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William Henry Williams
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Jacke Jugeler

This 1914 scholarly edition of the mid-sixteenth-century play Jacke Jugeler contains an informative introduction and detailed notes. Little-known today, the play represents a pre-Shakespearean example of classical 'borrowing' – a Roman play by Plautus is adapted to an English domestic situation – and it is one of the first instances of confused identity and 'doubles' in English comedy. The text of this edition is taken from the unique original, probably published around 1562, in the collection of the Duke of Devonshire. In his Introduction, W. H. Williams proposes the likely identity of the play's author, and provides an analysis of the play's language to support his claim. He examines the connections in method, characters and language between Jacke Jugeler and Ralph Roister Doister, a play written and performed around the same time.

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WILLIAM HENRY WILLIAMS



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JACKE JUGELER

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at the University Press
1914

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INTRODUCTION¹.

§ 1. TEXT. The text of the present edition is taken from the unique original in the collection of His Grace the Duke of Devonshire, K.G.

§ 2. DATE. In vol. 1. p. 202 of Arber's *Transcript of the Registers of the Company of Stationers of London, 1554-1640 A.D.*, (corresponding to fol. 85 b of Register A), occurs the following entry :

Recevyd of William Coplande for his lycense for pryntinge of an interlude intituled Jack Juggeler and mistress Boundgrace iiij^d

The part of the Register in which this occurs extends from fol. 84 a-92 a, and is headed 'ffor Takyng of ffynes for Copyes as folowethe.' This again is part of the 'accompte made by... Wardens of the Companye of Stacioners of all such sommes of monye as hath commeth to theare handes from the xxijth Daye of July Anno 1562 vnto the xxij of July Anno 1563 which ys by the space of one hole yere as folowethe.'

The 'accompte' for the 12 months fills fol. 82 a-fol. 96 b.

The entry of the payment for *Jack Juggeler* is 36th out of 124. Five entries back is one 'Recevyd of garrard Dewes for his lycense for pryntinge of a pycture of [a] monstherus pygge at Hamsted iiij^d.' Arber's note on this is, 'the broadside is entitled *The description of a monstrous pig, the which was farrowed at Hamsted besyde London, the xvi day of October, the present yeare of our Lord God, MDLxij.*'

¹ Part of this Introduction was published in *The Modern Language Review*, July 1912.

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This, and the comparatively early occurrence of the entry about *Jack Juggeler* (the lists are not alphabetical), suggest that the entry was still in 1562. No. 53 was a payment in respect of *Crestenmas Carroles*. This again points to 1562. It may be added that William Copland issued books with his imprint from 1548 to 1561 (*D.N.B.*).

We may therefore conclude that an edition of *Jack Juggeler* was probably published in the year 1562. The two loose leaves, which by the courtesy of His Grace the Duke of Devonshire are here reproduced, may have belonged to this edition, as the spelling is much later than that of the complete copy, which we shall see reason to believe was written before 1552.

The probability of this assumption depends upon the relation of *Jacke Jugeler* (as we will spell it when referring to the older edition), and *Ralph Roister Doister*.

We may assume that *Ralph Roister Doister* was written in 1552. It is not necessary to discuss the question here, but the reasons may be found in the preface to the edition of the play in the *Temple Dramatists* (ed. Williams-Robin), pp. v–vii.

What reasons are there for believing that *Jacke Jugeler* was written before *Ralph Roister Doister*?

Whether written by the same person or not, there is evidently a close connexion between the two plays in method, characters, and language.

(a) *Method*. Both adapt episodes from Latin comedy to the environment of Tudor London, and embody more or less literal transcripts from Plautus. The prologue of *Ralph Roister Doister* is either a condensed paraphrase of the prologue of *Jacke Jugeler*, or that is an expansion of the main points of the other.

(b) *Characters*. Mayster Boungrace corresponds to Gawyn Goodlucke, Dame Coye to Christian Custance, Jacke Jugeler to Mathewe Merygreeke, Jenkyn Careawaye to Truepenie, Ales trype and go to Tibet Talk apace.

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(c) *Language*. Among the more obvious resemblances of language may be noted:

<i>Jacke Jugeler</i>	<i>Ralph Roister Doister</i>
69. you shal here a thing y ^t onlie shal make you merie & glad.	I. i. 59. I can when I will make him mery and glad.
137. my cosune Careawaie.	III. i. 4. my cousin Roister Doister.
148. by cokes prceious (<i>sic</i>) potstike.	III. iv. 127. by cocks precious potsticke.
228. she swimmeth to and fro.	II. iii. 46. ye shall see hir glide and swimme.
317. saint Gorge y ^e boroue.	IV. viii. 45. saint George to borow.
318. ieopard a ioynt.	IV. viii. 17. ieopardie my hande.
348. who lustith to feale shall find his hart creping out at his heele.	III. iii. 96. I might feele your soule departing within an inche of your heele.
430. <i>In nomine patris</i> .	I. iv. 49. <i>Nomine patris</i> .
486. Truce for a whyle.	IV. viii. 33. truce for a pissing while or twaine.
496. beate on mee, tyll I stinke.	IV. iii. 120. I shall cloute thee tyll thou stinke.
593. by gods precious.	IV. viii. 40 by cocks precious.
615. well curryed.	I. iii. 77. a curryed cote.
640. let me alone.	I. ii. 175. lette me alone.
726. this wagepastie.	III. ii. 10. a little wagpastie.
731. the matter lyeth gretylie me a pon.	I. iv. 9. this lieth vpon his pre- ferment.
861. I shall rape thee.	III. v. 93. rappe you againe.
976. hence to Jherusalem.	IV. vii. 60. hennes to grece.
1013. cal y ^e other his good maister.	IV. vii. 100. be good maister to her.

If these resemblances are allowed to establish a *prima facie* probability of connexion between the two plays, whether written by the same person or not, which of the two was more likely to be written before the other?

Jacke Jugeler is a one-act farce on the lines of Heywood's interludes, with three scenes (vv. 84–601, 602–773, 774–992), and five characters, needing only three or four performers (if the

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prologue and the epilogue were recited by one), the parts being distributed thus :—1. Careawaye, 2. Jugeler and Dame Coye, 3. Ales and Mayster Boungrace ; or, 1. Careawaye, 2. Jugeler and Ales, 3. Dame Coye, 4. Mayster Boungrace. The time of the action is only an hour, and the place is unchanged.

Ralph Roister Doister is a regularly constructed comedy of five acts subdivided into numerous scenes, with 13 characters requiring as many as 10 actors even if some of the minor parts are combined. The time required for the action is two days. The place, as in *Jacke Jugeler*, need not be changed, the scene being laid before Custance's house, but the characters are more elaborated and individualised than their somewhat sketchy and conventional counterparts.

Which of these then is likely to have preceded the other in order of time, the outline or the finished work ? If they were both written by the same person, probability almost amounts to absolute certainty. In that case *Ralph Roister Doister* can no more have preceded *Jacke Jugeler* than the full corn in the ear can precede the blade, or the fruit the blossom. Was then *Jacke Jugeler* written by the author of *Ralph Roister Doister* ?

§ 3. AUTHOR. The verbal resemblances between *Jacke Jugeler* and *Ralph Roister Doister* would not by themselves prove that the two pieces were composed by the same hand. The author of the one play may have copied from the other. But if we find striking similarities of language between *Jacke Jugeler* and the non-dramatic works of the author of *Ralph Roister Doister* the identity of authorship becomes vastly more probable. Such are :

Jacke Jugeler

42. And Cicero Tullius.....
in that his fyrst boke which
 he wrot, and entytulid, of an honest
 mans office.

Udall's prose works

Apophthegmes, f. 279, 'Marcus
Tullius in y^e thirde booke of that his
 werke entitled, *de officiis*, (that is to
 saie, of honeste behauour, or, how
 eche manne ought to vse and to
 demeane hymselfe).'

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Jacke Jugeler

85. Rest you merye.
 108. god before.
 145. oon faire .toche.
 249. I may giue my life for halpenis
 thre.
 293. arayed.
 482. no poynt.
 615. curried.
 657. as sholde be to him a corrasieue.
 674. breched in suche a brake.
 731. the matter lyeth gretylie me
 apon.
 908. faouere your fyste.

Udall's prose works

Floures, 'Amice salue. Good felow
 god you saue, or, o louynge frend
 god rest you merye.'

Apoph. f. 152, 'For the grekes
 saien *ὄν θεοῖς*, with the Goddes,
 for that we saye in englyshe, Goddes
 pleasure beeyng so, or, by the wyll
 and grace of God, or, and God
 before, or, God sayyng amen.'

Apoph. f. 105, 'yea and for a faire
 touche.'

Floures, 'ego perierim, I am vtter-
 lye vndone, or I may gyue my lyfe
 for an halfe peny.'

Erasm. Par. Luke xiii. 11, 'Araied
 with a disease.' *Apophth.* f. 315,
 'eiuill araied.'

Apoph. f. 137, 'estemed the fruite
 to bee no poyncte the more polluted.'

Floures, 'Verberibus casum te, &c.
 I woll all to currie the, &c.'

Apoph. f. 154, 'geuen no bodye a
 corrosif.'

Erasm. Par. Luke, Pref. 6 b. 'So
 should I in this matier stand in a
 streight brake.'

Floures, 'Scin ad te attinere hanc
 omnem rem? Doest thou remembre
 that all this matter perteyneth to the?
 or lyeth the vppon?'

Floures, 'tibi parce, faouour or
 spare your selfe.'

If in addition to these resemblances of language we find in *Jacke Jugeler* obviously autobiographical allusions which may be explained by known facts in the life of Udall the probability of his authorship is still further increased.

The facts are as follow. Certain silver images and other plate were alleged to have been stolen from Eton when Udall was

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head-master. The matter came before the Privy Council at Westminster on the 12th of March, 1541/2, when William Emlar, a goldsmith of London, was examined on the charge of buying them, 'and beyng suspected to have used hym self lewdly in the handlyng of the matter was committed to the porter's warde' (Nicolas, *Proceedings and Ordinances of the Privy Council*, vol. 7, pp. 152–3). John Hoorde and Thomas Cheney, late scholars of Eton, were also examined for the same robbery, and confessing the fact in writing were committed to the custody of the clerk of the check of the King's guard. Lastly, on the 14th of March—

'Nycolas Uvedale scoolemaster of Eton beyng sent for as suspect to be counsaill of a robbery lately committed at Eton by Thomas Cheney John Horde, scolders of the sayd scole, and Gregory a servant to the sayd scolemaster, and having certain interrogatories ministred unto hym toching the sayd fact and other felonious trespasses wherof he was suspected did confess that he did comitt a heinous offence with the sayd Cheney sundry tymes hertofore and of late the vjth day of this present monethe in this present yere at London: wherupon he was committed to the Marshalsey.'

In consequence of this Udall was summarily dismissed from his mastership. Yet in spite of his confession there are good reasons for believing that he was innocent of the graver charges brought against him. Had they been true he would have been ruined for life. Instead of which we find him still vicar of Braintree in 1544, bearer of the Lord Privy Seal's letter to the Bishop of Carlisle, then resident at Eton, and soon in high favour at court, and associated in literary work with the Princess Mary (Cooper, *Ralph Roister Doister*, p. xxiv). A letter is extant from Udall to some unknown patron who has been unsuccessfully endeavouring to procure his restitution to the mastership of Eton (*Letters of Eminent Literary Men*, Camden Society, pp. 1–7). From this we gather that his influential friend has 'sustained gret travail, peines, and trouble in that behalf,' and that Udall wished to recover the position 'only of an honest purpose to

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discharge my debtes, and by litle and litle as I might to paye every man his own.' He craves to be bestowed to 'suche condition where I maye by sobre livyng bee recovered to sum state of an honest man.' He admits that he has deserved his patron's displeasure and indignation, but trusts that his offences '*humana quidem esse et emendari posse.*' If received to grace and favour he hopes that 'this your correpcion shall bee a sufficient scourge to make me, during my lif, more wise and more ware utterly for ever to eschewe and avoid all kindes of all maner excesses and abuses that have been reported to reigne in me.' He admits that, the more tenderly his benefactor had favoured and loved him, the more grievously he must take his 'lewdnes and foly,' but he hopes for the mercy and forgiveness due 'to all suche as with wholl herte and purpose of emendement without dissimulation returne to the holsome pathe of honestee, from whiche by youth or frailtee thei have chaunced for a tyme to swerve.' He speaks of his patron's clemency making 'of an unthrifte an honest man,' and gives examples of young men who, after being 'of a veray riottous and dissolute sorte of livynge' in youth, have become monuments 'of all frugalitee, religion, sobriete, and holynes.' Lastly, in a sentence which seems to sum up the situation, he begs his patron to 'accepte this myn honest change from vice to vertue, from prodigalitee to frugall livyng, from negligence of teachyng to assidueite, from playe to studie, from lightness to gravitee.'

In this letter, while there is the fullest and even the most abject acknowledgement of extravagance, laxity, and neglect of duty, there is no admission of the graver offences with which he was charged.

We are confronted then with two apparently conflicting conclusions, (1) that Udall confessed his guilt before the Privy Council, (2) that he was probably innocent. How are these to be reconciled?

If *Jacke Jugeler* was written by Udall the explanation is given in the epilogue.

In the first stanza of the epilogue we are pointedly invited to look for some ulterior significance in the play. Though the cat in the proverb had lost her eye there was some meaning in her wink; in other words, though one cannot speak out one may hint and suggest. No tale can be told ‘but that sum Englyshe maye be piked therof out,’ *i.e.* some modern application may be discovered (v. note on l. 996). ‘As this trifling enterlud...may signifie sum further meaning if it be well serched.’ Could anything be plainer?

It is the fashion nowadays—

‘That the symple innosaintes ar deluded
 And an hundred thousand diuers wayes
 By subtle and craftye meanes shamefullie abused
 And by strength force and violence oft tymes compelled
 To believe and saye the mounne is made of a grene chese
 Or ells haue great harme, and parcace their life lese.’

It is an old saying that might, force, strength, power, and colourable subtlety oppress, debar, overrun and defeat right. The poor simple innocent that has had wrong and injury must call the other his ‘good maister’ for showing him such mercy. [Cf. such phrases in Udall’s letter as, ‘right worshipfull and my singlar *good Maister*’; ‘sens the tyme that your maistership, at the intercession of my good frendes, promised upon myn honest demeanure fromthensforthe to be my *good Maister*’; ‘bee *good maister* to me this .oons’; ‘I trust ye wold become *better maister* unto me.’ The title ‘your maistership’ occurs 18 times in the letter.]

‘And as it is daylie syne for fere of fether disprofite
 He must that man his best frende and maister call
 Of whome he neuer receiued any maner benefite
 And at whose hand he neuer han any good at all
 And must graunt, affirme, or denie, whatsoeuer he shall
 He must saye the Croue is whight, yf he be so commaunded
 Ye and that he himselfe is into another body chaunged.’

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The next stanza is still more significant if it was written by Udall—

‘He must saye he dyd amyse, though he neuer dyd offend
 He must aske forgeuenes, where he did no trespase
 Or ells be in troble, care and meserye without ende
 And be cast in sum arriearage, without any grace
 And that thing he sawe done before his owne face
 He must by compulsion, stifelie denye
 And for feare whether he woll or not saye tonge you lye.’

The reference to being ‘cast in some arrearage’ would be explained by passages of the letter in which Udall speaks of his ‘honest purpose to *discharge my debtes*,’ and says that if his patron should reject and cast him off, ‘though I wer *in noo manns daunger*, yet noo man of honor or honestee woll either receive me, or dooe for me, or favour me, or looke on me.’ Again, at the end of the letter he says, ‘where percase *aeris alieni magnitudo animum tuum deterret* I doubtte not, havng your maistershippes favour and good helpe, to bee hable to shake it of within two or three yeres at the uttirmust by suche meanes as I shall declare unto your maistership if it maye please the same to heare me.’

The epilogue continues in the same marked strain—

‘He that is stronger and more of power and might
 Yf he be disposed to reuenge his cause
 Woll sone pike a quarell be it wronge or right
 To the inferior and weker for a cople of straues
 And woll agaynst him so extremelie lay the lawes
 That he wol put him to the worse, other by false iniurie
 Or by some craft and subtelete, or ells by plaine teranie.’

From all this we gather that some simple innocent person has been beguiled by subtlety and forced by violence to accept and affirm obvious impossibilities. Some influential personage has picked a quarrel with him and ruined him by the dishonest or arbitrary exercise of the laws. He has been compelled to call his oppressor benefactor for sparing him, and to ‘hold up his yea and nay’ even to denying his own identity. Under penalty of endless trouble and misery, of being arrested for debt, and being

imprisoned without hope of release, he has had to confess and to ask forgiveness for an offence of which he was guiltless, to deny what he saw done before his eyes, and to give himself the lie.

May we not fairly conjecture that this is Udall's own account of the circumstances of his dismissal? It is a significant fact that his place was filled immediately by a temporary successor, and subsequently by a Mr Tyndall, whom the Bishop of Carlisle in acknowledging the letter conveyed by Udall from the Lord Privy Seal calls 'your own true scholere and bedman.' Did the Lord Privy Seal want to get Udall out in order to put his own true scholar and bedeman in? Failing to inculcate him in the alleged robbery of plate, did he, partly by threats, partly by promises of paying his debts, induce him wrongfully to confess other offences which would be enough to justify his summary dismissal? Did Udall, some seven years after, finding all these promises vain, and feeling himself strong enough in court favour to defy his oppressor, resolve in this allegorical way to repudiate his fictitious confession and rehabilitate himself in the eyes of the public?

§ 4. UDALL'S DRAMATIC WORKS. Bale, in the *Catalogus* (1557), states that Udall wrote *comoedias plures*. In the *Loseley Manuscripts* (ed. Kempe, pp. 62–3), we have a warrant dormer from Queen Mary to the 'maister and yeoman of the office of our Revells for the time being' beginning:—'Wheras our welbeloved Nicolas Udall hath at soondrie seasons convenient heretofore shewed, and myndeth hereafter to shewe, his dilligence in setting foorth of Dialogues and Enterludes before us fo' ou' regell disporte and recreacion ...we will and comaunde you...that ye deliver...to the said Udall ...out of our office of revelles, such apparell for his use as he shal thinke necessarie and requisite for the furnisshinge and condigne setting forthe of his devises before us.' This is dated 'the iiii daye of Decembre, in the seconde yere of ou' reigne.'

Again (*ib.* p. 90) among extracts from accounts relating to the Office of the Revels, we find under the date X'mas, 1 and 2 Phil. and Mary, an item, 'certain plaies made by Nicholas Udall

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and ther incydents.' In Nichols's *Progresses of Elizabeth*, III. 177 (Cooper, *R.R.D.* p. xxxiii), under the year 1564 it is recorded that one of Udall's works was performed before Elizabeth on her visit to Cambridge :—'1564. This day (Aug. 8) was nothing done publike, save that at 9 of the clocke at night an English play called Ezekias, made by Mr Udall, and handled by King's College men only.'

§ 5. PERFORMANCE OF *Jacke Jugeler*. There are two passages in the play which enable us to fix with tolerable certainty the time of year at which *Jacke Jugeler* was performed. When the actor who took the part of Jacke Jugeler enters (vv. 84–7), he greets the audience in the following words :

'Our lord of Heuen and swete sainte Jhone
 Rest you merye my maisters euerychone
 And I praye to Christ and swete saint Steuen
 Send you all many a good euine.'

Again, the epilogue ends with the line :

'I praye god graunt, and send many a good newe yere.'

Now, as the festival of St Stephen falls on the 26th of December and that of St John on the 27th, the conclusion is irresistible that the play was written to be performed on some day or days between December 26th and 31st.

That it was written to be acted by boys is evident from vv. 75–6 :

'For this maker shewed vs that suche maner thinges
 Doo neuer well besime litle boyes handelinges.'

§ 6. SOURCES. The episode of *Jacke Jugeler* and *Careawaye*, vv. 331–637, is based upon the scene between *Mercurius* and *Sosia* in the *Amphitruo* of Plautus (Act I. Sc. i.), vv. 263–462 (ed. Goetz-Schoell). The dialogue between *Boungrace* and *Careawaye*, vv. 774–924, is an imitation of that between *Amphitruo* and *Sosia* (Act II. Sc. i.), vv. 551–632. The rest of the play seems to be original.

§ 7. SPELLING. The spelling of the unique copy in His Grace the Duke of Devonshire's collection shows certain marked and consistent peculiarities which prove that it belongs to an earlier edition than that represented by the two loose leaves which are contained in that copy and reproduced by the courtesy of his Grace (we believe for the first time) in the present edition. It will be noticed that the spelling of the fragment is comparatively modern and contemporary with the period at which the later edition was licensed for publication (v. § 2).

The following is a summary of the chief peculiarities of spelling in the original edition :

- a > e. *emongs* (13, 258) ; *couerd* (353) ; *whilberow* (417) ; *remembrece* (729) ; *gethered* (902) ; *cheryte* (939) ; *vncomperable* (952).
- a > o. *ony* (597).
- e > a (before r). *sartayne* (171) ; *parchaunce* (297) ; *hard* (352, 598, 878, 884) ; *marcy* (471, 911) ; *marchent* (759) ; *sarue* (796) ; *sarueth* (819) ; *maruael* (825) ; *parcace* (977, 1006).
- e > ea. *leason* (100) ; *leat* (109) ; *feache* (143, 718) ; *featche* (151) ; *rekeaninges* (171) ; *geate* (356, 419) ; *heare* (481, 575) ; *neake* (577) ; *sleaping* (609) ; *cheare* (646) ; *meat* (722) ; *meaue* (826).
- e > ei. *theim* (535, 641, 754).
- e > i. *nides* (*niddes*) (17, 141, 730, 801) ; *besime* (76) ; *euine* (89) ; *reckine* (91) ; *nedithe* (97) ; *dwellith* (113) ; *cumithe* (137, 639, 689, 695) ; *maisteris* (151, 184, 202, 636) ; *gatherid* (155) ; *spokine* (190) ; *simithe* (191) ; *pice* (217) ; *simperith*, *prankith* (226) ; *tredith* (229) ; *quauerith*, *wardelith* (231) ; *wike* (274, 297) ; *spid* (276) ; *tokine* (283) ; *folowid* (286) ; *standith* (325) ; *thiues* (346) ; *beginnith* (347) ; *makith*, *lustith* (348) ; *spedith* (355) ; *hunderid* (358) ; *washith* (368) ; *chise* (382) ; *w Leighith* (383) ; *waghuth* (384) ; *whilberow* (417) ; *drunkin* (441) ; *maisterlis* (479) ; *sike* (541, 860) ; *entendith* (586) ; *shakin* (592) ; *heuine* (602) ; *monethis* (651) ; *seruith* (669) ; *disposid* (687) ; *handelid* (710, 987) ; *besiche* (732, 937) ; *bitwine* (754) ; *darist* (774) ; *knowith* (777) ; *placis* (787) ; *commaundiment* (809) ; *whither* (829) ; *dremid* (834) ; *bisiche* (871) ; *beliue* (874, 1005) ; *euin* (875) ; *speakith* (884) ; *scaterid* (901) ; *swite* (925) ; *happin* (953).
- e > y. *byliue* (178) ; *my* (191, 258) ; *nyde* (194) ; *myruayllus* (259) ; *commaundyd* (260) ; *dyd* (*dyde*) (293, 620, 958) ; *byne* (609, 610, 709, 761, 767, 931, 932, 935) ; *lyse* (619) ; *pryue* (621) ; *byhauiore* (663) ;

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- handelyd* (760); *belyue* (827); *euyñ* (876); *blyssyd* (879); *faryd* (935); *bytwene* (974).
- ee > i. *betwīne* (119); *misdime* (291); *wīne* (708); *thif* (746); *sine* (821).
- i > e. *wether* (183, 628); *hether* (510); *set* (645); *west* (652); *be* (687, 723); *maruael* (825); *meserye* (1023).
- i > ey. *theyther* (718).
- i > ie. *fiend* (250).
- o > a. *corrasiue* (657).
- o > e. *yender* (256, 689); *buttens* (348).
- o > i. *wantin* (255).
- o > u. *furniture* (62); *cumpanie* (*cumpany*) (92, 859); *seasune* (270); *reasune* (271); *undune* (767).
- u > a. *apon* (175, 566, 600, 731).
- u > au. *haungrie* (380).
- u > e. *tredging* (423).
- u > i. *this* (751).
- u > o. *loke* (180); *soffred* (727).
- y > e. *me* (199); *ioylile* (725); *teranie* (1048).

Other peculiarities of spelling are :

scentence (65); *compasced* (110); *shurlie* (206); *getteth* [= *jetteth*] (226); *dought* (498); *dubites* (637); *stelle* (722); *poumile* (725); *behalphe* (762); *calphe* (763); *moke* (804, 805, 812); *stoke* (813); *troiest* (822); *shadoo* (822-3); *waight* (854); *at tonce* (860); *snought* (861); *scacelye* (945); *tway* (956); *sertaine* (966); *innosaintes* (1001); *suttle* (1003); *moune* (1005); *whight* (1019); *matiers* (1038); *cople* (1045).

Words afterwards compounded are frequently printed apart, e.g. :

with in (6, 330, 344, 553); *with out* (28, 300, 526, 1023); *her of* (29); *who so* (45); *in too* (82); *with al* (116); *a late* (119); *albe it* (122); *gentle man* (124); *a waye* (140, 421, 601, 606, 877, 955); *sume what* (150, 642); *too morow* (197); *a nother* (201, 541, 627, 783, 1020); *after noons* (219); *after noone* (525); *a wrye* (229); *a non* (240, 260, 762); *wher vpon* (264); *a lone* (279); *a loon* (601); *no nother* (328); *a fier* (354); *a curste* (354); *me thinketh* (364); *a sleepe* (365); *a mendes* (395, 869); *a gayne* (461, 466, 667, 697, 956); *a mysse* (472, 1021); *a bout* (479, 569, 725); *a pon* (566, 731); *a voyde* (590); *here to fore* (598); *noo bodie* (639); *euery chone* (641); *a vou* (708); *a paied* (735); *a wise* (742); *straight wayes* (779); *vnder stood* (838); *a brod* (964); *now a dayes* (1000).

§ 8. FRAGMENT OF LATER EDITION. One leaf of the fragment corresponds to fol. D. ii. a (vv. 696–718) and to fol. D. iii. b (vv. 775–802) of the complete copy; the other to fol. D. ii. b and D. iii. a (vv. 719–774). (See Appendix.)

The following differences of reading, other than spelling, may be noted:

<i>Complete Copy</i>	<i>Fragment</i>
711. 'beat me'	'beaten'
715.	omits 'misteris'
717. 'is'	'was'
718. 'was'	'wast'
723. 'But'	'By' [a misprint.] inserts 'first' before 'he'
724.	inserts 'present' after 'were'
725. 'wold'	'could'
726. 'drunken'	'drunck'
736. 'I knew verie well'	'this mischaunce also fel'
747. 'And I charge thee cum in my presens no more'	'And come no more in my presence'
756. 'haue with me parte'	'with me haue part'
758. (head-line) 'Jacke iugler'	'Jugler'
764. 'angered'	'an angred'
768. 'But now I haue reuenged my quarell'	'Wel, sith that now reuenged is my quarel'
769.	omits 'this'
774. 'darist'	'dare'
776.	inserts 'you' after 'tolde'
777. 'folkes knowith'	'folke knowe'
784. (head-line) 'Boungrace'	'Maister Boungrace'
789. 'I shreue'	'Beshrew'
798. (head-line) 'Boungrace'	'Maister Boungrace'
802. 'said'	'saydst'

From this it is evident that the fragment represents a careful revision of the original edition so as to bring it up to modern requirements in the matters of punctuation, spelling, grammar and metre. The punctuation has been corrected, but an unfortunate convention has been adopted, by which a colon has been put at

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the end of the first line of each couplet and a full stop at the end of the second, without reference to the sense. Constructions that had become archaic have been modernised, *e.g.* ‘was thou’ becomes ‘wast thou’; ‘thou said’ becomes ‘thou saydst.’ The metre has been normalised by changing the order of the words, or by the addition or omission of expletives. These are all printer’s corrections, and merely imply that the original copy was carefully ‘edited’ for later publication.

§ 9. MODERN EDITIONS. In 1820 *The Interludes of Jack Jugler and Thersytes* were edited for the Roxburghe Club by Joseph Haslewood. *Jacke Jugeler* was included in *Four Old Plays* (ed. Child, 1848), and in Hazlitt’s edition of Dodsley’s *Old English Plays* (1874). Dr Grosart reprinted it directly from the original, adding an introduction and notes, in vol. iv of his *Miscellanies of the Fuller Worthies Library* (printed for private circulation, 1872–1876).

The editor desires to acknowledge his obligation to the Duke of Devonshire for permission to photograph the pages of the unique original in the Chatsworth Library; to the late Duke of Devonshire for similar courtesy in respect of the two loose leaves of another edition, contained in the unique copy and here reproduced as an appendix; also to Mrs S. Arthur Strong, formerly Librarian and Keeper of the Duke of Devonshire’s Collections, for taking the two leaves to Oxford to be photographed at the Clarendon Press; also to Professor E. Bensly for extracts from Arber’s *Transcript of the Stationers’ Register*, and to Professor Bang for the suggestion that *Jacke Jugeler* was written by Nicholas Udall.

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*Jacke Jugeler**Irregular, Doubtful and Erroneous Readings.*

The following are the readings of the original edition :

- | | |
|--|--|
| 25. industruis | 494. iacke iugler (misplaced) |
| Instie | 515. y ^e (y ^t ?) |
| 28. with out | 527. Aud |
| 41. Pphilosophers | 590. slinking |
| 104. yers ? | 658. maisterishps |
| 105. yon | 713. lytle (broken t) |
| 148. preeceious | 735. full (broken f) |
| 171. Sartayde | 742. bete (broken t) |
| 207. sumpretie | 777. I (inverted) |
| 217. gingerlte | 798. knane |
| 228. Se | 825. maruael |
| 231. wardelith | 861. knanes |
| 239. tael | 870. befound |
| 310. stoding | 878. a other |
| 427. lynes | 925. swite |
| 438. Caerawaye | 934. hane |
| 452. thyne ? | 968. waister |
| 464. Careawaye (misplaced) | 985. I |
| 465. chaung | 997. yfso |
| 466. see (thee ?) | 1005. aud |
| 481. y ^e (y ^t ?) | 1044. wollsonne |
| 486. one | 1060. gidaū |
| thy | |
| 490. cae (contraction of Care-
awaye ?) | |