

**ANTHONY
BREWER'S THE
LOVE-SICK KING**

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Anthony Brewer's The Love-sick King by A. E. H. Swaen

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A. E. H. SWAEN

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BREWER'S THE
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Materialien zur Kunde des älteren Englischen Dramas

UNTER MITWIRKUNG DER HERREN

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O. HARRASSOWITZ

LONDON
DAVID NUTT

1907

ANTHONY BREWER'S
THE LOVE-SICK KING

EDITED

FROM THE QUARTO OF 1655

BY

A. E. H. Swaen.

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INTRODUCTION.

§ 1 TEXT. The present edition is printed from a copy in the Royal Library at The Hague. Before it was acquired for this collection it belonged to Frederic Perkins Esq. of Chipstead Place, Kent, whose bookplate is on the inside of the cover, and it formed part of the Bridgewater Library as is evident from a printed notice at the foot of the list of *Dramatis Personae*. The copy is a good one except that the binder has cut off too much at the lower edge, in consequence of which piece of Vandalism some words have become indistinct and others have been clipped off altogether. Dr. B. A. P. van Dam has kindly written out for me the bottom lines of every page from the copy in the British Museum (644 b. 4), which, wherever this was necessary, I have printed enclosed in square brackets. Unfortunately, however, that copy has also suffered slightly at the hands of the bookbinder. Of « A 3 usurper » only the tops are visible. Of « B from », entire in the copy I have used, only the greater part of « B » and the top of the « f » of « from » have been spared. Only the tops of « Har » on B^r have escaped destruction. « B 2 mous » wants the lower part of the letters. « B 3 under » is so indistinct that Dr. van Dam reads « A 3 ». I have printed « B 3 » with the addition of a mark of interrogation; of course the possibility of a misprint in the signature is not excluded, but where in one copy this signature is entirely wanting and in the other has dwindled down to little more than a dot I thought it safest to retain the B. The catchword on B 3^r seems to be « Thorn » in the British Museum copy but may be « Thor. » as the name is sometimes written, e. g. F 2. The period after « Alu » on C 2^r is very indistinct. « ward » on D 3^r is entirely wanting in either copy. There is only a slight trace of G in the British Museum copy, and the catchword is wanting in both.

On the whole the text is a good one, the number of misprints not being very great. The original has been scrupulously followed in all details, except that a modern s has been printed instead of the old-fashioned long f. At the end of this Introduction the reader will find a list of all the misprints occurring in the original except such as for some reason or other are mentioned in the notes.

The lines agree in every respect with the original. The stage directions are as much as possible in the same place as in the original. In the case of the catchwords this was not always easy as the old printers did not scruple to make a line project beyond the preceding ones; thus, in the original, « who » at the bottom of A 3^r stands more to the right by its own breadth. For the rest I refer the reader to pp. xviii and xix of Mr. R. B. McKerrow's edition of *The Devil's Charter* (*Materialien* VI) : what is said there virtually applies to every reprint of an old text. — The utmost care has been bestowed upon the correction of the proofsheets. The revises have been read by two of my colleagues whom I here thank for their help.

§ 2 DATE AND AUTHOR. The play was printed in 1655 and revived at the King's Theatre in 1680. In the course of the same year it is said to have been reprinted under the title of *The Perjured Nun*, 4°. I have never seen this play and have not succeeded in my attempts to discover a copy. Neither in the library of the British Museum nor in the Bodleian is there a copy of it.

The Lovesick King was included by Chetwood in his *Select Collection of Old Plays* (Dublin, 1750). Kirkman, Baker, and Halliwell have identified Anth. Brewer with the T. B. (supposed to stand for Tony Brewer !) whose name is on title-page of *The Country Girl* (1647, 4°), a play of much higher standard than *The Lovesick King*, and who may be identical with Thomas Brewer. Owing to a wrong interpretation of the blanks in Kirkman's *Catalogue*, *Lingua* has long been ascribed to Brewer. *The Merry Devil of Edmonton* has also been ascribed to our author, owing to a mixing up of the names of Anthony and Thomas Brewer, and of the title of the play with that of Thomas Brewer's prose tract « *The Merry Devil* ». These particulars, which I owe to the *Dictionary of National Biography* is about all that we know both of the play and the writer (*). Thus much only is certain that Brewer must have been well acquainted with the local history of Newcastle : he knew not only the half authentic half legendary history of Thornton but also the local proverb connected with his name. Of course this need not necessarily point to his being a native of Newcastle, but it makes it very probable that he resided there for some time. Moreover, the interest of the play is so local that one cannot help thinking that it must have been written for a Newcastle audience. Unfortunately we are here

*) Cp. Halliwell, *A Dict. of Old English Plays*, 1860, p. 154. — W. Carew Hazlitt, *A Manual for the Collector and Amateur of Old English Plays*, 1892, p. 141. — Ward, *English Dramatic Literature*, 1899, III. 174, 175.

transgressing on the domain of guesses. Mr. Richard Welford, the well-known antiquary of Newcastle, author « *Men of Mark 'twixt Tyne and Tweed* » informs me that after a diligent search he has utterly failed to find any trace of the name of Ant. Brewer. In a reply in *Notes and Queries* 10th S. ii. 468 he says that he has found no record of our play.

As regards the date at which the play was written we are utterly in the dark: the only thing we can say is that it must have been written long before it was printed, but nothing in the play gives us any certain clue to the year.

Whether the play on « Canute » mentioned by Henslowe in 1597 has any connection with our play is, to say the least of it, doubtful (*). In Mr. Greg's new edition of the *Diary* the entry is as follows:

the xi of octobre begane my lord admerals & my lord of penbrookes men to playe at my howsse 1579.

			tt at hardwute	001 6 00-00-1
	31	ne	tt at fryer spendelton	02 00 00-014-00
October		2	tt at burbon	00 16 30-12-00
November 1597		3	tt at knewtvs	00 10 00-14-00

A note is attached to this passage, saying: « hardwute (C. Hardacute) The word is smudged and rather illegible. It might possibly be hardwute, but I do not think it is ». (C. = Collier.) Collier in his edition of 1845 reads « Hardacute » and adds in a note: « Ought we not to read Hardknote? Afterwards we have Knewtus for Canutus, meaning, no doubt, the same drama » (p. 91). It is on the face of it not very likely that within the course of a month two different plays with a Danish usurper for subjects should have been staged. If Brewer's play is a Newcastle production, and if the names of Osric and Hoffman are taken from *Hamlet* and *Hoffman* (v. *infra*) Henslowe's « Knewtvvs » can have no connection with our play. In Collier's edition of the *Diary* there is on p. 276 « A Note of all suche bookes as belong to the Stocke, and such as I have bought since the 3^d of March 1598 » — among which is « Hardicanewtes. » There is no reason why our play should be referred to as « Hardicanutus », which name is only mentioned casually in the last Act (*Hardiknote* l. 1842).

Mr. Fleay (*Chronicles of the English Drama* II, p. 34) says: *The Lovesick King* was not, I think, acted at London, but at Newcastle. In II, 1. « Is he not one of those players of interludes that dwells at Newcastle? » « If there be any Helicon in England, 'tis here at

* v. Felix E. Schelling, *The English Chronicle Play*, 1902, p. 169.

VIII

Newcastle?» In III. 1; V. 3, Newcastle sea-coals are preferred to Croydon charcoals. In II. 1 Monday, the playwright, is alluded to: «What day is this? O, Monday, I shall love Monday's vein to poetize as long as I live.» Cf. Jonson, *The Case is Altered*, 1598, I. 1, where Antonio Balladino (Monday) says, «An' they'll give me twenty pounds a play, I'll not raise my vein.» Grim the Collier is one of the characters. Haughton's play of that name dates March 1600. Heywood's *How to learn of a woman to woo* (acted at Court 1605, and of course earlier in public) seems to be alluded to at the end of Act I and in Act II. All these indicate a date of c. 1604. The names of the characters, Grim, Osric, Hoffman, Randal, Canutus, etc. seem to be taken from Admiral's men's plays of 1597-1603». Unfortunately Mr. Fleay does not quote the exact lines said to contain an allusion to Heywood's play nor does he give his reasons for seeing at all an allusion in them. Moreover, it is rather difficult to see how there can be allusions in our play to a non-extant drama: *How to learn of a woman to woo* is lost. Mr. Fleay, *History of the Stage* p. 412, however, thinks it may be the same play as *The Wise Woman of Hogsdon*, which was not printed till 1638, but probably acted many years earlier (Ward, II 574.)

The year in which *Grim the Collier* was printed can be of little assistance in determining the date of our play as there is nothing to prove that Brewer took his Grim from that play, the character appearing on the stage as early as 1571, and *Tom Collier* as early as 1568. The name of Hoffman may have been taken from Chettle's play of that name, mentioned by Henslowe in 1602. This would fix the downward limit. Similarly the name of Osric may have been suggested by Hamlet, which goes back to about the same time. It would seem far from unlikely that these names should have been taken from two plays which bear so much resemblance to each other*, and which, no doubt, attracted much attention at the time. As a playwright would hardly take names from old plays but rather from such as he had recently read or seen, and had become popular with the playgoing public, Mr. Fleay's hypothesis seems to be corroborated by the probable origin of the two names. The name of Osric may also have been suggested by one of Thomas Heywood's lost dramas perhaps written in collaboration with Wentworth

* After very carefully examining the numerous points of agreement Ackermann (in his edition of *Hoffman*, 1894) says: aus allem scheint mit Evidenz hervorzugehen dass das Drama als Gegenstück zu Shakespeare's Hamlet von Chettle für das Rose Theatre in Southwark geschrieben wurde. (p. xxii.)

Smith *, mentioned in Henslowe's *Diary* under 20 September 1602 (p. 181). « Lent vnto the companye the 20 of septmber 1602 to paye vnto m^r smythe in pte of payment of (of) a Boocke called marshallle oserecke some of { iij^{li}. » On the 30th of September 1602 Henslowe paid three pounds : vnto Thomas hewode in full payment for his Boocke of oserecke. » (p. 182), while on the 3rd of November there is again mention of the play of « oserocke. » It will be noted that this play also belongs to the year 1602. — Perhaps we may trace the influence of Macbeth in the name of Malcolm, and in l. 648 a reference to Macbeth II, 3. 17 : *They say a Taylor burnt his goose*. This would fix the downward limit at 1605. The part played by the Scotch in our play may be attributable to a wish to please king James. Especially the words at the close of the play (ll. 1967-1975) are very important in this connection and would seem to point to 1603 or the years immediately following it. No undue importance should be attached to the fact that our play contains four lines of a song that also occur in *The Knight of the Burning Pestle* : such songs were common property. That Brewer knew his Shakespeare is evident from the quotation from *Venus and Adonis* : *Death's ebon dart* (l. 317)

An additional reason for assigning the play to 1605, or at least to a not much later date, may be found in another circumstance. In that year a play *The History of Richard Whittington* was entered in the Register of the Stationers' Company **. As the title shows it was written to glorify the deeds of Whittington. There is a certain amount of similarity between the lives and fortunes of Thornton and Whittington : both came poor to a big town ; both made their fortunes in an unexpected manner ; both were munificent ; both became mayor of the town where they had prospered ; Whittington married his master's daughter, Thornton his master's widow. It should seem by no means unlikely that Brewer, partly in imitation of, partly in rivalry of the play commemorating the London hero, wrote a play commemorating a Newcastle hero.

§ 3 SOURCES. The present play falls under Prof. Schelling's headings of « pseudo-history and folk-lore *** » , and of « biographical

*) v. Ward II 607.

**) 8 february (1605) Thomas Pavyer. Entred for his copy vnder th[e] handes of the Wardens. « *The history of Richard Whittington of his lone byrthe. his great fortune* » as yt was plaied by the prynces seruantes. . . . vj^d. (Arber's *Transcript*, III. 282). On the 16 July of the same year a ballad was entered « called. *The vertuous Lye and memorable Death of Sir Richard Whittington mercer sometymes Lord Mayor of the honorable Citie of London*. (ibid. III 296.)

***) v. Felix E. Schelling, *The English Chronicle Play*, 1902. p. 277.