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in 'The Dramatic Works of Thomas Dekker', Volume II

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CYRUS HOY

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FREDSON BOWERS

*VOLUME II*

THE HONEST WHORE, PART I

THE HONEST WHORE, PART II

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WESTWARD HO

NORTHWARD HO

THE WHORE OF BABYLON

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## PREFACE

These four volumes of Introductions, Notes and Commentaries provide critical and explanatory material to accompany, respectively, the four volumes of texts in *The Dramatic Works of Thomas Dekker*, edited by Fredson Bowers (Cambridge, 1953–1961).<sup>1</sup> Professor Bowers' introductions to the plays in his edition of the *Dramatic Works* are exclusively concerned with textual matters. The introductory essays in the four present volumes place the plays in their critical contexts, and treat of the issues concerning dates, sources and attributions as these arise in connection with them. Taken together, the twenty-five pieces that comprise the canon of Dekker's *Dramatic Works* pose a formidable range of problems that must be faced by anyone who attempts to place these plays in the history of the late sixteenth- and early seventeenth-century English theatre. There are complex problems concerning the relation of individual plays: e.g. of *The Wonder of a Kingdom* and *The Noble Spanish Soldier* to John Day's *The Parliament of Bees*, or of *Lust's Dominion* to the lost *Spanish Moor's Tragedy*, or of *Satiromastix* to the stage quarrel between Marston and Jonson and the plays associated with that celebrated affair. The dates of a number of plays (e.g. *The Roaring Girl*, *Match Me in London*, *The Wonder of a Kingdom*, *The Noble Spanish Soldier*, *Lust's Dominion*) have been much debated and are difficult to assign with certainty. There is the recurrent problem of attempting to estimate Dekker's share in his collaborations with other dramatists: with Chettle and Houghton in *Patient Grissil*, with Webster in *Sir Thomas Wyatt*, *Westward Ho* and *Northward Ho*; with Middleton in *The Honest Whore*, Part One, and *The Roaring Girl*; with Massinger in *The Virgin Martyr*; with William Rowley and Ford in *The Witch of Edmonton*; with Ford in *The Sun's Darling* and *The Welsh Ambassador*. This is to say nothing of the more tangled

<sup>1</sup> Act-, scene- and line-numbers for Dekker's plays cited throughout these volumes are based on the 1970 reprint of vol. I of Bowers' edition, the 1964 reprint of vol. II, the 1966 reprint of vol. III, and the 1968 reprint of vol. IV.

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authorial claims that must be considered in connection with any effort to determine Dekker's share in *The Wonder of a Kingdom*, *The Noble Spanish Soldier*, and *Lust's Dominion*. None of these matters have gone unregarded by previous scholars, but the factual record of Dekker's plays is beset with the speculation of such nineteenth- and early twentieth-century scholars as Collier and Fleay and Dugdale Sykes. In my efforts to establish grounds for reasonable conjecture concerning these several issues, I have attempted to incorporate what seems valuable in the conclusions of past investigators, while rejecting what subsequent scholarship has deemed untenable. In addition to attempting to establish the factual record concerning dates, sources and attributions as firmly as the evidence for the various plays will permit, the Introductions in the present volumes provide a record of critical response to the plays, and an account of the stage history of those relatively few plays of the Dekker canon that have had one.

In defining and illustrating the language of any one of Dekker's plays in the Commentary, the practice has here been to provide a widening range of reference that begins with the evidence that is available in parallels from Dekker's other plays, moves on to evidence afforded by his non-dramatic works, and comes to rest in the evidence furnished by works (principally dramatic) of contemporary Elizabethan and Jacobean authors. The numerous cross-references in the Commentary to Dekker's other works, both dramatic and non-dramatic, are intended to aid the cause of relating his separate plays, poems and prose pamphlets into a corpus, and thus to suggest something of the inner connections that characterize his total literary output.<sup>1</sup> The references to the work of his contemporaries will suggest some of the relations of his plays to the

<sup>1</sup> Concerning the corpus of Dekker's Dramatic Works, it may properly be said to consist of the twenty-five pieces collected in Bowers' edition, to which I would add only the comedy of *Blurt, Master-Constable, or The Spaniard's Night Walk*, published anonymously in 1602. Though traditionally included in editions of Middleton, the play is certainly Dekker's in part, and probably is entirely his. The parallels cited from it in these volumes should make clear its relation to the Dekker canon. Edward Pudsey's quotation of two passages from it among quotations from *Satiromastix* in his *Commonplace Book* provides external evidence for Dekker's authorship. See the Appendix to *Satiromastix*.

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language of the contemporary stage, and to the poetic and dramatic conventions of his age.

Since in preparing a Commentary on such a scale as this identical items of information must often be cited, cross-references must also be used to avoid excessive repetition. Whenever possible, passages requiring the same information by way of explanation are referred to a note on a single passage; this will contain as well a listing of all the other passages that have been referred to this single one. The Index to the Commentary at the end of vol. IV is on similar lines, with each entry containing in most cases but a single Commentary reference, where all additional references will be found. Reference is made by abbreviated play title (for which, see Abbreviations: Dekker's dramatic works) followed by act-, scene- and line-numbers. When these in turn are followed by 'n.', it is to be understood that the reference contains a Commentary note that has some substantive bearing on the passage in question. Act-, scene- and line-references without the accompanying 'n.' refer to passages exhibiting identical or comparable verbal features; these, too, are regularly grouped together at a single point in the Commentary, to which all other occurrences are referred. References without an 'n.' do not usually refer to notes containing substantive information; rather, they contain information concerning the prevalence of a given word or image in the corpus of Dekker's work, both dramatic and non-dramatic. Apart from the interest such a record may have for the student of Dekker's vocabulary and his descriptive style, it has seemed appropriate – in a canon that contains as much collaborative work as Dekker's does – to provide information of this kind for whatever value it may possess as authorial evidence.

I wish to express my appreciation to the John Simon Guggenheim Foundation for the award of a fellowship in 1962, and to Vanderbilt University for granting me leave throughout the academic year 1962/3, when work on these volumes was in its initial stage. I am grateful to the Folger Shakespeare Library for two fellowships, one in the summer of 1962 that helped me to launch this project, another that permitted a longer stay in that grand place during the first six months of 1970 and which enabled



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me to get this work into a shape that permitted of the hope that someday it might be finished. Finally, I want to acknowledge my gratitude to the University of Rochester for a generous summer grant (in 1967) and for two years of academic leave (1969/70, 1976/7) that were of crucial importance in carrying the work forward and eventually completing it.

For help with foreign languages in Dekker's plays, I want to thank Peter Dunn of Wesleyan University, Connecticut (for translating the Spanish), T. Arwyn Watkins of the University College of Wales and Hadley Tremaine of Hood College, Maryland (for translations of the Welsh), and Frederick Locke of the University of Rochester (for help in identifying Latin quotations).

I am much indebted to Jane Hodgart of the Cambridge University Press for the care and the patience she has expended on a difficult manuscript.

C.H.

*Rochester, New York*  
*July 1978*

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## ABBREVIATIONS

## DEKKER'S DRAMATIC WORKS

|                 |   |
|-----------------|---|
| <i>B.H.</i>     | <i>Britannia's Honor</i>                              |
| <i>1 H.W.</i>   | <i>The Honest Whore, Part I</i>                       |
| <i>2 H.W.</i>   | <i>The Honest Whore, Part II</i>                      |
| <i>I.T.B.N.</i> | <i>If This Be Not a Good Play, the Devil Is In It</i> |
| <i>L.D.</i>     | <i>Lust's Dominion</i>                                |
| <i>L.T.</i>     | <i>London's Tempe</i>                                 |
| <i>M.E.</i>     | <i>The Magnificent Entertainment</i>                  |
| <i>M.M.L.</i>   | <i>Match Me in London</i>                             |
| <i>N.H.</i>     | <i>Northward Ho</i>                                   |
| <i>N.S.S.</i>   | <i>The Noble Spanish Soldier</i>                      |
| <i>O.F.</i>     | <i>Old Fortunatus</i>                                 |
| <i>P.G.</i>     | <i>Patient Grissil</i>                                |
| <i>R.G.</i>     | <i>The Roaring Girl</i>                               |
| <i>Sat.</i>     | <i>Satiromastix</i>                                   |
| <i>S.D.</i>     | <i>The Sun's Darling</i>                              |
| <i>S.H.</i>     | <i>The Shoemakers' Holiday</i>                        |
| <i>S.T.M.</i>   | <i>Sir Thomas More</i>                                |
| <i>S.T.W.</i>   | <i>Sir Thomas Wyatt</i>                               |
| <i>T.T.</i>     | <i>Troia-Nova Triumphans</i>                          |
| <i>V.M.</i>     | <i>The Virgin Martyr</i>                              |
| <i>W.B.</i>     | <i>The Whore of Babylon</i>                           |
| <i>W.E.</i>     | <i>The Welsh Ambassador</i>                           |
| <i>W. of E.</i> | <i>The Witch of Edmonton</i>                          |
| <i>W.H.</i>     | <i>Westward Ho</i>                                    |
| <i>W.K.</i>     | <i>The Wonder of a Kingdom</i>                        |

## DEKKER'S NON-DRAMATIC WORKS

|             |   |
|-------------|---|
| <i>A.G.</i> | <i>The Artillery Garden</i> (1616)  |
| <i>B.L.</i> | <i>The Belman of London</i> (1608 ('The third impression, with new additions')) |

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## ABBREVIATIONS

- B.R.W.R.* *The Blacke Rod and the White Rod* (1630)  
*D.D.* *Dekker his Dreame* (1620)  
*D.P.* *The Double PP* (1606)  
*D.T.* *The Dead Tearme* (1608)  
*E.V.* *English Villanies* (1632)  
*F.B.N.A.* *Foure Birds of Noahs Arke* (1609)  
*G.H.* *The Guls Horne-booke* (1609)  
*J.M.M.* *Jests to make you Merie* (1607)  
*K.C.* *A Knight's Conjuring* (1607)  
*L.C.* *Lanthorne and Candle-light* (1609 ('The second edition, newly corrected and amended'))  
  
*L.L.B.* *London Looke Backe* (1630)  
*M.G.* *The Meeting of Gallants* (1604)  
*N.F.H.* *Newes from Hell* (1606)  
*N.G.* *Newes from Graves-end* (1604)  
*O.P.* *O per se O* (1612)  
*P.W.* *Penny-Wise, Pound-Foolish* (1631)  
*R.A.* *The Ravens Almanacke* (1609)  
*R.R.* *A Rod for Run-awayes* (1625)  
*S.D.S.* *The Seven deadly Sinnes* (1606)  
*S.H.R.* *A Strange Horse-Race* (1613)  
*V.D.* *Villanies Discovered by Lanthorne and Candle-light* (1616)  
  
*W.A.* *Worke for Armourours* (1609)  
*W.W.W.* *Warres, Warres, Warres* (1628)  
*W.Y.* *The Wonderfull yeare* (1603)

Quotations from Dekker's non-dramatic works are drawn from the editions indicated above with the following exceptions: quotations from *The Wonderfull yeare*, *Newes from Graves-end*, *The Meeting of Gallants*, *A Rod for Run-awayes*, *London Looke Backe*, *The Blacke Rod and the White Rod* are based on the texts in F. P. Wilson's edition of *The Plague Pamphlets of Thomas Dekker* (Oxford, 1925); page references cited with quotations from these pamphlets in the Commentary are to this edition. Quotations from *Foure Birds of Noahs Arke* are from the edition of F. P. Wilson (Oxford, 1924), to which page references are made in the Commen-

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tary. Quotations from *The Artillery Garden* are based on the facsimile edition prepared by F. P. Wilson (Oxford, 1952) from the only extant copy (now preserved at the University of Göttingen) to which reference is made in the Commentary by quarto signature.

SECONDARY SOURCES  
AND MOST FREQUENTLY CITED EDITIONS

The following list identifies abbreviations, surnames of authors and editors, and short titles frequently used in these volumes.

- Annals*                    *Annals of English Drama, 975–1700*, by Alfred Harbage, revised by S. Schoenbaum (London, 1964).
- Arber                      *A Transcript of the Registers of the Company of Stationers of London, 1554–1640*, ed. Edward Arber (5 vols., London, 1875–1894).
- Beaumont and  
Fletcher                 *The Dramatic Works in the Beaumont and Fletcher Canon*, General Editor, Fredson Bowers (3 vols., Cambridge, 1966–1976). (Quotations from *Wit Without Money*, *Monsieur Thomas* and *The Loyal Subject* are based on texts in *The Works of Francis Beaumont and John Fletcher*, Variorum Edition, General Editor, A. H. Bullen (4 vols., London, 1904–1912). Quotations from *Rollo Duke of Normandy* or *The Bloody Brother* are from the edition of J. D. Jump (Liverpool, 1948). Quotations from other plays in the Beaumont and Fletcher canon are based on seventeenth-century texts, as indicated in their individual citations in the Commentary.)
- Bentley                  Gerald Eades Bentley, *The Jacobean and Caroline Stage* (7 vols., Oxford, 1941–1968).
- Bond                      *Early Plays from the Italian*, ed. R. W. Bond (Oxford, 1911).
- Brome                    *The Dramatic Works of Richard Brome*, ed. R. H. Shepherd (3 vols., London, 1873). (Quotations

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from *The Antipodes* and from *A Jovial Crew* are based on the editions of A. Haaker (Lincoln, Nebraska, 1966 and 1968).)

- Brooke *The Shakespeare Apocrypha*, ed. C. F. Tucker Brooke (Oxford, 1915).
- Bullen *A Collection of Old English Plays*, ed. A. H. Bullen (4 vols., London, 1882–1885).
- Chambers E. K. Chambers, *The Elizabethan Stage* (4 vols., Oxford, 1923).
- Chapman *The Tragedies and Comedies of George Chapman*, ed. Thomas Marc Parrott (2 vols., London, 1910–1914).
- Chappell W. Chappell, *Popular Music of the Olden Time* (2 vols., London, 1855–1859).
- Cotgrave Randle Cotgrave, *A Dictionary of the French and English Tongues* (London, 1611).
- Crawford *Englands Parnassus*, ed. Charles Crawford (Oxford, 1913).
- Day *The Works of John Day, Reprinted from the collected Edition of A. H. Bullen (1881) with an Introduction by Robin Jeffs* (London, 1963).
- Deloney *The Works of Thomas Deloney*, ed. F. O. Mann (Oxford, 1912).
- D.N.B.* *Dictionary of National Biography*.
- Drayton *The Works of Michael Drayton*, ed. J. W. Hebel, K. Tillotson and B. H. Newdigate (5 vols., Oxford, 1961).
- Dryden *The Dramatic Works of John Dryden*, ed. Montague Summers (6 vols., London, 1931–1932).
- Field *The Plays of Nathan Field*, ed. William Peery (Austin, Texas, 1950).
- Fleay F. G. Fleay, *A Biographical Chronicle of the English Drama, 1559–1642* (2 vols., London, 1891).
- Florio John Florio, *A World of Words, or Most copious, and exact Dictionary in Italian and English* (London, 1598).

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- Ford *The Works of John Ford, with Notes Critical and Explanatory* by William Gifford, revised with additions to the text and to the notes by Alexander Dyce (3 vols., London, 1895). (Quotations from *Perkin Warbeck* and from *The Broken Heart* are based on the editions of D. K. Anderson, Jr (Lincoln, Nebraska, 1965 and 1968); quotations from *'Tis Pity She's a Whore* are based on the edition of N. W. Bawcutt (Lincoln, 1966).)
- Greene (Dramatic Works) *The Plays & Poems of Robert Greene*, ed. J. Churton Collins (2 vols., Oxford, 1905).
- Greene (Non-Dramatic Works) *The Life and Complete Works in Prose and Verse of Robert Greene*, ed. A. B. Grosart (15 vols., London, 1881–1886). (Referred to in the Commentary by volume- and page-numbers following the title of individual works.)
- Hall *Collected Poems of Joseph Hall*, ed. Arnold Davenport (Liverpool, 1949).
- Halliwell James Orchard Halliwell [-Phillipps], *A Dictionary of Archaic and Provincial Words* (London, 1924).
- Harrison William Harrison, *Description of England*, ed. F. J. Furnivall (London, 1877).
- Haughton William Haughton, *Englishmen for my Money*, ed. W. W. Greg (Oxford (Malone Society), 1912).
- Hazlitt, *Old Plays* *A Select Collection of Old English Plays, originally published by Robert Dodsley in the year 1744*, 4th ed., revised and enlarged by W. Carew Hazlitt (15 vols., London, 1874–1876).
- Hazlitt, *Popular Antiquities* *Popular Antiquities of Great Britain, edited from the Materials Collected by John Brand, with very large corrections and additions* by W. Carew Hazlitt (3 vols., London, 1870).
- Henslowe's Diary* *Henslowe's Diary*, ed. R. A. Foakes and R. T. Rickert (Cambridge, 1961).
- Herbert *The Dramatic Records of Sir Henry Herbert*,

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- Master of the Revels, 1623–1673*, ed. J. Q. Adams (New Haven, 1917).
- Heywood *The Dramatic Works of Thomas Heywood*, ed. R. H. Shepherd (6 vols., London, 1874). (Quotations from *A Woman Killed With Kindness* are based on the edition of R. Van Fossen (London, 1961); quotations from *The Fair Maid of the West* are based on the edition of R. K. Turner (Lincoln, Nebraska, 1967).)
- Hunt Mary Leland Hunt, *Thomas Dekker, a Study* (New York, 1911).
- Jones-Davies M. T. Jones-Davies, *Un peintre de la vie londonienne: Thomas Dekker (circa 1572–1632)* (2 vols., Paris, 1958).
- Jonson *Ben Jonson*, ed. C. H. Herford and Percy Simpson (11 vols., Oxford, 1925–1952).
- Kyd *The Works of Thomas Kyd*, ed. F. S. Boas (Oxford, 1901).
- Lamb Charles Lamb, *Specimens of English Dramatic Poets*, ed. Israel Gollancz (2 vols., London, 1893).
- Linthicum M. Channing Linthicum, *Costume in the Drama of Shakespeare and his Contemporaries* (Oxford, 1936).
- Lyly *The Complete Works of John Lyly*, ed. R. W. Bond (3 vols., Oxford, 1902).
- Marlowe *The Complete Works of Christopher Marlowe*, ed. Fredson Bowers (2 vols., Cambridge, 1973). (Quotations from *Doctor Faustus* are based on the parallel-text edition of W. W. Greg (Oxford, 1950).)
- Marston  
(Dramatic  
Works) *The Works of John Marston*, ed. A. H. Bullen (3 vols., London, 1887). (Quotations from *Antonio and Mellida* and from *Antonio's Revenge* are based on the editions of G. K. Hunter (Lincoln, Nebraska, 1965); quotations from *The Malcontent* and from *The Dutch Courtesan* are based on the editions of M. Wine (Lincoln, 1965); quotations from *The Fawn* are based on the edition of

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- G. Smith (Lincoln, 1964); quotations from *Histrionastix*, *Jack Drum's Entertainment*, and *The Insatiate Countess* are based on the texts in vol. III of H. Harvey Wood's edition of *The Plays of John Marston* (Edinburgh, 1939).
- Marson (Non-Dramatic Works) *The Poems of John Marston*, ed. Arnold Davenport (Liverpool, 1961).
- Massinger *The Plays and Poems of Philip Massinger*, ed. Philip Edwards and Colin Gibson (5 vols., Oxford, 1976).
- Middleton *The Works of Thomas Middleton*, ed. A. H. Bullen (8 vols., London, 1885). (Quotations from *Michaelmas Term* are based on the edition of R. Levin (Lincoln, Nebraska, 1966); quotations from *A Mad World, My Masters* are based on the edition of S. Henning (Lincoln, 1965); quotations from *A Trick to Catch the Old One* are based on the edition of H. Spencer in his *Elizabethan Plays* (Boston, 1933); quotations from *A Chaste Maid in Cheapside* are based on the edition of R. B. Parker (London, 1969); quotations from *No Wit, No Help Like a Woman's* are based on the edition of L. E. Johnson (Lincoln, 1976); quotations from *Women Beware Women* are based on the edition of R. Gill (London, 1968); quotations from *The Changeling* are based on the edition of G. W. Williams (Lincoln, 1966); quotations from *Anything for a Quiet Life* are based on F. L. Lucas' text in vol. IV of his edition of Webster's *Works* (see below); quotations from *The Witch* are based on the Malone Society Reprint prepared by W. W. Greg and F. P. Wilson (Oxford, 1950 (for 1948)); quotations from *A Game at Chess* are based on the edition of R. C. Bald (Cambridge, 1929); quotations from *The Ghost of Lucrece* are from the



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edition of J. Q. Adams (New York and London, 1937); quotations from *The Second Maiden's Tragedy* are from the Malone Society Reprint prepared by W. W. Greg (Oxford, 1909); quotations from *The Puritan* are based on the edition of C. F. Tucker Brooke in his *Shakespeare Apocrypha* (see above).

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| Tilley                     | Morris Palmer Tilley, <i>A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries</i> (Ann Arbor, 1966).  |
| Tourneur                   | <i>The Works of Cyril Tourneur</i> , ed. Allardyce Nicoll (London, [1929]). (Quotations from <i>The Revenger's Tragedy</i> are based on the edition of L. J. Ross (Lincoln, Nebraska, 1966).) |
| Webster                    | <i>The Complete Works of John Webster</i> , ed. F. L. Lucas (4 vols., London, 1927).  |
| Wheatley and<br>Cunningham | <i>London Past and Present, Its History, Associations, and Traditions</i> , by Henry B. Wheatley, based upon <i>The Handbook of London</i> by Peter Cunningham (3 vols., London, 1891).       |
| Wright                     | Joseph Wright, <i>The English Dialect Dictionary</i> (6 vols., London, 1898–1905).  |