the King and me,
Pray tell me then.

190 LEO. Rather Command my scylence Madam; I am
not fitt to Giue you Rules, but must submitt
Act Ready All to your greater wisdome, who knowes best
what is most Honorable, both to your fame
And your Affections.

195 QUEEN. Nay you must tell me your thoughts,
whether to Embrace, or Giue Denyall
to this young Amorous King—then He Command you.

LEO. I must obey then, and not Doubt your pardon,
If I Declare freely, and from my Heart.

200 QUEEN. That will most please me, but be not Tedious.

LEO. In my opinion you will best Consult,
the Honour of your Name and Greatnesse Madam,
If you Accept the King of Lombardy
I know him—wee are Interrupted.

Enter DUKE *and* MALVECCHIO

205 QUEEN. Is this your Counsell?—
the man hath lost his witts, or he was Borne
without a Soul, or sence of what Concernes him.—
I may Beleiue your stay hath much Impayrd
your Health, or Apprehension; and the King
210 no doubt will have some Cause to thanke you,
for your kind vote: But at this Rate be confident
You will not Sir be often Calld to Counsell. *Exit*

MAL. Ha! shee is Displeasd with him,
If I vnderstand anything,

215 DUKE. Follow the Queene—Sir *Exit* MAL.
the Tyme drawes fast vpon the Minuite
I had your word to meet.

LEO. Let not your Grace
have the least suspicion, I shall fayle
220 my Attendance.— ***Exit*** DUKE

So, so, I haue vndone myselfe
and am ith way to be Determined quickly.
F15a Thus Fortune playes with mans Felicityes,
which when to our Fond Eye most High & Fayre,
225 vannish liyke Childrens Pageants in the Ayre. *Exit*

The End of the Second Act.

ACT THE THIRD

SCENE Y^E FIRST

Enter QUEENE *and* BARSANES

QUEEN. Sir you haue made Demonstration of a Secrett,
of which you still shall keepe the Key, and trust me.
tis lodged within a Breast, where it shall find
no vnkind Entertaynment; but whyle wee Promise,
5 Danger may threaten both.—None of our Guard Return'd.(p)
who were Commanded severall wayes to find
the Duke and Leonidas?

Enter MALVECCHIO

MAL. Not yet Madam, I parted from the Duke but lately,
I observ'd no Cloud vpon him; but great souls
10 Carry their Anger without Noyse or flame.
QUEEN. No more, but moue by my Direction.
BAR. I shall Madam. *Exit*
QUEEN. No Appearance yet? Dispatch more after 'em.
MAL. I did hope the stranger had more modesty,
15 and knowledge of himselfe, then to take vp
this boldnesse by Contention with his Grace,
to make himselfe his equal, being not worth
his frowne, much lesse his sword.
QUEEN. Wee know not that,
20 My lord; He that has least of Noble Blood,
may haue a sence aboue the Tame submission
to an Injurious Greatnesse: yet I thought
my Kinsman had a Temper durst not mixe
with a Dishonorable thought. But Sir
25 I would not haue my Court a Nursery
for sword players. If he had Done the Duke
F15b what look'd but lyke an Injury, the Lawes,
his Priviledge of Blood, and our Esteeme.
of his great worth, would haue been swyft to haue Punish'd
30 the bold offence, and Giuen him a Justice
high, as his Birth.

Enter LEONIDAS, *and* The Captaine of the Guard

QUEEN, where is the Duke?
CAPT. I had security in his Princely word,
to wayte vpon your Majesty, and wav'd
the Ceremony of a Guard.

Enter DUKE

MAL. He Approaches Madam—
the Queene is much Displeas'd. *to f Duke*
DUKE. And so am I.
QUEEN, where haue been Couzen?
DUKE. Takeing the Evening Ayre.
QUEEN, Wee heard you and Leonidas were gone to fight.
DUKE. It was some Coward Tounge, that tooke his tyme,
to be officious; but if your Commands had mett
lesse Expedition, our Difference
had been concluded Madam.
QUEEN. I would know,
from whence this bold Anger had a Ryse.
DUKE. Tis not hard to Guesse,
If you but looke vpon your selfe. *asyde*
QUEEN. I sayd Ide know, whence Grew the Discontent?
DUKE. Enquire at Home, and if you dare call your heart
to Counsell no Doubt it may Informe you.
QUEEN. Another language would haue made your sence
lesse vnderstood; It is an Answer Cousen
I did not looke for.
DUKE. Nor did I foresee
the tyme that I should be sent for with a Guard.
QUEEN. I sent Sir to preserve you—
DUKE. From his valour?
Your presence has a Charme vpon my sword
that else would fly into his Heart, which now
growes high, and laughs to wittnesse my Dishonour.
LEO. Sir—
QUEEN. Forbeare, you are not Calld to the Discourse.
DUKE. The thing would smyle, patience! but I haue Done.
And Madam you may Giue me leave to thinke
my services have been too cheap to keepe
A place within your memory.

QUEEN. This Heate
Is not becomming here, and when I call
F16a it boldnesse, you may find it Sir an Error,
to which your Birth can Giue no Priuiledge—you may
leaue vs.
DUKE. And your Court Madam; I am awake,
And find my owne Injustice to Ariana. *asyde: offers*
MAL. loose not so soone your favours to a person *to Goe out*
howeuer passion ouer beares him, that
Honours you aboue the world.
QUEEN. You may Call him back then.
MAL. The Queene desyres you to Returne.
QUEEN. Couzen, I know you will not leaue the Court,
DUKE. I haue no Fauour left to aske you Madam,
next your Consent; I Affect not to haue
my Name, and Honour made a Talke, and sport
from Groomes and Pages.
MAL. Be calme.
DUKE. Bid me to Throw off what is Man within me.
Submitt to be a Cipher of the Court,
or fix'd lyke a Dull Image, stand the Gaze
of Fooles, and Fortunetellers—I Chuse rather
to obey your last Commands.
QUEEN. Take your Change with them,
If you haue planted such a Resolution.
Wee shall not be against your fayre Retyrement. *Exit* DUKE
LEO. Now my storme Approaches; I see it swell
already in her Eyes.
QUEEN. My Lord Leonidas,
I hope all Animosityes Dye here;
,And it Appeares your free Expression to
Promote our Treaty with the King of Lombardy;
(for which our Kinsman hath not too much Kindnesse)
begann his first Displeasure, but in Reference
to that, waveing his Distaste, I am
to Giue you thanks my lord, nor shall I need
to aske now any Reasons for your Counsell.
MAL. How'sthis?
QUEEN. Although it struck vpon my sence at first
not pleasantly, I haue Examin'd since

the weight of euery Circumstance, and find
My Judgment on your syde, that nothing can
be more Considerable to our Honour
then our Allyance to the Crowne of Lombardy;
And euery prudent Counsellor at home
will giue it his fayre vote: what sayes My lord
Malvecchio?
F 16d MAL. More Changes? I would haue found in me
an easy Consent Madam, but I was not
Confident, to Expresse it, whyle I lookd on
the Duke, so greate and Eminent in your Favour:
Besyde my feare to offend your Majesty
whyle you had placd him in your thoughts, so neere
your owne Affections.
QUEEN. The greatest Good calls first to be preferr'd.
LEO. I feare there is misapprehension
of that Imperfect vote I Gaue—The Duke has
Remou'd himselfe with some Regrett—
QUEEN. Make it your Trouble to Entreate the Embassador
hither, to whome wee purpose to Declare
what wee Resolve in Reference to his Treaty.
MAL. I am much Honourd in the Employment.
Please you to Command Sir a service to
the Embassador? you heare how things Runne Counter
to what wee Expected: but wee all are bound
to your Advice, and Gracious wisdome, that
So happily Enclynd the Queen—
LEO. I did it
without the Least Expectance of your thanks—
I doe Deserve this Mockery. *a syde: Exit* MAL.
QUEEN. You see my Lord,
I am vseing the best method I can find
to putt your Counsell into Act.
LEO. Though I Rejoyce
to see your clouds Resolve into so fayre
a sky, Giue me your Gracious pardon
if some vnquiett thought, a feare you may
vse too much Art, to Ripen what kind Nature
without this haste would Drop mature into
your Bosome; make your thoughts not yet so publicke

if you haue meaning to proceed.
QUEEN. It shall
150 be past your Doubt, and that you may be Confident,
wee are Resolv'd to send you Leonidas
Embassador to the King from vs to Assure
him, how fayre wee meet him in his loue.
LEO. Your Majesty send me the Embassador?—
155 QUEEN, with full Comission to Conclude our Marriage.
LEO. when must I sett forth, and please your Majesty?
QUEEN. Leaue that Dispatch to our Care.—And now I thinke on't.
Exit
LEO. shee is Resolvd to Prosecute what I
F17/7 but late suggested in another Person
160 with meaning onely to beate off Guarini
vntill some happy minuite serv'd to open
the Mistery, too tender now to be Expos'd.

Enter QUEENE

QUEEN. I must not omitt the complement my Lord,
to send my Picture by you, to whose Conduct
165 I would Trust my owne Person. *Gives him her Picture*
LEO. Tis very lyke.
QUEEN. And from an Excellent Hand.
LEO. Tis from an Excellent Face; must I Present
this to the King from you?
170 QUEEN, the earnest of a greater Pledge to follow.
LEO. An Age will not call back, what in one hasty minuite
you Give away, and to a prince you know not yet.
QUEEN. The way I take will bring vs Sir Acquainted, neuer feare u.
LEO. Vouchsafe me a small patience yet to Heare me.

Enter FLORELLI

175 FLO. Madam, the Embassador and my Lord Malvecchio.
QUEEN. He hath made haste I see;
some other oppertunity, My Lord will serve
for what you haue further to Acquaint vs.
You ledd me into the path, and I shall walke in't
180 without any Danger.
LEO. I must seek out Barsanes. *Exit*

Enter EMBASSADOR *and* MALVECCHIO

SEM. Guarini left the Court Displeas'd and He
that was the Second Favoryte layd Downe.
MAL. to be kept warme my Lord in his owne Embers.
185 QUEEN. It is now Ripe to let you know My Lord,
what wee Resolue in Answer to the King,
your Master, for whose princely Loue wee hold
our selues Engag'd in Honour to Declare
our Readynesse to meet his Loue and Person;
190 And wee shall make it our cheife Care, that nothing
on our part Interrupt the happy Progresse
of that fayre vnion, that is meant betweene vs.
SEM. Nothing but Heauen could teach you, Royal Madam
how in so small a volume of your language
195 to Expresse the Happynesse of two Kingdomes, and
Time shall not stoope with Burthen of his Houres
before the King my Master Receaue Knowledge
of this your fayre Complyance.
FLO. This work's Done.
200 SEM. Vouchsafe I take my leaue, this newes
F17b Should moue vpon the winds, wings are too slow
for the Conveyance——————————*offers to Goe out*
MAL. Now all things are perfect.
QUEEN. Entreate him to Returne but for a Minuite.
205 My Lord you haue Done the Duty of a wise
and faythfull Minister of state, but Giue me
In private Answer to one Question.
SEM. Your Majesty may Command.
QUEEN, where is the King your Master?
210 SEM. where I suppose you are not Ignorant.
QUEEN. I Aske, because if the Intelligence
wee haue at Court carry a Trueth, you need not
make so much haste, there will be neither vse
of wings, nor winds to ouercome the Distance.
215 SEM. You put me to my wounder.
QUEEN. It is myne, that you seeme strange;
wee heare the King your Master is already
Arriv'd the Citty, and has been some Dayes
Incognito; Is this to you a Secrett?
220 SEM. Your Majesty hath a meaning to be pleasant,
after your free Expressions.

QUEEN. I see.
Secretts are safe within your Breast: well Sir
Preserve your Grauity, and scylence, when
225 the King will be Emergent from his shade,
Wee are prepared to Giue him Entertaynment.
MAL. The Queen has more Devices! This cannot be
My Lord without your knowledge.
SEM. An empty Rumor vpon my Honour; yet
230 upon the sudden something strykes vpon
my fancy; if so, wee are all Abus'd —
I shall Direct my letters to Him Madam,
At his owne Court in Lombardy; this Newes
His wisdome will Interprett, and Consult
235 what will Become his Fame. *Exit*
QUEEN. The Good man lookes a little angry.
MAL. This is a Dreame, or wee are All Enchanted.

Enter BARSANES *whispers to* Y^e^ QUEENE:
LEONIDAS *at the other Doore.*

He follow the Embassador and foment
his Discontents; Guarini's gone; I see the Machine
240 of our state trembling with its owne Disorder:
Tis wisdome to be safe some where. *Exit*
QUEEN. My Lord your Embassy will now be vseless;
the King hath prevented all that Trouble to vs,
F18a Being Arriu'd the Citty as wee haue it
245 from faythfull hands, and has been here at Court
vnknowne. *Exit* QUEENE. *The other booke* ~~hy booke~~
BAR. The Intelligence has been Confirm'd. Ready.
LEO. What will. Become of vs then?
BAR. Make haste Sir to your lodgings: the Queene has
250 Commanded my Attendance, my first Minuite
shall be to wayte on you: something must be
Resolvd on suddenly, or wee are lost — your pardon
the Queene Expects —
LEO. Thou must make haste, for if I Dwell
270 but little longer in this Darknesse, I
shall loose myselfe, and how thou wilt find me out
I know not. *Exeunt*

SCENE THE SECOND

Enter ANTONIO, ASINELLO, *with* Two Officers of the Lodge. O *outside of the Court*

1. Nay Sir there is no Remedy, you must Doffe your Habilliments

ASI, Away, away, I hope you are not in earnest Gentlemen, fye, fye;
be ciuill, whipt? I was sent hither to see her Majesty. Is this your Court Entertaynment? what D'ee meane? D'ee know what you Doe? *they pluck off his Doublett*

2. Very well Signior, wee vnderstand our office, and you must obey the Court Ceremony, you must haue it, vnder our hand before you passe any further, wee must take our Toll.

ASI. Toll? I was told no such thing, and if you Tell me of whipping, He tell you the Queene shall be Told on't. But I know you are in Jeast all this whyle.

I. Nay then wee shall bee Troubled; fetch a cord; if you will be Ciuill, and submitt to order you may haue but Twenty.

ANTO. And that's a favour I assure you.

ASI. what Twenty? *ffirst* *whistle ready*

1. Lashes.

2. Brother wee cannot Justifye that favour. It is in the statute you know one and thirty vpon forfeyt of our places, to euery one
that hath a Mission hither from any officer of the House Below stayres.

1. My Lord Malvecchio I grant is one of the Privy Councell, And if wee consider the person sending, he is to haue no lesse than fourty.

2. But in both thiese Cases he is to be allowd his Certificate, into the whipping.

F 18b I. Why he may haue his Certificate from the office too.

ASI. What's that?

ANTO. That you haue been well, and sufficiently whipt. And that's something to his Reputation.

ASI. Hang Reputation, tell not me. I know my owne Constitution, I tell you I cannot Endure it.

ANTO. Gentlemen you heare what he sayes; you are to Consider his Capacity, and state of Body, Alasse Hee's but a Country

Sinner, and would haue his freedome at Court, vpon as
35 Reasonable tearmes, as the twigg can Dispence it. what say you,
Tie make a motion, he shall Abate the Certificate.
1. Sir you are Secretary to my Lord Malvecchio and may
Befreind vs in your office, he shall haue but twenty.
2. Prouided the Blood come trickling downe visibly.
40 wee will Afford him that Mitigation.
ANTO. Well Gentlemen I thank you, come it shall be but Twenty
ASI. with the Blood trickling downe? alass I shall not be
skinn'd againe in a twelve moneth—D'ee heare Gentlemen,
what shall I Guie you to Hang me out of the way,
45 And trouble your selues no further with me.
ANTO. I had almost forgott; what if the Gentleman
be willing to Fyne for it?
2. Wee cannot Deny him that Priviledge.
ANTO. This shall fetch you off; you shall Fyne. Give the whipsters
50 a Reward, and you shall Commute your pennance.
i. Well Sir you shall order the fyne.
ASI. But I will haue my Certificate, that I will, they may
Afford it Sir; that will be as well as if I had been whipt.
ANTO. Let Him Goe, your servant Gentlemen. *Exeunt* Officers
55 well, now you are past the pykes.
ASI. And the Gunns too I hope.
ANTO. Thus All must suffer that vizitt the Lodge, to be Court free.
Now I'le Conduct you, and it shall Goe hard, but you shall
see the Queene, and kisse her Hands within two houres.
60 ASI. shall I? nay then He be whipt; Gentlemen come back,
I cannot suffer too much for her Majesty.
ANTO. Why if you be so valiant it will not trouble them
to whipp you till to Morrow morning.
ASI. Now I thinke on't I'le let it alone; to tell you true
65 this Fright hath putt me into a Subtillity of Body.
ANTO. Solubillity is it not? say you so? Fare you well Signior.
ASI. As you are a Christian, doe so much as show me the way
out of the Court.
70 ANTO. He doe you that Curtesy: but for your better security,
F1F19a As you passe, I would Advise you to hold your Breath.
ASI. Hold my Breath? I Sir.
ANTO. So, so.
ASI. Puh, I can hold no Longer.

SCENE THE THIRD

Scene NunneryO A Lamp burning: A song. *The Scene Changed into a Monastery wherein Nunns are Discoverd in the Quire singing, at the Ringing of a Bell the Quire is closed.*

ring. *Enter* the Lady Abbesse, *and* A Sister

ABB. Sister Enquire the Cause, wee are not vs'd
to heare the Bell at this Houre, it does stryke
some feare vpon me; I pray Heauen there be
no Danger neere vs. *Exit* Sister

Enter another Sister

SISTER. Madam the Duke Guarini is Arriv'd
the Monastery, with some Troops of Horse
And prayes to speake with the Princesse Ariana.
ABB. Wee cannot by our Rules Admitt Him.

Enter the First

SISTER. I pray'd his Highnesse patience, but he Answer'd
He brings no thoughts but of fayre peace to vs,
And if you please not to Dispence with his
Admission, and that presently your Nicety
may Cause him to vse violence, and force
the Gate.
ABB. There is no Remedy, he must haue Entrance.
If he be Rude, wee haue no Armes but Prayers;
Prepare the Princesse, let him be Admitted. *Exit y^e* i. Sister

Enter THE DUKE

DUKE. Neither my presence Madam, nor Designe
bring any cause to make your cheeke looke pale
but Calme and Reuerent thoughts: where is the Princesse?

Enter ARIANA. THE DUKE *kneeles to her.*

Haue no Trembling Madam,
that I am come, at this Darke houre, to pay
my Duty to your Highnesse, and your safety.
ARI. Why doe you kneele, my lorde? I am no Queene.

DUKE. That more Commands my knees to take roote here,
vnlesse your Breath and Virtue signe my pardon;
And though I am not worth your fayth, I haue
a heart is full of pennitence.

F19*b* ARI. Twere an Injustice greater then your Injuryes,
to Doubt my pardon; this schoole of Piety
hath taught my Nature to forgiue with lesse
Regrett your Sinne against me, then you could Act it;
Rise, Rise my Lord.

DUKE. This Confirmes you Mercyfull.

ARI. But why at this Darke Houre, and Guards of Horse?
that are not wont to fright and threaten here
the Calme of our Devotions; you might
haue chosen Day a wittnesse of your selfe
to haue Pleaded thus.

DUKE. Necessity.
threw me vpon this Haste, to haue Delayd,
might haue bereav'd me of your fayre Forgivenesse,
Act Ready and brought more Danger to your sacred person,
then all my after Actions could Repayre;
there is no tyme for Circumstance, your Condition here
Is not secure Madam.

ARI. I hope my Sister now
shyneing at full in her owne Greatnesse, will not
Envy this Humble Dormitory, where
hauing layd by the thoughts of Rule, and Glory
I haue nothing left now, but to offer vp
My prayers to Heauen for her; and all the world.

DUKE. Madam the streames Runne not so pure at Court,
Ambition is too volatile to fix,
Restlesse as Atomes in the Ayre; and though
your Sister could sitt Calme in her Enjoyments
Some Parasytes, and Great ones, haue suggested
her Prospect is not cleere whyle you Remayne
a Jealouzy to begett some storme hereafter.
In short, they are Resolv'd for your Remoue
from hence, and after from your selfe I feare,
vnlesse you Accept the present opportunity
I bring to guide your person to my Castle
vpon the Confines, where my Care and Guards

shall make you safe, vntill I call vp strength
which are in my Designe, not onely to preserve,
but fix you in your owne aboue the Reach
of all their pollicy and practice.
ARI. what shall I Doe? your Counsell Reuerend Mother.
ABB. If you haue confidence to Trust the Duke
(whome I beleiue a Convert): I advise you
F20*a* Neglect no tyme.
ART. My Condition is too Desperate to Doubt;
Couzen in this you highly satisfye
for all that's past; Conduct me where you please,
And may Heauen prosper All.
ABB. our prayers Attend you.
DUKE. My lyfe's not worth this Honour.
ARI. oh the sad state of lyfe! EnoyM when High,
And Poore, not left t' Enjoy our Poverty. *Exeunt*

The End of the Third
Act.

ffirst whistle ACT THE FOURTH I*st whistle Co*[et].*O*

state Scene
SCENE THE FIRST 2d. of the court

Enter LODOVICO, *and* FLORELLI O *or Presence Chamber*

LODO. I do not lyke our last Intelligence:
the Princesse Ariana taken from
the Monastery, by the Duke Guarini.
FLO. Giue Heauen leaue to Doe
his owne worke; It is not lyke
his motion will stop there.
LODO. Then Leonidas
a man snatch'd vp into the Clouds o' th sudden. 2 *chaires*
FLO. And there she meanes to leaue him. *Ready*
LODO. If he doe not drop downe againe in the next showrc.
FLO. Now wee are Fix'd for Lornbardy.
LODO. yes and the King crept out of his Incognito already.
FLO. Letters this morning (but from whome wee know not)
say he Intends to vizitt the Court to Day
In his splendor.
LODO. And yet my Lord Malvecchio
sayes the Embassador does not yet Acknowledge
any such Person; and seemes openly
to Chyde the Confidence of the Queene.
FLO. Things must at last Appeare in their owne face,
And wee shall then see where the Tricke lyes.

Enter OCTAVIO

OCT. What thinke yee now Gentlemen? the King
of Lombardy has Giuen vs but short warning,
Yzob being now with much Solemnity vpon *W*[m] *Harris*
his March to Court, and eueryone Commanded
to be Ready, with their Dutyes to Attend him.
FLO. I haue a Desire to see him.

Enter the QUEENE *and* Ladyes Attendants

QUEEN, wee find that Providence,
although the Policyes, and Arts of men

may make a Noyse, must Governe still the world:
this checks and orders the whole Frame of Courts
and hath in Naples, when wee seemd at losse
Contrived a peace that was not in our prospect,
and brought it home to land at our owne Bosome.
I know your vnderstandings Reach the Substance,
of what now most Concernes vs, and I doubt not
Are willing to Contribute all your Dutyes
to Entertayne a King, in whose Reception
you make your selues, vs, and two Nations happy.
If any stubborne Hearts Byass'd by Ends
more then Allegeance, will not owne their Blessings
make theise not your Example, but submitt
where Trueth and Justice calls you, to Admire
the patience, and misterious Tracts of Heauen.

Enter a Gentleman

GENT. Madam the King.
QUEEN. Attend Him with all the state becomes
his Royall Person. *Shee takes her State*

Enter LEONIDAS *Richly Habited, with*
BARSANES, *a* Guard *and* Pages, 2 *chaires*
MALVECCHIO *and* SEMPRONIO.

LODO. This is Leonidas. ha!
FLO. He is very lyke Him, or my Eyes Deceaue me.
QUEEN. Sir you are wellcome,
and what the Court of Naples, or the Queene
in Honour to your Person, and this favour
can show to Expresse, your Majesty is wellcome,
haue a just Confidence to meet it.
LEO. I must write
this my first Houre of Happynesse, and forgiue
my angry Starrs, and fortune all their mallice,
that after Tenn yeares Exile from my Country
Reward my sufferings with this smyle.
SEM. Are you the King of Lombardy?
LEO. And your Master.
SEM. I Disclayme him.
Madam you are Abus'd, some witchcrafts hangs

F21a vpon your Eyes, throw off the Charme betymes—
her very soul's a sleepe, Impostor!
LEO. Traytor, the sacred presence of the Queene is thy
Protection, or thy soul for this foul Breath
should mingle with that Ayre thou hast Polluted.
LODO. He beares vp brauely.
LEO. Tell your Master
if by that name you owne him, I Allow
he be call'd Prynce Alberto, and my Brother,
Since wee were both sonns of one Royall Father;
for the other Tytle of a King, he owes it
to his Dead mothers subtile Arts, which now
must vannish, and be lost within her Ages.
SEM. Then you are not Leonidas?
QUEEN. This is no place.
for your Dispute my Lord, wee owne him here
the Heyre and eldest sonne of Lombardy
and satisfy'd in the story of his Injuryes,
It shall be Naples Honour to preserve him.
BAR. Shee has a braue soul, and I see is Constant.
SEM. Madam, this is not what you late profest
to me—
QUEEN. This Boldnesse is more worth
My pitty of your Ignorance, then my Anger.
I am the same I was, and Constant Sir
to what I first Declared in Loue and Honour
to the King your Master, and although you want Duty
to Acknowledge Him, I shall not so forgett
to pay the Debt I promis'd him, arid would Doe it
though all the Eyes of Italy were here
Spectators of my Justice.
SEM. Madam, I did foresee some such Affront,
which now you haue made Ripe for a Revenge,
and you may Expect it.
MAL. I haue a sence my Lord of this Dishonour,
And if my Art Deccauc me not, may Giue
a check to this full streame. *Exit* SEMPRONIO
LEO. Madam, this Honour Done to me, and this Loue.
since I became the object of your Mercy,
Giues me a hope you will not leaue me here:

A storme you must Expect from Lombardy,
there must be great and timely forces Rays'd
to Check that Insolence; besyde the Duke
Guarini now in Discontent, may take
this oppertunity to Create new Tumults
In his Revenge.

F21b

no QUEEN. I did foresee
your Royall Cause would need not onely strength
but Actiue, and a Quick Defence, and wee
Resolue for both; I will turne soldier
3rd *whistle* myselfe and though my Sex may be Deny'd
Ready the Conduct of an Army, I will march
Companion in your fortunes, and your Dangers.
LEO. And after all this I must Blush to Tell you
Madam and Gentlemen, I haue nothing left
but to Contribute my owne Heart, and as
much Courage as my Injuryes can Rayse,
to merritt all your Bountyes; Tis your Goodnesse
now makes me Cherrish lyfe, till I haue Done
something worth Fame, and Glorious to be layd
an humble offering at your feet; the Danger
will neuer poyze the honour of great Acts,
and were no Tempests in my way, I should
not thanke my victory, but esteeme this Triumph
obteyn'd too cheape.
QUEEN. You haue a tytle to
the Dearest I can Giue; what's more is but
My Justice to Assist
FLO. My head akes with the Noyse of Drumms already.
LODO. Wee must to th' Cutlers, there will be no fencing
with theise small Tooles.
LEO. Since you Encourage thus it were a shame
to thinke of any thing, but your selfe & Conquest. *Exeunt*
MAL. They may Deceaue you both: I haue my Emissaryes
whose former Discontents haue kept them wakeing,
subtile, and practis'd in sedition:
theise shall Insinuate into the people
the feare and frights of warre, from euery Coast
Toungs well Employ'd, and whetted to Rebellion

shall Doe more mischeife then the Sword or Fire;
Promote a warre with lesse noyse then the spirits
145 that moue within our Blood: let fooles Giue vp
their Ghosts with Honour; if Guarini thriue
my Fate will be security,
or if the King, I'm safe: not He that Dyes
But He that can outliue the storme is wise. *Exit*

SCENE THE SECOND

Ist Court O outside *Enter* FLORELLI *and* LODOVICO *at one Doore;* ANTONIO *and* ASINELLO *at the other.*

FLO. Are not wee in a court dreame Lodovico?
F22a LODO. tis to be Imagind wee may haue Drumms, and Trumpetts.
to wake vs, I am but one—
FLO. whose here? Antonio and his Dancing Cub?
5 lie take my opportunity, I know not when
I shall be merry agen; my Nimble Signior,
haue you scene the Queenc?
ASI. No but I am in hope by this Gcntlemans favour.
FLO. Let me haue the Honour to present you.
i o LODO. or me: shee has heard of you already, and is much
taken with the story of your Pumps and Pantables.
ASI. Is shee so?
LODO. I knew in my small Judgment of Astrology
that you were Borne to be Great,
i 5 ASI. Say you so? why then He tell you Gentlemen,
you are all my Freinds; My Name is Asinello—
LODO. It shall goe no further for me Sir, He assure you
ASI. Nay let it Runne to the end of the world, I know I
shall be famous, and that's it, I am now telling you, for
20 I was told by a witch, that one should proceed
from my Loynes, marke you, that should Gouerne Naples
with a wett finger.
ANTO. I'st possible? this was a witch indeed.
FLO. Why there is no more then to be say'd, but apply
25 your selfe to the Queene: Come wee'l all wayte
vpon you Imedially to her: *offers to Goe in*
ASI. But what shall I say when I come to her?

LODO. Vm? that's a thing to be thought on. You must goe
prepard to Aske—
ANTO. Some thing that may be considerable
to your Condition; shee cannot Deny you.
ASI. what then if I petition'd her to— to—
I know not what— I see Gentlemen
my head is not so handy as my feet: stay—I haue it.
what doe you thinke then, if I should Petition the
Queene without more adoe to be her Favoryte? vm?
LODO. A lucky Invention, and must prosper: there's a place
voy'd when her Majesty pleases, at a
minuits warning.
FLO. the witt of man could not study a place more fitt
for the Person, nor any Person so fitt
F 22b for the preferment.
ANTO. To be alwayes in the Eye of the Queene, the
Dominus Factotum of the Court, and Kingdome.
LODO. Dispose all affaires, Command the Exchequer
ANTO. Aboue all this to be sure to haue the Queenes Affection—
FLO. There, there's the Glory—
ANO. The Flag—
LODO.The very Apex—
FLO. The Flame— *Binion*
ANTO. The Pyramid of all—
LODO. And then, who knowes how soone the witches
Prophesy may come to passe, and your Head
be fixt vpon the pole, or pinacle of Honour, a Favoryte!
FLO. That, that, fixe vpon that, all other offices are
but for lyfe and Transitory, this has no limitation.
ANTO. Get your Trinket drawne; there are a parcell
of fellowes that Hue by makeing of penns, and pittyfull
Petitions, that will switch it vp, ere you can
shyft your Doublett.
ASI. Why must I shyft againe? I am as sweet as a violet:
FLO. As any flower in May.
LODO. But Doe not loose this Critticall houre.
ASI. Wo'not the Critticall houre as you Call it, last till
to morrow morning? for then my Taylor has promisd me
to bring me home a new suite of Clothes.
ANRO. No, no; be Rul'd, and about your Buisnesse say I.

ASI. Gentlemen I see you loue me—I doe.
70 J.ODO. Tis our Concernment.
ASI. Why for the present I thanke you that's all, but if I come
to be a Favorite, you three shall choose
your owne offices, and be of my Cabinet Counsell.
FLO. tis too much Honour.

Enter MALVECCHIO *Attended by a* Captaine
He is Faced by ASINELLO *goemg off.*

75 FLO. This is a little purge for Melancholy;
My Lord Malvecchio, ha! do'st observe?
LODO. How the Anticke is blowne vp in the face?
he Rowles off lyke a Bladder.
MAL. Captaine, take that Fellow to the
80 Court of Guard, I doe not lyke his lookes.
he is some spy. lay him neck and Heeles
F23a together imediatly.
CAP. I shall my Lord. *Exit* Cap. *with* ASINELLO
LODO. What will become of the Favoryte?
85 FLO. Your lookes are troubled Sir.
MAL. the face of things weare but a sad Complexion.
there's another Post come in with Newes,
that forces are Discovered neere the Borders. *Table* & 3
And vpon their march this way. *Chaires.*
90 LODO. From whence? 3d *whistle*
MAL. From Lombardy. *Ready*
FLO. They cannot be our Freinds.
MAL. our Drumms beat vp, but men are Deaf, or haue
no hearts; they say they are Betray'd: some Rayle
95 vpon Leonidas, and some Cry out
why was Guarini Bannish'd? Call him home,
and make him King.
ANTO. My Lord, you should Advise the Queene for her security.
MAL. I would, but shee wants Eare for me and Counsell
100 Antonio.
ANTO. My Lord. *Exit* MAL. *and* ANTONIO
within. Helpe, helpe, helpe.
FLO. That's Asinellos voyce.
LODO. the Favoryte? He not Appeare.

105 FLO. Nor I;
It will be tyme to Consult our owne safetys,
Alasse poore favouryte. *Exeunt*

SCENE THE THIRD

The Scene a Camp, a Pavillyon Royal!

KING ALBERTO, ANDRUGIO,
A Camp Scene CASTRUCHIO *and* Officers *Appearing*
O as at a Councell of Warre,

ALB. Your Counsells haue been wise, and prosperous;
And wee shall still be Guided by your prudence.
AND. In this you will Encourage Sir our Dutyes.
ALB. I must Confesse it will be punnishment
5 as high, as her neglect of vs to Advance
by our Armes, her Sisters Interest to the Crowne.
CAST. And be Proclaym'd to th' world a Piety.
ALB. Although her Quarrell gaue not the-first Rise
to our Designe wee can Embrace it Honorably.
F23b 10 CAST, you could not Sir Declare more plausibly
to the Natives, who are high in Discontents.
ALB. Wee heare not what Successe Attends our Generall,
whome wee sent lately to Attaque the Castle
vpon the Confyncs.
15 AND. Twas considerable to be secur'd.

Enter VALERIO

what Newes?
VAL. Wee are Masters of the Castle;
after a more fierce Dispute then wee Expected,
for Duke Guarini—
20 ALB. Was He there?
VAL. yes, but not mov'd with our pretence to Assert
the Queene Arianas Interest, gaue vs
a Braue Defyance; but after a long
and Desperate Engagement with some Horse
25 Fled toward the Mountaynes.
ALB. where is the Princesse?

VAL. The Princesse Ariana, whom wee Expected
not so neere, is now
Approaching to our Camp: this Chance of warre
30 transcended all our hopes.

Enter the Embassador SEMPRONIO
My Lord Sempronio. ALBERTO *and* SEM. *whisper*

AND. The Princesse in our power, and Guarini fled?
our worke is Done already, ha! observe the King,
hee's troubled on the sudden, something does
35 Rise in his face to Ecclipse the cheerefull Day
that shyn'd so late with our Successe; it must
be a matter of Concernment, that so soone
could worke this violent change.
SEM. And shee Resolues to Runne the *Wm Hughes*
40 Hazard of her Kingdome in his Cause.
ALB. They haue started, Gentlemen,
Another King of Lombardy: a Pageant is
sett vp in Naples in Affront to vs
by the vsurping Queen.
45 AND. How Sir, another King?
ALB. yes, yes; my Brother Carolo that was Drown'd,
has wash'd off his Mortallity, and is now aliue againe.
CAST. Your Brother Sir, Prince Carolo liuing?
theise Eyes beheld his Death; I wayted then
50 vpon his Highnesse, and twas my vnhappynesse.
F24*a* to bring the sad newes first to Court
AND. I had a double share in that misfortune,
I lost a father—then his Governour—
CAST, who in Zeale to Rescue his Hignhesse from the waues
55 (such was the Cruelty of their Embrace) became
himselfe their prey, and his Companion. T. *Gradwell*
ALB. If the Impostor be not
surrender'd to our power imediatly—
AND. It may take off the Roughnesse of her pryde
60 to know her eldest Sister in our power.
CAST. Sir you haue too much Patience.
ALB. Castruchio thou hast been alwayes faythfull.
AND. I hope there's no mans fayth here stands suspected.

ALB. Not in the least Andrugio: but me thinks
the Impostor Hues too long. I would haue his head
now, at this Instant, 'tis too tedious to Expect it.

Enter a Messenger

MESS. The Princesse Ariana Attended with a Convoy from the Generall.

ALB. I must throw off all Clouds.—A Glorious Presence!

Enter Generall *and* ARIANA *with* Attendants

Madam I did not hope I should Arrive
at so much Happynesse thus soone, to kisse
your Royall hand: y'are wellcome to your Camp;
It was the Duke Guarini's want of fayth
and too much thirst of Honour, brought this fright
vpon you.

ARI. I vnderstand not more then my owne
Condition, that am now become your Prisoner.

ALB. Doe not Name that word, you were not free till now;
you doe not well to weep. I am a freind,
CalFd to the Justice of your Cause and Innocence,
to Engage my lyfe and Army in your Service.

ARI. Did you for my Cause then take vp theise Armes?
It is an Argument of a mighty loue
to Justice, and a Piety not Practiz'd
by euery Neighbour Prynce; But Sir without
my knowledge or the least Request first made
to March into the Kingdome you Call myne;
Your pardon, if it moue a Jcalouzy
that something more then all my wrongs, or Innocence,
or your owne virtue gauc you first Invitement

F24b 90 ALB.I must acknowledge Madam I was not
without another motiue, that I shall
Declare after you haue Giuen your selfe Repose,
But since more fully satisfy'd in your Injuryes,
I can lay downe my owne Disquiet, Madam,
To serve your Interest, and Compell to their
obedience all the Rebells of your Crowne,
or Punish them.

ARI. Sir, this cannot be
effected without losse of my owne blood

for euery drop you shedd vpon this Quarrell
Is myne, they being my Subjects though misled;
And I haue sigh'd their pardon in my Heart;
after which, twere Injustice to Require
their Punishment: My Sister too, I haue
forgiuen, and Left to her Ambition
the Tytle of a Queene.

ALB. Giue me your Grace,
It is not in your power to throw away
Your Kingdome, or your people, who without
a high Injustice must not be Deny'd
their Interest in your selfe.

ARI. It hath been held
no sinne in greatest Kings and Queenes on Earth
ith' height of all their splendor to forsake
the world for a poore cell, to say their prayers in.
Princes were else most miserable of all
to be so Chayn'd and Fetter'd to a Crowne,
they might not Change for Heauen.

ALB. It is confest, there is a holy Resignation,
And in the height of all our state & Greatnesse;
but this is not Madam your Condition,
for you haue been Deny'd the Rights of those
bright Gloryes you would giue away, and though
some humble thoughts might prompt you to Resigne
Your Tytle, twill not seeme to th'world an Act
Done freely, but the Cold Result of some
Distresse or sad Constraynt: which should not mixe
with Acts of our Religion.

SEM. He presses home.

ALB. But when you are Invested in your Throne, and CircPd
with all your ornaments, wealth, Beauty, Power,
F25a then to lay downe your Scepter, and those pendants
of state, will speake the Strength of your Great Virtue;
And Conquest of your selfe; this will secure
both peace at home, and Honour amongst Princes,
who by the holy shyne of your Example
may Trace your stepps to Heaven.

ARI. Tis something Sir
that you haue sayd, and may be worth my thoughts:

140 Howeuer it doth speake you are a great
Proficient in Goodnesse that haue learn'd
to Instruct so well, and in thaf Confidence
I shall not murmure now at my sad fortune,
or Doubt your Care of me.
145 ALB. You need not, Royal Madam,
I Retayne no thoughts, but what are fill'd
with fayre Devotion to be Receau'd your Servant.
ARI. I must then oblige your Kindnesse to the Duke Guarini;
I cannot tell, how soone some chance of warre
150 may Render him your Prisoner.
ALB. It will Become me as a prince without
your Gracious Instance Madam to meet
his person with all Honour Due to his Name
And your Allyance.
155 ARI. There's something more then tye
of blood, he hath besydes his Courage show'd *Act*
much Affection in my Defence. *Ready*
ALB. Who would not be Ambitious to merrit
your Esteeme without an equall.
150 ARI. And Giue me leaue to tell you Royall Sir,
As I shall pay all Due Acknowledgments
to your virtue (which will Hue vpon your Name
'mongst other storys of your worth) so I
must owne a sorrow in his losse, whose greatest
165 In his owne thoughts is that your Armes haue Rauish'd
some Honour from him in my Cause; and if
he haue any wounds, this greiues him most,
which must oblige my Gratitude, and may
some what Excuse his not Complyance with you.
170 ALB. I feare I haue a wound beyond the Cure
of Conquest; this speaks Madam your Soul pious
and Great, which makes me but your more Admirer:
I am so much his, it shall be onely in your power
to make the Duke my Ennemy.
175 AND. The King is taken with her.

F25b *Enter* ANTONIO *with Letters.*
He Addresses to SEMPRONIO.

SEM. My Lord Malvecchio is well I hope?

ANTO. In perfect Health, and Active for the publicke good.
SEM. Sir if theise Letters of Malvecchios
haue any Credit, all your feares may vannish.
180 ALB. Is the Impostor Dead?
SEM. No, but secur'd,
with some Confinement on the Queene by his
Industrious Care, who hath so order'd your
Accesse to Naples, that you may Call't
185 a progresse, not a march.
ALB. your Master hath Deserv'd
our Loue, and thanks for his great Service:
Andrugio, and Castruchio, you must
Prepare for Naples suddenly with this
190 Gentleman; Expect me in my Tent, for further order.—
The Impostor Hues too long—Now Madam
Giue me leaue to wayte you to your Tent.
This Minuite you beginn your Raigne.—
not onely ouer those, whome your Just lawes
195 Bind to obey, you haue Enlarg'd your Empire;
Nor must they onely to your Scepter Bow
Since you haue made My Heart your subject too.

Exeunt

The End of[e] *Fourth Act.*

ACT THE FYFTH

ffirst whistle

SCENE THE FIRST

Enter MALVECCHIO, LODOVICO, FLORELLI, *and* OCTAVIO

O *outside of the Court Scene*

MAL. I hope there's nothing Acted by my Counsell,
But what will Contribute to Naples Happynesse.
OCT. My Lord you are wise.
MAL. The Necessity of Affaires obliged some
5 Restraynt vpon the Queene, and Person of Leonidas.
FLO. I Pitty both; though as a woeman tis no
F26a wounder such a Charming Person as Leonidas
should Gayne Affection.
MAL. It was not safe,
10 to further Irritate the King of Lombardy's successe
And Arianas Tytle, his Armes might else
too boldly Ayd.
LODO. Shee is a Gracious Lady:
MAL. I wish her Happynesse—but scarce *asyde*
15 dare trust it; Guarini were more wellcome
to my Interest.

Enter ANTONIO

well Returned Antonio;
The King of Lombardy holds on his way
to Naples with the Princesse?
20 ANTO. He does my Lord
MAL. No further Newes yet of the Duke Guarini?
ANTO. Not any.
MAL. Tis strange his Actiue soul should Rest
In such a tyme as this:
25 ANTO. It is most Certayne
he escap'd the fury of the fight.
MAL. Dispatch some letters euery way for more
Intelligence. *whisper*

LODO. He seem'd to Complement Ariana euen now:
what a Prodigious thing's a Politicians
Conscience!
FLO. No Doubt he finds it seasonable *2d whistle ready*
to Repayre her Injuryes, and perhaps
will now for his better safety be content
to make one of her Bad subjects.
OCT. His Tounge
has strangely wrought vpon the Popularity:
I Dare not vndertake to Guesse his End.
ANTO. Some Eminent from the King of Lombardy
Are here Arrivd with me and wayte your Lordship.
MAL. Admit them to me.— *Exit* ANTONIO
By your Favour Gentlemen. *Exit* FLO., LODO.
and OCTAVIO

Enter ANTONIO *with*
ANDRUGIO *and* CASTRTJCHIO

AND. Theise from Alberto the most Great
and prosperous King of Lombardy. *Gives* MAL. *a letter*
MAL. His Commands are wellcome to the Humblest
F26b of his servants— *opens ye letter and Reads*
I vnderstand his Pleasure and doe Rejoyce
My Actings here Concenter with his Royall will,
together with Restrayning of Leonidas.
AND. Your prudence must Deserve his high Esteeme.
CAST. Theise My Lord, from the Princesse Ariana.
MAL. I kisse her fayre Commands.— *Reads*
shee here is pleas'd to mention that her Sister
should be vs'd with Due Regards of Honour.
AND. Wee had it in Command besides to Instance—
MAL. I hope shee'l putt no Misconstruction
on my Duty, if for the safety of
the state I haue thought fitt to Giue
some slight Confinement to her Person.
CAST. It needs no more Excuse.
MAL. Your King I hope will soon Arriue?
CAST. He is by this tyme neere the Citty.
MAL. each stepp he treads does sanctify our Soyle.

AND. In the meane tyme my Lord (if you Admitt)
wee'd willingly see that bold Counterfeyt
Leonidas who Calls Himselfe, the Eider Prince
of Lombardy.
MAL. Hee's now Admitted to some
Conference with the Queene at her Request;
which may not be vnvseful to observe.
CAST. To Mourne perhapps their sad misfortunes.
MAL. He place you where you shall observe what passes
AND. Twill be most wellcome.
MAL. Antonio wayte 'em thither. *Exeunt*

SCENE THE SECOND *2d*

O J Red Canopy Chamber

Enter LEONIDAS *with* ARTEMIA

LEO. Malvecchio sadly has betray'd vs both;
Alberto ready with your Sister to Possesse the Citty.
ARTE. Tis for thy sake I feare his victory.
LEO. The more is my vnhappynesse.
ARTE. And yet I thinke it lessening to my Greife
that I enjoy thee by this short Converse.
LEO. Your Favours Render me vnworthy lyfe,
that haue no meanes, but poore Acknowledgments
to Pay the Debt of your obligements; and could
I Doe but for your sake and safety, I'd thinke
the minuite Bless'd.
F27a ARTE. Thy lyfe is farre more precious
then myne, I haue the stayne of wronging of
a sister by my bold Aspiring.
Thy Brother's but vsurper of thy Crowne;
And should he take thy lyfe, he kills his King
which sacred Name does clayme protection
from aboue.
LEO. 'Twere Justice that I Dye, and
By your lips Condemn'd.
ARTE. Thou hast no Sinne so great
As louing me, that want a merrit to Deserve it;
But 'twere severe indeed should I Condemns
thee for it.
LEO. Gracious Madam.— ANDRUGIO, CASTRUCIO, *and* ANTONIO *Appeare aboue*

ANTO. Here is the place.
AND. wee are rightly fix'd.
ARTE. Alasse thou suffer'st this Restraynt for my
offending kindnesse, perhaps a Prologue to
30 thy End that might haue own'd thee in ecclipse
A King and not vnclouded thus thy Glory.
LEO. Forgiue me that I own'd the Name of Majesty—
ARTE. Rather Fie voyce it through the world, and Begg
a further Evidence from Heauen to Confirme it.
35 Deny thy Name? 'tis what I could not haue
Expected from thy mouth.
LEO. Alass, I am
a thinge Despiz'd by Heauen, A Man so Curs'd
as to be stayne unto your Loue and Gloryes;
40 who would not Begg a Death to Expiate
so high a Crime as this? or who'd not Giue
Consent to Cast away a Counterfeyt,
to saue a pretious pearle?
CAST. I lyke this well.
45 AND. Hee's now Confessing.
ARTE. I vnderstand you not.
LEO. Tis too much my
misfortune to Expresse it: Is not your peace
Disturb'd by me? your Person here Confyn'd
50 with bold Contempt? threatned abroad with an
Enraged Kings successfull Armes, who has
oblig'd himselfe to Ayde your Sisters Cause, & Right;
F27b And all for Favouring of a man of my
vnhappy Destiny.
55 ARTE. It does Become
our loues to Dye together; perhaps my Death
Alone will satisfye; and if my sister has
a Mercy left; lie Begg it for thy sake;
and wellcome what shee can Inflict on my
60 Ambition.
LEO. That were to make me Hue
more miserable; Rather beleiue me
Gracious Madam, what the world Conceiues me,
A most perfidious Bold Impostor, a man
65 that has to Impudence abus'd your loue & Honour—

ARTE. Art thou not then a King?
LEO. Who would not owne a name as great to be
thought worthy of your loue? and tis the onely Act
can Crowne my End, to Disavow it.
70 ARTE. A False Person is a viler thing, then Common Falshood;
A man in Soule and Body Counterfeyt.
Art thou then such? it cannot be,
nor hast thou Image in thy Face, but what
Imports a Majesty; and yet there haue been
75 Princes that haue look'd lesse Great then meaner men.
LEO. shee's Troubl'd.
ARTE. I must confesse I lou'd thee, 'ere thou own'dst
thyselfe a King, as I Beleiu'd thee Great in merrit,
which best Entytles Blood to Honour, and hast
80 thou putt this Artifice vpon me?
I should Despize and Hate thee—but I find I cannot.
AND. The Juggle's palpable.
CAST. Beyond a Doubt.
Andrugio let's withdraw, the Queene Deserves a Pitty.
Exeunt from About
Enter a Servant
85 SERV. Here's one Sir to speake with you.
LEO. Admitthim—
Madam, *Exit Ser[1]'*
my story would Require a longer tyme.
then I haue now perhaps to Hue; be pleas'd
this paper may Expresse it, in which you'l find *Glues*
90 A true Description of my whole lyfe. *a paper*
And if you chance to Drop a teare, I may
haue notice in the other world.
ARTE. What should this meane? *Enter* BARSANES *and*
F28a LEO. I hope I haue Confirm'd her. *whispers with*
95 ARTE. Perhaps he ownes himselfe Impostor, LEONIDAS
In noble Apprehension of my safety,
from what Albertoes Power may inflict for his sake on me;
who will perhaps in spight of proofe conclude
him such; what were his then Desert? but wee
100 that loue are easily Enclyn'd to thinke
the best; to Men wee woemen but
too often Giue our soules before wee proue

the Trueth of theirs, and thus does Runne my Fate,
though I of all, loue most vnfortunate.
Farewell, I feare for euer. *Exit* ARTEMIA

BAR. The Queene withdrew in some Concerne.

LEO. I haue done my best to Allay her thoughts
of my misfortune, and if possible, to prevent
her Ruine though it cost me Death.

BAR. I know not what to Hope, Malvecchio has
Pernitiously Betray'd vs.

LEO. I am Content
to Beare my Fate," and onely am Concerned
for Artemia.

BAR. My Prayers to Heauen I fearc
haue lost their way, that I haue payd
vpon my Knees so many carefull nights for your
Great safety, but let theise Teares assure you
Fie not long survive your Ruinc.

LEO. Thy Fayth I've prou'd in all Extreamityes,
but be not froward with thy Starrs, for my sake,
perhaps Alberto my Ambitious Brother,
may thinke my lyfe is price enough for Both.

Enter ANDRUGIO, CASTRUCHIO,
and ANTONIO

ANTO. This is his Confident.

AND. A Graue peice of Impudence

ANTO. The very soul of all his Counsells.

CAST. His Head I hope shall wayte vpon his Masters for't.

BAR. Please you withdraw Sir
I thinke I know a Face here vncxpected. *Exit* LEONIDAS
It must be he.

F28b AND. This Instrument Fie venture to Dispatch,
He is not worthy Legall Justice— *offers to Runne*
BAR. Hold a litle. *at* BARSANES

AND. I cannot, will not, if thou hast a sword
I'll giue thee leave to vse it, or as a Traytor
To my Soveraigns Crowne, thus will I take thy lyfe.

BAR. First let me Breath a whisper in thy Eare,
Thou Rash young Man.

AND. Tis almost Sinne
140 to Heare thee speake; be quick as thought, *whispers*
Ha! Barsanes! Is't possible?
BAR. Though Age has snow'd vpon my Head
some winters since I saw thee, me thinks thou shouldst
find some Remaynders yet to Know me by.
145 AND. My Heart, and Hand, now Tremble at the Guilt
3d *whistle* of what I might haue done.—
ready Accept my humble Pennitence and Duty— *offers to kneele*
BAR. Thou shalt not owne me yet.
150 CAST. Andrugio strangely is Surpriz'd *asyde to one*
ANTO, Perhaps he hath Receau'd A further *another*
Evidence of the Impostor.
BAR. Tis not mature or safe for either—
Andrugio I haue wounders to Relate,
155 Attend me with what speed thou canst. *Exit* BARSANES

Enter MALVECCHIO

MAL. You haue observ'd enough of the Impostor?
CAST. He has Confess'd it to the Queene.
MAL. I haue no tyme to aske perticulars; the King
Is just now Entering of the Citty Gates
160 with the Princesse Ariana; I must Attend 'em.
CAST. They'l wellcome your Respects my Lord.
MAL. In the meane tyme, I'm thinking to take Care
that the Execution of this Royal Counterfeyt
Be finish'd: twere fit his head be made your Kings
165 first present here; I know he would not see
his face otherwise.
AND, leaue it to vs my Lord, to see it Done.
MAL. I cannot trust it better, then with such
Esteem'd Ministers of his; Command what Ayd
170 you please.
F29a AND. I am glad of this Employment. *Exit* ANDRUGIO *and*
MAL. Now if Guarini did Appeare. CASTRUCHIO
ANTO. Tis sayd his force growes numerous.
MAL. If he hath Receaud my Last Intelligence
175 twill speed him hither, though he Come without
An Arme besides, but wee must wayte the Lombard King.
Exit

SCENE THE THIRD

Enter FLORELLI, LODOVICO, OCTAVIO *with* ASINELLO *brought in tyed Neck and Heeles together.* *Scene outside of O the Court*

LODO. You are finely Postur'd.
ASI. No more I Beseech you of this Posture .Gentlemen,
Did you but see my Posteriors 'twould gayne
some Compassion.
5 OCT. You see what 'tis to looke
on a Statesman, with a Face they lyke not
when they are out of humor.
FLO. Tis possible he perceaud
you Aym'd at some favours from the Queene.
Io ASI. I confesse my fault: but is there no Deliuerance
Good Kind Courtiers.

Enter ANTONIO

FLO. Here's one can Doe much.
ANTO. Is he thus still?
LODO. Your lord forgot him I suppose.
15 ASI. D'ee meane my Head and Heeles
shall Grow together Gentlemen?
ANTO. Tis tyme to take Compassion.
ASI. Fie submitt to any Tearmes and take
my leaue o'th Court, as the most vnfortunate
20 that ere came thither. 4th *whistle*
OCT. you Meane of Dancers. *Ready*
ASI. of Dancers Sir, since if I mistake not
many a one has here frisk'd into favour,
that could not handle his heeles much better then myselfe.
25 FLO, There you are Right Sir.
ASI. And were I
at home agen Fd giue some Caution to such
Country Gentlemen as I am, how they venture
F29b their Simple faces at Court in hope of favour.
30 ANTO. Come Sir Fie vndertake for your Freedome. *they vnbind him*
ASI. I could find in my heart to Cutt you some Dozen
of Capers for thanks, but in good trueth I am
somewhat sore in the Hamms.

ANTO. You had best be gone now.
35 ASI. without takeing my leaue of the Queene?
ANTO. If you thinke fitt to vizitt the Porters Lodge againe,
ASI. on those tearms Adieu Good Signiors.
He Home and Keepe Holyday for my Deliuerance;
And if ere 1 come more to Court it shall be
40 when I am ledd thither by an *Ignis fatuus.* *Exit*
OMNES. Farewell Good Asinello.
ANTO. our Attendance is Expected. *Exeunt*

SCENE THE FOURTH

Enter ALBERTO, MALVECCHIO, SEMPRONIO,
State scene of the Court O . ANTONIO, FLORELLI, LODOVICO,
ARIANA *in state with* Ladyes Attendants.

MAL. Most Royall Sir you are wellcome vnto Naples,
whither your Armes had sent your Name before
with wounder, but not with such a Tytle to Command
As your Great merrits here may Challenge.
5 ALB. My Lord, your Care and Prudence I Confide
in much, 'tis well Employd for this Great State
And me, whose happy Calme, and Restauration
I am obligd to study, to which fayre purpose
I haue left my power of Armes, some station off,
10 more to Allay the Peoples Buissy feares.
MAL. You are wise and Gracious.
ALB. And now but Clayme
the Honour to Present this most Illustrious Princesse
Heauen and my Armes thus happily Preserv'd,
15 To Crowne in her this Nations peace.
MAL. shee must be wellcome Sir, both for her owne Desert
And yours—if there be no Remedy. *asyde*
LODO. How finely he Cajoules the King.
FLO. And the Princesse Ariana too, he hitherto
F30a 20 has Disaffected, of all Toungs Giue me
A Politicians to find a way to the Devill
By Hippocrisy. *asyde*

ALB. But where's the Counterfeyt Leonidas?
The Titular Queene Artemia sett up here,
25 Like some bold Idol, to Affront the sacred
Name I Beare.

MAL. Your Majesty will soone Receaue his head
nor has it wanted Care in me to make it
the first great Expression of your wellcome here.

30 ALB. I long to see it done, and then twere fitt
to haue it plac'd on some tall Pyramid,
whence the world may Read the wounder
of the owners Impudence.

MAL. He is Dispatch'd by this tyme.

Enter ANDRUGIO, CASTRUCHIO *and others*
In long mourning Cloaks, Bearing
In a scarfe a Bloody head.

35 ALB. Ha! Mourners! what meanes this sad appearance?

MAL. I know not Sir vnlesse it be some fancy
In Artemia to Mourne his Death.

ALB. Then this must be his head—
Andrugio, Castruchio too in Mourning?
40 I thought you would haue Joy'd to haue scene
me Disabus'd.

AND. And euer shall; but now
Tis our misfortune to Tell you Sir, (though late)
what came to our most certayne Knowledge
45 After the Fact Committed. This Head is— Sir—

ALB. Whose? speake it out, I dare boldly heare it.

AND. Your brother Carolos.

ALB. My Brother Carolos?
Tis Dreame & Fantasme, it cannot be.

50 CAST. As sure as you had one, which own'd that Name.

ALB. Then I am Abus'd most Treacherously;
Robb'd of an Honour Id haue Glory'd in
Aboue my Crowne, or Conquest, had I but scene
F30b his Person liuing.

55 MAL. Some Princes Sir, I
will not say as wise would be content to
Call it a Mistake, and Joy in the occasion

that could Ridd'em of so Dangerous a
Competition, as an Elder Brother.
60 ALB. you now My Lord lesse merrit from my Honour,
then I expected of your Prudence.
AND. Now weele Appease him. *Exit* ANDRUGGIO
ALB. And yet I find this Question he has put,
does make a Dangerous search within me,

Enter BARSANES *and* ANDRUGIO

65 AND. Then Know your Brother Hues.
ALB. My Brother liuing? what Prodigy is this?
MAL. It cannot be Sir.
AND. Behold him here.

Enter LEONIDAS

CAST. The same, most Certayne.
70 ALB. I may be yet Abus'd— *offers to Runne at him*
Tis, tis he, my elder Brother Carolo,
my Joyes are much too Ready for my tounge.
Let me a whyle Embrace thee thus. */ayes his sword*
LEO. Is't possible, I am Reserved for so *at his feet and*
75 much happynesse? *Embraces him.*
ALB. And with myselfe, I lay downe
at thy Feet the Name of King, with all the
Splendour of a Throne, makeing it hence
my Glory to Behold Its Luster plac'd on thee.
80 LEO. Thy virtues has no equall Deare Alberto,
Rumor will find too great a Burthern while
shee wings thy prayse; and makst me Blush to owne
A Crowne, thou dost Deserve to weare before
the Tytle of my blood.
85 ALB. Andrugio,
I thanke thy wise Deceipt, the secret was
too great without some proofe to Trust my Heart with—
LODO. This is a Turne I did not looke for.
F*31a* FLO. Twas Great, and Noble.
90 MAL. My Ruine's neere.
Except some starre does lead Guarini hither.
AND. Barsanes Sir my Father.
ALB. Barsanes liuing too p

LEO. The meanes, next heauen of my Preservation.
95 ALB. let me Embrace thee worthy man—
And now in Breife the story from thy lips,
which next to that of sacred, shall Receaue
a Reuerence from my heart.
BAR. Tis not unknowne, Royall Sir,
100 that your late mother Queen to Crowne her Blood
In you Contrived this Princes Deprivation
In his Tender yeares.
ALB. Shee was my too Indulgent
mother. Heauen forgiue her for it.
105 BAR. To which purpose, as I apprehended,
being sent a voyage into Greece, Heauen was
pleas'd to speake its frowne by storme wracking our vessell
within sight of land, whither my strength
held out to swimme, bearing his Royall
110 Burthern on my Armes.
ALB. May All thats Good Reward thee fort;
Castruchio you Accompanyd this voyage?
CAST. And as miraculous preserved, while few
else 'scap'd the waues.
115 LEO. My lyfe, for some yeares after,
was obscur'd in severall Countryes, till
my happyer Starrs Conveyd me hither,
where the late Deceas'd King soone gaue me Honour
And to Exceed his Graces since his Daughter,
120 fayre Artemia, when vnknowne a prince,
was pleas'd to thinke me worthy of her best Affection.
ARI. let me Congratulate your happy Knowledge.
ALB. My Lords, & Gentlemen—here you must pay
your Dutyes now,
125 OMNES. with all Submission. *Kneele.*
F31a SEM. And I with myne Implore your pardon
Royall Sir, I was too bold a Dubitant
In your Discovery.
LEO. Thy Embassy was happy, good Sempronio,
130 And shalt be neere and Great in my Respects.
ALB. where is Artemia? Valerio, wayte her forth. *Exit* VALERIO
shee has a part of high Concernment in theise Joyes.

Enter VALERIo *with* ARTEMIA
and Ladyes Attendants

AND. The Queene Sir.
ARTE. And does Leonidas yet Hue?
135 ALB. To be my Elder Brother and my King.
ART. what worth haue I then Prov'd does Dwell vpon
His Soul!
ALB. And thanke you Madam for his *Wm Hughes*
Preservation; I hope your Hearts are
140 Ready to Compleate a happy vnion.
ARTE. I haue Giuen him myne alreadye Sir.
LEO. And myne as firmely yours.
ARTE. But pardon me most worthy Prynce, if I
am taught from your great President
145 to Doe a Duty here — Forgiue me Dearest Sister. *Kneeles*
ARI. you cannot Aske and be Deny'd from me
Artemia, and doubt not Heauen will Doe as mudi.
ARTE. Tis what I Blush to Begg, that wore your
Gloryes, with the stayne of my Ambition,
150 Like to the spotted Moone, that with a Borrowed
Luster, does Ecclipse the elder, and the brighter
orbe of Day.
ARI. Thou hast outdone thy Crime.
In this Contrition — Rise, thou hast my pardon. *takes her*
155 ARTE. Let me Begg leaue to further Expiate it. *vp*
And as you are Remou'd vnto the Gloryes
of your Crowne, let me withdraw, and fill your
late Abode in solitude.
ARI. I hope Heauen has Decreed
F320 1 60 Artemia a more easy Pennance.
ALB., else you would
Cloud Madam this Dayes happynesse — once more
let me oblige theise hands. I would not for
the world, loose the Relation of so great,
165 and fayre a sister.

Enter ANTONIO

ANTO. The Duke Guarini is Arriv'd.

MAL. Then I have layd the scene vnto my wish.
He wayte his Grace. *Exit* MALVECCHIO *and* ANTONIO

Enter A Messenger

within. Guarini, Guarini, Guarini. *Shout*
170 ALB. What shout is this?
MESS, the peoples Buissy Joyes.
to bidd the Duke Guarini wellcome.
ALB. Ha! Guarini Come? Malvecchio has Betrayd vs.

Enter GUARINI, *whispering with* MALVECCHIO, ANTONIO, *and* Officers.

MAL. you haue them all within your power Sir
175 I did Decoy 'em fitly for your purpose.
GUA. It speakes your Care.
MAL. I hope you'l soone Compleate it
In your Happynesse, tis but your taking
which of theise fayre Princesses you will, and
180 after giue their Royall Louers to what Fate
you please.
LEO. Art thou Arriv'd Guarini thus?—
GUA. Why stare you Princes? haue I not Tytle
good enough to owne my face in Naples?
185 though I Confesse I come a Gossip to
your Gloryes vninvyted.
LEO. If it be me thou seekst Guarini,
that late didst Rivall this my Happynesse
Doe but Discharge thy Crowds, & Tumults,
190 And as I am now my selfe, a King, He Giue
F32b thy sword an Honour to Encounter myne.
GUA. Your offer is below my Ayme, or End.
LODO. He meanes the Crowne.
MAL. I hope for his owne wearing. *asyde*
195 ALB. I look'd vpon thee as thou wert a Noble
Ennemy, but thou it seemes art come to Head
a Bold Commotion here.
GUA. I scorne to black
my Quarrel with so vilde an Ayde: Tis thee
200 I singly seeke Alberto, and wish thy sword,

and myne when I encountered with thy powers,
had made a braue Decision of our Quarrell,
that wouldst Improue thy victory by such
a matchlesse Trophee as Arianas loue;
whose preservation I was first Concern'd in,
And hope yet to haue Interest in her best
Affections,

ALB. This stirres me strangely here.—
Madam, you must be your owne speaker now.

ARI. And thus farre my owne Chuser Sir. *Goes toward GUARINI*
Though I am much Diuided 'twixt you both,
yet must Acknowledge that this Dukes Attempts
In my Defence did first oblige my Gratitude.

LODO. what will be the next Change?

FLO. I cannot Guesse.

ARI. But yet must tell you Dearest Kinsman, that
Albertos worth Deserves aboue all Recompence
from me, that did Devote his Armes, and Person
for my Assistance, when I was left without
a meanes of help from you or any mortall.

OCT. Shee Temporizes brauely.

LODO. Her virtues must,
(if ere she weare it) blesse this Crowne.

GUA. I did not thinke to heare myselfe thus RivalPd
from your lips.

ARI. Tis but a Justice to his merrit.

GUA. And He make myne yet greater though I
Depriue my selfe of Interest in your Affection—

F33a MAL. What meanes the Duke?

GUA. Permit me but the Honour of your hand—
Tis but to Place it here, I hope I haue
your fayre Complyance—

ALB. Wounder of Honour!

GUA. shee is a Jewell fitt to yeild a Lustre
where your virtues shine, and Giue a Race of
Princes from her blood that Crownes will Court to owne.

ALB. This Act obliges Fame.

ARI. And me for euer.—
most Royall Sir I now am yours.

240 ALB. you more then make me happy Madam.

MAL. Consider Sir a little—

GUA. I Dare not Heare thee—
and must Confesse my too propense Inclynements
to Ambition which Due Pennitence shall
245 wash off from my Soul; I hope Madam *to* ARTEMIA
you haue had yours already.

ARTE. My Sister has been pleas'd to Giue me Pardon,
And begg as much of Heauen.

ALB. This Day is
250 full of wounder, my elder Brother liuing,

GUA. I vnderstand it Sir; and wish you happy *to* LEONIDAS
in the Beautuos Princesse.

LEO. I thanke you Braue, & Deare Guarini.
what Tounge can speake enough thy worth?

255 GUA. All that I now must Begg is that youd thinke
of some Due Justice on this Traytrous
Contriver Malvecchio whose Brayne has
been so fruitfull in bold Treasons.

MAL. I thought my Turne would Come.

260 FLO. To be Hang'd I hope.

GUA. As you haue Right vnto this Royall Lady Sir
you must Pronounce his sentence.

ARI. His Soul I've made
the Soveraigne of myne, therefore now Command
265 but from his Lips.

F33b ALB. Since you will haue it so—
this Day's too happy to be stayn'd with Blood;
And though you haue Deserv'd Malvecchio
A Just Displeasure from this Gracious Queene,
270 He so farre Expiate your Crimes, as onely to
Injoyne you a perpetual Bannishment from Naples,
the Rest that Acted by your Influence
haue free Forgiuenesse.

MAL. You are Mercyfull.

How I could Curse my starres, that thus haue foold my Counsells. *Exit* MALVECCHIO

ALB. But Madam wee haue yet a higher peice
of Justice to Expresse, I meane our Thanks
vnto this Princely Duke by some Transcending Act.

ART. I know not what can speake our Gratitude.

GUA. My Satisfaction's nobly great, thus to
Behold you happy splendor.

ALB. you shall Pertake it Braue Guarini.

GUA. Rather by your Great leaues permit I hence
withdraw, and where the world has vse of Soldiers
spend my dayes in Armes, my past Acheivements
may I hope without a Boast Giue me Tytle
to Command?

Act Ready

ARI. That were to Robb us of a Glory here.

ALB. Accept to be Arianas Generall & myne,
Italy is not so well at Peace, but Naples
may haue Cause to want so fam'd a Cheife.
Besides Addition of some larger Honour
yet to be thought on for thy virtues.

ARI. It must be so.

GUA. I am oblig'd to your Disposalls.

ALB. There's nothing wanting now but that your Brother
Joyne with me in Acts of Bounty to this
Patron of your safety Dear Barsanes.

LEO. with all Readynesse.

BAR. your Graces putt
too high a valew on me, that Clayme no
merrit from an Act of Duty.

LEO. Madam
you now will but exchange a Crowne for that *to* ARTEMIA
F F34a of Lombardy.

ALB. which may Heauen send you Issue
to Enjoy as long, as tyme has Name.

ARTE. And may your Comforts be as endlesse here— *to* ARIANA
ARI. wee now shall Raigne indeed lyke Sisters.
310 LEO. Let's wayte on Heauen to Joyne its Blessings.
As wee Giue our Hearts.
ALB. which being Done,
By publicke Joyes wee'll Blaze our Happynesse—
who from the hand of Providence must owne.
315 This Happy Change of Princes to each Crowne.

Exeunt

FINIS.

This Tragicomedy called the Change of Crownes May be Acted: April 13th 1667.

Henry Herbert
M R

Lvncoln house in Tuttill street Westm^r.

TEXTUAL NOTES

In the Introduction, pp. 5-6, an account has been given of the different hands which have made corrections in the text of the play or added marginal entries. They may be summarised as A, the original script; B, additional textual corrections; C, the book-keeper's cues and other annotations; D, additional scene-headings; E and F, the inserted actors' names; G, the herring-bone diagrams, except in folios 8—10; H, the herring-bone diagrams and some marginal notes in folios 8—10. As stated on p. 6, with so many factors involved some of the attributions are to be considered tentative and provisional.

The following abbreviations have been used:

v. = *vice*
del. = *deleted*
above = *interlined above*
m. = *marginal note*
s.d.m. == *stage direction in margin*
ed. = editor.

ACT I.—i. 37. its B *v.* her *deL.;* 86 *m.* I[st] whistle ready C; 95 *m.* Canopie Gauzd C; 106. is B *v. word del.;* 108. Roome, *second* o *above* A.

ii. Scene the Second, *add ed.; s. d.m.,* State Scene D; *s.d.* led by *and* to her seate *above* C; Leonidas and Barsanes *add* C, 33 *and* 124 *s.d.m.* to the Duke *add ed.;* 128. prudence *v.* vertues *del.* B; 129. your Sister *above* A; 176. what, w *above v.* t *del.* B; 207. that *v.* Against *del.* A; 239m. Act Ready C.

ACT II.—i. Scene the First *added.; s.d.m.* outside of ye Court H; 54. estate *above* A; 73. And *above v. word del. after* doe A; 81. *After this a line* you had best to because the pauement here is slippery *is del. by* A *because the last five of these words end* 1. 83; 115 *m.* Flagelett be ready H; 132. your *v.* you *ed.;* 134. *m.* here play H.

ii. Scene the Second, *ada ed.;* 32. *s.d.* to Asinello *add ed.;* 35. *s.d.* Flo. and Lodo. *added.;* 54. *s.d.* Antonio and Asinello *add ed.;* 72-4. *m.* M* Shotterell M[r] Lydall M[r] Handcock E; 78. *m.* 2nd whistle ready C; 80. allwayes *above* A.

iii. Scene the Third, *added.; s.d.m.* State chamber D; 33. Not to be angry Madam I hope *in margin v.* Heauen *(not deL)* forbid, *with* not be Angry, *above, and* Madam I hope not to be angry *del.* A; 192 *m.* Act Ready C; 204 *s.d. MS. adds by mistake* Octavio and Lodovico.

ACT III.—i. 33. *word del. before* I *by* A; 101. which *above v.* whose, *also above del.* A; 142. to see your clouds *del, after* Rejoyce *and begins next line* A; 152. to *above v.* from *del.* B: from vs *v.* to vs *del.* A; 232 to Him *above* A; 246 *m.* The other Booke Ready *written and del.* C; 270. Darknesse *v.* Danger *del,* A.

ii. Scene the Second *addea., s.d.m.* O outside of the Court D; 5. Doe *v,* know *repeated after* you A; 15. *m.* ffirst whistle ready C.

iii. Scene the third *added, s.d.m.* Scene Nunnery O D- s,*d.m.* A Song. ring. C; 44. *m.* Act Ready C.

ACT IV.—i. *s.d.m.* ffirst whistle C; *s.d.m.* ist whistle Co[et] *Q* C; *s.d.m.* state Scene 2 *v.* ist Scene *del.* of the Court or Presence Chamber D, but *Act I. ii. was the first Court Scene and II. hi. the second-, 2.* the monastery *del. at end of line and begins* 1. 3 A; 8. *m.* 2 Chaires ready C; *24.m.* W[m] Harris E. *After II. 26 and45* W. Harris *has been deleted in the margin;* 28. *beginning of line del.* A; 80. Sonne *v.* soone *del* A; 114. *m.* 3[d] whistle ready C; 147. *end of line del.* (?) or if the King *which begins L* 148 A.

ii. Scene the Second *add ed. s.d.m.* I[st] Court outside D, *An incorrect note as II. i. was "outside off Court"; 3. After this line the following three have been deleted but are legible.'.*

Anto. Your Collar Sir *(a s.d. is illegible}.*

Assi. Sweet as a Nutt. I should be sorry else.

Anto. Nostrils are here Acute.

37. adoe *written twice and first del.* A; 46. *After this a line spoken by Florelli is del. and illegible;* 51. Binion E *The name is repeated and d e l;* 62. as *before* sweet *above* A; 86. weare *above* were *del.* B; 88. *m.* Table and 3 Chaires C; 90. *m.* 3[d] whistle Ready C.

iii. Scene the Third *add ed. s.d.* A Camp Scene D; 17. are *rewritten above same word del.* B; 13. *word* (? fort) *del. before* Castle; 28. *end of line del, and illegible;* 39. *m.* W[m] Hughes E. *repeated and del. after* 1. 43; 57. *m.* T. Gradwell F; 67. with a Convoy from *above* A; 147. be *over* A; 152. *illegible word del. iefore* meet; 157. *m.* Act Ready C; 182. on *rewritten above same word del.* A.

ACT V.—i. *m.* ffirst Whistle C, *s.d.m. O* outside of the Court Scene D; 32. *m.* 2[d] whistle ready C.

II. Scene the Second *add ed. s.d.m.* 2[d] [? scene] O A Red Canopy Chamber D; 14. Aspiring *v.* Ambition *del.* B; 45. *after* Confessing *there follows* this Impostor *written and del.;* 55. our loues *written anddel. after* Become *and begins* 1. 56; 80. Artifice *above v.* Tricke *del.* B; me *above v.* my loue—for which *del.* B; 88. perhaps *over* A; 97. his *over* my *del.* A; 123. thinke my *over* B; I 39. to heare thee *written and del. after* Sinne and *begin next line* A; 148. *m.* 3[d] whistle ready C, As *over* from *del.* B; 156. *Before this line one duplicating it del.;* 164. fits *over* B; 172. wee *over* I *del.* A.

111. Scene the Third *add ed., s.d.m.* Scene outside of O Court D; 3. Is *over illegible words del. and* still *added* B; 20. *m.* 4th Whistle Readye C; 30. for *over* B; Freedome *over* Deliverance *del.* B.

iv. Scene the Fourth *add ed., s.d.m.* State Scene of the Court O OD; 25. bold *over* great *del,* A; 47 and 48. Qirolos *(sic) though thrice in "The Persons Names' and in 1.* 71 *// is* Carolo; 62. weele *over* lie *del.* B; 70. *s.d.* Runne at him *duplicated underneath in different ink;* 109. Burthen *written after* Royall *and del. and begins* 1. 110 A; I 37. His *v.* thy B; 138. *m.* W[m] Hughes E; 186. vninvyted *v. illegible word del.* A; 189. Crowds *v.* Troopes *del.* A; 190. now *over* A; 195. Ennemy *written after* Noble *and del.,* and begins 1. 196 A; 202. thy *over* our *del.* B; 209. owne *over* B; 242. and *over* I *del.* A; 287. *m.* Act Ready C.

GLOSSARIAL NOTES

ACT I.—i. 19. nick of tyme, *the exact moment;* 27. Pollitiques, *politicians;* 112. Eaglet, *little eagle;* 118. Conduct, *guide.*

ii. *s.d.* sate, *seated;* 22. Improve, *establish;* 26. cleare, *sincere;* 44. I, *aye* 45. Humillity, *humiliation;* 68. face, *appearance;* 69. Resent, *appreciate;* 72. Esteeme ... to, *reckon in comparison with.*

ACT II.—i. 7. Knack, *trick;* 63. Chips, *pieces;* 77. sweatty, *toilsome;* Aiery, *lively;* 96. Salabrand, *unusual variant of Saraband, a stately Spanish dance;* Corantoes, *quick dances;* 97. Galliardos, *dances in triple time;* 100. whisking Canaries, *lively Spanish dances.*

11. 7. Tarantala, *whirling Italian dance;* 20. his, *of Leonidas;* 44. the Porter's Lodge, *a place of punishment for offenders;* 90. Garb, *bearing.*

iii. 4. course, *coarse;* 143. challenge, *claim;* 222. Determin'd, *ended;* 224. Fond foolish.

ACT III.—1. 22. Injurious, *insulting;* 83. affect not, like; III. Considerable to, *of consequence to.*

ii. 47. Fyne, *pay a ransom.*

iii. 12. presently, *immediately*', Nicety, *punctiliousness.*

iii. 44. Repayre, *remedy;* 45. Circumstance, *ceremony.*

ACT IV.—i. s,d,m. I[st] whistle Co[et]; *meaning of the contraction not clear.* 44. tracts, *courses;* 47. s.d. State, Chair of state; 125. poyze *counterbalance;.*

ii. II. Pantables, *slippers;* 22. with a wet finger, very *easily, a metaphor from spinning;* 78. Anticke, *buffoon.*

iii. 9. plausibly, *acceptably;* 78. Jealousy, *suspicion;* 79. Invitement, *inducement;* obliges, makes a claim on.

ACT V.—i. 37. Popularity, *populace;* 47. Concenter, *agree with.*

ii. 9. obligements, *obligations;* 121. froward, *refractory.*

iii. 23 frisk'd, *gamboled.*

iv. Fact, *evil deed;* 127. Dubitant, *doubter;* 144. President, *precedent;* 163. oblige, *fasten together;* 185. Gossip, *familiar friend;* 238. obliges, *makes a claim on;* 242. partial, *partial.*

JOHN LACY AND ACTORS NAMED IN THE MS. OF *THE CHANGE OF CROWNES.*

John Lacy, who played Asinello, was born, according to Aubrey, near Doncaster, at an unknown date. He came to London in 1631, 'to the playhouse, and was apprenticed to John Ogilby, a dancing-master.' His name is third in a list of the 'Young Company' (Beeston's boys) at the Cockpit Theatre, who were granted a ticket of privilege by a warrant dated August 10, 1639. During the Civil War he was lieutenant and quartermaster under Lord Gerard, on the Royalist side. After the Restoration he was at first a member of the Red Bull Company, consisting chiefly of old Blackfriars players. He then became one of the King's Company, under Thomas Killigrew. Among the parts in which he excited the admiration of Pepys, in May 1662, was the dancing master, the 'best in the world', in the droll *The French Dancing Master,* and Thump 'which he did to admiration' in Shirley's *Changes, or Love in a Maze.* Evelyn, in the following November, uses the same phrase about Lacy's acting of Teague, the Irish footman, in Sir Robert Howard's *The Committee.* Evelyn also praises highly the pictures of Lacy in three of his parts, 'a gallant, a Presbyterian minister and a Scotch highlander,' painted by Michael Wright at Charles II's commission, and which the diarist saw on October 3, 1662.

Lacy was one of the lessees of the Theatre Royal in Bridges Street, which was opened for the King's Company on May 7, 1663. He played important parts in revivals of Jonson's *Volpone, The Silent Woman* and *The Alchemist,* and in Beaumont and Fletcher's *The Scornful Lady, King and no King* and *The Humorous Lieutenant.* On April 9, 1667, Pepys saw him in the title role of *Sauny the Scot,* the actor's own successful adaptation of *The Taming of the Shrew.* It was a week later, on April 15, that he made his appearance as Asinello with its disastrous consequences. But these can have been only temporary in their effect, for on August 13 of the same year Pepys saw him as Teague in a revival of *The Committee,* in which his 'part is so well performed that it would set off Anything.' Pepys, however, in January 1669 was critical of his dancing in Browne's *Jovial Crew* and an English version of Corneille's *Horace.* In the same year he appeared in another of his own plays, *The Dump Lady,* inspired by Moliere.

His later performances, up to 1675, included the first impersonation of Gripe in Wycherley's *Love in a Wood,* 1671, and of Bayes in the Duke of Buckingham's *Rehearsal,* 1671, which was the crowning triumph of his long histrionic career. In this part particularly, as well as in his other most popular roles, as Downes quotes in *Roscius Anglicanus,*

> For his Just Acting, all gave him due Praise,
> His part in *The Cheats,* Jony Thump, Teg, and Bayes,
> In these Four Excelling; the Court gave him the Bays.

His plays, which in addition to the two mentioned above, included *The Old Troop* and *Sir Hercules Buffoon,* had also a contemporary popularity which they have not retained. Aubrey records his death in a fashion appropriate to an actor: 'He made his *exit* on Saturday, September I7th, 1681, and was buryed in the farther Churchyard of St Martyn's in the fields on the Monday following.'

Robert Shatterell *(Mr Shatter ell,* marginal entry, II. ii. 72) is probably here indicated as he was the more prominent member of the King's Company, though it also included an Edward Shatterell, who had a shorter stage career. Robert's earlier career was akin to that of Lacy. His name is ninth in the list of the Young Company at the Cockpit who were granted the ticket of privilege on August 10, 1639. During the Civil War he served on the Royalist side as a quarter-master in Prince Rupert's regiment. After the Restoration he was a member of the Red Bull Company, and then became one of His Majesty's comedians under Killigrew. After the opening of the Theatre Royal he acted as Titere-Tu in Wilson's *The Cheats* and as Poins in Shakespeare's *Henry the Fourth.* Among the sights that Pepys saw on March 19, 1666, when he went 'behind stage' was 'Shotrell's' wardrobe. One would have liked to know what part of it he wore in *The Change of Crownes* on April 15, 1667. He appeared, together with Joseph Haines, in the Induction to a later play of Edward Howard *The Man of Newmarket,* licensed April 13, 1678. He created the part of the Quack in Wycherley's *The Country Wife,* 1675. He died some time before 1684.

Thomas Hancock (II. ii. 74) is included in a list of November 4, 1662, as receiving a warrant for a livery, and is mentioned by Downes in *Roscius Anglicanus* as an original member of the King's Company of Comedians when Killigrew opened his new theatre in Drury Lane. He is included in a list of them summoned on March 16, 1665, to attend on March 18 on the Lord Chamberlain with the Articles made between them and Kiliigrew.

Walter Lydal (II. ii. 73), according to Downes, 'came not into the Company till after they had begun in Drury Lane.' He became one of its leading members, creating among other parts that of Dorilant in Wycherley's *The Country Wife*, 1675.

Thomas Gradwell's (IV. iii. 56) name is not found in the list of the Company by Downes, though he records him as acting the uncle in a revival of Fletcher's *The Elder Brother*. He is included in the above-mentioned list of those summoned to attend on the Lord Chamberlain on March 18, 1865. He acted in the revival of Jonson's *Catiline* in December 1668.

William Harris (IV. i. 24) and William Hughes (IV. iii. 39) who played small parts in *A Change of Crownes* were presumably the 'Mr. Hughs' and 'Mr. Harriss' whom Downes mentions as 'Bred up from Boys under^ the Master Actors.' Nine years later, as a more adult player, William Harris was to perform the part of Whiffler in Howard's *The Man of Newmarket* at the Theatre Royal in 1678. William Hughes, whose Christian name the MS. marginal entry supplies, appears as 'Hughes' in a list of Theatre Royal actors who received liveries on October 2, 1669. No further part acted by him is apparently recorded.

' There is a marginal entry of 'Binion' (IV. ii. 57) but no actor of that name is known. Can it possibly be another variant of Bateman who appears as 'Thomas Bateston' in the Lord Chamberlain's Summons of March 16, 1665, and as 'Batiman' in the February 8, 1668 warrant for liveries ?