

**THE OLD DRAMATISTS:
CONJECTURAL
READINGS, SECOND
SERIES**

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The Old Dramatists: Conjectural Readings, Second Series by K. Deighton

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K. DEIGHTON

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THE OLD DRAMATISTS
CONJECTURAL READINGS

SECOND SERIES

SHAKESPEARE: MASSINGER: FORD
SHIRLEY: BROME: GLAPTHORNE
LILLY: TOURNEUR: RANDOLPH
MISCELLANEOUS DRAMATISTS IN
DODSLEYS OLD PLAYS

BY K. DEIGHTON

Galeuffa
THACKER, SPINK & CO.
1898

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CALCUTTA
PRINTED BY THACKER, SPINK & CO.

TO RALPH T. H. GRIFFITH, M.A.,
SOMETIME DIRECTOR OF PUBLIC INSTRUCTION IN THE
NORTH-WESTERN PROVINCES OF INDIA,
THIS VOLUME IS DEDICATED BY HIS OLD
FRIEND

THE AUTHOR.

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MY DEAR GRIFFITH,—During an uninterrupted friendship of more than thirty years you have ever shown yourself ready to help me with good counsel in difficulties submitted to your literary ‘censure,’ and to encourage me in the pursuit of such studies as seemed not altogether outside my range and scope: in your position as my official superior you were uniformly sympathetic and indulgent: in private life the proofs of your goodwill have been many and various.

It is therefore nothing strange that, in publishing this small work upon a branch of English literature which has for me an especial charm, my thoughts should turn to one whose friendly offices claim such acknowledgment as is in my power to offer, and whose intimacy with the dramatic literature of every age so well fits him to estimate the value of my attempt. If to those conversant with your labours in the wide field of Oriental learning the wish to couple my name with yours appear the very hardihood of self-esteem, yet in your catholic recognition of industry whatever its bent and in your unfailing courtesy, you will, I persuade myself, take no shame to accept from me the dedication of these ‘Conjectural Readings.’

KASAULI, <i>August 10th, 1898.</i>	}	Believe me, my dear Griffith, Ever sincerely yours, KENNETH DEIGHTON.
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NOTE

DELEND A AND ADDENDA IN FIRST SERIES

—: *cccc* :—

	PAGE
Cancel proposed emendations of:—	
<i>i. Antonio and Mellida</i> , iii. 2. 107, iii. 2. 125 ...	2 ✓
<i>ii. Antonio and Mellida</i> , i. 1. 76 ...	4 ✓
<i>The Fawn</i> , ii. 1. 179 ...	8 ✓
<i>Sophonisba</i> , i. 2. 169 ...	12 ✓
<i>What You Will</i> , ii. 1. 149 ...	16 ✓
<i>Thierry and Theodoret</i> , v. 2 ...	33 ✓
<i>The Knight of Malta</i> , iv. 2 ...	63 ✓
<i>The Woman's Prize</i> , ii. 4 ...	68 ✓
<i>A Wife for a Month</i> , i. 4 ...	76 ✓
<i>Love's Pilgrimage</i> , iii. 2 ...	87 ✓
<i>May Day</i> , vol. ii. p. 379 ...	139 ✓
<i>ii. Edward iv.</i> , vol. i. p. 156 ...	146 ✓
<i>The Witches of Lancashire</i> , vol. iv. p. 191 ...	160 ✓
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<i>The Phoenix</i> , iii. 1. 60 ...	168 ✓
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<i>More Dissemblers Beside Women</i> , ii. 1. 57 ...	178 ✓
<i>The Black Book</i> , vol. viii. p. 14	178 ✓
<i>Satiromastix</i> , vol. i. p. 221 ...	190 ✓

	PAGE.
<i>The Honest Whore</i> , vol. ii. p. 67	192 ✓
<i>The Sun's Darling</i> , vol. iv. p. 338	195 ✓
<i>The Devil's Law Case</i> , p. 131/2... ..	198 ✓

p. 14. After the words 'If not . . . passage,' add the following remarkable parallelism from Montaigne, *Essays*, Chapter iii, 'For we are never present with, but always beyond, ourselves. Fear, desire, and hope violently push us towards what is to come, and deprive us of the sense and consideration of that which is present' . . .

p. 61. *The Faithful Friends*, v. 1. vol. iv. p. 292 :— ✓

'Neither does grief or anger make him shew
A wrinkled front or a dejected look ;
'Tis rather too much joy, surfeit of pleasure,
And those sweet delights with which he has been sated
This last night [in] the arms of Philadelpha ;
Jullius' fair *hoard* was made the cradle,
In which the devil and lust sat rocking him.'

None of the editors notices *hoard*, though it is manifestly corrupt, as Walker, *Versification*, p. 30, points out. Read, 'Jullius' fair *be-whor'd*,' etc., 'fair' being here a substantive, = beauty, *i.e.*, Philadelpha. The words 'whore,' 'whored,' etc., were of old more correctly spelt without the *w*, as, *e.g.*, in *The Maid in the Mill*, iii. 1. 14.

p. 66. *The Mad Lover*, iii. 4. vol. vi. p. 172 :— ✓

'Live till the mothers *find* you, read your story,
And sow their barren curses on your beauty ;
Till those that have enjoy'd their loves despise you,
Till virgins pray against you, old age find you,
And, even as wasted coals glow in their dying,
So may the gods reward you in your ashes !'

Here again none of the editors notices *find*, though Walker, *Crit. Exam.*, i. 324, points out the corruption, and Seward very absurdly would alter *find*, in l. 4 of the extract, to *fire*. Read *round*, and remove the comma after *you*.

p. 177. After the words 'highest in the air,' add, 'Note also that the Greeks worshipped Zeus as ὕψιστος and ἀρπαῖος which Marlowe would be sure to know.' And after the words 'the position. . . strange,' add, 'Probably we should read *love*, with a comma after the word.'

p. 137. *Byron's Tragedie*, vol. ii. p. 314, l. 14 of extract, for '*earth*,' read 'earth' (roman), and in the emendation retain that word: for 'comparing. . . say,' read 'with a comma only after *rise* and another after *fall*: also *say* for *sayd*, in l. 8 of the extract.'

p. 149. For 'Lydgate . . . snyghte,' read, 'Compare Ford, *The Sun's Darling*, iv. 1. vol. ii. p. 153, ed. Gifford and Dyce, and Randolph, *The Muses' Looking-Glass*, ii. 4, 'Larks, thrushes, quails, woodcocks, *snites*, and pheasants.'