Introductions, Notes, and Commentaries to texts in
“The Dramatic Works of Thomas Dekker”
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‘The Dramatic Works of Thomas Dekker’
edited by Fredson Bowers

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THE SHOE MAKERS’ HOLIDAY
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THE WELSH EMBASSADOR
CYRUS HOY

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EDITED BY
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

CAMBRIDGE UNIVERSITY PRESS
CAMBRIDGE
LONDON   NEW YORK   NEW ROCHELLE
MELBOURNE   SYDNEY
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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).¹ 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 Haughton 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

¹ 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.
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.\(^1\) The references to the work of his contemporaries will suggest some of the relations of his plays to the

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\(^1\) 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 *Satiro mastix* in his Commonplace Book provides external evidence for Dekker’s authorship. See the Appendix to *Satiro mastix*. 

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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
PREFACE

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
ABBREVIATIONS

DEKKER’S DRAMATIC WORKS

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

DEKKER’S NON-DRAMATIC WORKS

A.G.       The Artillery Garden (1616)
B.L.       The Belman of London (1608 (‘The third impression, with new additions’))
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 Armorour (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-
ABBREVIATIONS

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**

**Arber**

**Beaumont and Fletcher**

**Bentley**

**Bond**
*Early Plays from the Italian*, ed. R. W. Bond (Oxford, 1911).

**Brome**
ABBREVIATIONS

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

Brooke


Bullen


Chambers


Chapman


Chappell


Cotgrave


Crawford


Day


Deloney


*D.N.B.*

*Dictionary of National Biography*.

Drayton


Dryden


Field


Fleay


Florio

ABBREVIATIONS

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


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


Halliwell

James Orchard Halliwell [-Phillipps], A Dictionary of Archaic and Provincial Words (London, 1924).

Harrison


Haughton


Hazlitt, Old Plays


Hazlitt, Popular Antiquities


Henslowe’s Diary


Herbert

The Dramatic Records of Sir Henry Herbert,
ABBREVIATIONS

Heywood


Hunt

Mary Leland Hunt, *Thomas Dekker, a Study* (New York, 1911).

Jones-Davies


Jonson


Kyd


Lamb


Linthicum


Lyly


Marlowe


Marston

*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
ABBREVIATIONS

G. Smith (Lincoln, 1964); quotations from *Histriomastix, 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)**


**Massinger**

*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
ABBREVIATIONS

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.)

M.S.R.  Malone Society Reprint.

Nares  Robert Nares, A Glossary; or, Collection of Words, Phrases, Names, and Allusions to Customs, Proverbs, etc. which have been thought to Require Illustration, in the Works of English Authors, particularly Shakespeare, and his Contemporaries (London, 1822).


O.E.D.  Oxford English Dictionary


Rollins  An Analytical Index to the Ballad-Entries (1557–1709) in the Registers of the Company of Stationers
ABBREVIATIONS

of London, compiled by Hyder E. Rollins (Chapel Hill, North Carolina, 1924).

Rowley

Roxburghe

Shakespeare
The Riverside Shakespeare, Textual Editor, G. Blakemore Evans (Boston, 1974).

Shakespeare’s

Simpson

Skeat and

Spenser

S.T.C.
Short-Title Catalogue.

Stow, Survey

Strutt

Stubbes

Sugden

Swinburne

The Three Parnassus Plays
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