

THOMAS D'URFEY'S
THE COMICAL HISTORY OF DON QUIXOTE (1694–1695):
A CRITICAL EDITION

Antonio María Rosso Ponce



TESIS DOCTORAL

Dirigida por la Dra. María José Mora Sena

Departamento de Literatura Inglesa y Norteamericana

UNIVERSIDAD DE SEVILLA

Sevilla, 2018

CONTENTS

Table of figures.....	3
Acknowledgements.....	5
Abbreviations.....	7
A note on citations.....	11
1. Introduction.....	13
2. The life of Thomas D’Urfey.....	19
3. The reception of Cervantes’s <i>Don Quixote</i> in 17 th century England.....	35
3.1. Translations and condensations.....	37
3.2. Influence and adaptations.....	45
3.3. Allusions.....	59
4. The stage history of <i>The Comical History of Don Quixote</i>	63
5. The text.....	73
5.1. Bibliographical description.....	73
5.1.1. Bibliographical records.....	79
5.1.2. List of copies examined.....	99
5.2. The text of the songs.....	100
5.2.1. List of copies examined.....	107
5.3. Editorial procedure.....	108
5.3.1. Substantives and accidentals.....	109
5.3.2. Paraphernalia.....	114
5.4. Apparatus.....	116
6. <i>The Comical History of Don Quixote</i> : a critical edition.....	119
6.1. <i>The Comical History of Don Quixote, Part 1</i>	121
6.2. <i>The Comical History of Don Quixote, Part 2</i>	207
6.3. <i>The Comical History of Don Quixote, Part 3</i>	309
7. D’Urfey’s stage version of <i>Don Quixote</i>	399
7.1. The theatrical context.....	399
7.1.1. The United Company in 1694.....	399
7.1.2. The Patent Company in 1695.....	404
7.2. The adaptation.....	409
7.2.1. Source material and adaptation in <i>Don Quixote, Part 1</i> and <i>Part 2</i>	415
7.2.2. Source material and adaptation in <i>Don Quixote, Part 3</i>	424
7.3. The casts.....	432
7.3.1. The cast of D’Urfey’s <i>Don Quixote, Part 1</i> and <i>Part 2</i>	433
7.3.2. The cast of D’Urfey’s <i>Don Quixote, Part 3</i>	465
8. Conclusions.....	479
Appendix A. Vocal music and dances in <i>The Comical History of Don Quixote</i>	481
Appendix B. Copies examined of <i>New Songs in the Third Part of The Comical History of Don Quixote</i> ...	487
Appendix C. Song lyrics omitted in the playbooks.....	489
Appendix D. The cast in the Dublin edition of <i>The Comical History of Don Quixote</i>	497
Works cited.....	499

Table of Figures

Figure 1: <i>1CHDQ</i> , Q1 title-page.....	81
Figure 2: <i>1CHDQ</i> , Q2 title-page.....	82
Figure 3: <i>1CHDQ</i> , D1 title-page.....	83
Figure 4: <i>1CHDQ</i> , D2 title-page.....	84
Figure 5: <i>2CHDQ</i> , Q1a title-page.....	87
Figure 6: <i>2CHDQ</i> , Q1b title-page.....	88
Figure 7: <i>2CHDQ</i> , Q1c title-page.....	89
Figure 8: <i>2CHDQ</i> , Q1d title-page.....	90
Figure 9: <i>2CHDQ</i> , Q2 title-page.....	93
Figure 10: <i>2CHDQ</i> , D1 title-page.....	94
Figure 11: <i>2CHDQ</i> , D2 title-page.....	95
Figure 12: <i>3CHDQ</i> , Q title-page.....	97
Figure 13: <i>3CHDQ</i> , D title-page.....	98
Figure 14: S1a title-page.....	103
Figure 15: S1b title-page.....	104
Figure 16: S2 title-page.....	105
Figure 17: S3 title-page.....	106

Acknowledgements

My most sincere gratitude goes out to my supervisor Dr. María José Mora Sena, without whose guidance I would not have been able to complete this dissertation. Her undergraduate courses motivated me to pursue a PhD degree, and later the course on literary edition organised by her and Dr. Manuel Gómez-Lara further stimulated my interest in editing, particularly, the texts of Thomas D'Urfey's *Don Quixote*. Her profound knowledge on Restoration drama and experience with editing has added considerably to my work, and her advice and patience helped me to keep going even in difficult periods.

I am deeply grateful to Dr. Manuel Gómez-Lara for his great courses on textual analysis and on history of theatre, for his support, and for making our long work sessions on stage directions as enjoyable as possible.

I would like to thank Dr. J.A.G. Ardila for his help arranging my research visit to the University of Edinburgh, Dr. Timothy Keenan and his family for their kindness during my visit to Brisbane, and Dr. Deborah C. Payne for making my stay in Washington DC amazing and memorable. A great thank you goes to the faculty staff and librarians of the University of Edinburgh, the University of Glasgow, the University of Queensland, the Folger Shakespeare Library, Duke University Library, and the Library of Congress for their help and patience. I would also like to express my gratitude to Dr. Mary Malcolm Gaylord for her fascinating seminar 'Cervantes and the Early Modern Historical Imagination' organised by the Folger Institute in Fall 2015, to my seminar colleagues, and to Dr. Anita Sherman and the American University for sponsoring my participation in it.

I cannot fail to mention Ana Luisa Martín Bejarano, for her great help with administrative procedures and paperwork, María Covadonga Lucio-Villegas Menéndez for her many years of assistance and helpful advice at the Humanities Library, and my former colleagues Nora Rodríguez Loro, María José Sánchez de Nieva Mazón, and Vicente

Chacón Carmona for their companion and coffee breaks. Likewise, I am grateful to Dr. Antonio Hermosa Andújar for his invaluable friendship, Dr. Leonor Molero Alcaraz and Dr. Antonio Villarrubia Medina for their kindness and encouragement, and Dr. M^a Isabel Román Gutiérrez for her postgraduate course on Cervantes.

A warm thank you to my friends for their extraordinary patience and love, particularly to Esther, Xío, and Álvaro for the great moments we have spent together, and to María Elena Carpintero Torres-Quevedo for her help and loving care when I most needed it.

I would like to sincerely thank my parents for their support, my brother José Miguel and Almudena for their constant encouragement and support of all kind, and my aunt Alma, for her incredible generosity and for having sparked my interest in theatre ever since I was very little. Their achievements and remarkable resilience, even in the darkest of times, have always been an enormous inspiration for me.

Finally, I dedicate this dissertation and everything it carries with it, to my forever missed brother Francisco.

Abbreviations

A) General abbreviations

1CHDQ	D'Urfey, <i>The Comical History of Don Quixote, Part 1</i>
2CHDQ	D'Urfey, <i>The Comical History of Don Quixote, Part 2</i>
3CHDQ	D'Urfey, <i>The Comical History of Don Quixote, Part 3</i>
1DQ	Cervantes, <i>Don Quixote, Part 1</i> Numerical references are to book and chapter(s).
2DQ	Cervantes, <i>Don Quixote, Part 2</i> Numerical references are only to chapter(s).
act.	active
adj.	adjective
adv.	adverb
anon.	anonymous
b.	born
bap.	baptised
BDA	Highfill <i>et al.</i> , <i>A Biographical Dictionary of Actors</i>
ca.	<i>circa</i> , approximately
Canting Crew	B. E., <i>A New Dictionary ... of the Canting Crew</i>
CE	Mancing, <i>The Cervantes Encyclopedia</i>
D&M	Day and Murrie, <i>English Song-books, 1651–1702</i> Numerical references are to the index of songs.
d.	deceased
e.g.	<i>exempli gratia</i>
ed(s).	editor(s), edited by
EME	Early Modern English
et al.	<i>et alii</i>
fig.	figure
fl.	flourished
Fr.	French
i.e.	<i>id est</i>
Lat.	Latin
LE	Weinreb, <i>The London Encyclopaedia</i>
LS	Van Lennep, ed., <i>The London Stage, Part 1: 1660-1700</i>
n.p.	no pagination
OE	Old English
OED	<i>Oxford English Dictionary Online.</i>
p(p).	page(s)

prob.	probably
prov.	proverbial, proverbially
r	<i>recto</i> (right page)
s.d.	stage direction
SEP	<i>Stanford Encyclopedia of Philosophy</i>
sig.	signature
Sp.	Spanish
v	<i>verso</i> (left page)
v.	verb
vol(s).	volume(s)

B) Editorial abbreviations

Q	Quarto edition
D	Duodecimo edition
S1	D'Urfey, <i>Songs to ... Don Quixote, Part 1</i> (1694)
S2	D'Urfey, <i>Songs to ... Don Quixote, Part 2</i> (1694)
S3	D'Urfey, <i>New Songs in ... Don Quixote, Part 3</i> (1696)
TM	Hudgebut, <i>Thesaurus Musicus</i> , Vol. 3 (1695)
1OB1	Purcell, <i>Orpheus Britannicus</i> , 1st ed. Vol. 1 (1698)
2OB1	Purcell, <i>Orpheus Britannicus</i> , 1st ed. Vol. 2 (1702)
1OB2	Purcell, <i>Orpheus Britannicus</i> , 2nd ed. Vol. 1 (1706)
2OB2	Purcell, <i>Orpheus Britannicus</i> , 2nd ed. Vol. 2 (1712)
CP	Preface to <i>The Campaigners</i> (1698)
2NSB	D'Urfey, <i>The Second Collection of New Songs and Ballads</i> (1699)
ECS	Eccles, <i>A Collection of Songs for One, Two, and Three Voices</i> [1704]
1WM1	Playford, <i>Wit and Mirth</i> , 1st ed. Vol. 1 (1698)
2WM1	Playford, <i>Wit and Mirth</i> , 2nd ed. Vol. 1 (1705)
3WM1	Playford, <i>Wit and Mirth</i> , 3rd ed. Vol. 1 (1707)
4WM1	Playford, <i>Wit and Mirth</i> , 4th ed. Vol. 1 (1714)
1WM2	Playford, <i>Wit and Mirth</i> , 1st ed. Vol. 2 (1700)
2WM2	Playford, <i>Wit and Mirth</i> , 2nd ed. Vol. 2 (1707)
3WM2	Playford, <i>Wit and Mirth</i> , 3rd ed. Vol. 2 (1712)
2WM3	Playford, <i>Wit and Mirth</i> , 2nd ed. Vol. 3 (1707)
3WM3	Playford, <i>Wit and Mirth</i> , 3rd ed. Vol. 3 (1712)
1WM4	Playford, <i>Wit and Mirth</i> , 1st ed. Vol. 4 (1706)
1WM4	Playford, <i>Wit and Mirth</i> , 1st ed. Vol. 4 (1707)

2WM4 Playford, *Wit and Mirth*, 2nd ed. Vol. 4 (1709)
SC1 *Songs Compleat*. Vol. 1 (1719)
SC2 *Songs Compleat*. Vol. 2. (1719)
SC5 *Songs Compleat*. Vol. 5. (1719)

A note on citations

When a play is cited in the text, the year of performance followed by that of publication has been added within brackets, unless both dates coincide. For the rest of the texts, the date given is that of publication.

Quotations from plays are followed by reference to act, scene and line number(s) within brackets, separated by dots (e.g., 1.2.104). When there is no line numbering, the page number has been added instead (e.g., 5.1, p. 43). Prefaces, dedications, prologues and epilogues are cited only by page number. In the case of multi-volume works, the number of volume is placed before the reference to act, scene, and page or line number (e.g. 1: 2.4, p. 41). Citations from an epic or other long poem are given by canto or book before the line number(s), followed by a period (e.g. 8.151).

Quotations from critical works are given page number. If an author has more than one work cited, the year of publication is also included (e.g. 1984: 2). For cases in which the same author has more than one work published in the same year, a letter is added to the year of publication following the order in Works Cited (e.g. 2009a: 2). For identification of most of the proverbs mentioned in the plays, references are given mostly to Tilley (e.g. D420) and Dent (e.g. Q14.1).

Following the structure of the early editions of the novel *Don Quixote*, quotations from *1DQ* are given by part, book, and chapter, followed by page number (e.g. Shelton 1.3.8, p. 45r); and quotations from *2DQ* are given by part and chapter only, followed by page number (e.g. Cervantes 2.66, p. 626).

1. Introduction

The last decades have seen an increasing interest in providing critical editions of Restoration comedies, something which has helped modern readers to discover works almost forgotten, but readers of English drama still tend to think of the Restoration period as one that produced only the stylish and witty social comedies of Congreve, Etherege, Wycherley, Vanbrugh, and Farquhar. In recent years successful attempts have resurrected the forgotten works of some of these less known dramatists, such as Thomas Shadwell and Aphra Behn, but critical editing of comedies continues to focus on a reduced group of playwrights whose works, however, represent only a small percentage of the total output of the period. Comparatively less attention is indeed devoted to the plays by other successful professional writers of the Restoration. Among these one finds Thomas D'Urfey, the most prolific and eclectic playwright of the Restoration.

D'Urfey was a familiar figure in the literary coterie of Restoration London. He produced no less than thirty-three dramatic works over a career of nearly fifty years, from 1676 to 1721, and many of them were well received, both by the general public and by royalty. In addition to being a popular playwright, D'Urfey was a successful writer of ballads and satiric songs, and in this capacity he won greater renown. Some of his songs remained remarkably popular and were still sung in the 19th and 20th centuries (Pritchard). Despite his popularity, D'Urfey was never highly regarded by the critics and during his life he was frequently the target of personal and professional abuse.

D'Urfey's reputation as a hack playwright did not mend much after his death. As Knowles and Armistead note, over the last three centuries critical response has been 'predominantly, though not entirely, negative' (72). In the late 19th century, A. W. Ward marked a peak when he described the dramatist as 'a scurrilous and witless buffoon' and dismissed him as the 'literary nadir of Restoration comedy' (3: 454). Negative assessment of

D'Urfey's drama continued to appear in the early 20th century, while his name gradually faded into oblivion.

Fortunately, the situation began to change and some dissenting voices emerged that re-examined D'Urfey's dramatic production in a more positive light. In 1916–1917 Robert S. Forsythe published the first book-length study of D'Urfey's plays by. Forsythe, nevertheless, still describes D'Urfey as 'a distinctly third-rate writer' (Preface), but the scholar's contribution to foster interest in the playwright cannot be overstated. Probably the fullest bibliographical treatment of D'Urfey's life and lyrical production to date appeared in Cyrus L. Day's unpublished dissertation, *The Life and Nondramatic Works of Thomas D'Urfey* (1930), and in his edition of *The Songs of Thomas D'Urfey* (1933).

Since the mid-20th century there has been a greater amount of noteworthy commentary on D'Urfey than ever before (Knowles and Armistead 76), but most scholarship on D'Urfey comes either as part of larger accounts of Restoration drama or are found in the introductions to individual plays. Writing in 1980, Price calls D'Urfey 'the most underrated playwright of the era' (225), and already in the 21st century McVeagh, in the first attempt to provide a satisfactory evaluation of D'Urfey's dramatic output in its entirety, could still refer to him as 'a forgotten writer.' Moreover, only seven of his plays are available to the modern reader in critical editions.

After Forsythe's annotated reprint of *A Fool's Preferment*, new editions of D'Urfey's plays appeared in the 1970s: *Madam Fickle* (1676, 1677) was included in Norman Jeffares' *Restoration Comedy* (1974), and both *Madam Fickle* and *A Fond Husband* (1676) were edited by Vaughn in 1976. Later in 1987 Biswanger published a critical edition of *The Richmond Heiress* (1693) and *The Virtuous Wife* (1679, 1680) was edited by Carpenter. In the 21st century, Deborah C. Payne included *A Fond Husband* in her *Four Restoration Libertine Plays*, Barbara A. Murray edited *The Injured Princess* in her collection *Shakespeare Adaptations from the Restoration* (2005), and more recently *The Marriage Hater Matched* (1692) has just been

published in a critical edition as part of the Restoration Comedy Project at the Universidad de Sevilla (Gomez-Lara et al. 2014). In addition, *Wonders in the Sun* appeared in a facsimile edition with an introduction by William W. Appleton (1964), and another two plays have been edited in unpublished PhD dissertations: *Love for Money* by Donald W. Sanville (1950) and *The Famous History of the Rise and Fall of Massaniello* by Nancy Grayson Holmes (1981). However, such a handful of individual editions of plays reveal that D'Urfey is still insufficiently studied as a dramatist. There are still a good number of his plays which have never been edited or have not been given sufficient consideration. Such is the case of *The Comical History of Don Quixote* (1694–1695).

D'Urfey's *Don Quixote* has never received much attention and is still a neglected dramatic trilogy. With the exception of few articles which treat the three plays in order to cast light on some aspects of D'Urfey's career, most of the 19th and 20th centuries responses consist of brief remarks to some degree negatively influenced by the classic status of Cervantes's novel.¹ Nicoll categorically states that, as a series of plays, it is 'a failure' which shows that 'a fantastic novel does not present fit matter for a play' (277), Knowles describes the plays as 'mediocre' (1969: 286), and Derek Hughes claims that the trilogy 'features bawdy talk and song' (340). Critics often focus on the plays' fidelity to the novel and complain about D'Urfey's 'attitude' towards Cervantes's text which, Bevis contends, wavered 'between indulgence and scorn' (148). Similarly, Snider argues that D'Urfey 'reduces the novel to set pieces, songs, caricatures, and stale jests' (330).

On a more positive note, Genest considers that 'D'Urfey has hit off the characters of Don Quixote and Sancho very well' (2:55). Summers praises the playwright's dramatisation of Cervantes as 'excellently done' and 'a notable achievement' (1923: 273), and concludes that of all dramatic adaptations of Cervantes's novel, 'D'Urfey's *Don Quixote*

¹ Additional work on the *Don Quixote* trilogy can be found in Le Baum (102–153), McVeagh (182–188), Mora (2015), and Portillo (2007). Some authors have specifically examined the music of the plays. See Lebedinski (11–30, 40–45), Pettegree (2012), Kephart (78–111) and Price (1984a: vii–ix and 1984b: 207–222).

is incontestably the most skilful, the liveliest, and the best' (Downes 1928: 255). Hume similarly believes that the trilogy has 'a lot to enjoy' (1977a: 385). Loftis observes that D'Urfey provided the audience with some of the fidelity they expected, since Don Quixote retains 'a persevering dignity' and is not transformed 'into a stupid clown' (156).

Criticism on D'Urfey's *Don Quixote* has frequently viewed the three plays as a dramatic unit and, on the few occasions when each play has been commented on separately, remarks on the third part of the trilogy *3CHDQ* are mostly negative. For Vaughn, the first two plays' success may be attributed to 'the playwright's fidelity to his source' (28). According to Price, *1CHDQ* and *2CHDQ* 'adhere closely to the form and spirit of the original,' where Don Quixote and Sancho 'are their immortal selves,' while *3CHDQ* 'is clearly the weakest of the lot' (1984a: vii, ix) and where 'flashes of brilliance are rare indeed' (1984b: 218). A similar opinion is expressed by Forsythe, who complains that in *3CHDQ* there is 'not enough Cervantes and too much D'Urfey' (109). Only a handful of authors have acknowledged the dramatic merit of *3CHDQ*, such as Genest, who argues that 'the whole of this Comedy is equal to the second part and very superiour to the first' (2: 69), and McVeagh, who finds the piece 'interesting' and 'thoroughly musical' (119).

This thesis aims at providing a critical edition of the three *Don Quixote* plays with a double purpose. First, the edition will offer an annotated, modern-spelling text which will allow the 21st century reader access to a fascinating example of Restoration musical comedy. Second, this study examines the trilogy as a dramatic piece made up of an original two-part (*1CHDQ* and *2CHDQ*) work and a later addition (*3CHDQ*) whose differences in theatrical context and cast availability determined not so much their opposed receptions but rather their respective designs and purposes.

The present dissertation is divided into several chapters. Chapter 2 recounts the life of Thomas D'Urfey and his extensive production. Chapter 3 offers an overview of the reception of Miguel de Cervantes's *Don Quixote* in 17th century England, tracing the English

response to the novel before D'Urfey. The chapter is organised in three parts: the first section describes the English versions of *Don Quixote*, mostly the translations by (or attributed to) Thomas Shelton published between 1612 and 1675 (date of the last reprint), but also John Phillips's translation (1687) and the abridged versions that appeared at the end of the century; the second section examines the adaptations of the novel produced before 1694 as well as those works clearly influenced by Cervantes's story; finally, the third section aims to lay out the most relevant aspects of the numerous allusions to the novel made throughout the 17th century. Chapter 4 explores the stage history of the plays, their immediate reception in 1694–1695 and the revivals recorded in the 18th century, as well as the derivation into a farcical afterpiece produced in the late 1780s. Chapter 5 offers the reader a full bibliographical description of the different issues of each of the plays, a list of the copies examined of both the play-texts and the songs, and a description of the editorial policy. Chapter 6 can be considered the core of this academic work, a modernised-spelling critical edition of the three play-texts, along with a corpus of notes, in order to make them accessible to the contemporary reader. Finally, Chapter 7 builds on the evidence presented in the play-texts and examines the trilogy as two separate productions—one in 1694 and another in 1695—whose designs are significantly influenced by theatrical conditions. An overview of the situation of the United Company in 1694 and of the Patent Company in 1695 is followed by an exploration of the source material adapted by D'Urfey in each play and an analysis of the casts' influence in the alterations to the novel made by the dramatist.

2. The life of Thomas D'Urfey

Little is known with certainty about the private life of Thomas D'Urfey due to the scarcity of reliable information. He was probably born around 1653, perhaps in Exeter in Devon, the son of Severinus Durfey, a French migrant, and Frances Marmion, an English gentlewoman from a Huntingdonshire family.² From 1683 onwards, D'Urfey claimed to be related with the noble family of D'Urfé in France through Honoré d'Urfé, the famous author of the cult romance *L'Astrée* (1607–1627).³ This unfounded rumour was favoured (and mildly mocked) by Steele's tongue-in-cheek account of D'Urfey's illustrious connections, where Severinus is described as 'near Kinsman' and great-nephew of the French author (1715: 229). If indeed such connection existed and D'Urfey's father came from the D'Urfé, the lack of reference in the annals of the family might suggest that his descent was illegitimate. William Oldys, in his notes to Langbaine, suggests that D'Urfey 'only pretended to be allied to the house of D'Urfé' (Day 1933: 4).

Nothing is known of D'Urfey's education. Although Langbaine declares that he 'was first bred to the Law' (179), he probably served as a scrivener's apprentice for some time, as suggested in *Wit for Money* (Brown 1691: 5) and *The Session of the Poets* (12). The first recorded fact in D'Urfey's life is his entering the King's Company at Drury Lane as an actor in May 1676 (J. H. Wilson 27). He quickly turned to writing and in the same year he produced five works. In addition to *Archerie Reviv'd*, a poem, and *Zelinda*, a translation of a romance by De Scudéry, D'Urfey staged his first three plays: *The Siege of Memphis*, an unsuccessful imitation of Dryden's heroic style, and two comedies, *Madam Fickle* (printed in

² W. R. Chetwood is the first biographer to specify Exeter as D'Urfey's birthplace, in *The British Theatre* (101). Steele states that Severinus 'married a Gentlewoman of Huntingdonshire, of the Family of the Marmions' (1715: 230). Day (1933: 4) found the record of the burial of 'Mrs Frances Durfey' (29 September 1702) in the parish register of St. Peter's Church, Lamerton.

³ D'Urfey added the apostrophe to his name in 1683, the same year when he published, in *A New Collection of Songs and Poems*, two translations from Honoré d'Urfé, to whom D'Urfey referred as 'my Uncle' (61, 73).

1677) and *The Fool Turn'd Critick* (printed in 1678).⁴ It was during the representation of *Madam Fickle* at the Dorset Garden when D'Urfey's patron James Butler, duke of Ormond, introduced him to Charles II, in whose circle the playwright claimed to have become a favourite.⁵ His resonant bass voice and talent for witty songs certainly granted him the king's favour, but it was his ability to change and adapt his public political affiliations that allowed him to be also accepted in the courts of James II (1685–1688), William III (1689–1702), and Queen Anne (1702–1714), where he had some of his works performed with 'happy and commendable Approbation' (1719, 1: sig. A3r).⁶ Such a circumstance, however, did not spare D'Urfey from a life-long search for patrons and the financial stability that he could not find on the stage.

According to Addison (362), King Charles attended three of the first five performances of D'Urfey's next play, *A Fond Husband* (1677). The comedy proved to be a great and lasting success. It seems to have enjoyed a first run of one week (LS 258), it was still revived as late as 1740 (Day 1950: 4–5), and it went through five different editions.⁷ Four other comedies followed in as many years: *Trick for Trick* (1678), *Squire Oldsapp* (1678, 1679), *The Virtuous Wife* (1679, 1680), *Sir Barbany Whigg* (1681), and *The Royalist* (1682). *The Injur'd Princess* (1682), a tragicomedy based on Shakespeare's *Cymbeline* (1623), was the last play produced before the union of the companies that year. Most of them were commercial

⁴ *Archerie Reviv'd*, described as 'An Heroick Poem' about 'the use and noble Vertues of the *Long-Bow*' (title-page), was written by D'Urfey and the actor Robert Shatterell (b. 1615?). In his dedication to *The Siege of Memphis*, D'Urfey calls the play 'the first fruits of an Infant Muse' (A3r).

⁵ According to D'Urfey's words in his epistle dedicatory, Charles II 'was pleas'd to descend so far, as to give it a particular Applause' (A2v).

⁶ D'Urfey himself recalls that his song 'Advice to the City' was 'so remarkable, that I had the Honour to Sing it with King Charles at Windsor; He holding one part of the Paper with Me' (1: 246).

⁷ John Downes, in his *Roscius Anglicanus* (1708), claims that *A Fond Husband* and Otway's *The Souldiers Fortune* (1680?, 1681) 'took extraordinary well, and being perfectly Acted; got the Company great Reputation and Profit' (36).

failures with a single printed edition (see McVeagh 5–6).⁸ *The Royalist*, however, survived at least until the third day and was honoured by the king's attendance (LS 305; Pritchard).

The political upheavals provoked by the Popish Plot and the Exclusion Crisis between 1678 and 1681 made D'Urfey halt his dramatic activity and enter the political arena with four satires attacking Shaftesbury and the whigs for their attempt to exclude the duke of York from the succession to the throne. *The Progress of Honesty* (1681), an imitation of Otway's *The Poet's Complaint of his Muse* (1680), was followed by *Butler's Ghost, or, Hudibras the Fourth Part* (1682), a continuation of Samuel Butler's famous burlesque, and *Scandalum Magnatum* (1682), inspired by Dryden's *Absalom and Achitophel* (1681) and *The Medall* (1682). The last piece of this period is *The Malcontent* (1683), intended as a sequel to *The Progress of Honesty*. Also during the 1680s, D'Urfey published the first collections of his extremely popular songs, which he would continue gathering in different volumes until the end of his life: *A New Collection of Songs and Poems* (1683), *Choice New Songs* (1684), *Several New Songs* (1684), *A Third Collection of New Songs* (1685), *A Compleat Collection of Mr. D'Urfey's Songs and Odes* (1687), and *New Poems, Consisting of Satyrs, Elegies, and Odes* (1690).⁹

In 1685 Charles II died and immediately D'Urfey published *An Elegy* for the late monarch accompanied by *Two Pangeryricks* for James and Mary. In the same year, he resumed his dramatic career and produced his first play for the United Company, *A Common-Wealth of Women* (1685, 1686), an alteration of Fletcher's and Massinger's *The Sea Voyage* (1622, 1647). *The Banditti* (1686) was also unsuccessful, but Leo Hughes argues that

⁸ However, some of them seem to have been revived in the 18th century. According to Carpenter (63), *The Virtuous Wife* was represented at the Haymarket in June 1705 and Murray (537) claims that *The Injur'd Princess* might have been represented several times between 1702 and 1738.

⁹ These collections comprise only a part of D'Urfey's songwriting. Some of his songs were printed only separately or in his plays, and many others must have circulated anonymously in the songbooks and miscellanies of the time (see Day 1933: 43–44).

the play's failure was probably caused by a faction formed against D'Urfey due to his strong political partisanship (1940: 281).¹⁰

D'Urfey's skills as composer and songwriter made him a particular figure among the Restoration playwrights. Virtually all his plays include the musical interludes which were common in the theatre of the age but, as his dramatic style evolved, he sought the collaboration of professional musicians who could furnish his songs with appropriate settings (McVeagh 12). *A Fool's Preferment* (1688), based on Fletcher's *The Noble Gentleman* (1626), did not achieve a significant success yet proved to be a milestone in D'Urfey's dramatic career, since it involved his first major collaboration with Henry Purcell, one of the most important English composers of the period.¹¹ Moving from his previous productions where music had chiefly an entertaining purpose, in *A Fool's Preferment* the playwright showed a closer integration of singing in his writing and drew 'attention for the first time to the structural part played by music' (McVeagh 102).¹² The musical pieces must have enjoyed at least some popularity since both the lyrics and the settings were printed with a separate title-page. According to Price, *A Fool's Preferment* represented Purcell's 'big break as a theatre composer' (1984b: 14) and the beginning of a continuous working relationship with the playwright which would last until the death of the musician in 1695. Henry Purcell supplied part or all of the incidental music for eight of his plays but nearly forty composers collaborated with D'Urfey, mainly John Blow, John Eccles, Thomas Farmer, Jeremiah Clarke, Samuel Akeroyde, and Daniel Purcell (Day 1933: 34)

¹⁰ The playwright laments his play's fortunes and attacks the playhouse critics in a sarcastic dedication to the 'Extreme Witty, and Judicious Gentleman, Sir Critick-Cat-call,' where he claims that the plot 'was hinted to me by the Late Blessed King of ever-glorious Memory, from a Spanish Translation' (A1r-A3v). Langbaine might also suggest that the critics' harsh attack was unjustified: 'This Play was affronted in the Acting by some who thought themselves Criticks, and others with Cat-calls, endeavour'd at once to stifle the Author's Profit, and Fame' (179).

¹¹ Previously, Purcell had composed only one song for D'Urfey, with the title 'Blow, Boreas, Blow' and included in *Sir Barnaby Whigg* (McVeagh 167).

¹² Before 1688, D'Urfey's plays normally contained two or three songs, while *A Fool's Preferment* incorporated ten musical compositions, eight of which at least were set by Purcell (see McVeagh 173).

In 1688, D'Urfey's precarious situation worsened. The duke of Ormond died and the Glorious Revolution ousted the tory patrons upon whom the author had hitherto depended for his livelihood—few months before the fall of James II, D'Urfey wrote *A Poem Congratulatory* on the birth of his son James, Prince of Wales. He withdrew temporarily from the stage, where his future was in doubt, and took a job as a singing-teacher at Josias Priest's boarding-school for girls in Chelsea in the summer of 1689.¹³ While there, he wrote an epilogue for Tate's and Purcell's opera *Dido and Aeneas* (1689) to be presented by the young ladies of the school and he collected the material for his next comedy, *Love for Money* (1691).

D'Urfey tried other projects in order to earn some extra money. From around October 1690 to March 1691, he published *Momus Ridens*, a facetious newspaper of national and international news which ran to twenty issues (Day 1933: 11–12). Furthermore, as he realised that William's regime was successfully established, he was prompt to transfer his political allegiance to the whigs. He started writing birthday odes, panegyrics, and songs for the new monarchs as early as November 1689 (Day 1933: 14–15).¹⁴ In 1690 he turned to satire and published *Collin's Walk through London and Westminster*, another successful imitation of *Hudibras*, followed in 1691 by several anti-Jacobite poems and pamphlets published anonymously, including *The Weesils*, *The Weesil Trap'd*, *The Moralist*, and *The Triennial Mayor*.¹⁵

During the reign of William and Mary, D'Urfey enjoyed his greatest dramatic triumphs, beginning with the production of *Love for Money*. The play, a bawdy satire set in a boarding-school for girls in Chelsea, was first produced in early 1691 and it soon became

¹³ Josias Priest (d. 1734/5) was a dancer and boarding-school proprietor. He created the dance compositions of some of the great dramatic operas of the 1690s, such as *King Arthur* (1691), *The Fairy-Queen* (1692), and *The Indian Queen* (1695). Between 1680 and the 1710s he ran a boarding-school for young ladies at Chelsea where he staged John Blow's *Venus and Adonis* in 1684 and Purcell's *Dido and Aeneas* in 1689 (Baldwin and Wilson 2004).

¹⁴ Some of them include *A Pindarick Ode to William and Mary* (1691), *Gloriana*, a funeral pindaric poem to Queen Mary (1695), and *Albion's Blessing*, a panegyric poem on William III (1698).

¹⁵ The attribution of *The Weesils* and *The Weesil Trap'd* is not completely certain (see Day 1933: 12–14 and McVeagh 12).

one of D'Urfey's biggest hits, largely due to the actors' extraordinary performance, which allowed him to collect the benefit of the third night.¹⁶ The comedy's success is corroborated by at least fifteen revivals between 1707 and 1733 and five different editions between 1691 and 1726 (Sanville xli–lx; lxviii–lxx). In 1691 D'Urfey also produced a tragedy, *Bussy D'Ambois*, his revision of George Chapman's play (1607) which enjoyed limited success and was perhaps revived in the 1698/1699 season (LS 502). One year later D'Urfey returned to comedy with *The Marriage-Hater Match'd* (1692), a highly successful farce which, as observed in *The Gentleman's Journal*, 'met with very good success, having been plaid six days together' (LS 405). Charles Gildon praised the play in an epistle to the author included in the printed edition. *The Richmond Heiress* (1693) was a comparative failure when first acted, but later that year a revised version 'with Alterations and Amendments' was successfully revived (LS 428).¹⁷ The first two parts of *The Comical History of Don Quixote* played in 1694 to packed houses and great applause.

D'Urfey's few years of dramatic success did not last. The third part of his *Don Quixote* trilogy was produced in 1695 and was a commercial disaster, partly due to the consequences derived from the recent dissolution of the United Company.¹⁸ Seven other plays appeared in the years up to Queen Anne's accession in 1702 but none of them were particularly successful. *A Wife for Any Man* was perhaps acted sometime between December 1695 and September 1697 but never reached the printing house (see Day 1934: 333–334). D'Urfey's opera *Cinthia and Endimion* (1697), originally intended for court performance in

¹⁶ The date of the premiere is not clear. LS (392–393) estimates January 1691 while Sanville concludes that it was produced in March that year, which is probably closer to the correct date (lxv–lxvii). Downes states that the play 'took well being justly Acted' (42), while in the preface D'Urfey acknowledges 'all the Actors in general for their extraordinary performance' (A3v). According to Brown (1691: 4), D'Urfey stopped working on the weekly digest *Momus Ridens* as soon as he collected the benefit of the play's third night.

¹⁷ In a letter to William Walsh, Dryden attests that, the lyrical second act apart, 'The rest was woefull stuff, & concluded with Catcalls' (see Pritchard).

¹⁸ The United Company came to an end in 1695 after Thomas Betterton and a troupe of consolidated actors rebelled against the management of Christopher Rich and established themselves in the long-abandoned Lincoln Inn's Fields. As D'Urfey's play was produced by Rich's company at the time of the rebellion, the playwright, as he vehemently defended in the preface (sig. a1r), found himself deprived not only of skilful singers and dancers, but also of some of the most popular actors that had participated in the first two parts.

1694 but postponed after the queen's death, was probably produced in mid-January 1697 (Hume 1984: 73).¹⁹ *The Intrigues at Versailles* (1697) was an unsuccessful comedy which, according to D'Urfey, had been read and approved by Betterton and Congreve (sig. A2r). After *The Campaigners* (1698), which failed to win over Drury Lane, he briefly turned to tragedy with the two parts of *The Famous History of the Rise and Fall of Massaniello* (1699, 1700), only to return to comedy in 1701 with *The Bath*. In addition, he continued trying to get some profit out of his songs and in 1699 he published a few pieces in *A Choice Collection of New Songs and Ballads* and *The Second Collection of New Songs and Ballads*.

D'Urfey was a man of considerable popularity and a controversial figure who frequently drew criticism. Langbaine attacked him on the grounds of plagiarism and clearly held a low opinion of his audience:

He is accounted by some for an Admirable Poet, but it is by those who are not acquainted much with Authors, and therefore are deceiv'd by Appearances, taking that for his own Wit, which he only borrows from Others: for Mr. Durfey like the Cuckow, makes it his business to suck other Birds Eggs. (179)²⁰

Shadwell, the leading writer of the whigs and one of D'Urfey's chief detractors, often criticised his light-hearted, farcical style. Displeased by the success of *A Fond Husband*, he produced *A True Widow* (1678, 1679), where he maliciously parodied D'Urfey's play and caricatured him as Young Maggot, an ugly fellow who deserts the law for poetry and love 'in spite of Nature, since his Face makes him unfit for one, and his Brains for the other'

¹⁹ The play was advertised in the *Post Man*, 14–16 January 1697.

²⁰ Like many authors of the age, D'Urfey often drew on old plays for new plots. See Forsythe (1916) for the most detailed study on the sources of D'Urfey's plays.

(Dramatis).²¹ Shadwell was very likely the author of *The Tory Poets* (1682), a satirical poem that abused D'Urfey in the following terms:

A Devillish Poet for a bawdy Song;
Begot when lecherous Planets rul'd the skies,
And Madam Venus bright did tyranize:
When Civil Wars produc'd a monstrous Birth,
And dismal Discord triumph'd ore the Earth;
For pray, what vice atchiev'd by Cains curst Stem,
Or deadly Sin, that is not found in him;
As Toads spue poyson he doth Libels vent,
Of Villany the very Excrement;
A brave Court mixture; for he is at once,
A Debauchee, Buffoon, a Knave, a Dunce. (10)

After the production of *Love for Money* in 1691, Thomas Brown, one of D'Urfey's inveterate enemies, wrote *Wit for Money; or, Poet Stutter*, a thirty-page imaginary dialogue where the playwright—'Poet Stutter'—was thoroughly abused.²² Another satirical dialogue, the anonymous *Poeta Infamis; or, a Poet Not Worth Hanging* (1692), was published with the intention of attacking *The Marriage-Hater Match'd* and ridiculing the author. The text mocked D'Urfey's stammer, denounced his political conversion from 'Grand Tory' to whig (15), and accused him of self-plagiarism, which made 'one sorry Jest serve for two or three Plays' (12). Another personal attack to the author appeared in *The Session of the Poets* (1696), which portrayed D'Urfey as a poor drunkard fond of whoring who would 'sing obscene Songs of his own Composing' and 'write fulsome and nonsensical Plays' (11). In *A Comparison*

²¹ In a note to the reader, Shadwell explains that the play, a commercial failure, was written with the intention of exposing 'the Style and Plot of Farce-Writers, to the utter confusion of damnable Farce, and all its wicked and foolish Adherents' (A4v). On Shadwell's parody, see Hughes (1996: 221).

²² As Day notes (1933: 11), the lampoon contains a significant deal of information about D'Urfey nowhere else available.

Between the Two Stages (1702), published anonymously, the critics Sullen and Ramble brutally commented on the failure of *Cinthia and Endimion*, whose original performance was prevented by Queen Mary's death in 1694:

S. 'Twas well for Durfey her late Majesty never saw it; Gad if she had, People wou'd ha' said, it had first been the cause of her Illness, and then of her Death; for 'tis a mortifying Piece o' my Word: Yes, yes—it was Damn'd.

R. I'm glad on't; he deserves no better. (30)

A further dialogue appeared in 1705 where the ghost of Thomas Heywood abused D'Urfey and censured his dramatic production, claiming that his bad compositions outbalanced his good ones 'above three to one' (*Visits from the Shades* 2: 76–77).

D'Urfey's notorious self-conceit and vanity were also favourite targets of his enemies. He was accused of swallowing 'flattery by whole-sale' (Brown 1691: 6), making 'Panegyricks in his own Praise,' and regarding the Town wits as nothing 'but *Don Quixots* to him' (*The Session of the Poets* 11). Brown maliciously alluded to D'Urfey's practice of signing 'Gent.' before 1686 in order to pass for a gentleman: 'a certain Poet, who before the Poll Acts, used to write himself T. D. Gentleman' (1691: Epistle Dedicatory).²³ Alexander Pope was presumably the author of 'Verses occasioned by Mr. Durfy's adding an &c. at the End of his Name,' a bombastic satire on D'Urfey's various name forms (*Miscellanea* 73–77). The poet's unrealistic aspirations to the laureateship were mocked in anonymous lampoons which accused D'Urfey of keeping a page that he could not afford, as in *The Session of the Poets* (14) and *Visits from the Shades* (2: 79–80). As late as 1718, John Arbuthnot, writing to

²³ Long before adding the apostrophe, D'Urfey signed his first works using 'Gent.' See the title-page of *Zelinda* and *The Siege of Memphis*, both printed in 1676. However, after 1688, poll taxes were imposed to raise money for the war against France. As the gentry had to pay more than the commoners, D'Urfey removed 'Gent.' and, for a few years, even the apostrophe (see Biswanger xxxiv).

Swift, suggested rather derisively that Pope should be appointed poet laureate in order to make D'Urfey his deputy to perform the duties of the office (Ball 22).

D'Urfey's vanity seems to have provoked a rather less known incident in 1689. Apparently, D'Urfey fought a duel at Epsom Wells with Thomas Bell, a singer, for unknown reasons. The event, which seemingly did not involve much fighting, was only recorded by Thomas Brown in *The Epsom Duel, 1689*, where the lampooner took the occasion to mock D'Urfey's pomposity:

I Sing of a Duel in Epsom befel,
'Twixt-fa-so-la Durfey, and so-la-mi Bell:
But why do I mention the scribbling Brother?
For naming the one, you may guess at the other.
Betwixt them there happen'd a horrible Clutter,
Bell set up the loud Pipes, and Durfey did splutter.
Draw, Bell, wer't thou Dragon, I'll spoil thy soft Note,
Thy squeaking, said t'other, for I'll cut thy Throat.
With a Scratch on the Finger the Duel's dispatch'd,
Thy Clineas (Oh Sidney!) was never so match'd. (1720: 65)²⁴

While most contemporary criticism of D'Urfey is clearly unfavourable, some rare voices defended his abilities as dramatist. Gildon admitted to have 'laught heartily at his Plays' and praised his hand at light-hearted intrigue comedy, concluding that he should be considered 'a Master of Farce' (1699: 48).

Nonetheless, while D'Urfey did not occupy a distinguished position as a playwright, as a songwriter he achieved an enormous popularity. His talent for composing and singing witty songs granted him royal goodwill since Charles II, whose fondness for the poet was

²⁴ Brown is perhaps alluding to the combat between the two cowards Dametas and Clineas in the third book of Sir Philip Sidney's *Arcadia* (1593 edition). They threatened each other with strong words and bragged about their fighting skills, each trusting on the cowardice of his adversary (144v–146r).

well-known. Addison recalled ‘King Charles the Second leaning on Tom d’Urfey’s Shoulder more than once, and humming over a Song with him’ (298).²⁵ Even King William III, who had a more serious temper, seems to have enjoyed some of D’Urfey’s songs and ‘laughed very heartily,’ according to Mottley (225).

As Day notes, the wits of his age indeed looked upon him as ‘a mere ballad-monger’ but they could not ignore that nearly everyone was familiar with the man and his compositions, ‘the nobility and gentry on the one hand, and the *mobile vulgus* on the other’ (1933: 29). Langbaine simply admitted that he was ‘a much better Ballad-maker, than Playwright’ (179). Addison observed that for years D’Urfey had furnished ‘the Court with Political Sonnets, the Country with Dialogues and Pastorals,’ and ‘the City with Descriptions of a Lord Mayor’s Feast’ (299). Brown, one of the critics who attacked his ballads most vociferously, wrote some scathingly witty verses to D’Urfey ‘upon his most incomparable Ballads, call’d by him Lyric Odes’ where he acknowledged—and despised—the popularity of D’Urfey’s songs among the common people:

Thou write Pindarics, and be damn’d,
Write Epigrams for Cutlers;
None with thy Lyrics can be sham’d
But Chambermaids and Butlers. (1709: 376)

But a more illustrative proof of the peculiar fascination for his ditties appeared in *Wit for Money*, where Brown admitted the remarkable popularity of D’Urfey’s ditties: ‘The trudging Carman whistles [them] ... the Glass Coach Beau whispers them ... the grumbling Jacobite mutters them ... The Cookmaid and Scullion listen to them, and the very Coachmen ingratiate himself to the antiquated Chamber-maid with them’ (1691: 11–12). During his stay at Windsor Forest in 1710, Alexander Pope complains that he has ‘not quoted one

²⁵ Perhaps Addison’s recollection should be taken lightly, since he could have hardly been an eye-witness to such a scene, being only thirteen by the time Charles II’s death (see Rogers 2004).

Latin Author' since he arrived, but has 'learn'd without Book a Song of Mr. Thomas Durfey's, who ... makes all the Merriment in our Entertainments' (*Miscellanea* 29–30).

Yet of all the criticism D'Urfey had to endure, the most damaging attack came in 1698. Along with Otway, Dryden, Wycherley, Congreve, and Vanbrugh, D'Urfey was vehemently censured by Jeremy Collier in his *A Short View of the Immorality and Profaneness of the English Stage*, where he singled out D'Urfey's *Don Quixote* trilogy to charge the playwright with 'His Profaness with respect to Religion and the Holy Scriptures,' 'Abuse of the Clergy,' and 'want of Modesty and Regard to the Audience' (196). The playwright retaliated in his next play, *The Campaigners*, with a long Preface upon 'A Late Reformer of the Stage' where he answered only some of Collier's specific charges and defended himself by arguing that Collier 'never heard of the *Royalist*, the *Boarding School*, the *Marriage-Hater Match'd*, the *Richmond Heiress*, the *Virtuous Wife*, and others, all whose whole Plots and designs I dare affirm, tend to that principal instance, which he proposes, and which we allow, viz. the depression of Vice and encouragement of Virtue' (3). Collier's diatribe resulted in D'Urfey being indicted by the justices of Middlesex alongside Congreve and the publishers Tonson and Briscoe, but they probably never went to trial (Day 1933: 22).

During the 18th century D'Urfey continued writing plays and experimenting with music and drama, less successfully though and with even less critical recognition. Times had changed and he found himself ill at ease with the moralistic demands which were becoming increasingly the mode, especially after Collier's attack. The playwright wrote only three plays during the reign of Anne, beginning with *The Old Mode and the New* (1703). Next came *Wonders in the Sun* (1706), a financial disaster which, according to Downes, 'lasted only Six Days, not answering half the Expences of it' (50). D'Urfey did not even benefit much from the play's third night, as it clashed with the premiere of Farquhar's successful *The*

Recruiting Officer (1706).²⁶ D'Urfey's last acted play was *The Modern Prophets* (1709), a satire on a group of religious enthusiasts known as the Camisard prophets whose original premiere in 1708 had to be postponed after the death of the prince consort George. Despite Steele's considerable publicity in *The Tatler*, the play was not a success.

Around the same years, inspired by Dryden's *Fables Ancient and Modern* (1700), he wrote the tales in prose and verse included in *Tales Tragical and Comical* (1704) and *Stories Moral and Comical* (1706?).²⁷ He continued to write songs and odes, some of which were favourably received at court. Apparently Queen Anne once gave D'Urfey fifty guineas for a song ridiculing fat Electress Sophia of Hannover, the heir to the British throne (see Day 1933: 25).

In 1714 an ageing D'Urfey found it increasingly harder to support himself, and the coming of George I did not change his situation. Fortunately, the Prince and Princess of Wales seem to have been fond of the poet—Princess Caroline even owned some of D'Urfey's song collections (Day 1933: 26). Other patrons helped D'Urfey in his frequent moments of need: William Bromley, Speaker of the House of Commons, hired him as singing-master for his daughter and lodged him on his estate; the earl of Dorset often entertained the playwright at Knole in Kent; and the duke of Wharton also provided D'Urfey with economic support and accommodation (McVeagh 17).²⁸

However, as his popularity waned and his finances declined even further, D'Urfey turned to his friends Addison and Steele for help. They probably did not think highly of his literary merits but were certainly fond of the old man. Steele wrote extensively about the

²⁶ In the dedication to his play, Farquhar cheerfully comments on D'Urfey's disastrous third night: 'He brought down a huge Flight of frightful Birds upon me, when (Heaven knows) I had not a Feather'd Fowl in my Play, except one single *Kite*: But I presently made *Plume* a Bird, because of his Name, and *Brazen* another, because of the Feather in his Hat; and with these three I engag'd his whole Empire, which I think was as great a *Wonder* as any *in the Sun*' (A3r).

²⁷ The title-page bears no date of publication. Day (1933: 24) claims that it was first published in 1706 and reissued in 1707.

²⁸ A portrait of the playwright still hangs at Knole (Pritchard).

playwright in *The Tatler* and advertised some of his public orations in *The Lover* (230).²⁹ Addison organised a revival of *A Fond Husband* for the author's benefit in 1713 and encouraged anyone who had 'the Curiosity to observe what pleased in the last Generation' to attend the performance (362). Pope wrote a prologue for the occasion, although his contempt for the playwright was evident in the first lines:

Grown Old in Rhyme, 'twere were barbarous to discard
Your persevering, unexhausted Bard:
Damnation follows Death in other Men,
But your damn'd Poet lives and writes again. (Steele 1714: 40)³⁰

Not even Addison and Steele, who devoted pages to the veteran poet, could resist an occasional gibe aimed at D'Urfey's lifelong vanity. His remark that he had written 'more Odes than Horace, and about four times as many Comedies as Terence' made Addison compare him with Pindar in *The Guardian* (298). At another time, Steele, evoking the poet's alleged aristocratic French origins, wrote in *The Lover* a tongue-in-cheek account of D'Urfey's ancestors who, Steele argued, 'descended from the Emperors of Constantinople on the Father's side, and the Viceroy of Naples on the Mother's' (1715: 30). Still, Addison kindly described him as a 'diverting Companion' and a 'cheerful, honest and good-natured Man' (300).

D'Urfey spent his final years gathering most of his lyrics and preparing his last publications. First came *Musa et Musica* (1710?), presumably another small collection.³¹ Then D'Urfey compiled around 350 compositions in the first two volumes of the collection *Songs Compleat, Pleasant and Divertive* (1719), which was reissued in the same year

²⁹ See *The Tatler* 1 (12 April 1709), 4 (19 April 1709), 11 (5 May 1709), and 43 (19 July 1709).

³⁰ The prologue was first printed in Steele's *Poetical Miscellanies* (1714) without attribution. Only later it was ascribed to Pope.

³¹ On 10 June 1710 the Stationers' Register recorded an entry for *Musa et Musica; or, Humour and Musick*, 'an extraordinary collection of pleasant and merry humours with Scotch and love songs' written by D'Urfey and published by Luke Pippard (Kassler 3). Day describes the volume as a 'collection of eight engraved songs' (1933: 42).

with the more familiar title *Wit and Mirth; or, Pills to Purge Melancholy*, and added a sixth volume in 1720. *New Opera's*, D'Urfey's last publication, appeared in 1721 and consisted on a collection of poems and songs together with the texts of three unstaged plays: *The Two Queens of Brentford*, a burlesque opera written about 1714; *The Grecian Heroine*, a tragedy; and *Ariadne*, an opera which, in Pritchard's words, incorporated virtually every genre of lyric he had explored in fifty years of composition.

By the time D'Urfey died on 26 February 1723, his lyrical work was beyond measure and his dramatic production encompassed a total number of thirty-three plays: twenty-three comedies, five tragedies, one tragicomedy, three operas and one burlesque opera. He was buried in St James's, Piccadilly, then London's most fashionable parish, at the duke of Dorset's expense. An epitaph was published a few years later in *Miscellaneous Poems, by Several Hands* (1726):

HERE lyes the Lyrick, who with Tale and Song,
Did Life to threescore Years and ten prolong:
His Tale was pleasant, and his Song was sweet;
His Heart was chearful—but his Thirst was great.
Grieve, Reader, grieve, that he, too soon grown old,
His Song has ended, and his Tale has told. (6)

3. The reception of Cervantes's *Don Quixote* in 17th century England

The history of the reception of *Don Quixote* in England in the 17th century has been dominated until very recently by the general notion that the first English readers of *Don Quixote*, unlike the 18th century audience, misinterpreted the novel and regarded it fundamentally—if not exclusively—as a farcical book. As a result of this view, scholars have been inclined either to minimise the extent of *Don Quixote*'s influence on English literature before 1700, or to downplay the quality of the early translations and derivative works, as well as the numerous allusions to the story that have been recorded.

The idea was first formulated by Edwin B. Knowles (1941a) in his analysis of the 79 allusions made to *Don Quixote* before 1660. He concludes that the allusions 'reveal little or no comprehension of Cervantes's story, or acquaintance with it,' and that because most of them 'appear in wholly humorous writings or in definitely facetious or satirical context ... there is no clear evidence for believing that the Englishmen were more than dimly aware of the satirical purpose of *Don Quixote* before the late 1640s, and then only occasionally.' Therefore, as a result of 'this misinterpretation, or partial view,' the extended opinion was that 'it was a frivolous book for frivolous people' (1941a: 584). Moreover, according to the scholar, not only the allusions but also the derivative works indebted to Cervantes's novel—adaptations and abridged translations—confirm that for 'the common reader in the seventeenth century, *Don Quixote* was a joke book' and that 'the misbegotten, farcical approach' was the rule particularly in the latter half of the century (1955: 35; 1969: 284).

Knowles's generalization, instead of being revised, has been echoed by later scholars. Wilson calls attention to 'how much more vivid the burlesque attitude to *Don Quixote* must have been to the seventeenth century than it is to us today' (33). Quilter defines 'the predominant interpretation of the novel in the latter part of the century' as 'coarse, burlesque' (247). Gerhard agrees with Knowles that the allusions reveal 'not only a

general concept of the *Quixote* as essentially a farce, but a relative lack of acquaintance with the work as a whole and with the names of Cervantes and Shelton' (3). Scholars in the 21st century have held the same view. Julie Candler Hayes shares the critical perception that 'French and English reception during the seventeenth century remained largely superficial, treating the novel only in its most farcical sense, giving rise to parodies and light theatrical adaptations of various episodes (2009: 66). Davis maintains that all the evidence 'suggests that its early readers tended to view *Don Quixote* as an essentially satirical, corrective and parodic work' (104). J. A. G. Ardila is conclusive when he asserts that 'La influencia del *Quijote* en los literatos británicos del siglo XVII se limita, pues, al empleo del personaje protagonista como un demente bufonesco y patético' (2005b: 256). Koppenfels is equally unambiguous in his definition of the early attitude to Cervantes's book: 'Throughout the seventeenth and a good part of the eighteenth century, the Manchegan knight was almost exclusively considered a basically foolish and ridiculous character, and an object of satire *tout court*. The wisdom of his folly ... seems to have been invisible to Butler's generation' (27). The result of that 'character distortion' (Colahan 63) was that the English public regarded Don Quixote and Sancho simply as 'dos tipos carnavalescos y grotescos' and the knight-errant as 'un bobo que merecía estas burlas' (Bautista Naranjo 44).

Unsurprisingly, the negative generalization implied by these statements has affected not only later analysis of the 17th century allusions to *Don Quixote* but also the interpretation and assessment of works which derive from or are influenced by Cervantes's novel. The first English translations and the various derivations produced by Gayton and D'Urfey, among others, have received little consideration and are commonly considered inferior cultural products. Only very recently some authors have adopted new approaches to some of these works and have noted the inaccuracy of this widely accepted perception. More importantly, they stress the need for further examination of the complex influence of Cervantes in the 17th century and they defend the intrinsic worth and critical value of the

works indebted to *Don Quixote*. In Randall's and Boswell's words, the novel's reception in England 'turns out to be a far more complicated and therefore much more interesting subject than first meets the eye, either within or beyond the seventeenth century' (xv).³²

This chapter will be divided into three parts: the first part will deal with the translations and condensations, the second part will examine the adaptations and borrowings, and the third part will consider the allusions found until 1699. A rapid glance at the chronological spread of translations, adaptations, and allusions reveals that the reception of *Don Quixote* was gradual and seems to have been heavily influenced by the changing political circumstances of the time.

3.1. Translations and condensations

The reception of Don Quixote in the early years of the 17th century coincided with a period of unusual cultural exchange between England and Spain, fuelled by the end of the Anglo-Spanish war in 1604 and the mutual exchange of peace embassies the following year. According to Barbara Fuchs, the 'Jacobean era is one of the richest periods for England's turn to Spain, both because it corresponds to a truly dazzling moment in Spain's own literary production, and because the peace afforded new channels of transmission' (39). Furthermore, as Braga Riera remarks, the marriage between the heir to the Spanish throne (later Felipe IV) and the daughter of Henry IV of France, and that between Louis XIII and Ana of Austria, daughter of Felipe III of Spain, both in 1615, 'stimulated the fashion for things Spanish throughout Europe' (41). Despite the political tensions, interest in Spanish translations was evident in the 1620s and 1630s, new dictionaries and grammars of Spanish

³² Examples of new critical approaches can be chiefly found in recent studies. See the examination of *The Knight of the Burning Pestle* in Pardo García (1999), Davis (119–132), and Fuchs (39–54); the Restoration adaptations of 'The Curious Impertinent' in Alvin Snider's essay; Massinger's use of Cervantes's 'The Captive's Tale' in Colahan (2015: 879–884); Gayton's theatrical allusions in Davis (99–105); the language of Phillips's translation in Nardo (2012); and the popularity of the 1699 condensation in Lucía and Ardila (2009). See also Portillo (2007), Ardila (2009c), and Le Baum (2013).

were published, and playwrights began to write pieces influenced by Spanish plays or alluding to Spanish history and culture (Braga Riera 40–43; Hitchcock 2005a: 406).

That favourable context accounts for the almost immediate presence of *Don Quixote* in England. The Bodleian Library acquired a copy of the 1605 Madrid edition of Cervantes's volume just a few months after its publication, through the generous donation of Henry Wriothesley, earl of Southampton and Shakespeare's patron (Randall and Boswell 1–3). On 19 January 1611 Thomas Shelton's translation was entered in the Stationers' Register as '*The delightfull history of the witty knighte Don QUISHOTE*' (Arber 204). By a year later *Don Quixote's* first translation into English—into any language—was published in London by Edward Blount, probably the most important English publisher of his day, with a dedication signed by Shelton.

Evidence indicates that Thomas Shelton was born into a Roman Catholic family in Dublin, the son of a merchant who died after nine years' imprisonment in Dublin Castle for refusing to take the oath of supremacy when he was elected sheriff. Probably a student at the Irish College of Salamanca in 1597, Shelton was back home in 1598 but soon had to flee from Ireland when his brother John was hanged for participating in an attempt by Catholics to capture Dublin Castle, a plot in which Thomas himself was suspected of being involved. Thomas made his way back to Spain and later to Spanish Flanders, where by 1604 he appears to have done some teaching. In February 1612 Shelton contacted William Trumbull, the English representative in Brussels, with authorization to negotiate on behalf of the Irish cause, which presumably prompted accusations that Shelton was informing on loyal Catholics. Several letters were written in his defence, one by the papal nuncio in Brussels, which affirms that Shelton had lived in Flanders for several years and was of honourable reputation. Eight letters written by Shelton to Trumbull reveal Shelton's continual struggle against poverty and his gradual disillusionment. By 1613 he was in Paris looking for work but without success. The latest news we have of Shelton comes from

Thomas Strange, a Franciscan based in Dublin, who wrote in 1629 to recommend that Shelton be admitted into the Franciscan community in Rome (Kelly).

Thomas Shelton's translation of *Don Quixote* (1DQ) was published in 1612 by Edward Blount and William Barret as *The History of the Valorous and Wittie Knight-Errant, Don-Quixote of the Mancha*. The book is dedicated to Theophilus Howard (1584–1640), then baron of Walden, son of Thomas Howard, 1st earl of Suffolk. In his dedication, Shelton explains that he has undertaken the task of translating at 'the importunitie of a very deere friend' (¶2r) that could not read Spanish. Shelton never names that friend, but A. G. Lo Ré (1991d) has suggested that he may refer to the writer Thomas Lodge (1558–1625), also a Catholic refugee living in the Low Countries. As Duffield and Fitzmaurice-Kelly pointed out, Shelton's original was the edition published in Brussels in 1607 by Roger Velpius (Cervantes 1881: 1, xlii–xliii; 1896: 1, xxxviii–xxxix).

Shelton's translation shows signs of haste and he himself seems to recognise some of its weaknesses when he admits that he finished it 'in the space of forty daies,' and then he 'never once set hand to review or correct [...] the errorrs escaped' (sig. ¶2r).³³ Major faults in Shelton concern his careless choice of false English equivalents (as 'traunce' for *trance*, and 'delight' for *delito*) and his literal transposition of 17th century Spanish syntax into English. However, despite its basic errors, Shelton's text had been commonly praised.³⁴

The first edition of the second part of *Don Quixote* (2DQ) was published in 1620 and bears the title *The Second Part of the History of the Valorous and Witty Knight-Errant, Don Quixote of the Mancha*. The translation, done from the 1616 Brussels edition published by Huberto Antonio, is usually attributed to Thomas Shelton, yet both circumstantial and

³³ Shelton's claim on the length of the enterprise may be part of the same met fictional game found in Cervantes (Carver 363; Rutherford 483).

³⁴ For an example of this simultaneous criticism and praise, see Edwin B. Knowles 1943 and 1969. Knowles describes Shelton's translation as 'lively but slipshod,' and as a thorough but 'hurried, often very careless job' (1943: 203; 1969: 278). Previously, Duffield and Watts made similar remarks; see Cervantes 1881, 1: xliii; 1888, 1: 6. This view continues today; see Colahan 2009; Randall and Boswell xix; and Rutherford 483. A far more positive evaluation is provided in Gerhard's extensive monograph on Shelton, where she defends that, viewed in historical context, 'Shelton achieves a degree of fidelity to the Don Quixote figure and to the spirit of the original uncommon for the period' (16).

textual evidence suggests that the whole text may not be his.³⁵ Shelton's name does not appear in the volume and some reasons point to the influence of Rosset's 1618 French version and, therefore, to the existence of at least more than one translator. Blount's comment in the dedication that the work has had, 'by the way of translation, the grace to kisse the hands of a great Ladie of France' (sig. A2v), seems to refer to Rosset (Randall and Boswell 40). Likewise, Shelton was highly unlikely to have written an anti-Catholic pejorative phrase such as 'Romish opinion' (2.8, p. 49), while some of the name-forms in the text such as 'Pierrot' for *Periquillo* and 'Antoinette' for *Antonia* (2.73, p. 488; 2.74, p. 500), are undoubtedly French renderings (Lo Ré 1991a: 36; 2002: 40). Over the years some scholars have suggested writers other than Shelton as possible translators but their cases remain controversial.³⁶ Also in 1620 a second edition of *1DQ* was published, entitled *The History of Don-Quichote. The First Parte*. Confusion long existed between the 1612 and 1620 editions, because the second edition of *1DQ*, which has no publication date, was bound under the same cover as *2DQ*, whose title-page bears the year 1620. Knowles (1941b) has shown that the text introduces 'thousands of changes in spelling, capitalization, and punctuating' and that certain cognates and archaism were amended, perhaps with the help of a Spanish text (262). The engraving that serves as a title-page in *1DQ* recurs in some copies of *2DQ* and is based closely on the engraved title page of François de Rosset's *Seconde partie de l'Histoire de l'ingenieux, et redoubtable Chevalier, Don-Quichot de la Manche* (Paris, 1618).³⁷

³⁵ As early as 1692, Anthony à Wood claimed to ignore 'the name of him who translated [Cervantes's] *Second part of the History of Don Quixot*' (col. 14).

³⁶ One of these is James Mabbe (sometimes self-styled punningly 'Diego Puede-ser'), another writer who worked for Blount and produced some lively translations from Spanish, one of which is an anthology of six of Cervantes's *Novelas Ejemplares* (1640). Another candidate, proposed by Lo Ré (1991a), is Leonard Digges, also a writer associated with Blount and fluent in Spanish. For an alternative view of the authorship of the second translation, see James H. Montgomery. He argues that Shelton is the translator of *2DQ*, but only up to chapters 1–40, which may account for the lack of authorial attribution in the publication and explain the differing critical opinions as to the relative literary merits of the translation.

³⁷ As Lo Ré (1991b) has shown, Renold Elstrack was likely the engraver. See also Lo Ré (1991c) for a definite assessment of the dating problem and an analysis of the 1620 engraved title-pages.

The two translated parts of *Don Quixote* did not appear again until 1652, when they were reprinted, ‘Corrected and Amended,’ in a two-volume, continuously paginated, folio edition printed for the bookseller Andrew Crooke (Santana Sanjurjo 99). For the first time, the name of the Spanish author was mentioned, but only on the title-page of *DQ* 2: ‘Written in Spanish by Michael Cervantes’ (sig. Mm2r). Finally in 1675 a reprint of the two-volume 1652 edition was published, with few minor changes, mostly typographical (see Santana Sanjurjo 99 and Río y Rico 184).³⁸

The second English translation of *Don Quixote*, by John Phillips, appeared in 1687 with the title *The History of the most Renowned Don Quixote of Mancha and his Trusty Squire Sancho Pancha, Now made English according to the Humour of our Modern Language*. The volume is the first illustrated English edition of the novel and it contains 17 engravings, one of them serving as frontispiece and the other 16 arranged two to a page.³⁹ Working from Shelton with the additional insights provided by the French version of Filleau de Saint-Martin (1677–1678), Phillips omitted relatively little but radically altered almost everything. Following the vein of Scarron’s *Typhon* (1665) and *Moronides, or Virgil Travestie* (1672), he translated *Don Quixote* ‘in the most *à-la-mode* style of travesty’ (Knowles 1969: 285). Phillips’s translation, never reprinted, had relatively little impact in 17th century England but it quickly attracted strong criticism. Anthony Motteux comments in the Preface to his own 1700 translation that Phillips’s work is

rather a Burlesque Imitation of the French Translation than any thing else [...] He has omitted a great number of entire Paragraphs, a whole Story, and several Papers of Verses, chang’d the Sense,

³⁸ The second volume of the 1675 edition bears the year 1672 on the title-page, which has traditionally led most scholars assume that *2DQ* was printed separately that year and then in 1675 bound together with the *1DQ* reissue. However, the two parts’ continuous pagination and the fact that, according to ESTC, no single editions of the 1672 text survives seem to challenge such assumption.

³⁹ Lucía Megías points out that, although Phillips’s translation represented a significant novelty as the first English illustrated *Don Quixote*, the engravings were largely based on the Dutch iconography which had influenced European pictorial representations of Cervantes’s novel since 1657 (180–181).

ridicul'd the most serious and moving Passages, remov'd all the scandalous places in London into the middle of Spain, and all the Language of Billingsgate into the mouths of Spanish Ladies and Noblemen. He has confounded the Characters and the Countries, and added a World of Obscenity and fribling Conceits [...] and to be sure will plead Design for his Mistake, and tell you plainly that he thought himself a Man of greater Parts than Cervantes; and that his Piece is an Improvement, not a Translation of Don Quixote.

(A5v–A6r)

Motteux's harshness set the tone of later criticism and nearly every critic who has written about Phillips's version has been scathing. In the 19th century, Ormsby described it as 'not so much a translation as a travesty, and a travesty that for coarseness, vulgarity, and buffoonery is almost unexampled even in the literature of that day' (Cervantes 1885: 1, 3). Later in the mid-20th century, Putnam's comment is typical of a longstanding rejection: 'A disgraceful performance [...] The less said about Phillips the better' (xii).⁴⁰ Only in recent years, a few authors have provided more favourable views on Phillips's text and have pointed to the significance of his treatment of *Don Quixote* in the late 17th century.⁴¹

In the last decades of the 17th century, *Don Quixote* was also known through the four abridged editions—chapbooks—published by London booksellers between 1686 and 1700, amid growing 'burgeoning interest' in the story of the knight-errant and his squire

⁴⁰ For other examples of negative contemporary evaluations of Phillips's translation, see, among others, Edwin B. Knowles (1955: 24–25 and 1969:285–286), Quilter (247), Battestin (xxxiv–xxxv), Álvarez Calleja (499–504), Rutherford (484), Paulson (xvii), Randall and Boswell (442), Colahan (2009: 64), Mayo and Ardila (55), and Bruyn (34).

⁴¹ Recent extensive studies on Phillips's translations include Nardo (2012) and Le Baum (52–101). Nardo argues that Phillips's translation project had a purpose: 'to translate 'according to the Humour' of skepticism and sexualised anti-Catholicism current in the print world of the 1670s and 1680s—a humour that seemed to require wholesale travesty' (19). For other significant contributions on Phillips, see Hayes (654–655) and Hitchcock (2005b: 256–270).

(Knowles 1969: 287).⁴² The first chapbook was printed for George Conyers in 1686 with the title *The Famous History of Don Quixote de la Mancha [...] With the Merry Humours of Sancho Panca his Squire*.⁴³ Unlike the later chapbooks, this anonymous 24-page abridgment of Shelton's version was printed in black letters with no illustrations.⁴⁴

This version condenses some of the most popular episodes of the novel into seven chapters where events are loosely connected, the action is hardly explained, and the dialogues utterly suppressed.⁴⁵ Knowles describes the unknown editor as 'a humorless drudge, apparently, with no gift for phrasing' and the abridgment as a 'matter-of-fact and completely undistinguished' book (1955: 20).

Three years later, in 1689, appeared a second condensation bearing the title *The Delightful History of Don Quixot the Most Renowned Baron of Mancha [...] Also The Comical Humours of his Facetious Squire Sancho Pancha*. This is a much more ambitious work, a 204-page duodecimo with engraved frontispiece before the title-page (sig. A1v).⁴⁶ A dedication 'To his Beloved Consort the Lady S--' is signed by one 'E. S.,' who Randall and Boswell (471) have identified as Sir Edwin Sadleir. The abridger describes *Don Quixote* as a 'Celebrated History' and assures his wife that it is as 'gravely Moral' as it is pleasant. Somewhat surprisingly, however, he borrows not from Shelton's version but from Phillips's text.

The third abridgment was not published until 1699 and, like its predecessor, is an ambitious 191-page duodecimo. Printed for N. Boddington, the title-page reads *The Much-*

⁴² As Chartier explains, the market of chapbooks (books sold by peddlers) emerged in the 1620s and attracted readers of all social ranks (135–136).

⁴³ Conyers, one of the most active publishers in the 'chapbooks' market, specialised in abridgments of popular romances (see Knowles 1955: 20 and Chartier 136).

⁴⁴ On the significance of the 'black letter' beyond its traditional association with 'cheap print,' see Lesser (2006).

⁴⁵ Some of the well-known episodes adapted include Don Quixote's presentation, the inn where he is knighted, his return home and the burning of his library; the episodes of the windmills, the blanket tossing, the flocks of sheep, the fulling-mills, Mambrino's helmet, and the galley-prisoners; Don Quixote's flight to the mountains and his attack on the wine-skins. The episode of Sancho's governorship in *DQ 2* has been included but given to Don Quixote.

⁴⁶ The frontispiece contains two illustrations, one entitled 'Don Quixot Dubb'd a Knight Errant by the Innkeeper' and the other 'Sancho Pancha toss't in a Blanket.' Both are based on the two full-page engravings in Phillips's 1687 translation (one facing p. 1 and the other facing p. 35).

esteemed History of the Ever-famous Knight Don Quixote de la Mancha [...] With the Chomical Humours of Sancho Pancha, his remarkable 'Squire. This version is furnished with six copper-plate engravings that represent eleven passages in the narrative.⁴⁷ In this case, the abridger comments on the reception of Cervantes's novel, not only in England 'but in other Nations, gaining universal Applause' (sig. A2r), and he claims that 'the Quality and Quintessence' of the story is 'more refined and correct' than ever before (sig. A2v). This chapbook, unlike the other three, seems to have reprinted at least once in the 18th century, again by Boddington.⁴⁸

The fourth abridgment is a 24-page chapbook in quarto size that bears no date of publication. It is entitled *The History of the Ever-Renowned Knight Don Quixote de la Mancha [...] With the Pleasant Humours of his Trusty Squire, Sancha Pancha.* This last condensation is illustrated with seven woodcuts obviously inspired by the copper plates of the 1699 edition.⁴⁹ Textual evidence points to borrowings from the 1699 chapbook and, as Knowles notes, the illustrations 'are not the same plates re-used; they have been recut, or copied, on wood, reduced in size, and changed in many small details' (1955: 30). Therefore, although conjectural dating spans from around 1680 to around 1705, Knowles defends the year 1700 as the publication date (1955: 32–34).

⁴⁷ As in Phillips's 1687 version, the engravings represent some of the best known episodes: the image facing the title-page depicts the episode of the windmills; facing p. 34, the Yanguesian carriers and Sancho being blanket-tossed at the inn; facing p. 48, the procession of mourners and Don Quixote releasing the galley-slaves; facing p. 100, Don Quixote taken home in a cage and the arrival of Merlin; facing p. 145: the Duke's masquerade in the forest and the wooden horse; and facing p. 168, Sancho Pancha dispensing justice as governor and the knight-errant charging the bulls. Of the illustrations, Ashbee notes that the 'drawing is not very correct, but the engraving is good' (8). Lucía Megías and Ardila consider that, though of a poor quality, 'son capaces de incidir en una lectura cómica del libro, destacando algunos episodios y aventuras que deberán esperar algunos años para volver a ser ilustrados' (149). For a detailed examination of these illustrations, see Lucía Megías (172–189), and Lucía and Ardila (144–162).

⁴⁸ According to Knowles, the second edition appeared in 1712 (1955: 27), while Lucía Megías and Ardila date it to 1716 (136–138).

⁴⁹ On the title-page (and repeated on p. 11) there is a cut showing the windmill; p. 2 depicts Don Quixote at the inn door; p. 15, the Yanguesian carriers; p. 19, the blanket tossing; p. 20 seems to depict the cart of death; and p. 24, the wooden horse.

3.2. Influence and adaptations

Even before the publication of the first English translation, the influence of Cervantes's novel is clear in Francis Beaumont's play *The Knight of the Burning Pestle*, printed in 1613 but first produced around 1607. Traditionally considered the first case of attested influence of *Don Quixote* in England, the play is in general a satire of the merchant class and of the citizens' taste for chivalric romances; in particular, a parody of Thomas Heywood's *The Foure Prentises of London* (c. 1592, 1615) and Thomas Dekker's *The Shoemakers Holiday* (c. 1599, 1600). A London greengrocer named George, his wife Nell, and his apprentice Rafe go to the theatre to see a play entitled *The London Merchant*, but soon both husband and wife, dissatisfied with the performance, interrupt the actor. They repeatedly insist on their apprentice taking part in the play and then he gets a part created for him as a knight-errant. He starts to style himself 'grocer-errant' and, as a kind of Quixote, carries a pestle as a weapon, is faithful to his platonic love Susan, and behaves according to chivalric protocol, which leads to inexorable clashes with reality.

The question of *Don Quixote's* influence on *The Knight of the Burning Pestle* has been debated over the years and already in the 1613 quarto edition the question of the play's relation to the Spanish novel was paramount. In his dedication to Robert Keysar, bookseller Walter Burre acknowledges that perhaps *The Knight of the Burning Pestle* 'will be thought to bee of the race of *Don Quixote*' but he immediately claims that the play 'is his elder above a year' (sig. A2v). However, even as he denies filiation, 'Burre obliquely recognised the affinities between the texts and the benefit inherent in their connection' (Fuchs 41).

Some modern scholars still continue either to reject any kind of influence whatsoever or to diminish the extent of it, but similarities between both works seem to have been perceived as early as the 17th century, as shown by Nahum Tate's remark in the Preface to *A Duke and No Duke* (1695 edition): '*Knight of the Burning Pestle* was a sort of

Quixot on the Stage' (sig. c2v). Moreover, most contemporary critics accept the connection between Rafe and Don Quixote and advocate exploring the implications of Beaumont's use of Cervantes's masterpiece.⁵⁰

In 1613 Robert Anton's *Moriomachia* was published by Simon Stafford. The small quarto, printed in black letter, features a bull-turned-man who engages in a mock-heroic battle over his armour at the court of Moropolis, in the course of which lawyers, courtiers, and fashions at court are satirised. The text opens with a bull in a meadow which is mistakenly milked by the Fairy Queen who, realising her mistake, transforms the animal to a man and dubs him Tom Pheander, who is first called the Maiden Knight and eventually the Knight of the Sun. Among the appellations Anton assigns to Sir Tom, one is 'The Knight of the Burning Pestle' (sig. B3v).

Colin Burrow has described the text as 'one of the earliest English responses to Don Quixote,' and Charles Mish similarly remarks that it is clearly indebted to *Don Quixote*, 'indebted in both general conception and particular procedure' (45). Although mock-chivalry permeates this satirical and sometimes risqué parody, only one specific allusion to *Don Quixote* is found. At the end of the story, when the Maiden Knight Tom Pheander does battle with Archmoriander Duncel dell Cinthya (also called 'The Knight of the Moone'), the author writes: 'So this (little dangerous) Combate was ended, which since the battell betweene Clineasse and Dametasse the like hath not bin heard of, save onely that of Don Quishotte and the Barbor, about Mambrinoes inchaunted Helmet' (sig. E2v). With regard to both its overall theme and its specific reference, *Moriomachia* appears to be the

⁵⁰ For a summary of the similarities between the two texts, see Wilson (35) and Gale (1972: 90–94). In his edition of *The Knight of the Burning Pestle*, Murch examines (and denies) all possible resemblances between the texts (Beaumont and Fletcher 1908: xxxiii–xxxv), and Schevill similarly observes that some episodes of the play, 'if very carefully considered have an absolutely local, and not a borrowed flavor' (618). Similar remarks denying the connection can be found in Wolf Rosenbach (365), Knowles (1969: 278), and Darby and Samson (213). Hattaway's introduction to his edition provides a balanced assessment of *The Knight's* sources (Beaumont 1986: xvii–xix), while Lee Bliss remarks that some of the scenes in Beaumont's play 'seem too close to episodes in Don Quixote to be the result of serendipitously independent origin' (365), an opinion shared by Davis (119–133). For other recent perspectives on the play and its relationship with Cervantes's novel, see Pardo García (1999) and Fuchs (39–54).

earliest example we have of Cervantes's impact on English fiction (Randall and Boswell xxxvi).

The Treasurer's accounts for King James I record payments for performances of 'Cardenno' and 'Cardenna' at court on 20 May and 8 June 1613 (Hammond 10), which suggests that such play was, as Hume notes, commercially successful (2016a: 9). Then after a hiatus of four decades, on 9 September 1653 Humphrey Moseley placed in the Stationers' Register the following entry: 'The History of Cardenio, by Mr Fletcher. & Shakespeare' (Hammond 10). Scholars almost unanimously agree this record probably refers to the same play, and that a play based on the Cardenio story in *Don Quixote* actually existed but is now lost. The whole matter, however, gets significantly complicated in relation to the 18th century dramatization of the same story in *Double Falshood* (1727, 1728), a play by Lewis Theobald but 'Written Originally by W. SHAKESPEARE,' as Theobald claimed on the title-page. On 13 December 1727 *Double Falshood* premiered at the Theatre Royal, Drury Lane, and enjoyed a successful run. According to his Preface to the play, Theobald, a well-known editor of Shakespeare, held three manuscript copies of Shakespeare's original play (sig. A5r), but no one else ever saw them and none of them survives.⁵¹ When Theobald died in 1744, the *Cardenio/Double Falshood* mystery was left unsolved.

As Hume (2016a: 8) notes, virtually all the scholarship on *Cardenio* and *Double Falshood* has been dominated by the debate over whether Theobald's play is an adaptation of a 1613 Jacobean play written Fletcher and Shakespeare or simply a forgery produced by Theobald in the 1720s.⁵² Although the discussion is not yet over, many scholars now regard *Double Falshood* as 'an unusually complex palimpsest' and believe that Theobald's play is an

⁵¹ Hammond (8) alleges that Theobald's manuscript copies were probably kept in the Museum of Covent Garden Playhouse and, therefore, were destroyed in the 1808 fire of the theatre.

⁵² The present-day debate comes from Freehafer (1969), who suggested that probably a Restoration adaptation was produced half-way between the Jacobean play *Cardenio* and the 18th century *Double Falshood*. For a complete survey of modern scholarship on the *Cardenio/Double Falshood* question, see Hammond (5–6), Taylor (2016: 353–354), Ritche (2–3). Hume (2016a: 8–9), and Pascucci (407). For the widely dismissed hypothesis which identifies the 1611 manuscript of *The Second Maiden's Tragedy* as the lost *Cardenio*, see Hamilton.

adaptation of a Restoration version, perhaps made by Davenant, of a Jacobean play called *Cardenio*, written by Shakespeare and John Fletcher in 1613 (Ritchie 2).

Fletcher's and Massinger's tragedy *The Double Marriage* (c. 1620, 1647) probably adapts those passages in *2DQ* (47) where Sancho is tormented at dinner by a physician in Barataria. The playwrights probably adapted the physician's toying with Sancho to a similar scene involving Castruccio, a court sycophant and parasite. In both works a doctor pretends to protect the health of a fool and forbids him to eat the food set before him. Castruccio likes wearing royal robes and behaving like a king. On one occasion at dinner, the King's doctor starts to play pranks on him in a similar fashion as Pedro Recio does in Cervantes. Castruccio is served watered wine because, according to the doctor, it is more 'Sovereign' for him. Likewise, tasty-looking dishes are immediately removed by the physician for being too spicy for Castruccio's 'high and cholericke complexion' (5.1, p. 41). Finally, when everything on the table has been removed the servants end up carrying off the dining table itself.

Fletcher's *The Pilgrim* (1621?, 1647) adapts the tale of the madman of Seville from *Don Quixote*. In *2DQ* (1), the barber tells a brief story about a madman imprisoned in Seville who wrote to the archbishop and beseeched him to be set free. When the chaplain who was sent by the archbishop to investigate found that the man both acted and spoke very well, he was moved to have him released, despite the keeper's warnings. However, when he was about to be discharged, the madman suddenly became involved in a verbal fight with one of his fellow inmates and vowed that he himself was Neptune, god of water, who could prevent droughts. Similarly, in Fletcher's play, in a scene set in a madhouse, a mad scholar is about to be freed as a result of his plea to the cardinal, who has sent two gentlemen to confirm the man's sanity. The visitors are much impressed with the scholar's behaviour until the conversation turns to the current stormy weather, especially at sea, and the young man, visibly altered, proclaims:

Be not shaken,
Nor let the singing of the storm shoot through ye,
Let it blow on, blow on: let the clouds wrastle,
And let the vapours of the earth turn mutinous,
The Sea in hideous mountaines rise and tumble
Upon a Dolphins back, Ile make all tremble,
For I am Neptune. (3.6, p. 58)

Fletcher's and Massinger's *The Prophetesse* (1622, 1647) is another play which borrows from Cervantes's novel. Randall and Boswell, following Koeppel, consider that the characterization of Geta, a clownish servant, is perhaps inspired by Sancho (120). Geta's master, the soldier Diocles, might also possess some Quixotic traits. Like Don Quixote, Diocles aspires to become an emperor—but unlike the knight-errant, he manages to become one. At the same time, Geta, like Sancho, dreams of reaching an honourable office. Furthermore, when Diocles's nephew, Maximinian, wonders how 'such a log-carrying Lowt' might hope for preferment, the servant replies with words reminiscent of Sancho: 'I am not the first Asse, Sir,/ has born good Office, & perform'd it reverently' (1.3, p. 26). Like Sancho listening to the petitioners as Governor of Barataria in *2DQ* (45, 47), Geta also must deal with suitors and their requests. Considering Fletcher's (and Massinger's) knowledge and frequent use of *Don Quixote* material, they probably thought of incorporating a handful of aspects in Sancho and Don Quixote into the play.

Next adaptation is possibly Massinger's *The Renegado* (1625, 1630), whose plot is partially derived from Cervantes's 'The Captive's Tale,' the third major story intercalated in *Don Quixote*.⁵³ Knowles, however, believes the evidence is 'entirely unconvincing' (1969: 282). From Cervantes Massinger borrowed the two main elements of his design: the story

⁵³ Massinger took material for other sources as well, chiefly Cervantes's comedy *Los Baños de Argel*, which was not available in English, Robert Daborne's *A Christian Turn'd Turk* (1612), and Sébastien Bremond's *The Fair One of Tunis* (1671) and *L'Esclave Heureux*, translated in 1677 as *The Happy Slave* (Colahan 2015: 879–891).

of a Christian maiden who is abducted by a renegade; the efforts of her brother to rescue her from the Turks; and the story of an infatuated Turkish woman's pursuit of a handsome Christian lover. Beyond the material for the plot, Neill argues that 'Massinger owes relatively little to Cervantes' besides 'one or two touches of characterization' (Massinger 2010: 54–57).

Major characters from *Don Quixote* were used as 'a minor comic element' for the first time in Davenant's tragedy *The Cruell Brother* (c. 1627, 1630), according to Knowles (1969: 279). The playwright seems to have modelled the squire Borachio (from Sp. *borracho*, 'drunken') after Sancho, and Lothario after Don Quixote (Randall and Boswell 66). Like Cervantes's knight-errant, Lothario is a 'frantique' country gentleman who makes his way to the court of a duke, where he will become 'the Court Baboone,' while Borachio is a simple, 'Rustick' servant described as 'a bundle of proverbs' who will 'believe nothing but that which may be seene or understood' (sig. A4v, C3r–C3v).

Don Quixote and Sancho appeared briefly in Shirley's masque *The Triumph of Peace* (1634), a production designed by Inigo Jones and presented to King Charles and Queen Henrietta Maria at Whitehall Palace on 3 February 1634. One of the versions of the script—three were published almost immediately—records at one point the entrance of 'A Windmill, A phantastique Knight, and His Squire armd,' who perform the following pantomime: 'The phantastique Adventurer, with his lance makes many attempts upon the Windmill, his Squire imitates,' after which 'to them Enter A Country Gentleman, and his Servant. These are assaulted by the Knight and his Squire, but are sent off lame for their folly' (p. 11; 2nd pagination).

Yet the most influential aspect of Cervantes's novel was initially not the adventures of Don Quixote and Sancho but 'The Curious Impertinent,' one of the narratives intercalated in the novel. Darby and Samson argue that the particular influence of this narrative may be due in part to Nicolas Baudoin's dual French-Spanish version published

in 1608; but mostly because 'El Curioso' provided a good material to dramatise (214).⁵⁴ By 1611, even before the publication of Shelton's translation, three Jacobean plays had included material adapted from 'The Curious Impertinent.'⁵⁵

As the story goes, a young husband, Anselmo, makes a trial of his wife's chastity by having his best friend attempt to seduce her. Camila and Lothario become lovers, but an indiscretion of Camila's maid forces the adulterous couple to take flight. Anselmo discovers the truth and dies of remorse. Lothario is slain in battle soon afterward and Camila dies a few months later.

Fletcher's and Beaumont's *The Coxcomb* (c. 1608, 1647) is often considered the earliest English dramatization of Cervantes's inset narrative. Scholars suggest that it was probably produced before 1610, partly on the grounds that in 1610 Ben Jonson seems to recognise the link between *The Coxcomb* and Cervantes's work in *The Alchemist* (1610, 1612) when he alludes to 'a Don Quixote./ Or a Knight o'the curious coxcomb' (sig. K4v). The protagonist of the play is Antonio, a very foolish husband and, indeed, a coxcomb. His repeated insistence that his best friend, Mercury, try to seduce his wife creates a situation very similar to that in 'The Curious Impertinent.' Scholars disagree as to how, why, and whether or not Cervantes's 'El Curioso Impertinente' is really the source material of *The Coxcomb*.⁵⁶ Darby and Samson (214–215) claim that the adaptation of 'El Curioso' in *The Coxcomb* involves only Antonio, the husband, the man who is acting inappropriately. After the initial characterizations, the play goes in a different direction perhaps more suitable to the genre of the city comedy based in contemporary London.

⁵⁴ More specifically, the story offered 'a neat structure with a small cast of characters that would transfer well to the stage' and a degree of obsession 'that amounts to perversion' (Darby and Samson 217–218). Similarly, Snider claims that before being considered a modern classic, '*Don Quixote* appealed to the English for this story of curiosity, voyeurism, fatal attraction, and perverse desire' (316).

⁵⁵ According to Randall and Boswell, there is some reason to think Shelton's work had a certain circulation before it was printed' and, in the worst case, Jean Baudoin's translation of 'El Curioso Impertinente' was certainly available (119). For an early study of the Jacobean dramatizations of this story, see Rosenbach (1902).

⁵⁶ The connection between the two works has been rejected by Rosenbach (362) and Peery (1946: 345). Criticism, however, continues to associate both plays.

Another play which presumably used material from ‘The Curious Impertinent’ is Middleton’s *The Second Maiden’s Tragedy* (1611).⁵⁷ The story is only a subplot in the play and it remains close to its source in plot, characterization, and mood (Darby and Samson 215).⁵⁸ In the play, Votarius helps arrange the marriage of Anselmus to a beautiful and virtuous woman. Once married, Anselmus decides to test the virtue of his wife and presses Votarius very hard for his help. Votarius at first refuses his friend’s foolish petition but eventually he agrees. Both Votarius and the Anselmus’s wife succumb to temptation and ultimately she commits suicide. The subplot, up to the catastrophe, follows the story closely and, as Anne Lancashire writes, ‘even some of the imagery and phrasing of the source is carried over into the play’ (11). Snider considers that Middleton’s successful dramatic adaptation of the story to the demands of revenge tragedy ‘provides evidence of the tale’s broad appeal, its immediate impact on English readers, and also its generic adaptability’ (320).

Probably in the same year Nathan Field produced *Amends for Ladies* (published in 1618), which also borrows plot ideas from ‘The Curious Impertinent.’ Gerard Langbaine observed that the plot tempting the married wife ‘seems to be founded on *Don Quixote’s* Novel of the *Curious Impertinent*’ (198). Rosenbach argued that the ‘minor plot of *Amends for Ladies* was certainly culled from *Don Quixote*’ (363) and Snider, quoting Langbaine, claims similarly ‘that Field borrowed his plot directly from Cervantes’ (320). Some other scholars have doubted the connection but most of them have accepted the influence of Cervantes’s text in the play to a certain extent.⁵⁹

⁵⁷ The play survives only in a manuscript promptbook, apparently used by the King’s Men. The original title is unknown but it has long been known as *The Second Maiden’s Tragedy*, after a nonce-title assigned by Sir George Buc, the official English censor. More recently, some scholars have preferred to retitile it as *The Maiden’s Tragedy* (there is no ‘second maiden’) or *The Lady’s Tragedy*.

⁵⁸ The name of some of the characters are clearly taken from the original story. The two friends are called Anselmus and Votarius (Anselmo and Lotario in the Spanish original), Anselmus’s wife (Camila in Spanish) is simply called the ‘Wife,’ but the name of her waiting woman is the same: Leonella (Leonela in Spanish).

⁵⁹ Knowles suggests that Field may have borrowed second-hand from Middleton’s play (1969: 278). Peery admits that the extent of Field’s indebtedness to Cervantes’s ‘has been exaggerated’ and that Field’s story resembles the original ‘chiefly in its broad outlines’ (1946: 352–353).

The Puritan revolution headed by Oliver Cromwell in 1642 and subsequent republican regime (1649–1660) put an abrupt end to the English dramatic activity which had flourished during the Elizabethan and Jacobean periods. While Spanish literature—particularly theatre—was triumphing in Western Europe, England started a period of reduced artistic production which also affected the publication of translations of Spanish works (Braga Riera 48–50; Hitchcock 2005a: 406). Still, the years of the Interregnum saw the publication of Gayton’s *Pleasant Notes upon Don Quixot* in 1654.

Edmund Gayton, an Oxford man who self-described as ‘at once a Captain, a Physitian, and a small Poet’ (*The Religion of a Physitian*, sig. A4r), has gone down in history as the author of *Pleasant Notes upon Don Quixot* (1654), the first English commentary on Cervantes and possibly the first anywhere in Europe (Davis 99).⁶⁰ A large folio volume of nearly three hundred pages, Gayton’s *Notes* consists of four books and fifty-two chapters of amusing remarks on *Don Quixote*, erudite and dramatic allusions, references to contemporary characters and folk customs, and a profusion of coarse jokes. Based on the 1652 edition of Shelton’s translation, each chapter opens with a versified condensation of a section of the novel and then goes on transcribing certain sentences from Shelton and playing with them.⁶¹ Sometimes he insults Don Quixote and Sancho and likens them to different animals, quotes anecdotes, mentions some contemporary custom or event, but mostly he wanders off with puns and conceits, a display of his own wit derived from his reading of the text. On many occasions, Gayton’s text is so densely written it seems hard to distinguish the literary allusion from the deliberate nonsense (Davis 101). In general, as Wilson remarks, Gayton’s language ‘is often involved and obscure; the humour is broad, sometimes brutal’ (1948: 30).

Gayton’s volume has generally been regarded with scorn by later critics. Wilson complains against ‘Gayton’s insensitiveness to Cervantes’s finer qualities’ and criticises ‘the

⁶⁰ An alternative title is given in the running head of the book: *Festivous Notes Upon Don Quixot*.

⁶¹ Wilson (1948) first determined the edition used by Gayton.

burlesque nature of the commentary, the author's lack of any sympathy for either Don Quixote or Sancho Panza, and his tasteless parodies.' For the scholar, both 'as a writer and as an interpreter, Gayton's faults are legion' and his style is 'diffuse, obscure, insensitive, pornographic, sadistic' (1948: 33; 1950: 64–65). Knowles shares a similar view when he remarks that 'the admirer of Cervantes is more apt to be disgusted by Gayton's misguided joking and triviality,' which, according to the scholar, set the prevailing attitude to *Don Quixote* for the rest of the century (1969: 279, 281). Bruyn agrees that 'Gayton trivialises the novel, treating it as little more than a jest-book' (34), and Snider concludes that, 'deaf to tone and irony, [Gayton] aspires to nothing beyond exciting ribald laughter' (318). Recently, however, some scholars have claimed that Gayton's volume has critical interest. Davis (104–105) argues that this author deserves to be granted 'the minimal recognition one might expect to be granted simply on the basis of being a pioneer, no matter how undistinguished.' He observes that *Pleasant Notes* 'are interesting, if for nothing else, for the way in which they hint at a genuine continuity of interest between Cervantes's mockery of books of chivalry and the early-seventeenth-century English drama.' Similarly, J. A. G. Ardila has defended a new approach on Gayton, who, to the scholar, 'envisaged a meaning much more profound than the clumsy and humorous misadventures of Don Quixote' (2009b: 23).

In 1658 publisher Nathaniel Brooke included in Edward Phillips's *The New World of English Words* an advertisement of various 'Books in the Press and now printing,' among which is 'The History of Donquixiot, or the Knight of the Ill Favoured Face: a Comedy' (sig. Ss4r).⁶² The title seems to resurface again in 1661 in Francis Kirkman's catalogue (1661) under the name 'Don Quixot, or the Knight of the ill-favoured countenance' and

⁶² The same year, another catalogue of books sold by Nathaniel Brooke appeared at the end of Thomas Flatman's *Naps upon Parnassus*. Under the heading 'Books very lately Printed, and in the Press now printing,' no. 10 is 'The History of Donquixiot, or the Knight of the ill-favoured face; a Comedy' (sig. H1r).

attributes it to one 'Rob. Baron' (4).⁶³ However, Langbaine denies the existence of the play and considers its attribution one of the various errors made by Phillips and Winstanley:

To give an Instance in this Author [Baron]: they both ascribe to him *Don Quixote, or The Knight of the ill-favored Countenance*, a Comedy; I know not whence they had their Intelligence: but I never heard or read any such Play, nor do I believe there is any other Book which bears that title, except the fam'd Romance, written by the admirable Pen of that famous Spanish Author, Miguel de Cervantes. (13)

Similarly, Bentley finds that Brooke's advertisement 'must have been at least premature, for there is no evidence that the play was ever printed, though one would assume that Brook[e] had a manuscript' (1322–1323). Randall and Boswell reach a similar conclusion and observe that 'enough references occur to suggest it might once have existed, but no text of such a play appears to have survived' (206).

Some scholars regard a scene in Chamberlayne's poem *Pharonnida* (1659) as another case of influence from *Don Quixote*. In book 2, canto 5 of this long heroic poem, Chamberlayne introduces, as a brief comic interlude, the story of Acretius and Philanta, a couple of aged platonic lovers who, seemingly deranged as a result of reading romances, go around in peculiar costumes and make senile love, strictly according to chivalric codes. On a specific occasion, a group of courtiers, perhaps inspired by the Duke and Duchess in *2DQ*, plays a practical joke on the couple for the amusement of the court. To Knowles, the influence 'is tenuous and general' (1969: 281).

⁶³ The catalogue was also printed together with the second edition of *Tom Tyler and His Wife* (1661). Further references to the play appear in John Selden's *Theanthropos* (1661), sig. H5v; in John Phillips's *Wit and Drollery* (1661), sig. T5r; and John Cotgrave's *Wits Interpreter* (1662), sig. Ll7v. Edward Phillips named Robert Baron as the author of the play in his 1675 *Theatrum Poetarum* (160), a statement followed a few years later by William Winstanley in his *Lives of the Most Famous English Poets* (1687), where he says that nothing is known of Robert Baron 'save only those Dramatick Pieces which he wrote to the Stage, and which no doubt passed with good applause in those times,' among which he includes the comedy *Don Quixot, or the Knight of the Ill-favoured Countenance* (113).

The Restoration of the monarchy in 1660 marked an upsurge in the popularity of Cervantes's novel. Charles II and his returning court imported into England their enthusiasm for Spanish literature, and *Don Quixote*, 'a book then in vogue in France' (Snider 318), flourished amidst the production of plays based on Spanish pieces and the publication of Spanish grammars and dictionaries (Braga Riera 51). To the early part of this period belongs Samuel Butler's influential *Hudibras*, published in three parts (1663, 1664, and 1678).⁶⁴ Written 'in the time of the late Wars' (title-page), *Hudibras* is a satirical mock-heroic poem against the Parliamentary factions, such as Roundheads, Puritans, and Presbyterians. The poem tells the story of Sir Hudibras, a mad Presbyterian knight, and Ralpho, his squire, who set on a journey to reform social abuses. Wilders, in his edition of the poem, has noted Butler's specific debts to Cervantes. For instance, he alludes to *1DQ* (1.2) when he writes: 'And though Knights Errant, as some think,/ Of old did neither eat nor drink' (1663: 12). Butler later refers to Sancho being tossed in a blanket (3.3): 'As Sancho on a Blanket fell,/ And had no hurt; ours far'd as well' (1663: 65). In the second part of *Hudibras*, a couplet refers to the lashes Sancho has to give himself in order to disenchant Dulcinea in *2DQ* (35): 'But if a beating seem so brave,/ What Glories must a Whipping have?' (1664: 21).

Butler's poem proved to be an immediate success, with pirate copies and a spurious continuation being issued before Butler could produce his genuine second part in 1664. Martin Hume has described *Hudibras* as 'the Don Quixote of Puritanism' (181). Koppenfels claims that, with its 'satiric and farcical approach to *Don Quixote*,' readers during the Restoration unanimously regarded Butler's 'rambling doggerel epic' on the Civil War as 'the English *Quixote*' (25). The scholar goes on arguing that the intertextual connection is 'quite well-marked' on Butler's poem and therefore concludes that 'Butler's indebtedness to the Cervantine discourse is unmistakable' (28, 40). A similar view is shared

⁶⁴ The first edition of *Hudibras* including the three parts was published in 1684.

by Wilson when he praises *Hudibras* as ‘the finest work that derives from *Don Quixote* of the English seventeenth century’ (1948: 52). Some other scholars, however, have underestimated the similarities between *Don Quixote* and *Hudibras* or have underrated the literary quality of the poem. Wilders considers that Butler ‘certainly adapted several features from *Don Quixote* and the *Virgile Travesti*, but none of these influences was radical: he created a new form’ (Butler 1967: xxxiii). Knowles has insisted that the indebtedness of *Hudibras* to *Don Quixote* is ‘definite, though limited,’ mostly consisting of ‘many superficial aspects’ shared by both works and ‘broad suggestions’ from Cervantes, and therefore he concludes that ‘a similarity to *Don Quixote* in any deep sense does not exist’ (1969: 284–285). Snider acknowledges Cervantes’s influence but has no great regard for the poem, arguing that Butler ‘evokes the mockery, slapstick, and the cruel laughter of the novel, but misses its nobility and artistic seriousness’ (318). More recently, Ardila has described Butler’s adaptation in similar terms, stating that the ‘satirical method is conspicuously quixotic, although it resulted in a farcical and unsophisticated specimen of Cervantean satire’ (2009b: 7).

J. A. G. Ardila has recently included John Bunyan’s prose fiction *The Pilgrim Progress* (1678) as another adaptation of *Don Quixote* which he defines as ‘possibly the first specimen of Cervantean emulation’ (2009b: 7). In this classic puritanical narration, the protagonist is a religious man named Christian who turns mad from reading the Bible and consequently sets on a journey in search of a heavenly city.

Restoration dramatists, like their Jacobean predecessors, turned once again to ‘The Curious Impertinent’ (*DQ* 1.4.6–8) for plot material and adapted the story in three plays: Behn’s *The Amorous Prince* (1671), Southerne’s *The Disappointment* (1684), and Crowne’s *The Married Beau* (1694). That new wave of stage adaptations of the same story suggests, as Snider points out, that ‘reading the ‘Curioso’ encouraged English playwrights to elaborate

its psychological dynamic in increasingly complex scenarios and to insert the tale in frames of their own devising' (323).⁶⁵

Although Behn was very likely signalling Cervantes's story with the subtitle of the play, *The Curious Husband*, Langbaine seems to have first cited Cervantes as a source of *The Amorous Prince*: 'The Plot of Antonio, the curious Husband's trying his Wives Chastity by his Friend Alberto's means, is founded on a Novel in the Romance of *Don Quixot*, call'd *The Curious Impertinent*' (18). Interestingly, Langbaine credits Behn with having 'improv'd the Novel it self' (19), probably referring to the happy ending added by the playwright. As Janet Todd writes in her edition of the play, in Cervantes, 'the pair, Camila and Lothario, enjoy their love, unlike in Behn's chaster version of the story,' while Cervantes's 'tragic ending is entirely different from the orgy of marriages with which Behn concludes her comedy' (Behn 1996: 85). Frederick Link also notes that 'the happy endings and the complications added with Ismena and her disguise make even this action at least half Mrs. Behn's own work (93).

In *The Disappointment* (1684), Southerne's second play, the playwright took the intrigue of his main plot from Cervantes's story, as Langbaine first pointed out (489).⁶⁶ His editors Jordan and Love consider, however, that the relationship 'is a tenous one,' and argue that the similarities between the two texts 'are a matter of incidentals,' chiefly a Florentine husband and his friend and the husband's feigned trip out of town with the purpose of spying on his wife. In fact, leaving the affair unconsumed, Southerne might have followed Behn's earlier adaptation, *The Amorous Prince* (Southerne 1988: 78–79).

Crowne's choice of subtitle for *The Married Beau; or, the Curious Impertinent* (1694) clearly indicates the source of the play. In his continuation of Langbaine, Gildon states that the 'Story' of the play was 'taken out of the Comical History of *Don Quixot*' (30), but later

⁶⁵ For a detailed study on these three Restoration adaptations of 'The Curious Impertinent,' see Snider (2006).

⁶⁶ The relationship between the play and 'The Curious Impertinent' is also mentioned in Knowles (1969: 287), Barrio Marco (64–65), Laguna (74), Álvarez Calleja (501), and Ardila (2009b: 7).

scholars have denied such claims.⁶⁷ Arthur Franklin White has argued that Crowne ‘went directly to the original ... [either] the Spanish text or Shelton’s translation’ (166–167). McMullin also defends that *Don Quixote* provides the substance of the subplot: the jealous husband (Anselmo), the wife (Camila), the friend (Lothario), and the maid (Leonela). He also notes that because in Crowne the motivation for the test is simply Lovely’s vanity and, ‘the consequent action fails to engage the sympathy of the action’ of Cervantes. Crowne follows ‘much the same initial course’ of Cervantes’s text but in adapting the story, the editor concludes, ‘Crowne has trivialised the original’ (620). Other scholars have similarly considered that Crowne’s play ‘is a farcical treatment’ and ‘a very superficial use’ of Cervantes’s tale (Knowles 1969: 287; Ardila 2009b: 7). However, Snider contends that Crowne’s adaptation involves a serious exploration of ‘the fragility of bourgeois domesticity’ (329).

3.3. Allusions

Allusions to *Don Quixote* in 17th century England, particularly since 1660, are numerous and have drawn the attention of different scholars. The most complete survey to date has been conducted by Randall and Boswell and published in 2009. Unlike their predecessors, they have widened the search for allusions and, besides the well-known literary context, have incorporated evidence from the Stationers’ Register, newsbooks, pamphlets, private correspondence, advertisements, and library and commercial catalogues (see xvii–xviii).⁶⁸

Of the 1,149 references to Cervantes listed by Randall and Boswell for the period 1605–1699, those containing allusions of any kind to *Don Quixote*—including translations and adaptations—amount to 1,099 (around 95.6%). A chronological examination of these

⁶⁷ Indeed Gildon appears to refer to *The Comical History of Don Quixote*, but the story of ‘The Curious Impertinent’ is not included in D’Urfey’s adaptation. Moreover, Crowne’s play was probably first performed in April 1694, before the premiere of *1CHDQ* in mid-May (see LS 434 and McMullin 619).

⁶⁸ For a summary of previous surveys, see Randall and Boswell (xvii).

reveals a marked increase in their number decade by decade, particularly from the 1650s onwards:

Decades	Records
1605–1609	6
1610–1619	32
1620–1629	44
1630–1639	59
1640–1649	58
1650–1659	136
1660–1669	139
1670–1679	164
1680–1689	198
1690–1699	263

A significant number of records in the 1650–1699 period corresponds, firstly, to the appearance of new translations and adaptations; and secondly, to the proliferation of commercial catalogues. Before 1650, adaptations comprise only 14 of the 199 records, while in the second half of the century derivative works are recorded in 90 documents—only D’Urfey’s trilogy is present in 40 items between 1694 and 1696, and Butler’s *Hudibras* in 17 in the 1663–1694 period. Equally popular was Gayton’s *Pleasant Notes*, whose presence is normally recorded in commercial catalogues along with the English, Spanish, French, Italian, and German editions of *Don Quixote* which circulated in England throughout the century. From 1650 to 1699 booksellers’ advertisements as well as commercial and auction catalogues became increasingly frequent: of the 142 extant records of this sort, 24 were printed before 1650, 29 between 1650 and 1679, and 89 only in the last two decades. In total, these 142 records comprise 191 individual references to the different versions of the novel, mostly the texts by Shelton (61 references), Gayton (34), and Phillips (17). Foreign editions also seem to have circulated significantly, chiefly editions in Spanish (36 references) and French (30); on the contrary, evidence shows a minimal presence of translations in Italian (6 references) and German (1).

Playwrights were particularly inclined to allude to Cervantes's novel in their writings. Chief among early authors are Ben Jonson, who mentions the knight-errant in *Epicoene* (c. 1610, 1616) and *The Alchemist* (1610, 1612), and Philip Massinger, who alludes to the novel in *The Virgin Martir* 1620, 1622), *The Duke of Millaine* (c. 1621, 1623), *The Picture* (1629, 1630), and *The Fatall Dowry* (c. 1619, 1632).⁶⁹ The trend was continued by mid-century dramatists, such as Thomas Randolph in his monologue *The Conceited Pedlar* (c. 1627, 1630) and his comedy *Hey for Honesty* (first printed in 1651), and James Shirley in *The Wedding* (c. 1626, 1629), *The Ball* (c. 1632, 1639), *The Gentleman of Venice* (c. 1639, 1655), and *Honoria and Mammon* (1652, 1659).⁷⁰ However, most dramatic allusions appear in Restoration plays, the earliest of which are John Wilson's comedies *The Cheats* (1663, 1664) and *The Projectors* (1665). Soon they were followed further references to Cervantes's novel, as in Behn's *The Town-Fopp* (1676, 1677), *The False Count* (1681, 1682), *The Roundbeads* (1681, 1682), and *The Emperor of the Moon* (1687); Dryden's *Sir Martin Mar-All* (1667, 1668) and *Amphitryon* (1690); and Duffett's *The Amorous Old-Woman* (1674) and *Psyche Debauch'd* (1675, 1678). D'Urfey's only dramatic allusion to the knight-errant before the production of his trilogy is present in *The Virtuous Wife* (1679, 1680).

Regarding allusions to specific characters from the novel, Don Quixote is obviously present in the majority of records. Sancho, however, is less known in the early part of the century, but other characters appear sporadically: Princess Micomicona is alluded to 10 times (of which 9 references are found in Heylyn's *Cosmographie*), Maritornes and doctor Pedro Recio (or Rezio) are each mentioned 6 times between 1664 and 1685, Gines de Pasamonte (or Passamonte) appears in only 3 documents, and Cardenio and Sancho's wife Teresa are each mentioned only once.

⁶⁹ *The Virgin Martir* was a collaboration with Thomas Dekker, and *The Fatall Dowry* with Nathan Field (see Randall and Boswell 48–49, 74).

⁷⁰ Although Randolph's *Hey for Honesty* was apparently written about 1626–1628, the mid-century allusions found in the printed version were perhaps incorporated by the publisher, one F. J. Another work by Randolph which includes an allusion to Don Quixote is an untitled Latin poem presumably written in 1632 and printed with his *Oratio Prævaricatoria* (Randall and Boswell 74, 143).

The episode most often mentioned is the knight's attack against the windmills in *1DQ* (1.8), which appears in more than 150 records. In time, however, allusions to other episodes of *1DQ* can also be found: Sancho's blanket tossing (3.3) is alluded to at least 11 times; references to Mambrino's helmet (3.7) appears in 28 different records; the flocks of sheep (3.4), the fulling mills (3.6), and the galley slaves (3.8) are each mentioned in 17 documents; allusions to the burning of Don Quixote's books (1.6) appear in 10 texts and the events located in Sierra Morena (3.12) are mentioned in 5 records. References to *2DQ* focus on the episodes of Sancho's government of Baratania (45, 47, 49, 51, 53), which appear in 30 records, mostly in Peter Heylyn's *Cosmographie* (1652).

4. The stage history of *The Comical History of Don Quixote*

The Comical History of Don Quixote, Part 1, was produced by the United Company at the Dorset Garden Theatre, possibly in mid-May 1694 (Danchin 5: 159; LS 435). That month's issue of *The Gentleman's Journal* noted that D'Urfey's play was 'impatiently expected' and shortly to be presented (Randall and Boswell 541). The same journal had announced the play six months earlier, in November 1693: 'We are to have this Winter a Play [...] call'd *Don Quixote*' (LS 429). In his dedication to the duchess of Ormond, the poet claims that the play was 'well received upon the stage' and earned the esteem of the audience despite the hostility of 'malicious critics' (2–3). D'Urfey particularly expressed his gratitude to the duchess for her presence at the play's rehearsal and to the ladies who attended the playhouse on the third day (7–11).

The good reception of the play continued with *The Comical History of Don Quixote, Part 2*, which the United Company probably put on at the end of the same month (Danchin 5: 165; LS 435). The second part was at least as successful as the previous one, as *The Gentleman's Journal*, June 1694, noted: 'we have had a second Part of that Comical History acted lately, which doubtless must be thought as entertaining as the first; since in this hot season it could bring such a numerous audience' (LS 435).⁷¹ According to the playwright, Queen Mary II supported him on his benefit day (Preface to *The Campaigners* 26). In the Preface to the play, D'Urfey vindicated the 'good success which both the parts of *Don Quixote* have had' (1), he defended 'the great undertaking of drawing two plays out of that ingenious history' (7) and the additions he made, and he praised the performances of Anne Bracegirdle as Marcella and Susannah Verbruggen as Sancho's daughter Mary the

⁷¹ Allusions to the exceptional heat wave in the spring and summer of 1694 appear in *2CHDQ* (Preface 28; Prologue 1). Scouten and Hume argue that before 1705 it is impossible to determine with certainty the length of a play's first run and they note that any contemporary assessment of success 'is usually at least partly subjective' (57). In general, successful plays did not often go beyond the sixth day of consecutive performance; a ten-day original run 'was entirely exceptional' (Hume 2016: 474). *The Gentleman's Journal* observed that D'Urfey's *The Marriage-Hater Match'd* 'met with very good success, having been plaid six days together' (LS 405).

Buxom. The scarcity of records makes it difficult to determine the length of the initial runs but D'Urfey was evidently happy to have drawn 'such audiences for so long time' (27–28) and he hoped that the plays' 'next representation' (29) would elicit a similar response.

More than a year later, probably in November 1695, Christopher Rich's Patent Company produced *The Comical History of Don Quixote, Part 3*, this time at Drury Lane (LS 454; Price 1984a: vii).⁷² In contrast to the good reception of the previous parts, the play was a commercial failure and in all probability never revived. The anonymous author of *A Comparison Between the Two Stages* (1702) observed that it was 'Damn'd, Damn'd to all intents and purposes' (25).⁷³ Nonetheless, in his Preface to the play, D'Urfey contended that the play was 'much the best of all the three parts' (11) and attributed 'its miscarriage' to 'some unlucky accidents happening in its representation' (5–7). He pointed to the 'indifferent performance' of the singing part, which was 'consequently not pleasing,' and the lack of good dancers (18–22). The puppet-show in the fourth act seemed to have drawn particular criticism, but D'Urfey regarded the scene as 'most proper to be inserted in the play' and claimed that 'the main and only reason of its diverting no better' was its unsuitable location—too far from the audience to be adequately heard (40–51). Besides performance issues, the playwright also acknowledged some negative reactions from part of the audience—the ladies—to the coarse language of Sancho and Mary the Buxom, but he defended himself by appealing to the nature of farce and low comedy and: 'a jest adapted to the genius of the pit bearing some little distant obscenities and double entendres has passed currently in all the comedies of the past and present age, though I have now the ill

⁷² The publication was advertised in *The London Gazette*, 12–17 December, 1695. The première probably took place in the previous month since, as Milhous and Hume have shown, the lapse of one month between première and publication was the norm in the decade of 1690s (1974: 397). The performance venue is not mentioned on the title-page (see fig. 12) and it has sometimes been incorrectly identified as Dorset Garden (Danchin 5: 211; LS 454). However, the title-page of *New Songs in the Third Part of The Comical History of Don Quixote* (1696) indicates 'Sung at the Theatre Royal.'

⁷³ The play's fiasco might explain the conspicuous absence of performance auspices on the title-page, an element 'present for almost every play that had been professionally performed in London,' as Milhous and Hume have shown (2015: 34).

luck to be most detected' (33–36).⁷⁴ Moreover, Milhous (1979: 102) has suggested that the strong objections raised against *3CHDQ* might have partly drawn the Lord Chamberlain's public censure. Whatever the effects of such order may have been, it probably encouraged the societies for the reformation of manners, very active in London during the 1690s, to continue spreading anxiety about profane speech and scandalous behaviour, which included criticism of the stage for providing examples of immoral conduct. The government of William III issued a declaration against the 'Prophaneness and Immorality' of the theatre (LS xxix; Salmon), and on 10 February 1698 the Commons addressed the King on profaneness in general and the playhouses in particular (Luttrell 4: 342).⁷⁵

No record survives of further performances of any of the three parts in the remaining years of the 17th century, but D'Urfey's *Don Quixote* seems to have been still popular in 1698, at least enough for a second quarto edition of *2CHDQ* and to become one of the targets in Jeremy Collier's anti-theatre pamphlet *A Short View of the Immorality and Profaneness of the English Stage*, published around March that year (Genest 2: 123).⁷⁶

In his attack on the stage's profanity, blasphemy, indecency, and immorality, Collier singled out *The Comical History of Don Quixote* for the play's alleged 'Profaness with respect to Religion and the Holy Scriptures' (196–199), 'Abuse of the Clergy' (199–202), and 'Want of Modesty and Regard to the Audience' (202–206).⁷⁷ Regarding profanity, Collier cites several passages from the plays, such as Gines's use of 'redeemer' as applied to Don Quixote in *1CHDQ*, and the presence of the devil on stage and the frequent 'deep-mouth'd

⁷⁴ Scholars argue that the ladies catchall phrase commonly personified 'the moral element in the audience' (Scouten and Hume 55), and that the group, though they were not a crucial factor affecting comedy in the 1690s, 'certainly exerted some pressure against the content of sex comedy' (Hume 1983: 116).

⁷⁵ In the closing decade of the century, the residue of anti-stage sentiment which had remained from the Commonwealth era re-established itself more vigorously and the playhouses came under sustained attack from the moralists. For an analysis of the role played by the societies and their practices, see Gómez-Lara (2006).

⁷⁶ The scarcity of performance records between 1694 and 1699 might explain the lack of known performances. According to Hume's estimation, on average, there are no records of around 86% of total estimated performances (2016: 479). Still, Krutch considers that 'the fact that the plays were fresh in the public mind was probably the most effective reason' for Collier's decision to include D'Urfey in his pamphlet (1). Similarly, Carpenter contends that *Don Quixote* was singled out for attack because of its popularity rather than its alleged profanity, it being 'less salacious than many plays of the period that he overlooked' (4).

⁷⁷ An account of the examples cited by Collier can be found in Forsythe 1916: 98–100.

swearing' in *2CHDQ* (199). As abuse of the clergy, Collier includes Sancho's 'irreverence and Profaness' toward Perez the curate in the first part (201), and the treatment given to priests in the second part (202). In regards to D'Urfey's lack of modesty Collier refers to the conversations of Sancho, Teresa, and Mary in the first two parts, and Marcella's madness in *2CHDQ*, among other examples. Collier particularly attacks the playwright's depiction of Mary the Buxom in *3CHDQ* and condemns the representation of 'Beastliness in Behaviour' for the negative effects it has on the audience, especially 'before Women ... when they come to be entertain'd' (205).⁷⁸

The *Short View* provoked immediate replies from four of the playwrights whom Collier had attacked. D'Urfey answered in a long Preface to his next comedy, *The Campaigners* (1698), where he mainly abused the reverend in a defence of the stage and incidentally of himself. As Krutch contends, D'Urfey and the rest of those attacked by Collier seem to have missed the opportunity to deal with the real issues of the controversy (1–3).⁷⁹ Still, the impact of the controversy upon the plays' presence on the stage, if any, was presumably minimal. The real effects of Collier's diatribe seem to have been very limited and even the immediate reactions had few consequences—an indictment was brought by the justices of Middlesex shortly after on 12 May 1698 charging D'Urfey, Congreve, and Jacob Tonson, but the was probably never tried (Day 1933: 22).⁸⁰ Furthermore, the publication of the second edition (Q2) of *1CHDQ* by Richard Wellington

⁷⁸ According to Marsden, Collier censures 'playwrights less for making women speak indecently than for allowing an upper-class female audience to hear such indecent words' (1998: 883). For the author's discussion of the importance of female spectatorship in Collier's anti-stage pamphlets, see 877–888. The notion of audience according to stage attackers and defenders is explored in Gollapudi 62–67.

⁷⁹ According to Gosse, in D'Urfey's *The Campaigners* of D'Urfey Motteux's *Beauty in Distress*, 'Collier is rudely handled, but without wit or force' (113). Unlike the uniform method and philosophy of the anti-theatrical discourse, Marsden judges the defences of the stage produced shortly after the publication of *A Short View* 'disparate and often misdirected' (1998: 888).

⁸⁰ Hume has convincingly shown that, despite the 'terrific noise' he made in 1698 and the panicked responses of playwrights, Collier's 'reform movement failed' (1999: 510–511). Similarly, Whibley observes that after Collier's attack 'the old repertory remained unchanged in the theatres,' the playwrights 'were still triumphant,' and the plays he censured continued to be staged for decades (168).

probably in late May 1698—but bearing the date and imprint of Q1—might point to an attempt to safely capitalise on the stir caused by Collier and the indictment.⁸¹

D’Urfey’s *The Comical History of Don Quixote* was regularly revived well into the 18th century, mostly at Lincoln’s Inn Fields but also at other venues such as the Queen’s Theatre at Haymarket, Goodman’s Fields, Covent Garden, and Greenwich Theatre.⁸² On 5 July 1700, Betterton’s company offered *The Comical History of Don Quixote*, ‘both Parts being made into one by the Author’ (LS 530–531), but the text of that combined version is unfortunately lost. Downes praises Anne Bracegirdle’s ‘Acting, and her excellent Singing,’ and he observes that the play was well performed (1987: 93). From 1700 to 1739 evidence is abundant but not always precise about which part was actually produced.⁸³ In fact, of the 51 records for the period, only 27 cases explicitly indicate either *1CHDQ* (one performance), *2CHDQ* (24), or *1–2CHDQ* (2), the combination of the first two parts made by D’Urfey. The other 24 records simply mention the title without any further reference, and while most of them offer some information (normally a cast) which may help to assign them to *1CHDQ* (one probable performance) or *2CHDQ* (19), in a few cases (5) even a tentative identification is impossible. As the figures indicate, 18th century audiences seemed to have a marked preference for the second part (42 total estimated representations) over the first (2) and D’Urfey’s amalgamation (2).⁸⁴

Perhaps in 1702 there were other representations of either *1–2CHDQ* or (more probably) *2CHDQ* which have gone unrecorded, for in that year the second edition (Q2) of

⁸¹ Perhaps trying to prevent any further indictments, the publishers cut off the two stanzas of the play’s last song which Collier had strongly criticised. See n. for *1CHDQ* 5.2.106 s.d.

⁸² Unless otherwise mentioned, every revival included here took place at Lincoln’s Inn Fields.

⁸³ A major change in records of performance starts to appear around 1700 and especially after the foundation of the *Daily Courant* in 1702. Rich and Skipwith started to run frequent newspaper advertisements and, by the autumn of 1705, both companies had started to place advertisement in the *Daily Courant* (Hume 2016: 479–481).

⁸⁴ Day contends that most of the performances are actually of the combined version ‘even when not so specified,’ but there seems to be no reason for such approach, since, as he precisely concludes, *2CHDQ* was ‘definitely more popular’ than *1CHDQ* (1950: 14). Moreover, most of the cast lists included in the advertisements contain characters who, in addition to those common to both works, only appear in *2CHDQ*.

2CHDQ appeared with a new title-page noting ‘As it is Acted at both Theatres.’⁸⁵ There is evidence of a performance on 9 August 1704 of ‘that celebrated and diverting Comedy’ called ‘*Don Quixote*,’ together with Otway’s farce *The Cheats of Scapin* (Avery 72), but which part or version the advertisement refers to is impossible to determine.⁸⁶ Another performance of ‘*Don Quixote*’ took place on 30 April 1705 at the recently opened Queen’s Theatre at Haymarket, with William Bowen as Don Quixote (as in 1694) and ‘every thing else as it was Originally,’ probably an indication that this is *1CHDQ*, as Milhous and Hume speculate (2001: 225).⁸⁷

The Queen’s Theatre was the venue for the next two performances. On 16 August 1706 the company put on D’Urfey’s *1–2CHDQ* amalgamation (‘Both Parts being made into one by the Author’), again with Bowen as Don Quixote (Milhous and Hume 2001: 307). The playhouse next performed *1CHDQ* on 1 February 1710, with Bowen but also Thomas Doggett as Sancho (as in 1694), ‘and all the other parts to the best Advantage,’ only three days before the rival company at Drury Lane presented *2CHDQ* with ‘All the parts acted to the best advantage ... With other comical Dances that were in the Play originally’ (Milhous and Hume 2001: 545). It was acted again on 6 and 17 that month (Milhous and Hume 2001: 546, 549).

The Greenwich Theatre announced representations of ‘*The Comical History of Don Quixote*’ in 1711, 1712, and 1713, but it is difficult to determine the part or version (Milhous and Hume 2001: 647–648).⁸⁸ The performance (probably of *2CHDQ*) on 9 June 1712 by the company at Drury Lane announced ‘Not Acted these Three (Avery 278), while on 17 June 1713 one of the entertainments was the ‘Milk Maid’s Dance,’ possibly the dance in 2.2

⁸⁵ Performances of *1CHDQ* and *2CHDQ*, each at a different theatre, are documented in the first decade of the century (see Milhous and Hume 2001: 226).

⁸⁶ For Day this is *1CHDQ* (1950: 14) but Summers thinks it is probably *2CHDQ* (1934: 66).

⁸⁷ This performance is listed as *2CHDQ* in Day (1950: 15). The Queen’s Theatre in the Haymarket was projected by John Vanbrugh and became the first playhouse built in the 18th century. Although intended for drama, its acoustics proved somewhat unsatisfactory for the voices of actors and it eventually became an opera house (Avery xxvi–xxviii). The theatre opened on 9 April 1705 with an all sung Italian pastoral, *Gli Amori d’Ergasto*, which proved to be disastrous (Lowerre 2009: 366–367).

⁸⁸ Both performances listed as *2CHDQ* in Day (1950: 15).

of *2CHDQ* (Avery 304).⁸⁹ According to Clark (150), the company at Smock Alley in Dublin staged *Don Quixote* within the first month or six weeks of the 1714–1715 season.⁹⁰ They seem to have mounted a combined version of *1CHDQ* and *2CHDQ*—not necessarily D’Urfey’s amalgamation—since the Dublin edition of the plays, published in 1727 with the names of the Irish troupe in the *Dramatis*, contains a significantly reduced character’s list for *2CHDQ*.⁹¹

From 1715 to 1724 revivals of *2CHDQ* were frequent.⁹² It was acted on 2 May 1715, accompanied with several entertainments of singing and dancing, and again on 5 May (Avery 354). On 6 June it appeared for the first time in a double bill; since then until its last production, most of the time the play featured on double bills with farcical pieces. In 1715 Letitia Cross acted Marcella, a role that she would take intermittently for a decade (Avery 370). Records suggest sporadic revivals every year until 1720.⁹³ Outside London, Nicholas Blundell mentions performances of ‘The Play of Don Quicksot’ on 15 August 1718 at Great Crosby, Lancashire, and on 7 May 1719 James Davys (Ellison 150, 154), but which part or version he refers to is impossible to determine.⁹⁴ Another performance took place on 5 May 1720 (Avery 580).⁹⁵ During the three following seasons, between 1720 and 1723,

⁸⁹ These performances are identified as *2CHDQ* in Day (1950: 15), Genest (1: xxxiii), and Summers (Downes 1928: 256). Avery does not specify the part or version, but the cast includes a ‘Country Maid’ which might actually refer to one of the country wenches of *2CHDQ*.

⁹⁰ The Theatre Royal at Smock Alley was built and opened by John Ogilby in 1662, shortly after the opening of the Lincoln’s Inn Fields and Drury Lane theatres in 1661. According to the accounts by Dunton (339) and Adair (303), the auditorium contained a pit, a lower level of boxes, middle and upper galleries, small boxes over the stage doors called ‘lattices,’ and a music loft above the centre of the stage. By the early 1720s the nearly 60-year-old theatre was steadily deteriorating which resulted in a partial collapse on 4 March 1734 (Greene and Clark 17).

⁹¹ The characters omitted in the *Dramatis* of *2CHDQ*, D1, are Diego, Page to the Duke, Marcella, and Dona Rodriguez. For the names of the actors and actresses in of the 1714–1715 production, see Appendix D. The performances’ auspices on the title-pages, ‘As it is Acted at the Theatre in Dublin,’ might suggest a revival sometime around the publication of D1 in 1727.

⁹² D’Urfey’s play follows the pattern of other Restoration works whose figures ‘show a major upsurge in popularity between 1715 and 1730’ (Scouten and Hume 68).

⁹³ The play’s recorded performances can be found in Avery (382, 386, 395, 399, 409, 439, 468, 471, 480, 492, and 513).

⁹⁴ Both performances are listed as of *2CHDQ* in Day (1950: 16).

⁹⁵ Day (1950) does not record this performance

D'Urfey's *2CHDQ* was represented at least 10 times, according to records.⁹⁶ The 1723–1724 season represented the peak of the play's popularity, with five known performances of *Don Quixote* (presumably *2CHDQ*) between October and June.⁹⁷

After four years, on 24 April 1728 D'Urfey's *2CHDQ* was again mounted, for a benefit (Avery 971). In 1729 the complete trilogy of D'Urfey's *Don Quixote* was published in a single duodecimo volume, but only one performance of *2CHDQ*, on 26 December, is recorded (Scouten 26).⁹⁸ After another hiatus of two and a half years, *2CHDQ* was performed at Goodman's Fields Theatre between 28 December 1733 and 1 January 1734 (Scouten 351–353).⁹⁹ The long stage life of D'Urfey's *Don Quixote* was coming to an end. On 5 April 1734, Fielding's *Don Quixote in England* premiered at Haymarket Theatre and D'Urfey's play disappeared from the stage. Still, the new venue at Covent Garden would witness the swan song performance of *2CHDQ* on 17 May 1739 (*The Daily Advertiser*).¹⁰⁰

Almost half a century later, D'Urfey's *Don Quixote* eventually found its way back into the popular theatre in the form of an afterpiece based on Sancho's scenes.¹⁰¹ In 1785 Frederick Pilon produced a two-act farce called *Barataria* for staging at Covent Garden Theatre.¹⁰² As the author states in a note 'To the Public,' the piece is based on the three scenes from the *Barataria* episode in *2CHDQ* (4.2–5.1), which Pilon 'found necessary to

⁹⁶ The performance on 2 January 1723 is not recorded by Day (1950). Performances dates can be found in Avery (580, 594, 616, 628, 670, 674, 680, 692, 702).

⁹⁷ Day (1950) does not record performances in October, May, and June; see Avery (738, 750, 757, 774, 780).

⁹⁸ Not recorded in Day (1950).

⁹⁹ These performances are not recorded in Day (1950). In October 1729 Thomas Odell opened a new theatre, converted from a warehouse, in Goodman's Fields, Whitechapel. Soon in 1731 Henry Giffard, an actor possessing considerable managerial ability, purchased the playhouse from Odell, raised capital, and constructed a new venue in Ayliffe Street, Goodman's Fields, designed by Edward. Opened on 2 October 1732, the theatre had a single gallery, a pit, boxes (including stage boxes), and 'balconies' on the stage (Scouten xxii–xxiv).

¹⁰⁰ The journal explicitly announces '*The Second Part of the History of Don Quixote*.' Day also records 'Not Acted these Fourteen Years' (1950: 17).

¹⁰¹ More successful plays followed similar fortunes. *The Country-Wife* was reduced to a two-act version in 1765 and was further rewritten as *The Country Girl* by David Garrick a year later; *The Plain-Dealer* was revamped by Bickerstaffe in 1765; and *The Rehearsal* was condensed to a three-act version in 1778 (Scouten and Hume 67).

¹⁰² Previously in 1742, an 'Opera-Comedy' called *Sancho at Court* was published. Attributed to James Ayres by Nicoll (1929: 296), it was an afterpiece intended for the Drury Lane Theatre, but never staged, which adapts the story of Sancho as governor, probably directly from translations of Cervantes's novel. For an examination of *Sancho at Court*, see Ardila (2005a: 555–560).

materially alter, and enrich with additions to give them a modern, a novel complexion' [1]. In Act 1, Sancho receives his commission and takes leave of the Duke and Don Quixote, Teresa and Mary are found on their way to the island and they arrive there accompanied by Manuel, and Sancho is welcomed by Baratarians. Act 2 includes the scene of the judgments (of the alleged rape case, of a 'Smuggler' instead of D'Urfey's Canter, and of the Tailor and the Gardener), the dinner under the watchful eye of Doctor Pedro Rezio, the attack on the island, and Sancho's resignation as governor.¹⁰³ Pilon's *Barataria*, which was first performed at Covent Garden on 29 March 1785 (Hogan 781), seems to have been a popular piece, having at least 30 representations between 1784 and 1792. A second edition of Pilon's *Barataria* came out in 1793, almost one hundred years after D'Urfey's first two plays were first staged at Dorset Garden Theatre.

¹⁰³ *Barataria* has been described as 'pure farce, with feeble characterization and tired humour' (CE *Pilon*).

5. The text

5.1. Bibliographical description

The three parts of D'Urfey's *The Comical History of Don Quixote* went through a total number of 10 editions. Samuel Briscoe published *1CHDQ* in quarto format (Q1) on 5 July 1694; *2CHDQ* (Q1) quickly followed, printed by Briscoe and Hugh Newman on 23 July, and then *3CHDQ* (Q) on 17 December 1695 (post-dated 1696), by Briscoe alone (Day 1950: 14, 18).¹⁰⁴ A second edition of *1CHDQ* (Q2) was published in late May 1698 by Richard Wellington, though the title-page bears the date 1694 and the imprint of Samuel Briscoe.¹⁰⁵ In 1702, a second edition of *2CHDQ* (Q2) appeared, printed for Newman and Wellington. Unlike the previous two parts, *3CHDQ* was not successful on the stage and consequently was never re-edited in quarto. After D'Urfey's death in 1723, two other editions appeared in duodecimo format. In 1727 Dublin-based stationers Richard Gunne and Aaron Rhames issued *1CHDQ* and *2CHDQ* in two separate duodecimo volumes (D1).¹⁰⁶ Later, in 1729, John Darby, Arthur Bettsworth, and Francis Clay published in London the complete trilogy in a single volume, each part with a separate title-page (D2 of *1CHDQ* and *2CHDQ*, and D of *3CHDQ*).¹⁰⁷

The transmission of texts is not excessively complicated. The first quarto (Q1) of *1CHDQ* was possibly set from the author's manuscript, but the first duodecimo (D1) presents several features which suggest that the Irish printers worked on a manuscript

¹⁰⁴ The publication of *3CHDQ* was advertised in *The London Gazette*, 12–16 December, 1695.

¹⁰⁵ Bowers (1949: 192–193) pointed to the 'latter part of May' 1698 after examining the advertisements found on sig. A2v and H1v of this edition.

¹⁰⁶ This edition includes a shortened list of characters and a different cast, presumably of the 1714 production at the Smoke Alley Theatre in Dublin.

¹⁰⁷ Forsythe's assumption (1917: 3) that this was the last edition of any of D'Urfey's plays before his own reprint of *A Fool's Preferment* is only partially correct. An undated semi-diplomatic reproduction of the 1729 edition was published in the late 19th century (prob. the text referred to as '[1889]' in Day 1950: 14, 18). Some copies of this version, which is not listed separately in the ESTC, have been checked: Duke University Library (827.44 D958C), University of California Library (PR3431.D3co 1885), Harvard University Library (15462.26.2). Except for the general lay-out of the text and the correction of a few minor obvious errata, the printing reproduces the 1729 edition in every other aspect and incorporates an appendix which outlines D'Urfey's life, works, and contemporary reputation, as well as Jeremy Collier's reaction to the dramatic trilogy.

revised by the author.¹⁰⁸ The second quarto (Q2) is set from Q1 and it introduces obvious corrections, many spelling changes, and a few alternative readings as well new errors. The second duodecimo (D2) was in turn set from Q2 and it chiefly adapts punctuation and spelling to 18th century standards, corrects further mistakes, and provides ‘better’ readings for some ambiguous constructions. The first quarto (Q1) of *2CHDQ* was probably set from D’Urfey’s manuscript, there being no clear evidence indicating the use of a playhouse copy. The next two editions (Q2 and D1) were set from Q1 independently, without D1 showing any influence from Q2. D1 corrects a few obvious misprints but introduces perhaps as many other errors, while Q2 updates spelling significantly, corrects some errata, and makes a few additions as well as a few new mistakes. D2 (set from Q2) changes punctuation thorough, expands some abbreviations, and corrects a few more wrong readings. In the case of *3CHDQ*, the quarto (Q) was possibly based on the author’s manuscript later used for the representation, as some features suggest.¹⁰⁹ The lack of any intermediate edition evinces that the duodecimo (D) was set from Q. As in the case of the other 1729 duodecimos, D modernises punctuation and spelling, corrects a significant number of mistakes, and provides ‘improved’ readings, although it inevitably introduces new errors.

Considering the number of editions, formats, and publishers involved, it is surprising that most of the texts do not present major problems. As Summers notes, ‘D’Urfey [...] appears to have been remarkably careless in revising the proofs of his plays’ (1934: 145), an observation supported by other editors of D’Urfey’s works.¹¹⁰ In the case of *1CHDQ*, the main substantive alteration is found in the ordering of the leaves in quire A:

¹⁰⁸ Some readings in D1 can only be explained under the assumption that the text is set directly from a manuscript. For example, in D1 the word ‘Tinacrio’ (5.2.89) is correctly spelled, whereas Q1, Q2, D2 read ‘Trinacrio.’ It is unlikely that the compositors of D1 could detect and correct such a name. On the other hand, D1 has the improbable reading ‘Guardian’ (5.2.215) instead of correct ‘Comedian’ (in Q1, Q2, D2). Both cases may point to the use of a manuscript copy where the form ‘Tinacrio’ was transmitted correctly but ‘Comedian’ could be wrongly read ‘Guardian’ through confusion with the handwriting.

¹⁰⁹ For example, some s.d. have the name of the actress Letitia Cross instead of Altisidora, the character she acts (e.g. 3.2.59 s.d.).

¹¹⁰ See Biswanger (xciii), Carpenter (63–64), Sanville (lxii), and Vaughn (263, 276).

Q1, D1, D2 include both the Prologue and the Epilogue before the cast of characters; Q2 includes the Dramatis Personae after the title-page (sig. A1v), before the rest of the preliminaries.

However, the texts of the trilogy seem to have suffered less than those of other plays by D’Urfey, and only Q1 of *2CHDQ* presents several variants as a result of press-alterations. As Bowers recorded in his examination of the quarto, press-alterations occur in gatherings [A], D, and E (1949: 193–195). Since it is ‘impossible to set up a rigid sequence of variant states of the play as a whole, for stop-press corrections combined with indiscriminate binding preclude the existence of uniform copies printed entirely from identical formes’ (Sanville: lvii), I will follow Bowers’s principles of bibliographical description (2012: 46) and determine the sequence of variants considering chiefly the individual forme of sheet [A], which comprises the title-page and the preliminaries.

Bowers emended the information included in the Woodward and McManaway supplement and recorded the existence of three (not two) variant issues of *2CHDQ*, Q1 (1949: 193).¹¹¹ However, not three but actually four state variants exist. The first setting (Q1a) presents some readings which were eventually modified:

SIG.	READINGS IN Q1a (<i>2CHDQ</i>)
[A]1r	There is a rule above the line ‘By Their Majesties Servants.’
[A]1r	The author’s name is spelled ‘ <i>Durfey</i> ’
[A]2v	Wrong division reads ‘ <i>acknowled- ment</i> ’
[A]3r	The word ‘ <i>there</i> ’ reads ‘ <i>the æ</i> ’ with the letter ‘ <i>r</i> ’ turned upside down
[A]3r	Wrong division reads ‘ <i>extream- well</i> ’
[A]3r	Correct catchword ‘PRO- ² ’
[A]3v	The word ‘ <i>Soultry</i> ’ is wrongly spelled ‘ <i>Soultry</i> ’
[A]4r	The word ‘ <i>Icod</i> ’ has the letter ‘ <i>d</i> ’ turned upside down and reads ‘ <i>Icop</i> ’

¹¹¹ This section is based on Bowers 1949: 192–195. *The English Short Title Catalogue* distinguishes only two variants of Q1, one identified as R224488 (poss. the issue here labelled Q1b) and another as R212310 (poss. either Q1c or Q1d).

The compositor must have noticed some of these errors and consequently stopped the press to correct two mistakes, creating a first variant (Q1b)¹¹²:

SIG.	CHANGES IN Q1b (2CHDQ)
[A]1r	The author's name was changed to 'D'urfey'
[A]4r	'Icop' was corrected to 'Icod'

No further corrections were made at this stage. At some point later, the press was stopped a second time and other changes were made, resulting in a new state variant (Q1c):

SIG.	CHANGES IN Q1c (2CHDQ)
[A]1r	The rule above 'By Their Majesties Servants.' was removed
[A]2v	The division 'acknowled- ment' was corrected to 'acknowledg- ment'
[A]3r	The word 'the .e' was corrected to 'there'
[A]3r	The division 'extream- well' was corrected to 'extreamly well'
[A]3r	The correct catchword 'PRO-' was changed to the incorrect 'PRE-' possibly as a result of some confusion with the heading 'THE PREFACE.' on sig. [A]2v

The press was stopped a third time to correct one item, thus generating a fourth variant (Q1d):

SIG.	CHANGES IN Q1d (2CHDQ)
[A]3v	'Soultry' was corrected to 'Soultry'

Besides these modifications, other significant changes occur on sig. D3v–D4r. In variants Q1a and Q1c (uncorrected state), some readings are as follow:

SIG.	READING
D3r	Correct catchword 'SONG,'
D3v	Incorrect word 'Sylvan' in the song
D4r	Stage direction 'Pedro <i>waves his Wand, and Musick sounds again. Then is perform'd a second Entertainment of Dancing; which done, the Scene shuts upon Merlin and Page.</i> '

However, variants Q1b and Q1d (corrected state) present some modifications:

SIG.	READING
D3r	Incorrect catchword 'SONG,' and the following page begins instead with the stage direction: 'Pedro <i>waves his Wand, then here is perform'd this Song sung by a Milkmaid, and followed by a Dance of Milkmaids.</i> '
D3v	Correct word 'Sylvan' in the song

¹¹² The changes found on sig. [A]2v, [A]3v, and [A]4r are not mentioned by Bowers.

D4r	Stage direction removed.
-----	--------------------------

As a result of the changes, the position of the running-title on sig. D1v was disturbed and its measurement in relation to the type-page margins changed, now agreeing with sig. E1v but not with the previous sig. B1v and C1v.

Variants in the inner forme of sheet E concern mispagination. In some copies, pages 26–27 are misprinted as 18–19 and 30–31 as 22–23, the wrong numbers corresponding to the inner forme of sheet D. Clearly when the compositor imposed inner E on the skeleton-forme of inner D he forgot to change the pagination and then stopped the press to correct it.

As stated above, the stop-press alterations in sheets D and E have not been taken into account in the attempt to establish a sequence of state variants, since they occur indifferently with any of the four states of sheet [A]. The following table indicates the different readings of the copies collated:

ISSUE / GATHERING	[A]	D	E
Q1a	First state	Uncorrected state	Mispaginated
Q1b	Second state	Corrected state	Correctly paginated
Q1c	Third state	Uncorrected state	Correctly paginated
Q1d	Fourth state	Corrected state	Correctly paginated

One further feature of this quarto is shared by Q1 of *1CHDQ* and Q of *3CHDQ*. As was usual with Restoration plays, the three quartos seem to have been printed simultaneously on at least two presses, with the construction of new skeleton-formes, as the analysis of running-titles suggests. Beginning with sig. F1, in Q1 of *1CHDQ* the running-title reads:

RT] (A–E) *The Comical History* | *of Don Quixote*.

(F–I) *Comical History of* | DON QUIXOTE.

In Q of *3CHDQ*, there are three variants:

RT] (A–E) *The Comical History | of Don Quixote*.

(FHI) Don QUIXOT. | Don QUIXOT.

(G) DON QUIXOT. | DON QUIXOT.

In Q1 of *2CHDQ* the type of the running-titles and the font change between sheets A–E and F–I. In addition, within F–I, a further change in font of the running-titles takes place:

RT] (FGI) *The Comical History | of Don Quixote*.

(H) *The Comical History | of Don Quixote*.

The evidence reveals that the three first quartos were printed following the same printing habit by Briscoe and might also suggest that all the stop-press corrections in Q1 of *2CHDQ* were probably made by a particularly careful compositor.

The play-texts of this critical edition are based on the collation of the 10 different editions.¹¹³ The copy-text for *1CHDQ* is the Dublin edition (D1) as it is possibly based on a copy revised by the author and therefore the most authoritative text. In addition, the Epistle Dedicatory includes the date ‘August 3, 1694’ which is not found in any other edition.¹¹⁴ Considering that D’Urfey dedicated the play to the duchess of Ormond and that the Anglo-Irish family had most of their estates in Ireland, it would not be surprising that the playwright had either penned or commissioned a presentation copy of it to send to the duchess with his dedication. Some authors point out that the duke had a notable collection of manuscripts at his house in Kilkenny Castle and that D’Urfey was at some point invited to wait upon Ormond at his estate (Payne 2005: 372). The copy-text for *2CHDQ* the first quarto (Q1, its 4 variants being collated) and for *3CHDQ* the first quarto (Q), since they all must have been closer to the playwright’s manuscripts and there is no evidence of authoritative corrections or changes in later issues. Succinct bibliographical records of the texts follow below as well as a list of the different copies examined.

¹¹³ The Prologue and Epilogue of *1CHDQ* have also been collated with several musical compilations in which they were included; see chapter 5.2 below.

¹¹⁴ For the sake of consistency, the copy-text used for the title-page and the *Dramatis Personae* is Q1, which includes the information related to the original cast and the playhouse where *1CHDQ* was first represented.

5.1.1. Bibliographical records

a) *The Comical History of Don Quixote, Part 1*

Q1 (1694)

Title-page: see fig. 1 below (p. x).

Collation: 4^o: [A]⁴ B–I⁴.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 36 leaves, pp. [8] 1–63 [1]. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r; A1v blank). The Epistle Dedicatory (A2). Prologue (A3r).

Epilogue (A3v). Dramatis Personae (A4). Text (B–I4r; I4v blank).

Catchwords:¹¹⁵ B2r (confi-) dence [fidence] E3r *Fernand*. [*Fern.*] E3v *Luscind*. [*Lusind.*] E4v

Gives [*Gines*]. No catchword on A2v.

Q2 (1694 [1698])

Title-page: see fig. 2 below (p. x).

Collation: 4^o: A³ B–G⁴ H¹.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 28 leaves, pp. [6] 1–50. Arabic numerals at outer top margin of the page. On p. 1 arabic numeral within round brackets centred at head of the page.

Contents: Title-page (A1r). Dramatis Personae (A1v). The Epistle Dedicatory (A2).

Prologue (A3r). Epilogue (A3v). Text (B–H1v).

Catchwords: B4r *Sancho* [*Teresa*] G2v *Don Qu.* [*Don Q.*]. No catchword on A2v.

D1 (1727)

Title-page: see fig. 3 below (p. x).

¹¹⁵ Following Bowers's recommendations (2012: 299–300), only catchwords showing errors or variation are recorded. The omission of a catchword is likewise noted except for the title-page, where it does not normally appear.

Collation: 12^o: A⁸ B⁴ C⁸ D⁴ E⁸ F⁴ G⁴ H² I².

Signatures: \$2 (+A3, A4, C3, C4, E3, E4; -H2, I2) signed. Roman caps with arabic numerals.

Pagination: 43 leaves, pp. [8] 1–80. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r; A1v blank). The Epistle Dedicatory (A2). Prologue (A3r–A3v). Epilogue (A3v–A4r). Dramatis Personae (A4v). Text (A5r–I2v).

D2 (1729)

Title-page: see fig. 4 below (p. x).

Collation: 12^o: A–C¹² D¹⁰.

Signatures: \$5 signed. Roman caps with arabic numerals.

Pagination: 46 leaves, pp. [3] iv 5–7 [2] 10–91 [1]. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r; A1v blank). The Epistle Dedicatory (A2). Prologue (A3r–A3v). Epilogue (A3v–A4r). Dramatis Personae (A4v). Text (A5r–D10r; D10v blank).

Catchwords: A9v *Teresa*. [*Teres.*] B2r *Vincent*. [*Vicent.*]. No catchword on A2v, A4v.

Note: Continuous pagination and register with D2 of *2CHDQ* and D of *3CHDQ*.

THE
Comical History
OF
DON QUIXOTE,
As it is ACTED *collated & Perfect*
AT THE *1711. 12. 13.*
QUEENS THEATRE
IN
Dorset-Garden,
By Their Majesties Servants.

PART I.
First Edition.

Written by Mr. D'Urfey.

L O N D O N,
Printed for Samuel Briscoe, at the Corner of Charles-street, in Russell-
street, Covent-Garden, 1694.

Fig. 1: 1CHDQ, Q1 title-page

THE
Comical History
OF
DON QUIXOTE.

As it was Acted at the
QUEEN'S THEATRE
IN

Dorset-Garden,

By Their MAJESTIES SERVANTS.

PART I.

Written by Mr. D'URFEY.

L O N D O N,

Printed for *Samuel Briscoe*, at the Corner of *Charles-Street*, in *Russel-Street*, *Covent-Garden*, 1694.

Fig. 2: 1CHDQ, Q2 title-page

THE
Comical History

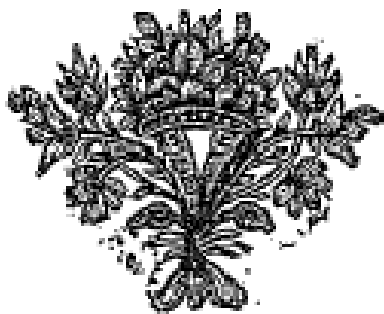
OF

Don Quixote,

As it is acted at the
Theatre in *DUBLIN.*

PART I.

Written by Mr. D'URFELY.



DUBLIN:

Printed for R. GUNNE near the *Ram,*
And
A. RHAMES opposite the *Pied-Horse,* } in *Capel-street.*
MDCCLXXVII.

Fig. 3: 1CHDQ, D1 title-page

THE
Comical History
OF
DON QUIXOTE.

As it was Acted at the
QUEEN'S THEATRE
IN
DORSET GARDEN,
By Their Majesties Servants.

PART I.

Written by Mr. D'URFEY.

L O N D O N,

Printed for J. DARBY, in *Bartholomew-Close*, A. BETTESWORTH in *Pater-Noster-Row*, and F. CLAY without *Temple-Bar*; all in Trust for RICHARD, JAMES, and BETHEL WELLINGTON. M.DCC.XXIX.

Fig. 4: 1CHDQ, D2 title-page

b) *The Comical History of Don Quixote, Part 2*

Q1 (1694)

Q1a

Title-page: see fig. 5 below (p. x).

Collation: 4°: [A]⁴ B–I⁴.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 36 leaves, pp. irr. [8] 1–64. Arabic numerals at outer top margin of the page.

Pp. 26–27 misnumbered as 18–19 and 30–31 as 22–23 (inner forme of leave E).

Contents: Title-page (A1r). The Epistle Dedicatory (A1v–A2r). The Preface (A2v–A3r).

Prologue (A3v). Epilogue (A4r). Dramatis Personae (A4v). Text (B1r–I4v).

Catchwords: C2v *Marc. Help*, [*Marcel. Help*,] D3r SONG [Pedro] D4v *Carden.* [*Card.*]. No catchword on A2r, E4v.

Q1b

Title-page: see fig. 6 below (p. x).

Collation: 4°: [A]⁴ B–I⁴.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 36 leaves, pp. [8] 1–64. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r). The Epistle Dedicatory (A1v–A2r). The Preface (A2v–A3r).

Prologue (A3v). Epilogue (A4r). Dramatis Personae (A4v). Text (B1r–I4v).

Catchwords: C2v *Marc. Help*, [*Marcel. Help*,] D3r SONG [Pedro] D4v *Carden.* [*Card.*]. No catchword on A2r, E4v.

Q1c

Title-page: see fig. 7 below (p. x).

Collation: 4°: [A]⁴ B–I⁴.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 36 leaves, pp. [8] 1–64. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r). The Epistle Dedicatory (A1v–A2r). The Preface (A2v–A3r).

Prologue (A3v). Epilogue (A4r). Dramatis Personae (A4v). Text (B1r–I4v).

Catchwords: A3r PRE- [PROLOGUE] C2v *Marv.* Help, [*Marcel.* Help,] D3r SONG
[Pedro] D4v *Carden.* [*Card.*]. No catchword on A2r, E4v.

Q1d

Title-page: see fig. 8 below (p. x).

Collation: 4°: [A]⁴ B–I⁴.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 36 leaves, pp. [8] 1–64. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r). The Epistle Dedicatory (A1v–A2r). The Preface (A2v–A3r).

Prologue (A3v). Epilogue (A4r). Dramatis Personae (A4v). Text (B1r–I4v).

Catchwords: A3r PRE- [PROLOGUE] C2v *Marv.* Help, [*Marcel.* Help,] D3r SONG
[Pedro] D4v *Carden.* [*Card.*]. No catchword on A2r, E4v.

Ann Genell^THE No 4 - 1815
Comical History
O F
Don QUIXOTE,

As it is Acted at the
Queen's Theatre in *Dorset Garden.*

By Their Majesties Servants.

Part the Second.

Written by Mr. *Durfey.*

L O N D O N,

Printed for *S. Briscoe*, in *Russel-street, Co-*
vent Garden, and *H. Newman* at the *Gras-*
hopper in the *Poultry*, 1694.

Fig. 5: 2CHDQ, Q1a title-page

THE
Comical History

O F
Don QUIXOTE,

As it is Acted at the *collected*
de
Perfect.
Queen's Theatre in *Dorset Garden.* *1758-1800.*

By Their Majesties Servants

Part the Second.
First Edition.

Written by Mr. D'ursey.

L O N D O N,

Printed for S. Briscoe, in Russel-street, Co-
vent Garden, and H. Newman at the Graf-
hopper in the Poultry, 1694.

Fig. 6: 2CHDQ, Q1b title-page

THE
Comical History
OF
Don QUIXOTE,

As it is Acted at the
Queen's Theatre in *Dorset Garden*.

By Their Majesties Servants.

Part the Second.

Written by Mr. *D'urfey*.

L O N D O N,

Printed for *S. Briscoe*, in *Russel-street*, *Covent Garden*, and *H. Newman* at the *Grasshopper* in the *Poultry*, 1694.

Fig. 7: 2CHDQ, Q1c title-page

THE
Comical History
OF
Don QUIXOTE,

As it is Acted at the

Queen's Theatre in *Dorset Garden.*

By Their Majesties Servants.

Part the Second.

Written by Mr. *D'urfey.*

L O N D O N,

Printed for *S. Briscoe*, in *Russel-street, Co-vent Garden*, and *H. Newman* at the *Gras-hopper* in the *Poultry*, 1694.

Fig. 8: 2CHDQ, Q1d title-page

Q2 (1702)

Title-page: see fig. 9 below (p. x).

Collation: 4^o: A–G⁴.

Signatures: \$2 signed. Roman caps with arabic numerals.

Pagination: 28 leaves, pp. [8] 1–48. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r). The Epistle Dedicatory (A1v–A2r). The Preface (A2v–A3r).

Prologue (A3v). Epilogue (A4r). Dramatis Personae (A4v). Text (B1r–G4v).

Catchwords: B2v Duke. [<e.> printed lower at the bottom of the page].

D1 (1727)

Title-page: see fig. 10 below (p. x).

Collation: 12^o: A⁸ B⁴ C⁸ D⁴ E⁸ F⁴ G⁴ H⁴ I².

Signatures: \$2 (+A3, A4, C3, C4, E3, E4, G3, G4; -I2) signed. Roman caps with arabic numerals.

Pagination: 50 leaves, pp. [2] iii–vii [3] 1–90. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r). The Epistle Dedicatory (A1v). The Preface (A3v–A4r).

Prologue (A4v). Epilogue (A5r). Dramatis Personae (A5v). Text (A6r–I2v).

Catchwords: C2r ACT [ACT.] C4r SCENE [SCENE.] C6v *San.* [*Sancho.*] C8r *San.*

[*Sancho.*] D2r ACT [ACT.] E5v *Dutch.* [*Duke.*] G3r *Ped.* [*Pedro.*].

D2 (1729)

Title-page: see fig. 11 below (p. x).

Collation: 12^o: D² E¹² –G¹² I¹.

Signatures: \$5 signed. Roman caps with arabic numerals.

Pagination: 51 leaves, pp. [3] 96–98 [1] 100 [4] 105–194. Arabic numerals at outer top margin of the page. On pp. 98, 105 arabic numerals within round brackets centred at head of the page.

Contents: Title-page (D11r; D11v blank). The Epistle Dedicatory (D12r–E1r). The Preface (E1v–E2v). Prologue (E3r). Epilogue (E3v). Dramatis Personae (E4r–E4v). Text (E5r–I1v).

Note: Continuous pagination and register with D2 of *1CHDQ* and D of *3CHDQ*.

T H E
Comical History
O F
Don QUIXOTE,

As it is Acted at both Theatres
By His MAJESTIES SERVANTS.

P A R T II.

Written by Mr. *D'urfey*.

L O N D O N,

Printed for *H. Newman* at the *Grass-hopper* in
the *Poultry*, and *R. Wellington* at the *Dolphin*
in *St. Paul's Church-yard*, 1702.

Fig. 9: 2CHDQ, Q2 title-page

THE
Comical History
OF
Don Quixote,

As it is acted at the
Theatre in *DUBLIN.*

Part the Second.

Written by Mr. D'URFEY.



DUBLIN:
Printed for R. GUNNE near the Ram,
And
A. RHAMES opposite the Pied-Horses, } in Capel-street.
M DCC XXVII.

Fig. 10: 2CHDQ, D1 title-page

THE
Comical History
OF
DON QUIXOTE.

As it is Acted at both Theatres,
By Their Majesties Servants.

PART II.

Written by Mr. D'URFEY.



L O N D O N,

Printed for JACOB TONSON; and for JOHN DARBY,
ARTHUR BETTESWORTH, and FRANCIS CLAY, in
Trust for RICHARD, JAMES, and BETHEL WEL-
LINGTON. M.DCC.XXIX.

Fig. 11: 2CHDQ, D2 title-page

c) *The Comical History of Don Quixote, Part 3*

Q (1696 [1695])

Title-page: see fig. 12 below (p. x).

Collation: 4^o: A⁴ a⁴ B–H⁴.

Signatures: \$2 (-E2) signed. Roman caps and lowercase with arabic numerals.

Pagination: 35 leaves, pp. [16] 1–58 [2]. Arabic numerals at outer top margin of the page.

Contents: Title-page (A1r; A1v blank). The Epistle Dedicatory (A2r–A4r). The Preface (A4v–a2r). Prologue (a2v–a3r). Epilogue (a3v). Dramatis Personae (a4r–a4v). Text (B–H).

Catchwords: B4v ACT. [ACT II.] E1r *aques*. [Jaq.] E3r *Jaques*. [Jaq.] E3v *Sanc*. [Sancho.] E4r *Gives*. [Lopez.] E4v Don [Don] H1r *Don. Q.* [D. Q.] H3v *Caras*. [Carrasc.]. No catchword on A4r.

D (1729)

Title-page: see fig. 13 below (p. x).

Collation: 12^o: I¹¹ K–M¹² N⁶.

Signatures: \$5 (-N4, N5) signed. Roman caps with arabic numerals.

Pagination: 53 leaves, pp. [3] 198–210 [3] 213–295 [5]. P. 244 misnumbered as 444.

Arabic numerals at outer top margin of the page (on p. 282 wrongly placed at inner top margin of the page). On pp. 203, 213 arabic numerals within round brackets centred at head of the page.

Contents: Title-page (I2r; I2v blank). The Epistle Dedicatory (I3r–I5v). The Preface (I6r–I8r). Prologue (I8v–I9v). Epilogue (I10r). Dramatis Personae (I10v). Text (I11r–N4r). Advertisements (N4v–N6v).

Catchwords: L7v *Sanc*. [San.] M5r ‘P. Don [‘ P. Don]. No catchword on I5v.

Note: Continuous pagination and register with D2 of 1CHDQ and D2 of 2CHDQ.

T H E
Comical History
O F
DON QUIXOTE.

The Third Part.

*Corrected
&
Perfect.
1710.*

W I T H T H E
M A R R I A G E
O F

Mary the Burome.

*Written by Mr. D'Urfey
First Edition.*

Non omnes Arbusta juvant humilesq; myrica. Vir.

L O N D O N,
Printed for Samuel Briscoe, at the Corner of Charles-
street, in Russelstreet, Covent-Garden. 1696.

Where is also to be had the Songs, set to Musick by the late
famous Mr. Purcell, Mr. Courteville, Mr. Aykerod, and other
eminent Masters of the Age.

Fig. 12: 3CHDQ, Q title-page

THE
Comical History
OF
DON QUIXOTE.
WITH THE
MARRIAGE
OF
MARY the BUXOME.

PART III.

*Non omnes Arbusta juvant humilesq; myricæ.
Vir.*

Written by Mr. D'URFEY.

LONDON,

Printed for JOHN DARBY, ARTHUR BETTESWORTH,
and FRANCIS CLAY, in Trust for RICHARD, JAMES,
and BETHEL WELLINGTON. M.DCC.XXIX.

Fig. 13: 3CHDQ, D title-page

5.1.2. List of copies examined

a) *The Comical History of Don Quixote, Part 1*

Q1: Huntington Library (151868),* Library of Congress (PR3431.D3 C7 1694 vol. 1), Edinburgh University Library (E. B. P. 82744), Folger Shakespeare Library (D2712 (Copy 6.18.45))

Q2: Trinity College Library (Dublin) (V.ff.14 no. 8 Copy A)*, Edinburgh University Library (JA 242/1), Folger Shakespeare Library (D2712.2 Copy 1; D2712.2 Copy 2)

D1: British Library, 11774.aaa.30.(3.)*; Glasgow University Library, Bo2_l.3.

D2: British Library, unknown shelfmark, ESTC citation no. T134709;* Duke University Library (PR3431.D3 C66 1729), Folger Shakespeare Library (171– 438q).

b) *The Comical History of Don Quixote, Part 2*

Q1a: Folger Shakespeare Library, D2713 (Variant).

Q1b: Huntington Library, 151868 (*); Library of Congress, PR3431.D3 C7 1694 vol. 1; Edinburgh University Library, JA242/2.

Q1c: Folger Shakespeare Library, D2713a (Copy 6.13.45).

Q1d: Bodleian Library (Oxford), Harding D 993-1001 (*).

Q2: British Library, C.108.d.30(7) (*); Folger Shakespeare Library, D2712.2 Copy 2.

D1: Glasgow University Library, Bo2_l.3.

D2: British Library, unknown shelfmark, ESTC citation no. T134709 (*); Duke University Library, PR3431.D3 C66 1729; Folger Shakespeare Library, 171– 438q.

c) *The Comical History of Don Quixote, Part 3*

Q: Huntington Library, 151868 (*); Library of Congress, PR3431.D3 C7 1694 vol. 2; Folger Shakespeare Library, D2714 Copy 2 (Copy cs.688.3), D2714 (Copy 6.13.45).

D: British Library, unknown shelfmark, ESTC citation no. T134709 (*); Duke University Library, PR3431.D3 C66 1729; Folger Shakespeare Library, 171–438q.

(*) Digital facsimile copy provided by EEBO/ECCO.

5.2. The text of the songs

The play-texts of D'Urfey's *The Comical History of Don Quixote* contain 24 vocal pieces, distributed as follows: 7 pieces in *1CHDQ*, 8 in *2CHDQ*, and 9 in *3CHDQ*. This is 'an unusually rich libretto even for a Restoration semi-opera' (Price 1984a: ix). Settings and lyrics have also been preserved in different publications. The earliest source of the songs of *1CHDQ* and *2CHDQ* is *The New Songs to the New Play of Don Quixote, Part the First* (S1) and *The New Songs to the New Play of Don Quixote, Part the Second* (S2), both published by John Heptinstall for Samuel Briscoe shortly after the premières in 1694 (Day and Murrie 89–90). The music of the first part was soon reissued with a cancel title-page (adding 'As they are Sung at The Queen's Theatre in Dorset Garden') and the inclusion of the Prologue and Epilogue of the play; therefore, the publication can be found in two state variants (S1a and S1b). The music of *3CHDQ* was advertised in *The London Gazette*, 2–6 January, 1696, to be published within the same month; therefore the publication cannot be considered the earliest source of the lyrics. Unlike the first two parts, printed from movable type, *New Songs in the Third Part of The Comical History of Don Quixote* (S3) was engraved on copper plates, except for the title-page. This publication presents a poor engraving, lack of pagination, and numerous misprints. Copies vary in the number and order of leaves and in the songs included, but they do not seem to be distinct issues (Day and Murrie 101).

The dancing music is mostly lost as well as all the incidental music performed before the play (overture) and between acts (seven or eight act tunes), but the songs survive in different publications besides D'Urfey's *Songs*.¹¹⁶ The other major source of the trilogy's vocal music is *Wit and Mirth; Or, Pills to Purge Melancholy*, the title of a large collection of songs mostly by D'Urfey which was printed between 1698 and 1720 by different publishers. The collection, which ran through numerous editions, was published by Henry Playford from 1698 to 1706 and by John Young from 1707 to 1714. Then in 1719 Jacob

¹¹⁶ For details about the extant dancing music, see Price 1984a: x.

Tonson produced a new five-volume collection *Songs Compleat, Pleasant and Divertive*, which was reissued that same year with the original title *Wit and Mirth*.¹¹⁷

Some of the volumes of this collection contain songs of *The Comical History*:

- The first and second editions of the first volume of *Wit and Mirth* (1WM1; 2WM1), published in 1698 (post-dated 1699) and 1705.
- The first edition of the second and fourth volumes (1WM2; 1WM4), published in 1700 and 1706.
- The third and fourth editions of the first volume (3WM1, 4WM1), issued in 1707 and 1714.
- The second and third editions of the second volume (2WM2; 3WM2), printed in 1707 and 1712.
- The second and third editions of the third volume (2WM3; 3WM3), also printed in 1707 and 1712.
- The second edition of the fourth volume (2WM4), which appeared in 1709.
- The first, second, and fifth volumes of *Songs Compleat* (SC1, SC2, SC5).

Some of the songs can also be found in other collections, such as:

- The third volume of *Thesaurus Musicus* (TM), published in 1695 and attributed to John Hudgebut.
- Purcell's *Orpheus Britannicus*, which includes the settings and lyrics of several pieces in the first volume, edited in 1698 (1OB1) and 1706 (2OB1), and the second book, published in 1702 (1OB2) and reissued in 1712 (2OB2).
- D'Urfey's *Second Collection of New Songs and Ballads* (2NSB), published by Playford in 1699.

¹¹⁷ The texts of *Songs Compleat*'s reprint have been checked and they do not seem to contain any variant.

- John Eccles's *A Collection of Songs for One, Two, and Three Voices* (ECS), probably published in 1704.

The text of the lyrics in the play-texts has been collated with the versions found in the aforementioned publications.¹¹⁸ Significant variants have been recorded in footnotes and, in the few cases where improved readings have been incorporated, the changes have been annotated as well. Three final appendixes provide further information about the songs. Appendix A includes a detailed table with the sources of all the songs, either included or intended to be included in the play-texts.¹¹⁹ Appendix B outlines the sequence of the songs included in the two copies examined of *New Songs in the Third Part of The Comical History of Don Quixote*. The notes on the songs in *3CHDQ* refer to this appendix, due to the inconsistencies found in the texts of *S3* which have been consulted. Finally, Appendix C provides the lyrics of the four songs which were not printed in the play-texts.

¹¹⁸ Four songs of *1CHDQ* were printed partially in D'Urfey's Preface to *The Campaigners* (1698). The texts have also been checked and variants recorded. See *1CHDQ* 2.2.60 s.d.; 2.2.76 s.d.; 3.2.196 s.d; and 5.2.106 s.d.

¹¹⁹ At least four other pieces were intended for the play but were not finally included. See Appendix A.

THE
SONGS
TO
The New Play
OF
DON QUIXOTE.

Part the First.

Set by the most Eminent Masters of
the Age.

All Written by Mr. *Durfey*.

Decies repetita placebunt.

L O N D O N,

Printed by *J. Heptinstall* for *Samuel Briscoe*, at the corner of
Charles-street, Covent-Garden. 1694.

Price Two Shillings.

Fig. 14: S1a title-page

THE
SONGS
TO
The New Play
OF
DON QUIXOTE
As they are Sung at
The Queen's Theatre
IN
DORSET GARDEN.

Part the First.

Sett by the most Eminent Masters of the Age.

All Written by Mr. D'urfey.

Decies repetita placebunt.

LONDON,
Printed by J. Heptinstall for Samuel Briscoe, at the corner of
Charles-street, Covent-Garden. 1694.

Fig. 15: S1b title-page

THE N. 3.
SONGS
TO
The New Play
OF
DON QUIXOTE.

As they are Sung at
The Queen's Theatre
IN
DORSET GARDEN.

Part the Second.

Sett by the most Eminent Masters of the Age.

All Written by Mr. D'urfey.

Decies repetita placebunt.

L O N D O N,
Printed by J. Heptinstall for Samuel Briscoe, at the corner of
Charles-street, Covent-Garden. 1694.

Price One Shilling Six Pence.

Fig. 16: S2 title-page

NEW
SONGS
IN THE
THIRD PART
OF THE
Comical History
OF
DON QUIXOTE.

Written by Mr. *DURFEY*.

And Sung at the
Theatre Royal.

With other New Songs by Mr. *D'Urfey*.

*Being the last Piece set to Musick by the late Famous
Mr. Henry Purcell: And by Mr. Courtiville, Mr. Akroyd, and
other Eminent Masters of the Age.*

Engrav'd on Copper-Plates.

L O N D O N,

Printed for *Samuel Briscoe*, at the Corner-shop of *Charles-street*, in *Russel-street*,
Covent-Garden, 1696.

Price Three Shillings.

Where are also to be had, the First and Second Parts of Mr. *D'Urfey's*
Songs, set to Musick by Mr. *Henry Purcell*.

Fig. 17: S3 title-page

5.2.1. List of copies examined

S1a: Huntington Library, 131929 (*); Folger Shakespeare Library, D2783; Glasgow University Library, Ca.13-y.25; R.x.23.

S1b: Huntington Library, 131731 (*); Folger Shakespeare Library, D2785.

S2: Huntington Library, 131929a (*), 131731a (*); Folger Shakespeare Library, D2785; Glasgow University Library, Ca.13-y.25, R.x.23.

S3: British Library, Music K.4.i.17 (*); Glasgow University Library, Ca.13-y.25.

1WM1: Magdalen Library (Oxford), Wing P2442C (*).

2WM1: Bodleian Library (Oxford), Harding C1145 (*).

3WM1: British Library, 1346.a.28 (*).

4WM1: British Library, 238.g.40 (*).

1WM2: British Library, C.117.a.19 (*).

2WM2: British Library, 1346.a.29 (*).

2WM3: British Library, 1346.a.30 (*).

1WM4: Bodleian Library (Oxford), Harding C1150 (*).

2WM4: British Library, 238.g.43 (*).

SC1: British Library, 238.g.35 (*).

SC2: British Library, 238.g.36 (*).

TM: British Library, k.2.g.16 (*); Houghton Library (Harvard), f Mus. 9713.692f (5) (*).

2NSB: Bodleian Library (Oxford), Harding D990 (*).

1OB1: Houghton Library (Harvard), *Mus.P9713.698o (*).

2OB1: British Library, unknown shelfmark, ESTC citation no. T154319 (*).

1OB2: British Library, unknown shelfmark, ESTC citation no. T153368 (*).

(*)Digital facsimile copy provided by EEBO/ECCO.

5.3. Editorial procedure

The process of editing a play requires, first, to distinguish between the text itself, to be spoken on-stage, and what B. J. McMullin, in his edition of John Crowne's comedies, defines as 'paraphernalia' (xi), that is, the sections which only belong to the published form of the play: the title-page, the epistle dedicatory, the preface, the dramatis personae, act and scene headings, the stage directions, and the speech-prefixes. A second distinction must be made between the different kinds of textual variations found in the copies, which can be classified as 'substantive' and 'accidental' readings. Following W. W. Greg's classic article 'The Rationale of the Copy-text,' substantive readings are defined as 'those namely that affect the author's meaning or the essence of his expression,' while accidentals 'such in general as spelling, punctuation, word-division, and the like' affect 'mainly its formal presentation' (21).

The present work aims at providing a critical edition of Thomas D'Urfey's *The Comical History of Don Quixote*, modernising accidentals while preserving the substantive readings, in order to produce a text which, in Michael Hunter's words, can be 'readable and complex at the same time' (91). The task, which in any critical edition is a challenging one, becomes even more difficult in cases like this, involving a trilogy of plays, each of them with different editions. Therefore, in the process of regularisation accidentals have been treated with a flexible policy which attempts to reach a balance between sensitivity to D'Urfey's words and the needs of the modern reader who might be otherwise 'alienated by the unfamiliar conventions of writings of that period' (Hunter 86).

Both regularisation and modernisation have been applied silently solely to the accidentals of the copy-text and, when in doubt, always recorded. The lay-out of the text has been fully adapted to this edition and lines have been numbered in each section: epistle dedicatory, preface, prologue, scenes, and epilogue. Some sections apparently in verse in

the copy-text have been reset as prose and vice versa, and each modification recorded in footnote.

5.3.1. Substantives and accidentals

Substantive readings have been preserved since doing otherwise would have involved changing the morphology, syntax, and vocabulary of the text, while spelling has been modernised to present-day British usage according to the OED. The distinction is not always easy to make: an archaic spelling (accidental) and an archaic form (substantive) of a word are sometimes difficult to distinguish (e.g. ‘an atomy’ in *1CHDQ* 3.1.95). The editorial principles can be summarised as follow:

- Obsolete past tense and past participle forms found in the copy-text have been maintained and annotated (e.g. ‘broke’ instead of PrE ‘broken’ in *1CHDQ* 2.1.158; ‘wrought’ instead of PrE ‘worked’ in *1CHDQ* 3.1.68). When the obsolete form has been modernised in the 18th century editions, the reading of the copy-text has been left to stand and the variant recorded in footnote (e.g. ‘swounded’ / ‘swooned’ in *3CHDQ* 5.1.243).
- Spelling has been silently modernised and regularised throughout the trilogy (e.g. ‘musick’ has been replaced by ‘music’).
- For the sake of consistency, accepted variant spellings have been silently regularised to single forms (e.g. ‘frenzy’ and ‘phrenzy’ have been regularised to ‘frenzy’). In cases where orthography nowadays distinguishes parts of speech (e.g. ‘practise’ and ‘practice’) or even different words (e.g. ‘complement’ and ‘compliment’), the forms have been regularised accordingly. The second example represents the so-called ‘doublets,’ different words with similar spellings (and sometimes related meaning) which were commonly confused

with one another in the 17th century. Doublets have been silently regularised, except when the original reading might supply extra meaning and therefore has been recorded in footnote (e.g. ‘consort’ in *2CHDQ* 2.2.237).¹²⁰

- Unrecorded spellings of words which might be pronounced differently than the standard form(s) have been left to stand (e.g. ‘paraguites,’ i.e. ‘parakeets,’ in *1CHDQ* 5.2.174).
- Variant spellings of the same word have been regularised to a single form only in those cases where the modification would not imply a change of meaning or pronunciation. Thus, for example, the forms ‘shew’ and ‘show’ (and their derivative forms ‘showing’ / ‘shewing’ and ‘showed’ / ‘shewed’) have been silently regularised to ‘show’ throughout the text; on the contrary, the form ‘chaw’ (a variant form of ‘chew’ with a distinctive pronunciation) has been left to stand along with ‘chew.’
- The old 2nd person singular ending ‘-(e)st’ appears with syncope of the vowel in most cases in the copy-text, while for the verbs ending in /t/ variants are found with and without vocalic syncope (e.g. ‘gott’st’ / ‘gottest’). In the late 17th century such variation reflected a single pronunciation with vocalic syncope; therefore, all the forms have been regularised to final ‘-st’ throughout the text (e.g. ‘lovest,’ ‘gotst,’ ‘shouldst’).
- Contracted past tense and past participle endings have been silently modernised (e.g. ‘resolv’d’ and ‘resolved’ have been regularised to ‘resolved’). This includes cases where irregular and regular endings are still accepted nowadays without change of meaning or pronunciation (e.g. ‘blest’ and ‘blessed’ have been regularised to ‘blessed’ throughout).

¹²⁰ There have been four recurrent cases of doublets which have been silently regularised: ‘poppet’ / ‘puppet’ to ‘puppet’; ‘complement’ / ‘compliment’ (and derivatives) to ‘compliment’; ‘ramp’ / ‘romp’ (and derivatives) to ‘romp’; and ‘straight’ / ‘strait’ (and derivatives) to their respective spellings according to part of speech.

- Other contracted forms have been maintained and standardised (e.g. ‘tis,’ ‘em,’ ‘e’er,’ ‘d’ye’). The contraction ‘look’ee’ found throughout the text has been replaced by ‘look ye’ since the emendation does not actually affect its phonetic rendering.
- The possessive inflection ‘-es’ (/ ɪz/) has been silently standardised to an apostrophe plus ‘s’ even for singular nouns ending in ‘-s’ (e.g. ‘Asses’ has been replaced by ‘ass’s’ in *1CHDQ* 1.2.126 and ‘Dutchesses’ by ‘Duchess’s’ in *2CHDQ* 2.2.3). Significant variants have been recorded in footnote.
- Exclamations, expletives, and interjections have been standardised (e.g. ‘i’gad’ / ‘i gad’ have been replaced by ‘egad’ and ‘oh’ / ‘o’ by ‘oh’). When variants involve a change in their pronunciation, they have been recorded in footnote.
- Abbreviations of words have been silently expanded (e.g. ‘Master’ for ‘Mr.’).
- Arabic numerals have been fully spelled out.
- Wrong sorts have been corrected and the original reading recorded in footnote.

The principles laid out above work for most of the cases. However, other instances need special consideration. The characters Mary and Jaques sometimes speak using a vulgar pronunciation suggested by the use of the voiced fricative /v/ instead of the standard voiceless one /f/ (chiefly in ‘vather’ instead of ‘father’). The reading in the copy-text has been retained in all cases and variants have been annotated.

Proper names used in speech also present certain difficulties. D’Urfey took most of the characters’ names and placenames probably from Thomas Shelton’s 1675 translation of *Don Quixote*, but he is often inconsistent. Generally, the form in the copy-text coincides with Shelton’s and with the one used in present-day English translations of the novel; in such cases, variants have been silently emended according to Shelton’s spelling when such regularisation would not imply a phonetic change (e.g. ‘Quixote’ / ‘Quixot’ have been

regularised to ‘Quixote,’ and ‘Chrisostome’ / ‘Chrysostome’ / ‘Chrysostom’ have all been regularised to ‘Chrysostom’). On some occasions, D’Urfey uses ‘anglicised’ versions of the names which may be found in Shelton (e.g. ‘Quitteria,’ ‘Passamonte,’ ‘Dorothea,’ ‘Nicholas’); such forms are maintained and regularised in this edition since they reproduce a specific pronunciation. Three names deserve special attention: Pancha, Manuel, and Montesino.

- a) In the first Spanish editions of *Don Quixote*, Sancho’s surname was spelled ‘Pança,’ which is the form found in Shelton’s translation, sometimes without the cedilla mark (‘Panca’). However, on a number of occasions the translator also used ‘Pancha,’ which represented a rendering similar to ‘Pança’. The same two spelling variants are found throughout D’Urfey’s trilogy, which indicates that they both were pronounced the same way. In fact, the form ‘Pancha’ allows the playwright to play with the surname and its similarity with the word ‘paunch’ in *2CHDQ*, when Sancho comes across two country women and one of them blurts out: ‘What’s the matter with the paunch?’ (1.1.88). Since the spelling ‘Pancha’ is not only a variant found in the copy-text but also reproduces the pronunciation necessary to associate the surname with ‘paunch’ (as *panza* does in Spanish), this edition has regularised the name in all cases to the form ‘Pancha.’
- b) The character in *2CHDQ* Manuel is called ‘Mannel’ throughout Q1–D1 and ‘Manuel’ in D2. This edition follows D2 and regularises the spelling to ‘Manuel,’ as the form ‘Mannel’ is probably the result of an erroneous transmission of the <n> and <u> types from the manuscript copy to the printed text. Also, in his Preface to *The Campaigners* (1698) D’Urfey refers to the character as ‘Manuel’ (22, 26).
- c) Montesino is an enchanter—actually Cardenio in disguise—who sings in the

final masque of *1CHDQ*, but his name is spelled ‘Montesmo’ in all the editions. The character is taken from the novel. Cervantes calls him ‘Montesinos’ and Shelton, perhaps interpreting the final ‘-s’ as the possessive suffix, renders ‘Montesino’ almost systematically in his translation (e.g. in 2.22, pp. 175v–176r). D’Urfey’s form ‘Montesmo,’ which is printed in italics, is almost certainly the result of the confusion in the sequence of <*in*> and <*m*> types. This edition has therefore emended the original reading to ‘Montesino.’

Other minor instances of probable confusion between <*n*> and <*u*> have been recorded in footnote and emended only if Shelton’s text provided the correct reading; thus, ‘Caragnel’ has been emended to ‘Caraguel’ (*2CHDQ* 4.3.182) but ‘Agnero’ and ‘Almodona’ have been maintained (*2CHDQ* 4.1.181–182).¹²¹ Furthermore, two pet forms in *3CHDQ*, Quitty (after Quitteria) and Alty (after Alitisidora), have been left to stand.

Punctuation has been silently modernised throughout. The copy-texts, following the 17th century practice, used marks which can be confusing and misleading for the modern reader. In addition, although commas, colons, semicolons, and dashes might have implied a rhetorical guidance for the original performers, it might be difficult for a modern reader or actor to interpret the original marks in a meaningful way. As a result, the rhetorical punctuation of the original has been changed in order to provide a text structured according to modern syntactic patterns. The following principles have been applied:

- Commas and semicolons have been rationalised and adjusted to modern syntactic criteria.
- Colons and dashes have been replaced by periods or full stops when appropriate.
- Dashes which indicate interruption of speech and change of addressee are

¹²¹ Cervantes’s ‘Caraquel’ (2.47, p. 430) becomes ‘Caraguel’ in Shelton (2.47, p. 221r), while D’Urfey’s ‘Caragnel’ prob. was a misprint due to a confusion between <*u*> and <*n*>. The forms ‘Agnero’ and ‘Almodona’ are found in Shelton (2.47, p. 221r).

maintained and added when appropriate.

- Interrogative and exclamatory marks have been relocated according to modern usage. When in doubt, the original mark has been retained.
- Asterisk marks have been used when the original marks (°) indicated the sections of the text which were not performed. They have also been added between square brackets ([*]) in those cases where their omission is clearly a printing mistake; the addition has been annotated.
- The asterisks or daggers (†) in the copy-text indicating the position of a stage direction within a speech have been silently elided and the stage direction relocated according to the editorial policy.

With regard to other accidentals such as capitalisation, italicisation, word-division and other typographical printing practices, this edition follows modern usage. Capitalisation, which in the 17th century often tended to be used for nouns, has been rationalised and applied only to proper nouns. The use of italics has likewise been adapted to modern theatrical standards and therefore they are used exclusively in stage directions, foreign words, and titles of works. Due to the lack of rules concerning word-division, this edition follows the OED and silently adapts the forms when necessary. Early modern printing types have been replaced by their present-day equivalents. Thus, the long *s* <ſ> has been replaced by <s> (e.g. ‘buſineſs’ has been rendered ‘business’) and <vv> has been normalised to <w> (e.g. ‘VWorld’ has been replaced by ‘world’ in *3CHDQ* 5.2.20).

5.3.2. Paraphernalia

- Title-page: The title-pages of each part have been edited in order to provide a similar lay-out, but no further attempt to regularise the title has been made (e.g. the present edition maintains ‘Part I,’ ‘Part the Second,’ and ‘The Third

Part').

- Prefatory material. In all three comedies the Prologue and the Epilogue have been placed after the *Dramatis Personae* and at the end of the play, respectively. The lay-out of the three *Dramatis Personae* has been standardised, and characters and the general location have been added in square brackets when missing.
- Scene divisions. They follow the copy-text throughout. Scene headings are centred and in bold, and the location centred and in italics. Missing scene or act numbers or locations have been added in square brackets when necessary.
- Speech-prefixes. The names of the characters have been silently expanded and standardised, in small capitals, according to the *Dramatis Personae*. Following the general editorial policy, both arabic ordinals in a character's name and abbreviations have been spelled out. Any substantial modification has been recorded in footnote and additions appear in square brackets.
- Stage directions. They are printed in italics and normally centred. However, when they refer to a character's specific action they have been moved to a convenient location within the speech (e.g. '*reads*,' '*kneels*'); when they describe a manner of speech they have been placed right after the speech-prefix (e.g., '*Speaks squeaking and sickly*' in *3CHDQ* 5.2.1). The characters' names and common theatrical abbreviations have been silently expanded and regularised (e.g. '*Ex.*' has been replaced by '*Exit*' or '*Exeunt*'). Other theatrical terms in Latin have been replaced by the English equivalents and the change annotated (e.g. '*omnes*' has been replaced by '*all*' and '*solus*' by '*alone*'). Asides, both to the audience and to specific characters, have been silently placed before the words affected by them, regardless of the original position in the text. Editorial additions appear in square brackets and any significant modification in the text

of the stage direction has been recorded in footnote.

5.4. Apparatus

All notes in the present edition can be classified into three types:

- a) Textual notes record substantive variants found in the quartos and duodecimos, deviations from the copy-text which, according to the editorial policy, are not silently modernised, explanations for misprints, and significant editorial modifications in the text. In the case of the songs, substantive variants from the different editions of the lyrics are likewise recorded.
- b) Lexical notes provide definitions of words considered archaic, obsolete, or specialised by the OED. In order to avoid an unnecessary profusion of notes, cross-references among plays have been used.
- c) Explanatory notes include cultural, historical, and intertextual information for a better understanding of the references found in the text. When a dramatic work is first mentioned, both the dates of première and publication are provided when they are not the same, e.g. *A Commonwealth of Women* (1685, 1686), but *Psyche* (1675). References from prologues and epilogues are generally given to line number, but to act, scene, and page when quoting from the rest of the text. Whenever possible, quotes from contemporary sources have been taken from first editions. Following Edwin B. Knowles, and Forbes, who accepted Fitzmaurice-Kelly's hypothesis about the Spanish source for Shelton's translation, quotations from the original are taken from the Brussels edition of Cervantes' novel (Part 1 in 1607 and Part 2 in 1616). Illustrative references from Miguel de Cervantes's *Don Quixote* (Brussels editions of 1607 and 1616) and Thomas Shelton's translation (1675) have been provided and they indicate part, book, chapter, and page for the first part

of *Don Quixote* (e.g. Shelton 1.3.8, p. 45r), and part, chapter, and page for the second part of the novel (e.g. Cervantes 2.47, p. 430). Quotations from the Bible are taken from the 1611 King James Authorised Version.

The Comical History of Don Quixote: a critical edition.

The Comical History
of
DON QUIXOTE

As it is acted at the Queen's Theatre in Dorset
Garden, by Their Majesties' Servants

Part I

Written by Mr D'Urfey

LONDON

Printed for Samuel Briscoe, at the corner of Charles Street in Russell Street, Covent Garden
1694

[THE EPISTLE DEDICATORY]

To her grace the duchess of Ormond.

Don Quixote having not only been well received upon the stage, but also having cleared himself with reputation from the slander and prejudice which malicious critics had resolved upon to sully and blast him, I could not forbear suffering him to aspire to this second honour of dedicating himself to your grace, from whose noble and unbiased judgment he may assure himself of an obliging reception and a generous security. 5

The honour your grace and the rest of the nobility and gentry did me to see this play in its rehearsal, or undress, was a happy presage of its future good fortune. The stars were all in conjunction to do me good and I think I may safely say without offence that, when the ladies came to my third day, there never was at this time o' th' year in the hemisphere of the playhouse so dazzling and numerous a constellation seen before. 10

'Tis, madam, from your grace's prosperous influence that I date my good fortune, and I shall be very glad if this poor offspring of my brain has merit enough to deserve the honour of a smile from so great and so good a patroness.

Further I dare not proceed on this subject, lest I should involve myself rashly in praise of what is even too great for praise itself and so only show my own ambition in aspiring to write on so glorious a theme without doing you any justice, who are always infinitely above whatever my genius can ever pretend to in that nature. 15

The world, that knows the noble stock from which you sprung, are sensible that 'tis impossible for you to derogate from such flourishing and signalised virtues. And those likewise that consider you as the happy consort of the great Ormond, whose indefatigable zeal to serve His Majesty and his afflicted country with his dearest blood and fortune abroad leaves him scarce leisure to dry your tears up for the last parting or pay his paternal blessing to his dear children at home, ought to behold your grace with double reverence and unite their prayers and wishes that all things in his absence may tend to your comfort, satisfaction, and honour, and that the troublesome hours may run swiftly off to give way to the transporting news of his happy return with fame and victory. 20 25

6. **obliging** Kind (OED adj. 1b).

10. **third day** The main source of income for professional Restoration playwrights was generally the benefit from the third day of performance and sometimes that from the sixth and even the ninth in the initial run (LS lxxx). **o' th' year** Q2, D2 of the Year.

16. **and** D2 aad.

18. **nature** Capacity (OED n. 7d).

19. **noble stock** Her father, Henry Somerset, 3rd marquess of Worcester (1629–1700), was descended, albeit illegitimately, from Edward III through John de Beaufort, 1st earl of Somerset, first of the four children of John of Gaunt and his mistress Katherine Swynford. In 1682 Charles II advanced him to the title of duke of Beaufort (McClain). **sprung** Sprang. In EME the past tense of strong verbs derived commonly from the OE past singular, but often the plural or participle vocalism took over, which developed interchangeable forms for both the past and the participle (*sprang/sprung, sang/sung, ran/run*) in use until the mid-18th century (Barber 175; Lass 167–168).

20. **that** D2 who.

21. **great Ormond** James Butler, 2nd duke of Ormond (1665–1745). Born in Dublin, he became duke of Ormond on the death of his grandfather in 1688. He sided with James II during the Monmouth Rebellion in 1685 but later supported William of Orange, for whom he fought in Ireland and the Low Countries between 1690 and 1696. In July 1693, at the battle of Landen, he was wounded and taken prisoner by the French. According to Luttrell's *Historical Relation*, between late August and early September of the same year the duke was released. On 14 April 1694 he embarked again for Flanders (Handley 2006; Barnard and Fenlon 172; Luttrell 3: 171, 293).

One of these general admirers of both your matchless deserts and virtues I beseech your grace to believe me, whose duteous wishes are constantly devoted to your service. And now particularly, may the whole hierarchy of angels protect ye in the expected hour of trouble and may the rejoicing worthy part o' th' world be blessed with another noble, loyal, and valiant Ossory, great and admired as his illustrious and never to be forgotten grandfather. And that this unvalued blessing and all others that can make your grace and that truly noble and most dearly loved hero abroad happy in one another may succeed as your desire is the devotion and daily wish of, madam, 30

Your grace's most faithful and most humble servant,

T[homas] D'Urfey. 35

August 3, 1694.

29. **ye** D2 you.

30. **another ... Ossory** The heir to the earl of Ormond held the courtesy title of earl of Ossory, which James Butler inherited in 1680. D'Urfey's good wishes for the birth of a son were not fulfilled and James Butler's younger brother Charles eventually succeeded him as 8th earl of Ossory in 1745 (Handley 2006). The allusion to 'the expected hour of trouble' might suggest that the duchess was several months pregnant, but she probably gave birth to a girl. In fact, by mid-1699, in a verse epistle to the duchess, Dryden mentions three daughters and the absence of a male heir: 'The soft Recesses of Your Hours improve/ The Three fair Pledges of Your Happy Love:/ All other Parts of Pious Duty done,/ You owe Your Ormond nothing but a Son:/ To fill in future Times his Father's Place,/ And wear the Garter of his Mother's Race' (1700: sig. a1r). See also Ohlmeyer and Zwicker (697).

31. **his illustrious ... grandfather** Thomas Butler (1634–1680), 6th earl of Ossory, politician and naval officer. He was well known for his interest in military affairs that led him to obtain an impressive array of titles and offices. He participated in the Second and Third Anglo-Dutch Wars (1665–1667; 1672–1674) and in several other missions abroad. In July 1680 he was nominated Governor of Tangier but he died of fever soon that summer (Davies).

32. **others** Q1, D1 *other*; Q2 other.

33. **as** D2 to.

34. **humble** Q1 Humbe.

36. **August 3, 1694** Not in Q1, Q2, D2.

DRAMATIS PERSONAE¹

Men		[Acted] by
<i>Don Quixote.</i>	A frantic gentleman of the Mancha ² in Spain that ³ fancies himself a knight-errant.	Mr [William] Bowen.
<i>Don Fernando.</i>	A young nobleman.	Mr [George] Powell.
<i>Cardenio.</i> ⁴	A gentleman that, ⁵ being treacherously deprived of Luscinda, his betrothed mistress, fell mad.	Mr [John] Bowman.
<i>Ambrosio.</i>	A young student and stranger, a friend to Chrysostom, and a great woman-hater.	Mr [John] Verbruggen.
<i>Perez.</i>	A curate.	Mr [Colley] Cibber.
<i>Nicholas.</i>	A merry, drolling barber.	Mr [Joseph] Harris. ⁶
<i>Sancho Pancha.</i> ⁷	A dry, shrewd country fellow, squire to Don Quixote; a great speaker of proverbs, which he blunders out upon all occasions ⁸ though never so far from the purpose.	Mr [Thomas] Doggett.
<i>Gines de Passamonte.</i>	} Galley-slaves. ⁹	Mr [Joseph] Haines.
<i>Pallameque.</i>		
<i>Lope Ruiz.</i>		
<i>Quartrezzo.</i>		
<i>Tenorio.</i>		
<i>Martinez.</i>		
<i>Officers [and Soldiers].</i>	Guarding the slaves. ¹⁰	
<i>Barber.</i> ¹¹		
<i>Vincent.</i>	A humorous host or innkeeper.	Mr [George] Bright.

¹ **DRAMATIS PERSONAE** D1 does not provide the characters' descriptions and incorporates a different cast (see Appendix D).

² **Mancha** A high and mostly barren plateau in central Spain, famous for being the main setting of Cervantes's *1DQ* (1605) and *2DQ* (1615) (EB).

³ **that** D2 who.

⁴ **Cardenio** The name evokes Sp. *cardo* ('thistle'), which is suggestive of the setting in which he first appears (CE).

⁵ **that** D2 who.

⁶ **Harris** Q1 Harris.

⁷ **Pancha** See chapter 5.3.1 above.

⁸ **all occasions** Q1 alloccasions (lack of word separation and first <l> printed upside down).

⁹ **Galley-slaves** In the novel, the names of the galley-slaves are not provided except for Gines de Passamonte, but D'Urfey supplies the rest with names taken from Shelton. Quartrezzo ('Quartrezo' in Shelton) is the term used (or prob. misreproduced) in the translation for Sp. *quatrero* ('horse-stealer') in the description of the second galley-slave (1.3.8, p. 45r). Lope Ruiz ('Ruyz' in Shelton) is the shepherd protagonist of the tale that Sancho leaves unfinished (1.3.6, p. 38 [39]r). Pallameque ('Palameque' in Shelton) is the innkeeper who, together with Martinez and Tenorio, blanketed Sancho at the inn (1.3.4, p. 33v).

¹⁰ **Guarding the slaves** In Q1–D1 the order of the name and the description is inverted.

¹¹ **Barber** Q1–D1 2d. Barber; D2 Second Barber. In all the editions, the character appears (3.2) as 'Barber' in both the s.d. and the speech-prefixes.

Women		[Acted] by
<i>Marcella.</i>	A young beautiful shepherdess that ¹² hates mankind and by her scorn occasions the death of Chrysostom.	Mrs [Anne] Bracegirdle.
<i>Dorothea, alias Princess Micomicona.</i> ¹³	A young virgin betrothed to Don Fernando but deserted ¹⁴ by him for Luscinda, but ¹⁵ afterwards reconciled.	Mrs [Frances Maria] Knight.
<i>Luscinda.</i> ¹⁶	A young lady betrothed to Cardenio, stolen from a nunnery by Don Fernando, whom she fled thither to avoid.	Mrs [Elizabeth] Bowman.
<i>Teresa Pancha.</i> ¹⁷	Wife to Sancho, a silly credulous country creature.	Mrs [Elinor] Leigh.
<i>Mary the Buxom.</i> ¹⁸	Sancho's daughter, a rude, laughing, clownish hoyden, incomparably acted by	Mrs [Susanna] Verbruggen.
<i>Hostess.</i>		
<i>Maritornes.</i>	Her daughter. ¹⁹	
<i>The body of Chrysostom.</i>		
<i>Knights of several orders.</i>		
<i>Shepherds, Shepherdesses, Enchanters, Enchantresses, [Musicians], Singers, Dancers, and Attendants.</i> ²⁰		

The scene: Mancha in Spain, a pleasant champion²¹ with a windmill in prospect.

¹² **that** D2 who.

¹³ **alias Princess Micomicona** Not in D1.

¹⁴ **deserted** Q2 desered.

¹⁵ **but** D2 tho.

¹⁶ **Luscinda** The name Luscinda (or Lucinda) is derivative of Lucia, from Lat. *lux* ('light') (Hanks et al. *Lucinda*). Although the form 'Lucinda' is more common in English, Cervantes and Shelton use 'Luscinda,' as D'Urfey does intermittently.

¹⁷ **Teresa Pancha** Sancho's wife is given several names in the novel: Mary and Joan (Shelton 1.1.7, p. 12r) and then Teresa (2.59, p. 246v)

¹⁸ **Mary the Buxom** As D'Urfey reminds the reader in his Preface to *2CHDQ* (20–21), Sancho's daughter is called Sanchica in the novel (Shelton 2.5, pp. 229r–229v), but she is also named Mary Sancha on two occasions (2.5, p. 145v).

¹⁹ **Her daughter** D'Urfey blends two different characters from the story, the innkeeper's daughter and Maritornes, an Asturian maid who works at the inn (see Shelton 1.3.2, p. 29r).

²⁰ **Attendants** Q2 Attendance.

²¹ **champion** An expanse of level open country (OED 1).

PROLOGUE

Spoken by Mr Betterton.

In hopes the coming scenes your mirth will raise,
 To you, the just pretenders to the bays,
 The poet humbly thus a reverence pays.
 And you, the contraries, that hate the pains
 Of laboured sense or of improving brains, 5
 That feel the lashes in a well-writ play,
 He bids perk up and smile—the satyr sleeps today.
 Our Sancho bears no rods to make ye smart;
 Proverbs and merry jokes are all his part.
 The modish spark may paint and lie in paste, 10
 Wear a huge steinkirk twisted to his waist,
 And not see here how foppish he is dressed.
 The country captain that to town does come
 From his militia troop and spouse at home
 To beat a London doxy's kettledrum 15
 (One who not only th' whole pit can prove
 That she for brass half-crown has bartered love,
 But the eighteen-penny whoremasters above)
 With his broad gold may treat his pliant dear
 Without being shown a bubbled coxcomb here. 20
 Grave Dons of business may be bulkers' cullies
 And crop-eared prentices set up for bullies,
 And not one horsewhip lash here flog their follies.

6. **well-writ** Well-written. In EME many strong verbs lost the characteristic *-(e)n* ending of the past participle and often both forms coexisted (*writ/written, chose/chosen, broke/broken*), sometimes influenced by the past tense form (*wrote/written, took/taken, bore/born, fell/fallen*) (Barber 176; Lass 168–171).

7. **satyr** D2 *Satire*. In the 16th and 17th century the figure of the satyr was associated with censoriousness, resulting from the belief that satyrs formed the chorus in Greek tragedies delivering satirical speeches (see OED 1c).

11. **steinkirk** A kind of neckcloth (worn both by men and women) having long laced ends hanging down or twisted together and passed through a loop or ring (OED; this is the first citation given).

12. **foppish** D1 *foppish'd*.

14. **militia** The military reserve forces raised from the civilian population in an emergency or war. In March 1689, soon after King William III declared war on France, a bill was passed to mobilise a militia which would be sent to fight in the Low Countries and to counter resistance in Ireland and Scotland (Crowcroft and Cannon militia; Henshaw 210).

15. **To beat ... kettledrum** To have sexual relations with a prostitute. A *doxy* is a harlot, and the terms *kettle* and *drum* are slang for female sexual parts (see Williams *doxy, drum, kettle*).

16. **th'** Q2, D2 *the*.

17. **half-crown** Q2, D2 *Half-Crowns*. British coin of the value of two shillings and sixpence (OED). The doxy pays half-a-crown for a place in the pit to look for customers. Gallants usually sat in the pit, as is mentioned in Samuel Vincent's satiric pamphlet *The Young Gallant's Academy* (1674): 'our Gallant (having paid his half Crown, and given the Door-keeper his Ticket) presently advance himself into the middle of the Pit' (56).

18. **the** D2 *th'*. **whoremasters** Q2, D2 *Whoremaster*. **eighteen-penny whoremasters** The public who sat in the middle gallery normally paid 18 pence admission charge (LS lxx).

19. **broad gold** Also broad-piece; a name applied after the introduction of the guinea in 1663 to the 'Unite' or twenty shilling-piece ('Jacobus' and 'Carolus') of the preceding reigns, which were much broader and thinner than the new milled coinage (OED *broad-piece*).

20. **bubbled** Befooled, cheated (OED 2).

21. **bulkers' cullies** Simpletons or silly fellows cheated by prostitutes (see OED *bulker* n.¹; *cully* n. 1).

Nay, our hot blades, whose honour was so small
 They'd not bear arms because not colonels all, 25
 That wish the French may have a mighty slaughter
 But wish it safely, on this side o' th' water,
 Yet when the king returns are all prepared
 To beg commissions in the standing guard;
 Even these, the sons of shame and cowardice, 30
 Will 'scape us now though 'tis a cursed vice.
 Our author has a famous story chose
 Whose comic theme no person does expose
 But the knights-errant; and pray, where are those?
 There was an age when knights with lance and shield 35
 Would right a lady's honour in the field,
 To punish ravishers to death would run.
 But those romantic days, alas, are gone.
 Some of our knights now rather would make one
 Who, finding a young virgin by disaster 40
 Tied to a tree, would rather tie her faster.
 Yet these must 'scape, too; so indeed must all.
 Court cuckold-makers now no jest does maul
 Nor the horned herd within your City wall.
 The orange-miss, that here cajoles the duke, 45
 May sell her rotten ware without rebuke.
 The young coquette, whose cheats few fools can dive at,
 May trade and th' old tope nipperkin in private.
 The atheist too on laws divine may trample
 And the plump jolly priest get drunk for church example. 50

29. **commissions** D1 *Commissions*.

32. **chose** Chosen; see 6 n. for *well-writ*.

42. **'scape** Q2 *'sape*.

43. **no** Q1 *not*; S1b *not*.

44. **your** Q1, Q2, D2, SC1 *yon*; S1b *yon*. **horned ... wall** Cuckolds (see OED *horned* adj. 4). In Restoration comedy, the citizens are typical cuckolds.

45. **orange-miss** Oranges were sold as a refreshment in the theatre by women who had a reputation for offering sexual services. In the Prologue to John Dryden's *Cleomenes* (1692), the actors complain of the fops who 'make Love to Orange-Wenches' while they speak (sig. e3r). See also LS (lxvi) and Summers 1934: 83–85. **here** Q2, D2 *now*.

48. **trade** Prob. suggesting prostitution (see Williams). **tope** Drink, esp. drink copiously and habitually (OED v.² 1). **nipperkin** A small vessel used as a measure for alcoholic liquor, containing a half-pint or less (OED 2).

49. **atheist** Q2 *Athiest*.

ACT I

SCENE I

A champion with a windmill at distance.

The curtain drawn, Don Quixote is seen armed cap-à-pie upon his horse Rosinante and Sancho by him upon Dapple, his ass, eating a bunch of haws.

DON QUIXOTE Sancho.

SANCHO Sir.

DON QUIXOTE We are now, in pursuit of valorous adventures, entered into the pleasant Fields of Montiel. The air is fragrant and delightful, and the valley near yonder tuft of verdant trees, cool and shady. Therefore, let us alight [*they alight*]. And prithee take the bridle from Rosinante's head, that he may the better taste the refreshment of this flowery pasture and, when thou hast done so, show the same courtesy to thy own friend Dapple, for they have borne us today with a fortitude and patience that exact from us an answerable return of civility. 5

SANCHO With all my heart, sir. And I wish that Dapple's generosity could be as civil to me as I to him and return me a good refreshing, too, for as the case of my belly now stands I find my fortitude and patience inclining to yield to the giant Hunger. And methinks I begin to wish myself an ass, too, that we might improve good fellowship and lovingly dine together (*kissing Dapple*). 10

DON QUIXOTE Do not indulge thyself too much upon thy belly, good Sancho. An epicure contradicts the function of the squire of a knight-errant entirely. Go, do as I have ordered and at thy return I will give thee the honour of a conference. 15

SANCHO If the conference were to be over a good piece of beef and cabbage, I could confer now like any clergyman, but I don't like these windy exhortations without meat. (*Aside*) Now am I to be fed with a tedious tale of knight-errantry when my guts are all in an uproar within me for want of better provision. 20

Exit with Rosinante and Dapple.

DON QUIXOTE The gross and sordid quality of this fellow gives me the better reflection upon myself, for as his thoughts are grovelling like his nature, so mine are elevated like my profession, on which let me now consider a little. What art thou? And what wouldst thou be, Don Quixote? A renowned knight-errant, a tamer of giants, a righter of wrongs, a defender of virgins, a protector of justice; in fine, a scourge to the infamous world and a noble retriever of the Golden 25

s.d. **Dapple, his ass** The name is Shelton's translation of the Sp. appellative *rucio*, used by the original Sancho to refer to his ass. See Epilogue 0 s.d.

3–4. **Fields of Montiel** From Sp. *Campo de Montiel*, a large open area in southern La Mancha located about midway between Manzanares and Albacete. It borders Sierra Morena on the south and is featured by undulating and low-hilled landscapes. Don Quixote rides through the Fields of Montiel the first day he leaves home (CE).

5. **prithee** 'I pray thee,' please (OED).

7. **today** Q1 day; Q2, D2 this day.

10. **refreshing** Fresh supplies of food, provisions (OED n. 2).

19. **an** Not in Q1, Q2.

22. **elevate** Elevated (OED).

Age. But hold, illustrious Don, you are not knighted yet and, consequently, incapable of these performances. What then? As I have read in books of chivalry, I may still undertake an easy adventure under the title of the Maiden Knight till I receive that honour and then proceed the glory of that function, the terror of all miscreants, and the delight and wonder of ensuing ages.

Re-enter Sancho.

SANCHO [*Aside*] So, thanks be to lady Flora, the beasts are well provided for. Dapple is happy, he is exercising his grinders yonder whilst I carry mine here only for show, for the devil of any other use will my master let me have for 'em. See, now is he making his dinner upon cogitations and I am to have the scraps of 'em for mine. Honour and air is always our fare. Oh, Sancho, Sancho! What hast thou brought thyself to? 30

DON QUIXOTE Oh, Dulcinea del Toboso! Thou light of all eyes, empress of my soul, sovereign princess of my heart and vitals. 35

SANCHO [*Aside*] Ay, 'tis so. Thought of his supposed mistress—a murrain take her—is the first course and no doubt a conceit of the next beating for her will be the second. Oons, this is choice diet. I grow damnably fat upon't. Oh, dunce! You must leave wife and children to go a-squiring, must ye? Well! Can you eat grass, good squire? Can your worship dine upon clover? 40 You may find salads in abundance but, like the Spanish boors, your countrymen, the devil of any meat to 'em, most noble squire.

DON QUIXOTE Now, animal of little faith and less ingenuity, what are you grumbling at?

SANCHO Why, troth, sir, if your worship will needs know, my belly and I have had a sharp combat. It was grumbling at me for a good dinner and I was cramming it as well as I could with the good 45

25–26. **Golden Age** The first and best age of the world, in which, according to the Greek and Roman poets, mankind lived in a state of ideal prosperity and happiness, free from all trouble or crime (OED).

28. **Maiden Knight** A knight untried in combat (see OED *maiden* adj. 4b). **proceed** Advance to some status or function; become (OED v. 7b).

29. **function** In collective sense, the persons following a profession; an order, class (OED n. 4b).

30. **lady Flora** The personification of nature's powers. In Latin mythology, the goddess of flowers (Grimal *Flora*).

35. **Dulcinea** D1 Dulcinia. **Dulcinea del Toboso** In the novel, she is a peasant in Don Quixote's village whose real name is Aldonza Lorenzo and who never actually appears. Don Quixote, following the conventions of knight-errantry, imagines her to be his lady and gives her a suitable name. Dulcinea evokes Sp. *dulce* ('sweet') and her epithet 'del Toboso' follows the chivalric tradition that we also find, for instance, in Don Quixote's epithet 'de la Mancha.' El Toboso is the village in La Mancha where the character was born (CE *Name of Dulcinea del Toboso*). **sovereign** Q1, Q2, D2 and Sovereign.

38. **Oons** An exclamation of anger, surprise, etc., a variant of *wounds*, i.e. 'God's wounds' (OED).

39. **damnably** Q2–D2 damnable.

41–42. **Spanish ... 'em** British travellers in Spain in the mid-17th century had already mentioned the poor diet of the Spanish peasantry, based mainly on vegetables and herbs. In his *Epistolae Ho-Eliaanae* (1645), James Howell observes that 'the poor Labradors, som of the Countrey people live no better then bruit Animals in point of food, for their ordinary commons is Grasse and Water, onely they have alwayes within their Houses a Bottle of Vinegar, and another of Oyl, and when Dinner or Supper time comes, they go abroad and gather their Herbs, and so cast Vinegar and Oyl upon them, and will passe thus two or three dayes without Bread or Wine' (44). Howell's letters were published between 1645 and 1650, and finally compiled in four volumes in 1655, which were also reedited several times during the Restoration up to the 18th century.

43. **ingenuity** Intelligence (OED 5a).

44. **troth** Truly, indeed (OED int.).

hopes of the island your worship has promised me when you come to be emperor of—what d’ye call it?

DON QUIXOTE Empires, Sancho, have their titles as various as the ways to achieve ’em. But let it suffice thee that when I am dubbed knight, as with the first opportunity I mean to be, adventures of that nature will flow in upon us, so that in the space that one may trim a beard an empire may drop into my mouth and an island, or at least an earldom, into thine. 50

SANCHO Pray heaven my government afford me beef enough to make amends for all these days of fasting. But I have found to my sorrow in your service hitherto that fair words butter no parsnips. He is blind enough that sees not through the holes of a sieve. Desert and reward seldom keep company. And none are fools always though everyone sometimes. Better on bare foot than no foot at all. And thou art known by him that doth thee feed, not by him that doth thee breed. And he that— 55

DON QUIXOTE Whew! A plague on thee, where the devil art thou running with thy flim-flams? What time of year hence dost think I shall answer thee if thou runst on threading thy proverbs at this rate? 60

SANCHO Well, well, sir, that’s all one. Let everyone be the son of his own works, for under the name of a man one may become pope. For my part, I see land everyday more than other. You promised islands and earldoms but how you shall get ’em or I govern ’em is the question. The Sanchos know better how to govern a plough than a province and since I have been your squire I have got no preferment yet but cudgels and more cudgels, blows and more blows. I have been but three days out a-squiring and if drubbing could get me an island I have deserved one as big as Great Britain already. 65

DON QUIXOTE Battles of honour, Sancho, should not be disparaged by the base epithet of drubbing. Thou hast done nobly and as noble shall be thy reward. Therefore, I once more tell thee, fear not thy bones and thou shalt be great. Only because I know thou art an admirer of proverbs, always remember this: that patience grows not in everyone’s garden. 70

SANCHO Ay, and pray, sir, do you remember this, that there is not always good cheer where there’s a smoking chimney And there’s proverb for proverb. [*Aside*] But yet a plague on’t, this plaguey government won’t out of my head and methinks he promises it with as much confidence as if he were emperor already and carried the keys of it at his girdle. Let me see, to be Don Sancho— good—to sit upon my velvet cushions of state and look big upon my vassals—good again— then to have my wife be a countess and come to me in a morning with ‘Good morrow, my lord 75

53–54. **fair ... parsnips** Prov. Tilley W791.

54. **He ... sieve** Prov. Tilley H523.

54–55. **Desert ... company** Prov. Tilley D206.

55. **sometimes** Q2 some times. **none ... sometimes** Prov. Tilley F499. **on** D1 no.

55–56. **Better ... all** Prov. Tilley F561.

56–57. **thou ... breed** Prov. See Tilley B647 (‘Not where one is bred but where he is fed’).

61. **Let ... works** Prov. See Tilley S624 (‘Everyone is the son of his own works’). First use recorded in Shelton’s translation of *1DQ* (1612).

61–62. **under ... pope** Prov. Shelton’s translation of Sp. *debaxo de ser hombre, puedo venir a ser Papa*, said by Sancho in the novel: ‘under the name of a man, I may become Pope’ (Shelton 1.4.20, p. 125v; Cervantes 1.4.47, p. 544).

71. **patience ... garden** Prov. See Tilley P117 (‘Patience is a flower that grows not in every garden’).

72–73. **there ... chimney** Prov. See Tilley C265 (‘There is not always good cheer where the chimney smokes’). First used recorded in Shelton’s translation of *2DQ* (1620).

76. **state** A raised chair with a canopy, used by a monarch or ruler; a throne (OED n. 17a).

the Governor?—ha, ha, ha! Very good, faith. Admirable! I am transported at the thoughts on't. Therefore, bones ache, guts grumble. I am resolved to be great in defiance of ye both.

DON QUIXOTE Ha! What do I see? Thanks to those propitious stars that usher my renown and fortune, occasion offers itself in a most glorious adventure. 80

SANCHO What's the matter now?

DON QUIXOTE (*Points at the scene*) Seest thou that giant, Sancho?

SANCHO Giant, sir?

DON QUIXOTE That monstrous giant with arms almost two leagues long! See how he swings 'em about and fans himself to cool his head. 85

SANCHO I see no giant, not I. I see a windmill.

DON QUIXOTE 'Tis the dreadful giant Caraculiambro, tyrant of the island Malindrania, who devours everyday to appease his hunger twelve newborn children baked, whose bones he grinds between his teeth to powder. 90

SANCHO Ha, ha, ha, ha! 'Tis the giant Windmilliambro, you mean, tyrant of the island of wheat, barley, and oats, twelve bushels of which he everyday devours and grinds the grains between the stones to powder.

DON QUIXOTE See there an innocent wretch dressed all in white whom the horrid cannibal is just now drawing into his mouth. 95

SANCHO Oons! What innocent? What wretch? What mouth? Why, don't you see 'tis the miller in his white coat going to carry a sack into the mill door?

DON QUIXOTE I tell thee 'tis one of the brood of Antaeon, whom am I obliged to cut off from the face of the earth. Therefore, saddle Rosinante instantly and, if thou art afraid, go aside thyself and pray whilst I enter into cruel and unequal battle. 100

SANCHO Battle? Gadsbud, sir, are ye blind? Will ye battle a windmill? Have ye a mind your brains should be dashed out with the sails?

78. **on't** Of it (see OED *on* prep. 28). From the end of the 16th until the mid-18th centuries both *on* and *of* were used indistinctively in many prepositional phrases.

85. **almost ... long** D'Urfey follows Shelton (1.1.8, p. 12v) in the exact rendering of Sp. *casi dos leguas*, the measure attributed to the giant's arms by Don Quixote in Cervantes's text (1.1.8, p. 51).

88. **Caraculiambro** It is the giant whom Don Quixote imagines defeating and sending to pay homage to Dulcinea (Shelton 1.1.1, p. 2v) and whose ridiculous name, coined by Cervantes, evokes Sp. *cara* ('face') and *culo* ('buttocks') (CE). **Malindrania** The fictional island inhabited by Caraculiambro (Shelton 1.1.1, p. 2v).

91. **Ha, ha, ha, ha** Q2, D2 Ha, ha, ha. **Windmilliambro** The name is coined by D'Urfey.

98. **Antaeon** A mighty giant in Greek mythology, son of Poseidon and Gaia (Earth), defeated by Heracles on his way to fetch the golden apples of the Hesperides. The name is taken from the novel: '[Don Quixote] likewise liked of the shift Hercules used when he smothered Anteon, the son of the earth, between his arms' (Shelton 1.1.1, p. 1v). The translation has, like the Spanish original, the spelling 'Anteon,' a hybrid, fused form of Antaeus, the giant, and Actaeon, the mythical hunter who came across Artemis while she was bathing nude (Howatson *Antaeus*; CE *Actaeon*).

101. **Gadsbud** An alteration of the expletive *God's blood* (see OED *od's bud*). **Have ye a mind** 'Do you intend' (OED *mind* n.¹ 11a).

DON QUIXOTE Jolt-head, to thee they may seem sails but to me they are like the hundred arms of its brother giant Briareus, whom I will instantly lop off and destroy, with whose spoils we will begin to be rich. Away, I say, that I may perform an exploit for aftertimes to wonder at. [*To the windmill*] Stand, thou proud miscreant, and fly me not. I will attack thee alone—oh, beautiful and adored Dulcinea, influence now thy knight, I beseech thee!—I come, cannibal, I come. Stay, stay, thou monster! 105

Exit Don Quixote.

SANCHO Stay, stay! Ay, you need not fear but the windmill will stay for ye. 'Sheart, he'll be knocked o' th' head now and there's my island gone before I come to't. Why, sir, sir, come back for shame! Ah, plague of his mad pate! What a devil shall I do with him? 110

Exit Sancho after him.

SCENE II

An inn.

Enter Perez and Nicholas.

NICHOLAS Gone from her father's house?

PEREZ Most certainly and, as 'tis thought, in search of Don Fernando, who forgetting all his former vows and promises of marriage to her, as common fame reports, suddenly intends to wed Luscinda.

NICHOLAS Luscinda? Why, 'tis in everyone's mouth that she has long since been Cardenio's mistress. 5

PEREZ Ay, and more than that, has been betrothed to him. But that's all one, the old man her father's love of money, Luscinda's frailty, and Don Fernando's treachery has, it seems, brought my poor niece Dorothea to this distress and poor Cardenio to a worse, who, as 'tis said, stark mad runs wild amongst yonder mountains of Sierra Morena. 10

NICHOLAS But leaving this discourse, now let's mind our new affair that we agreed on last night about Don Quixote when we heard the two mad fools, master and man, were gone a-knight-erranting.

PEREZ I have been cudgelling my brains ever since with studying how to retrieve 'em, for I confess it troubles me that a man of clear sense, good learning, and sound judgment on all other subjects and affairs should be so strangely bewitched upon the most ridiculous of all: knight-errantry. 15

103. **Jolt-head** A blockhead (OED 2).

104. **Briareus** In Greek mythology, the most conspicuous of the three 'hundred-armed' giants, the sons of Uranus and Gaia (CE). In one of the most famous episodes of the novel, Don Quixote imagines the four-armed windmills to be this giant moving his arms (Shelton 1.1.8, p. 12v). **with** Q2 which.

107. **thee** Q2 the.

109. **'Sheart** An euphemistic shortening of the expletive *God's heart* (OED).

7. **betrothed** Q2 Betroth'd.

10. **Sierra Morena** A mountain range that stretches from west to east of southern Spain, formerly a border area between the region of Andalusia and the inner plateau (*Meseta Central*) of the peninsula (EB).

NICHOLAS 'Tis indeed a strange infatuation.

PEREZ But I think I have employed my time very well today in your absence, for whilst you have been enquiring which way the whimsical knight is gone, I and the old woman his housekeeper have been burning his books. 20

NICHOLAS That was our last resolve, I remember, and will no doubt contribute to his cure, for 'tis most certain that those romantic books of knighthood and poetry have been the main cause of all his frantic humours. But see, here comes mine host.

Enter Vincent, laughing.

VINCENT Ha, ha, ha, ha, ha! 25

NICHOLAS How now, mine host? What price bears oats and barley, ha? What new ambassador or noble guest, with his large pockets crammed with Spanish ducats, has made you so merry this morning?

VINCENT Ha, ha, ha, ha! Oh, my heart! Oh, my lungs! Ha, ha, ha, ha! Don Quixote, Don Quixote, ha, ha, ha, ha! 30

PEREZ Why, what of him?

VINCENT The mad fool has been charging a windmill yonder and swears 'twas a giant. The sails whisked him about like a rat in a mill-wheel, endangering his neck every minute till at last Fortune, unwilling to spill the small quantity of brains remaining, threw him some twenty yards off into a fishpond. Ha, ha, ha, ha! Oh, I shall burst! Ha, ha, ha, ha! 35

NICHOLAS And where is he, prithee?

VINCENT Here just by with his booby Sancho. But the best jest is, he persuades himself that 'tis all done by enchantment of some magician that owes him a spite and that this misfortune has happened only because he was not knighted, and therefore has entreated me to do that honour for him; calls me Sir Constable and my lord, and my inn a castle, and I am now going to get my wife, my daughter, and two or three other merry fellows to assist me in the ceremony, for I'm resolved to carry on the jest, and if you'll stay with me till tomorrow morning, you shall share in't. 40

PEREZ With all my heart. The diversion must needs be surprising. Come, prithee let's go and find him out. 45

Exit Vincent.

Enter Sancho.

21. **burning his books** Perez alludes to the events in the first part of the novel, when both the priest and the barber examine the title-pages of the books of Don Quixote's library, exchanging critical comments on the value of the volumes and deciding which ones should be burnt (Shelton 1.1.6).

27. **ducats** Gold coins of varying value, formerly in use in most European countries and still in circulation in early 17th century Spain (OED; CE *currency*).

34. **Fortune** The personification of luck or chance. In Latin mythology, Fortuna is personified as a goddess who steers the course of people's lives (Grimal *Fortuna*).

NICHOLAS Oh, yonder comes Sancho. First let's hear what he says.

SANCHO Thanks be to good luck, he has saved his neck, however. Gramercy fishpond, our adventures had all been at an end else, faith, and so had my government too with all the noble hopes of Sancho's preferment. Yonder he is, as wet as a water-spaniel that has just been diving and as angry as if the windmill had called him coward or son of a whore and, to provoke him more, had railed against knight-errantry. 50

NICHOLAS [*Meeting Sancho*] Oh, neighbour, well met. Well, how goes matters? How fares our noble friend, your master? Mine host tells us he has been fighting a devilish giant yonder. Prithee, how was't? For I am sure you must know.

SANCHO (*Aside*) Though I know no such matter, I'm resolved to banter the barber, however.— 55
Why, 'tis even too true, friend, 'twas a damnable giant. His name was Garlic de Gambo and— would you believe it, neighbour?—each eye of him was as big as one of your basins, each tooth as long as one of your poles and as sharp as a razor, his chin had beard enough to serve a whole parish with brushes, and his mouth was as wide as your shop door, neighbour. This is truth, upon my squirehood. I saw him. 60

NICHOLAS Bless us! Why, this was prodigious. Come, let's go and congratulate him immediately.

PEREZ (*Aside*) The lie is prodigious, indeed.—Ay, come, with all my heart.

Exeunt Perez and Nicholas.

Enter Hostess.

SANCHO Ha, ha, ha, ha, ha!

HOSTESS Good luck betide us, have I found ye so merry at last? There has been such a noise within yonder, the house has been too hot to hold us. There's two women or furies, for I know not what to make of 'em, inquiring for ye. One of 'em has a tongue louder than a sow-gelder's horn. She says she has come three leagues after ye this morning and will have ye if ye are above ground. She has a long lean withered walnut-coloured face, she's as dirty as a gipsy and as ill-dressed as a rag woman. 65

SANCHO Oh, plague, that must be my wife, by the description. And what kind of creature is with her, prithee? 70

HOSTESS A young tadpole dowdy as freckled as a raven's egg, with matted hair, snotty nose, and a pair of hands as black as the skin of a tortoise, with nails as long as a kite's talons upon every finger.

47. **however** In any case (OED 2). **Gramercy** Thanks to (OED 1b).

56. **Garlic de Gambo** Another comical construction by D'Urfey's Sancho following the pattern of 'Windmilliambro.' In this case, it reveals the squire's coarse extraction, as garlic was strongly associated with the poor diet of peasants and commoners since the late Middle Ages not only in Spain but in England as well. References in Chaucer and Shakespeare reveal such perception, while John Evelyn, in his book of salads *Acetaria* (1699), excluded garlic from his recipes because of its 'Intolerable Rankness,' and considered it fit only for 'Northern Rustics' (26); see Cherry 55–56, 54; Ayto *garlic*.

57. **as** Q1 a.

58. **as sharp as a razor** Prov. Tilley R36.

SANCHO Ah, that's my daughter, too. I know by her cleanliness. I stole away from 'em with design to surprise my wife with a countess-ship before she was aware but, since they have found me out by the scent, let 'em come in, with a pox to 'em. 75

Exit Hostess.

Enter Teresa and Mary, weeping.

TERESA Oh, thou dromedary, thou foundered mule without a packsaddle; or what other foul beast shall I call thee? For man thou art not nor hast not been to me heaven knows the time when. Art not thou ashamed to see me, thou nincompoop? 80

SANCHO Why, how now, crooked rib, how now, crocodile, can your tongue wag this morning? Is the matrimonial hornpipe tuning already?

MARY Oh, Lord, vather, why would you run away so, vather? And how do you think I shall get my new pair of green stockings home and have my Sabbath-day's shoes mended if you leave me and my mother in this fashion? Oh, oh, oh! (*Howls out*). 85

SANCHO [*Aside*] If anyone wants a pair of marriage bagpipes, I can sell him a rare bargain. A man that had her for a wife and an acre of thistles need not care which he burnt first. Oons, what a coil is here!

TERESA How have I deserved this, thou man of the devil? Have not I been most true and loving to thee, mended thee weekly from top to toe, and taken as much care of Dapple, thy ass, as if he had been born of my own body? Have I not clipped the bristles of thy beard with wife-like patience, that no filthy vermin might breed there, and washed thee with my own hands when thou hast been as full of mire as a hog in a highway? Nay, and what's more, the last night we were in bed together, would I may never drink more if I did not move to thee in the way of kindness whilst thou layst snoring like a drunken carrier and at last gavest me a huge thump enough to spoil a woman's childing forever after. 90 95

SANCHO Why, thou she-cormorant, thou man-devourer, have I been beating the conjugal drum this twenty years and dost thou blame me now for snoring? Oh, conscience, conscience, where art thou?

75. **Ah** Q2, D2 Ay. **design** Q2 a Design; D2 a design.

76. **to surprise my wife** D2 to my surprize Wife.

78. **thou** Not in D2. **dromedary** A stupid fellow (OED n. 3).

80. **nincompoop** Q1 Nicompoop. A foolish person (Williams).

81. **crocodile** The image of the crocodile, generally applied to a person who weeps hypocritically, could also be used as symbol of lustful nature (Williams).

83. **Lord** D1 Lard. **you run** Q1 yon run (<u> printed upside-down).

84. **Sabbath-day's** Q2, D2 Sabbath-day.

85. **Oh, oh, oh** Q1, Q2, D2 Oh, ho, oh.

86. **sell him** Q1, Q2, D2 sell him now.

88. **coil** Row, confusion (OED n.² 1).

89. **most** Q1 a most.

94. **of** Not in Q1.

95. **drunken** D1 Druken.

96. **childing** Childbearing (OED).

- MARY You don't do well, vather, so you don't, to call my mother such names. She's no drum. 100
Look ye, 'slidikins, if anyone else had called her a drum, I'd ha' set my nails in the jaws of 'un.
- SANCHO Here's a mettled whore, too. 'Sbud, a word or two more would make that young cat set her claws in my face, indeed.
- TERESA Ay, you see the child will take her mother's part, however. Go to him, Mary, speak to him, child, don't be afraid of his whittle. Truth has a good face though the coif be torn. Speak to him 105
I say, Mary.
- SANCHO Nay, Mary's an admirable speaker, I'll say that for her. Well, offspring mine, Mary the Buxom, what say you, humph?
- MARY Why, I say you shall go home with us now we have found ye, vather. I can't get the cow home tonight without ye and there's a bag of barley must be carried to the mill, too. 110
Gadsniggers, I'll hold fast by this arm (*takes hold of his arm*).
- TERESA And I'll stick close to tother (*takes the other*).
- SANCHO [*Aside*] So, now is here the true sign of the marriage mousetrap and I, a pox on me, am the unlucky vermin that's caught in't. I'm a notable figure now, I believe, if my picture were drawn.—'Sbud, you man-leeches, let go my hand or by my holiday—*[they let him go]*. 115
- MARY Oh, Lord, you mayn't swear, vather. The devil will have you if you swear.
- SANCHO And his dam there will have thee if thou followst her advice, ye young oaf. Here am I, that by seeking noble adventures am going to be an earl and in the twinkling of a star to be able to make ye both countesses, and yet this devil of a woman will be always crossing me and damning herself to clouted shoes and a canvas smock all days of her life. 120
- MARY A countess! Oh, Lord, is that true, mother?
- TERESA Pshaw, waw, ne'er mind those great sounding titles, fool. They are a great deal too big for our mouths, Mary. My name has been alway Teresa and goodwife Pancha, and thou, time out of

100. **drum** The term was slang for a promiscuous woman (Williams).

101. **'slidikins** A minced expletive, corrupted from *'slid*, i.e. 'God's lid' (OED). **'un** An unstressed variant of the pronoun *him* (OED).

102. **'Sbud** See 1.1.101 n. for *Gadsbud*.

105. **Truth ... torn** Prov. See Tilley T571 ('Truth has a good face but ill clothes').

111. **Gadsniggers** An expletive (OED); prob. corrupted from *God's nigs*.

113–114. **now ... caught in't** Sancho's words might remind the audience of the closing scene in D'Urfey's *The Marriage-Hater Match'd* (1692), where the unreformed rake Sir Philip, after getting married against his will, claims: 'And since the Stars, with their propitious Influences, in spite of my Opinionated Wit have us'd me like a Vermine in a Trap,/ Patient, I'll Relish pleasure dearly bought,/ And Chaw on the same Cheese, with which I'm caught' (5.3, p. 54).

115. **man-leeches** The term carries connotations of female sexual insatiety (see Williams *leech*). **by my holiday** 'By my halidom,' an asseverative phrase. OED allows *holiday* only as a variant spelling of *halidom*, but noting that 'the substitution of *-dam*, *-dame*, in the suffix was apparently due to popular etymology, the word being taken to denote 'Our Lady.' Shelton uses the expression on several occasions, e.g. 'By my Holiday' (3.32, p. 194v) and 'Holy dam' (2.5, p. 146r).

117. **dam** A term of contempt applied to a woman. From the expression 'the devil and his dam' (OED n.² 2b).

120. **smock** A woman's undergarment (OED n. 1a).

123. **alway** D2 always.

mind, hast been called Moll or Mary, and at the latter end of my days to be called countess and I know not what—I shall die, I shall ne'er be able to bear it (*weeps*). 125

SANCHO Why, there 'tis now. A plague on't, who would put honey into an ass's mouth? I am making myself a governor and setting her upon velvet cushions of state, and this plaguey woman of Barrabas, in spite of me, will sit bare-buttocked upon a dunghill.

MARY And do you say that I should be a governor's daughter and sit upon a cushion, too, vather?

SANCHO Woons, thou shalt be a countess, I tell thee, in a month's time if that adder there would leave her hissing and let me be quiet. I would marry thee in an instant to the great lord Don Whirligigario, son and heir to the tother great lord Don Whachum. Thou shouldst walk in the streets with thy train held up and two embroidered lackeys holding an umbrel over thee to keep thy amiable phiz from tanning. 130

MARY Ha, ha, ha! Oh, Gemini, and that will fit my humour to a button, vather. Well, the first thing I would do should be to learn to be proud and look scornfully. I warrant I'd carry myself like a countess quickly. 135

TERESA Alas, poor malkin, she's bewitched already. I find this earldom will be the undoing of the poor jade, do what I can. Why, hear me, thou father of folly, thou wilful corrupter of thy own flesh and blood, does that child look as if she could walk in state with her train held up? 'Sheart, 'twill give me the gripes to hear how the folks will laugh at her. 'Look how stately the hog rubber goes,' says one; 'she that was yesterday at her spinning-wheel and went to church with the skirt of her coat over her head to keep her from the rain has now a tail three yards long,' says another; 'and an umbrel to defend her olive-coloured countenance, with a pox to her,' says a third. This will be the cry all the village over. Therefore, come away, Mary, and don't be a countess, child. 140 145

SANCHO Call thy mother fool, Mary the Buxom, and be a countess in spite of her. Remember thou art to be married and breed a race for the honour of the Panchas. Think upon the young lord Whirligigario, child.

124. **Moll** A pet form of Mary. Shelton used *Mal* (2.5, p. 145v) to translate the equivalent Sp. *Marica* (Cervantes 2.5, p. 40), one of the names given to Sancho's daughter in the novel. Moll was also a conventional proper name or nickname for a prostitute in 17th century London (OED n.² 1; Williams).

126. **ass's** Q1–D2 Asses.

128. **woman of Barrabas** This translation of the Sp. imprecation *muger de Barrabas* (Cervantes 2.5, p. 41) appears in Shelton's edition (2.5, p. 146r). Barrabas (or Barabbas, as it is now often spelt in English) was the robber whom Pilate released instead of Jesus Christ and, therefore, he has been traditionally regarded as an evil figure (Knowles *Barabbas*; EB *Barabbas*).

130. **Woons** See 1.1.38 n. for *Oons*. **adder** A serpent, esp. with reference to the serpent as a manifestation of the devil (OED n.¹ 1a).

131–132. **Don Whirligigario** Prob. from *whirligig*, a fickle, inconstant person (OED *whirligig* 3b). D'Urfey applies the term to Squire Oldsapp in the homonymous play (1678, 1679) 1.1, p. 6, and to Thomas in *Trick for Trick* (1678) 5.1, p. 52.

132. **Don Whachum** Q2, D2 Don Wachum. In Shelton's translation, Teresa uses the name 'Lady Whacham' (2.5, p. 145v) for the Sp. indefinite phrase *doña tal* (Cervantes 2.5, p. 40).

133. **umbrel** Umbrella (OED n.² 1).

134. **phiz** Face (OED).

135. **Ha, ha, ha** Q1, Q2, D2 Ha, ha, ha, ha. **Gemini** A mild expletive (OED n. 4).

138. **malkin** A derog. term for a sluttish woman, esp. a country girl (OED 1a).

141. **give me the gripes** Q1–D1 give me Gripes. **gripes** Pangs of grief or affliction (OED n.¹ 2a).

141–142. **hog rubber** A country bumpkin (OED).

143. **coat** A woman's petticoat (OED n. 2a).

TERESA Think upon thyself, Mary. Remember thou hast sometimes worn shoes and sometimes
none, child. 150

SANCHO Crooked logs make good fires. Think upon Don Whirligigario, Moll.

MARY Ay, ay, vather, I'm for Don Whirligigario and there's no more to be said, but let my mother
sit bare-buttocked upon a dunghill if she will. I'll be a countess, I.

SANCHO That's my good girl. Look ye, Teresa, the court has given their judgment. Your cause is
lost in course. 155

TERESA Well, Satan, I know thou dost it to break my heart, thou cruel man, for the very hour that
I shall see that girl a countess will be the hour of my death. I'm sure the jade will never be able
to know herself. She'll be every minute hoydening and discovering her coarse thread. Well, she's
thy own, do what thou wilt with her but for my part I'll ne'er consent to't, and so farewell. A
countess! Oh, Lord, I've no patience to think on't! 160

Exit Teresa.

MARY Good Lord, now is my mother as rusty as an old cow that has got the belly-ache, but I care
not. She dares not beat me, because she knows I'll beat her again. Well, d'ye hear, vather? Be
sure you make me a countess as soon as ever you can.

SANCHO I warrant thee, girl, and let thy mother go and fume at home with the smoke in the
chimney-corner. He that loses his wife and sixpence loses a tester. Thou art my darling and shalt
ere long be a lady, for she that has luck has better than a good estate in reversion; and the full
bags of fools command wise men for followers. I by following adventures intend to be a
governor and, when I am so, I intend to make thee rich and, when thou art rich, nobody will say
thou art freckled nor think thee a dowdy. 165
170

For gold makes country Joan look fair and bonny,
Though old and chopped, and skinned like orange-tawny.

[Exeunt].

152. **Crooked ... fires** Prov. See Tilley L411 ('Crooked logs make straight fires').

154. **I** Not in Q2, D2.

156. **in course** Naturally, as might be expected (see OED *course* n. 35c).

159. **thread** Quality, nature (OED n. 3b).

160. **to't** D2 to it.

166. **chimney-corner** The chimney-corner was regarded as the place where women passed the time, esp. in contrast with active male pursuits (Williams). **tester** A term for the teston, a silver coin whose original value was subsequently depreciated until rated sixpence. Hence, a slang term for sixpence (OED n.³). **He ... tester** Prov. Tilley W360.

167. **she ... reversion** Prov. See Tilley C674 ('I will not change a cottage in possession for a kingdom in reversion'). **in reversion** Conditional upon the expiry of a grant or the death of a person (OED a).

167–168. **the ... followers** Prov. See Tilley M1082–3 ('Money wants no followers').

170. **dowdy** Q1 Dowry.

171. **Joan** A slang name for a coarse, ordinary woman (Canting Crew).

ACT II

SCENE I

[*The inn*] continues.

Enter Perez with a letter and Nicholas.

NICHOLAS And are you sure, Master Curate, that your letter is authentic and that it says positively your niece Dorothea lives disguised amongst the shepherds of Cordova?

PEREZ 'Tis most certain, for the discoverer of her is my particular friend, one of the best of that quality too in all the country, and has been often with me at her father's house.

(*)NICHOLAS 'Tis very odd that when this devil love gets once into a young female noddle, what tricks and gambols will it make her play! I had rather be obliged to tame a hare in the beginning of March and make it come to my hand than any woman in her pride of eighteen if once she be touched with this loving fury. 5

(*)PEREZ He writes me word here he discovered her one evening by her singing, for she can sing too like an archangel. The pretty rogue was washing her feet in a little brook that runs just by his cottage, the whiteness of which made him at first suspect her sex till, viewing her face nearer, he knew her perfectly, yet discovered not himself but followed her and by that means found her abode among the shepherds. 10

NICHOLAS And how d'ye intend to get her thence?

PEREZ Occasion offers fitly. Tomorrow will be the funeral of Chrysostom, a young, witty, and learned English gentleman that, for the love of a coy beautiful virgin of these precincts called Marcella, put on a shepherd's habit to court her but, she disdainning him, despaired and died. At this ceremony will attend all the shepherds hereabouts and there will be a dirge sung, with other rural games, made by a dear friend and countryman of his called Ambrosio, in honour of the dead man's memory. Now, amongst this troop 'tis probable she comes and I may then surprise her. 15 20

NICHOLAS 'Tis likely enough, I confess, and to assist a little, good Master Curate, I'll be there too and if the clergy miss her, perhaps the laity may come in for a snack. But come, let's mind our present diversion.

s.d. [*The inn*] continues The original s.d. indicates that the flat remains unchanged between the acts. See Summers 1934: 99.

2. **Cordova** A province of southern Spain, in the north-central part of Andalusia (EB).

3. **particular** Q2 particular.

5. **NICHOLAS** Here begins the first section of the text presumably cut off for the representation. The eliminated parts are marked in the four editions. **that** Not in D2.

6–7. **tame ... March** Nicholas alludes to the prov. saying 'as mad as a March hare' (Fillee H148).

7. **pride** Prob. suggesting sexual desire (see Williams).

15–16. **Chrysostom ... gentleman** In the novel, Chrysostom was the son of a rich *hidalgo* from a village of Sierra Morena and a student at the university of Salamanca (Shelton 1.2.4, p. 10[20]r).

17. **despaired** D2 he despair'd.

19. **countryman** D1 County-man.

20. **amongst** Q2, D2 among.

Enter Vincent, Hostess, and Maritornes.

Here comes mine host. The antic ceremony of the knighthood will be performed immediately. 25

VINCENT Ah, the devil take all mad fools! Was ever man so plagued? Come, wife, daughter, and gentlemen, pray mind all your instructions, that I may humour this frantic ass with a sham knighthood and so get him out of my house, for I shall be undone if he stays a day longer in't. He rose up in a dream just now and, fancying he was fighting with giants, falls a-slashing two bags of red wine that stood up in a corner and has spilt about twenty gallons on't upon the floor. 'Sheart! He has made me almost as mad as himself! Therefore, wife, be sure you make haste and remember your part of the ceremony. 30

HOSTESS Ceremony? Hang him! Gad, I'll charge him with a constable if he does not pay me for my wine.

PEREZ Ha, ha! Oh, neighbour, you must consider he's a madman. 35

NICHOLAS And such are not only excused from civility but law, too.

MARITORNES He calls me princess, radiant, and incomparable, and told me my eyes glittered brighter than Venus or Mercury, with a world more of such gibberish that, for my part, I thought the devil was in the man.

VINCENT Ay, Gad, I'll get clear of him presently—oh, yonder I see him! He's coming with his armour to this well, which he takes to be a consecrated fountain and therefore a place fit to be knighted in. Come, come all in, let's leave him to himself a little whilst I go and get all my merry grigs ready for the song and dance. We'll fool him methodically, however. 40

Exeunt.

Enter Don Quixote stripped and Sancho following, carrying his armour and laughing at him.

DON QUIXOTE Set down the shell of my renown, my armour, that wondrous case that must defend this body from vile enchanters, monsters, giants, furies. There, set 'em down by that most holy fountain whilst, like a tortoise stripped of her defence, I crawl about and, grovelling, kiss the earth till fate ordains the honour to retrieve 'em. 45

Sancho lays down the armour.

26. **VINCENT** Not in Q1, Q2, D2.

27. **gentlemen** D2 Gentleman.

30–31. **about ... floor** Q1, Q2 upon twenty Gallons on't about the Floar; D2 twenty Gallons on't about the Floor. **He rose ... floor** An allusion to the episode where Don Quixote fights some wine-skins in the inn, mistaking them for the giant Pandafilando (Shelton 1.4.8).

31. **be sure** D1 besure.

33. **Gad** God; used in various oaths or exclamatory phrases (OED n.⁵ 1a).

36. **excused ... law** In common law, a lunatic 'or *non compos mentis* [Lat.: 'Not of sound mind'], is one who hath had understanding, but by disease, grief, or other accident hath lost the use of his reason' and, therefore, cannot be charged 'for their own acts, if committed when under these incapacities [...] not even for treason itself' (Blackstone 1: 294; 4: 24).

37. **incomparable** D1 Imcomparable.

41. **fit to** Q1 fitto.

Go, Sancho, go thou aside, my faithful squire, and pray. Squires have no other office in this ceremony.

SANCHO Why, the truth on't is, sir, you have nicked me there to a hair, for my whole office has been to pray and fast ever since I came into your service. I have told my wife Teresa wonders of ye, that I am to be an earl and a governor, and the devil and all, but the horse next the mill carries the grist. Mischiefs come by the pound and go away by the ounce. God send me a good deliverance, I say; I am a fool, I find it. 50

DON QUIXOTE No, if thou wouldst have thyself unravelled, thou art a mixture of knave and fool. The weights are often equal but now I think the fool weighs down the balance. Thou art now a silly desponding varlet. 55

SANCHO Well, well, where nothing is, a little goes a great way, and an old dog will learn no tricks. What a devil d'ye call this well a fountain for? And who the devil consecrated it, unless it be two or three dozen of bald-pate frogs I heard croaking in't? 60

A martial noise of drums and trumpets are heard within.

DON QUIXOTE Hark, I hear 'em coming. Away, I say, and do as I command thee. And if thou hast a prayer better than ordinary, that treats of knighthood and of brave exploits, perform it with a stomach. Do it, as thou usest to eat, voraciously.

SANCHO Why, there's another very pretty task, too, a thing that would baffle the whole clergy, as I'm a true squire: to pray as heartily as one can eat. 'Sbud, there's ne'er a priest in Christendom can do't. 65

DON QUIXOTE I have a shrewd suspicion that this belly of thine, Sancho, will hinder thy preferment. Whenever the squire of a knight-errant gives himself to eating, honours fall off insensibly.

SANCHO Why, then the devil take all honours. A hungry horse makes an ill journey; and half a loaf is better than no bread. Rather than starve for a governorship, I'll be plain with you, sir— 70

DON QUIXOTE Away, thou prater, I'll hear no more. Away, I say.

Exit Sancho, grumbling.

50. **nicked ... hair** Gussed with precision (see OED *nick* v.² 10b).

52. **a** Not in Q2, D2.

52–53. **the horse ... grist** Prov. Tilley H664.

53. **Mischiefs ... ounce** Prov. Tilley M998.

55. **a mixture ... fool** Prov. See Tilley K129 ('More knave than fool').

57. **varlet** A man acting as an attendant or servant; esp. an attendant on a knight (OED 1a, b).

58. **where** Q2 were. **where ... way** Prov. See Tilley N336 ('Where nothing is, a little does ease').

an old ... tricks Prov. Tilley D500.

s.d. **martial** Q1, D1 *Marshal*. **heard** Q2 *hard*.

68. **preferment** D1 *Perferment*.

70–71. **half ... bread** Prov. Tilley H36.

72. **hear** Q2 here.

Enter drums and trumpets sounding. Then enter Vincent crowned with laurel and a scutcheon in his hand. Then Perez, Nicholas, Hostess, Maritornes, with scutcheons. Then singers and dancers, representing knights of several orders, two and two, carrying branches of laurel. They march solemnly round Don Quixote, who kneels whilst Vincent puts a circle about his head and then speaks.

VINCENT	Thou God, that lovest loud drums that rattle, Raw-heads and Bloody-bones, and battle, That triest with blows our sense of feeling, Look down upon this mortal kneeling, Grant him honours with redundance, Thumps and blows and kicks abundance, And when his bones all broken be, Be this the type of victory (<i>sticks the scutcheon in his circle. Don Quixote bows</i>).	75 80
PEREZ	Proud giants let him better quell Than when he from the windmill fell. No more may fishponds drench his carcass Nor waggish hosts make him a stark ass (<i>sticks his scutcheon. Don Quixote bows</i>).	
NICHOLAS	Let no soul-broker have a hand in The shaving of his understanding. Fame let him get at tilt and barriers And never more be swung by carriers (<i>sticks his scutcheon. Don Quixote bows</i>).	85
HOSTESS	Claret no more for blood be spilling Nor no more costly wine-bags killing, Lest some hard-fisted ostler flies on't Or angry hostess scratch his eyes out (<i>sticks her scutcheon. Don Quixote bows</i>).	90
MARITORNES	May Dulcinea del Toboso,	

s.d. **scutcheon** Aphetic variant of *escutcheon* (OED n.¹). **Vincent puts ... speaks** In the mock ceremony of knighting, D'Urfey introduces new features which render the scene more bizarre, such as the circle and escutcheons put on Don Quixote's head. The s.d. suggests that the escutcheons are not the shields or shield-shaped surfaces of armorial achievements (in the fully heraldic sense of the term), but simply objects shaped like, or resembling, escutcheons (see OED *escutcheon* 1a, 3a), whereas the circle is prob. a band or wreath (also called *torse*) as those traditionally surmounting or encircling a knight's helmet (OED *circle* n. 10b; *torse* n.¹). Here the wreath, which otherwise would be placed over a helmet supporting the crest and the motto in a heraldic design (or only the crest in a real helmet) supports instead the escutcheons bearing the words 'The Knight of the Ill-favoured Face.' See Burke xxi, *Motto*.

80. **type** A figure of something; a representation (OED n. 2a).

81. **quell** Strike so as to kill (OED v.¹ 1a).

s.d. **Don Quixote bows** Not in Q1, D1.

85. **soul-broker** An allusion to the curate; prob. a term of contempt playing with the mercantile (and bawdy) connotations of the broker as a go-between or intermediary (see OED *broker* n. 3, 4). The term seems to be D'Urfey's own coinage and it can also be found, among other plays, in *A Common-Wealth of Women* (1686: 2, p. 15) and *The Bath* (1701: 5.1, p. 44).

87. **tilt and barriers** The tilts are the combats or encounters (frequently described in romances of chivalry) where two knights on horseback fight with lances, sometimes inside enclosing palisades called barriers (OED *tilt* n.² 1a; *barrier* n. 2a).

88. **swinged by carriers** Nicholas alludes to Don Quixote and Sancho's unfortunate encounter with the Yanguesian carriers in the novel (Shelton 1.3.1).

89. **Claret** A term used since Medieval times to refer to any of the red wines from the Bordeaux region which in the second half of the 17th century acquired much popularity (Robinson).

91. **ostler** Innkeeper (OED 1b).

That likes his tawny phiz but so so,
 By being in her rigour lasting
 Get him more honour and more basting (*sticks her scutcheon and now altogether round
 his head bear these words: 'The Knight of the Ill-favoured Face'*).

95

VINCENT So, now remove him whilst these sons of fame, these knights that represent the times'
 past glory, perform the rest of this high ceremony.

*Here Hostess and Maritornes raise up Don Quixote and lead him to the further part of the stage and arm him.
 Then a dance is performed, representing knights-errant killing a dragon; which ended, they bring Don Quixote to the
 front of the stage.*

VINCENT Now sing the song in praise of arms and soldiery.

Song.

Sing, all ye Muses, your lutes strike around. 100
 When a soldier's the story, what tongue can want sound?
 Who danger disdains, wounds, bruises, and pains,
 When the honour of fighting is all that he gains.
 Rich profit comes easy in cities of store
 But the gold is earned hard where the cannons do roar. 105
 Yet see how they run at the storming a town,
 Through blood and through fire, to take the half-moon.
 They scale the high wall,
 Whence they see others fall,
 Their hearts' precious darling, bright glory, pursuing, 110
 Though death's under foot and the mine is just blowing.
 It springs, up they fly, yet more still supply;
 As bridegrooms to marry, they hasten to die.
 Till Fate claps her wings and the glad tidings brings
 Of the breach being entered, and then they're all kings. 115
 Then happy's she whose face
 Can win a soldier's grace.

s.d. **scutcheon** Q1–D1 *Lawrel*. The reading in Q1–D1 is clearly a mistake. However, the branches of laurel mentioned earlier in 72 s.d. might have formed part of Don Quixote's head ornament as well, imitating a crest upon the circle. **altogether** D2 *all together*. All things together (OED n. 1). **The Knight of the Ill-favoured Face** Shelton's translation of original Sp. *El Cavallero de la triste Figura*, the title given to Don Quixote by Sancho at the end of the episode of the dead body (Shelton 1.3.5, p. 37v).

97. **represent** D2 present.

s.d. **Song** This song, a duet for a countertenor and a baritone, was set by Henry Purcell and 'Sung at the Knighting of Don-Quixot' (D'Urfey 1694d: 1). It was later included with the same title in *Orpheus Britannicus* (Purcell 1698: 141–147; 1706: 106–112), and as 'A Song in praise of Soldiery' in D'Urfey's *Songs Compleat* (1719) 1: 158, where the lyrics were printed with a different line division.

100. **Muses** Goddesses regarded as presiding over and inspiring learning and the arts, esp. poetry and music (Grimal).

103. **When** SC1 And.

107. **half-moon** A demilune, a fortification (OED 3).

112. **still** SC1 will. **supply** Strengthen a military position by obtaining reinforcements (OED v.¹ 6b).

114. **Fate ... wings** Fate or Good Fortune (which is prob. the sense assigned here) is usually depicted as a winged woman in 16th and 17th century emblem books. Such is the case of the 1709 English version of Cesare Ripa's influential *Iconologia* (originally published in 1593) where the emblem of 'Fortuna buona' depicts a winged woman (fig. 130 in p. 33).

117. **a** SC1 the.

- They range about in state
Like gods disposing fate.
No luxury in peace
Nor pleasure in excess
Can parallel the joys the martial hero crown
When, flushed with rage and forced by want, he storms a wealthy town.
- VINCENT Ladies, the last great honour now afford
And arm the champion with the spurs and sword. 125
- HOSTESS Let this bright spur with prickly rowels (*putting on the spurs*),
That wounds thy courser near the bowels,
Mind thee in thy adventures thick
How thou for women's rights should kick.
So Fortune, thou bold knightly Tony,
Send thee more wit and me more money. 130
- MARITORNES About thy loins I gird this doughty blade [*girding his waist with the sword*]
To fight thy battles and make foes afraid.
Cudgel and cudgelled be, be no man's debtor.
The more that stupid pate is mauled, the better.
Thy fate defends thee from the pains of killing;
Who has no brains is past all sense of feeling. 135
- VINCENT Then, lastly, with this knightly thwack (*draws the sword and strikes him*)
And these about thy sides and back,
I dub thee for an arms' professor,
Champion for war, and wrongs' redressor.
Once, twice, and thrice, now rise with grace
The Knight of the Ill-favoured Face. 140
- Don Quixote rises.*
- DON QUIXOTE Sir Constable, the honour you have done me devotes me to your service during
life. Show me a monster, giant, or enchanter, though ne'er so huge or terrible, that has wronged
ye and you shall see me make him do you justice and lay his recreant head beneath your feet. [*To*
Hostess and Maritornes] And you, great princesses and illustrious beauties that this great hour have
done Don Quixote honour, low at your feet your knight offers his homage. (*To Perez and*
Nicholas) My grateful thanks likewise to you, my friends, by whom this sword and arm shall
always be commanded. 145
- PEREZ All honour to the son of fame and brightest planet of knight-errantry, Don Quixote de la
Mancha. 150

119. **disposing** Assigning (OED v. 1d).

122. **hero** SC1 Heroes.

123. **he storms** SC1 they storm.

130. **Tony** A foolish person, a simpleton (OED n.¹ 1).

130–131. **So Fortune ... money** Prov. See Tilley G216 ("God send you more wit and me more money").

140. **professor** A person who follows a particular vocation as his or her profession (OED n. 5a).

NICHOLAS May his heroic deeds make Amadis du Gaul a trifler.

VINCENT Don Bellianis of Greece and Felixmarte of Thriania be mushrooms to the pine of his tall glory. 155

DON QUIXOTE Good my lord, your excellence too much honours me and so does your fair lady, of whom I must presume to beg one courtesy additional, which is a plaster, for with your lordship's too much zeal in dubbing me, I humbly do conceive my head is broke.

VINCENT Most happy omen!

PEREZ Yes, if it bled three drops. 160

DON QUIXOTE It has three hundred. I feel 'em in my collar.

HOSTESS Run, Maritornes, fetch the *Unguentum Album*.

DON QUIXOTE Most radiant princess! I shall trouble ye.

MARITORNES Why, truly, sir, since you have made me a great lady, I can't help being as proud as one, and to send a princess for a plaster is, in my opinion, a little undecent. 165

NICHOLAS Oh, madam, your highness shall not need. (*Pulls out his box*) I have one ready here in my pocket.

Enter Sancho hastily.

153. **Amadis du Gaul** The protagonist of the Spanish-Portuguese chivalric romance composed at the end of the 15th century but first compiled by Garcí Rodríguez de Montalvo in 1508. Considered one of the first bestsellers in the modern age of print, the romance underwent several editions in Spain and other European countries. The first complete English translation appeared in 1619 (CE *Montalvo, Garcí Rodríguez de*). Both the knight and the story are highly regarded by Don Quixote and often mentioned throughout the novel.

154. **Bellianis of Greece** The protagonist of the Spanish chivalric romance published in installments between 1547 and 1579 by Jerónimo Fernández under the title *Historia del magnánimo, valiente e invencible caballero don Belianís de Grecia*. Its popularity made it the major rival to *Amadis du Gaul* in Spain in the second half of the 16th century (CE *Fernández, Jerónimo*). The knight is mentioned several times in the novel.

Felixmarte of Thriania Felixmarte (or Florismarte) of Hircania was the protagonist of a Spanish chivalric romance by Melchor Ortega published in 1556 under the title *Primera parte de la grande historia del muy animoso y esforzado príncipe Felixmarte de Hircania y de su extraño nacimiento* (CE *Ortega, Melchor*). Don Quixote mentions the knight on several occasions in the novel. The form 'Thriania' may have been the compositor's error for 'Hircania' or D'Urfey's own slip of memory. **his** Q1, D1 this.

156. **excellence** As a title of honour; excellency (OED 3b).

157. **plaster** A solid medicinal or emollient substance spread on a bandage and applied to the skin (OED n. 1a).

158. **humbly** Q2 humble. **broke** Broken; see Prologue 6 n. for *well-writ*.

160. **three drops** Prob. ironic, since the image of three drops of blood (usually from the nose) was often regarded a sign of ill omen, for instance, in the story of St George included in Richard Johnson's second part of *The Famous Historie of the Seaven Champions of Christendom* (1597): 'fell from Sa. Georges nose three drops of purple blood, whereat hee sodainly started, and there withall he heard the croaking of a Flight of night Ravens, that hovered by the Forrest side, all which he judged to be dismall signes of some insuing stratagem' (sig. B2v). The association appeared in several other works published in the 17th century, such as the comic romance *Pendragon* ('November's Canto,' 61–71), published in 1698 and generally attributed to D'Urfey. The phrase also suggests the mock-liturgical (see Plank 400–402).

162. **Unguentum Album** Lat. 'white ointment.' The name is Shelton's translation (1.2.2, p. 17r) for Sp. *ungüento blanco* (Cervantes 1.2.10, p. 70). Le Clerc's *The Compleat Surgeon* (1701) describes this salve as 'of great efficacy in the healing of contusions' (374).

SANCHO Odsbodikins! If ever you'll see a fine sight as long as you live, come away quickly to the inn-door.

PEREZ How now, Sancho? Where's your obeisance to this noble knight? 170

SANCHO Mum, mum, I understand ye. [*Bows to Don Quixote*] Most noble emperor that is to be, I kiss your majesty's foot.

DON QUIXOTE 'Tis well, my squire. But prithee, what sight is this thou hast seen at the castle-gate?

SANCHO Why, at the castle-gate then, since you will have it so, there's a dead man walked by in more state and with greater noise after him than a London alderman whose soul is gone to hell for usury; than he has, I say, when his son and heir hires a whole troop of blue coat boys to sing psalms and try if they can bawl it out again. 175

VINCENT Oh! 'Tis the funeral of Chrysostom, that died for love. My lord Don Quixote, 'tis fit you should be there. Perhaps some adventure may show itself.

DON QUIXOTE Your excellence counsels well, there may indeed, for now methinks I'm weary of soft ease and long for some exploits to rouse my valour (*they put on his helmet*). Now, giants, monsters, tremble, for I come 180

To purge the world of vice by powerful arms,
In spite of hell and necromantic charms.

Exeunt Don Quixote and Sancho.

HOSTESS The devil go with him. Must we lose our money for our wine after all then, for a jest? 'Slife, I'll run after him and fetch him back. 185

168. **Odsbodikins** An alteration of the expletive 'God's bodikins,' i.e. 'God's dear body' (OED *bodikin* 2).

171. **Mum** An expression meaning 'hush' or 'silence,' or simply an inarticulate sound made with closed lips indicating unwillingness to speak (OED int. 1; n.¹ 1).

175–176. **London ... usury** The aldermen were members of the legislative body of the municipal corporation of London, usually chosen from those who belonged in one or other of the livery companies. They were often attacked and ridiculed as part of the wider social satire against the citizens. The greed of aldermen (as well as of tradesmen and other professionals) was a frequent trope and, in some cases, even contemporary aldermen were targeted. Sir Robert Clayton (1629–1707), a wealthy London merchant and lord mayor in 1679–1680, was attacked in Nahum Tate's *The Second Part of Absalom and Achitophel* (1682). Described as 'Extorting Ishban,' in reference to his having amassed a fortune by usury, 'Ishban of Conscience suited to his Trade,/ As good a Saint as Usurer e'er made' (Tate 1682: 9; Beaven 1: 329; 2: 191).

176. **blue coat boys** The children of the poor who attended the Blue Coat School in Westminster (founded in 1688) or, more generally, any of the charity schools operating in the late 17th century. Children between the ages of 7 and 12 were admitted and wore distinctive uniforms (Crowcroft and Cannon *charity schools*).

177. **psalms** Prob. prayers for the dead, considered a Catholic practice. Mid-16th century editions of the *Book of Common Prayer* eliminated specific prayers for the departed and they were denounced in *The Second Tome of Homilies* (1571): 'neyther let us dreame anye more, that the soules of the dead are any thing at all holpen by our prayers: But as the scripture teacheth us, let us thinke that the soule of man passing out of the body, goeth straightwayes eyther to heaven, or els to hell, whereof the one nedeth no prayer, and the other is without redemption' (255). **bawl it out again** Poss. with a pun on 'bail out' the alderman's soul from hell.

s.d. **Exeunt** Q1–D2 *Exit*.

PEREZ No, no, prithee, good Hostess, let him alone now. I'll see thee paid, upon the word of a priest. I'll be his pledge for once, for out of kindness to his family I intend very suddenly, by a trick, to cure his frenzy and bring him home again.

HOSTESS The word of a priest! Thank ye, good sir. I desire no better security for all the wine in my cellar. 190

NICHOLAS If there be any sport in't, you are sure of me, Master Curate.

PEREZ Oh, thou art to be my chief engine, but more of that another time. Now let's to the funeral and if I can but find my niece there—

NICHOLAS We'll fuddle mine host tonight in his own castle, as Don Quixote calls it. 195

VINCENT Ah, would I could see that, my jolly lads. I'd try your forces, i'faith.

MARITORNES And did not I do my speeches purely, Master Curate?

PEREZ Ay, little Maritornes, that thou didst, I assure thee.

Exeunt.

SCENE II

A deep grove.

Enter Dorothea alone dressed like a shepherd in mourning and crowned with a cypress garland.

DOROTHEA They come with sighs and, as half-dead with sorrow,
Attend the body of the wretched Chrysostom,
Whilst I, that seem to mourn another's fate,
Dissolve in real tears to know my own.
Poor Dorothea, where are now the comforts 5
That used to make thy days divinely happy?
Where now are blessings from indulgent parents
That used to smile upon thy morning duty,
Kiss thy refreshing cheeks, lean on thy bosom,
And in soft rapture invoke heaven to guard thee? 10
All gone, quite lost, thou'rt now a friendless vagabond,
Undone by love, and by a man betrayed,
For who could else undo an innocent maid?
Forced in these groves among the stranger swains
To waste a woeful life—oh, false Fernando! 15
But hush, no more, they come.

190. **good** Q2 goood.

196. **i'faith** In truth, truly (OED).

197. **speeches** Q2 Speches. **purely** Finely, excellently (OED adv. 4).

s.d. **shepherd** D1 *Shepherdess*. According to Nicholas (2.1.1–2), Dorothea wears a shepherd's habit in order to pass unnoticed. In the novel, she resorts to the same disguise (Shelton 1.4.1, p. 70r).

7. **indulgent** Q2 iudulgent (<n> printed upside-down).

14. **swains** Shepherds (OED n. 4).

Goes [out] to meet 'em. Then re-enter Dorothea with Ambrosio and other shepherds and shepherdesses, crowned with cypress. Then the body of Chrysostom follows on a bier, crowned with a wreath and covered with flowers. They march in solemn procession round the stage. Then, the bier being set down in the midst of it, Ambrosio speaks.

AMBROSIO Thus to the grave, the last retreat of mortals,
 Has sad Ambrosio brought his dearest friend.

(*Oh, that he could revenge his hapless death upon the cruel tigress that has caused it, with what a pleasure would I fly to execute! Or could my breath blow plagues among the sex and only amongst them, no male thing suffering, what rapture should I feel! But alas, I wish in vain. No pestilence can hurt 'em. One poisonous viper cannot hurt another. A woman is the plague, the hottest plague, and where they harbour breed contagion round 'em. 20

(*DOROTHEA (*Aside*) To me, I'm sure, a man has been a greater and bred more desolation.

Enter Don Quixote and Sancho.

—But, good Ambrosio, was this fair murderess throughly satisfied of your dead friend's affection? 25

(*AMBROSIO Too too well. There passed no minute on of stealing time that he passed unemployed to do her service. He was a man the brightest of her sex, if they could e'er consider, would be proud of, an admirable scholar, rare musician, learned without pride, and valiant without passion. The elements were all so tempered in him that, except love, his breast was still and calm—no gust within to ruffle his rare judgment—so knowing too and yet withal so modest that though his reason could instruct great teachers, he never thought himself the wiser man. 30

(*FIRST SHEPHERD He was indeed the wonder of his time.

(*AMBROSIO Oh, ye immortal powers! How comes it then that all this worth is thrown away on woman? Woman, that, as the poet nobly tells us, 35
 Deceitful woman, that will in time forestall
 The devil and be the damning of us all.

Don Quixote comes up to Ambrosio.

(*SECOND SHEPHERD Bless us! What romantic thing have we got here?

(*FIRST SHEPHERD I know not. He looks like the ghost of some murdered king in a tragedy. Prithee observe the tother too that comes slouching after him. That must be some rare fellow by his look. 40

23. **harbour** Lodge (OED v. 7).

25. **throughly** Fully, completely (OED 1).

27. **on** Not in Q2, D2.

31. **withal** In addition, besides (OED adv. 1a).

36–37. **Deceitful ... all** Ambrosio's words recall the last lines of Ben Jonson's 'A Satyricall Shrub' (first published in 1641 as part of the collection *Underwoods*): 'Thinke but the Sin of all her sex, 'tis she! / I could forgive her being proud! a whore! / Perjur'd! and painted! if she were no more—, / But she is such, as she might, yet forestall / The Divell; and be the damning of us all' (1641: 190).

39. **the ghost ... tragedy** Prob. an allusion to the Ghost in Shakespeare's *Hamlet* (1601?, 1603), who, according to Horatio, appears 'Arm'd at all points exactly, Cap a Pe [cap-à-pie]' (1623: 1.2, p. 155). Nicholas Rowe's edition of Shakespeare's works (1709) included an illustration of the Ghost wearing a full armour (5: 2365) whose appearance certainly calls to mind the image of Don Quixote.

(*)SECOND SHEPHERD By the mass, I admire him. I must go stare at 'em.

They stare at Sancho and Sancho at them.

(*)DON QUIXOTE I am, sir, by profession a knight-errant, renowned for righting wrongs. My name's Don Quixote, otherwise called the Knight of the Ill-favoured Face.

(*)FIRST SHEPHERD Faith, 'tis ill-favoured, indeed. There you are in the right, in troth, Sir Knight. 45

(*)SANCHO And you must know I am the renowned Sancho Pancha, this renowned knight's renowned squire and, all in good time, am to be a renowned governor.

(*)DON QUIXOTE I have with wonder heard some part of your discourse and therefore, as it is my duty, make request to know if you are wronged.

(*)DOROTHEA [*Aside to Ambrosio*] Some madman, sure. 50

(*)AMBROSIO [*Aside to Dorothea*] He looks no better.—Sir Knight, whoe'er you are, if you'll have patience till we have performed the funeral ceremonies, I shall have time to answer, but till then—

(*)DON QUIXOTE With all my heart, most courteous knight, and will assist myself.

Enter Perez and Nicholas.

PEREZ He's got hither before us, I see. 55

NICHOLAS And I warrant they take him for some strange monster. How they stare and grin at Sancho!

AMBROSIO Perform the dirge and let all other rites be done in solemn order. And, oh, thou dear best pattern of true friendship, accept this poor last tribute from a friend whose love to thee was boundless as thy merit (*kisses Chryssostom*). 60

Here a song is sung by a young shepherdess. Then they all dance a solemn dance expressing despairing love. Then Ambrosio and others lay Chryssostom in the grave. Meanwhile a dirge is sung by a shepherd and shepherdess.

42. **By the mass** An expression of asseveration, or an oath (OED).

45. **in troth** Indeed (OED).

46. **this renowned** Q2 this Renowed.

47. **a renowned** Q2 a Renowed.

s.d. **Enter ... Nicholas** Q1 *Enter Don Quixote, Perez, and Nicholas, Sancho*. The s.d. in Q1 prob. resulted from the changes made in the text for its representation. As a result of the cuts in the text the s.d. in 24 was removed (or at least ignored) and instead another s.d. came to indicate the actual entrance here of the four characters.

Song.

I

Young Chrysostom had virtue, sense,
Renown, and manly grace,
Yet all, alas, were no defence
Against Marcella's face.
His love that long had taken root 65
In doubt's cold bed was laid
Where, she not warming it to shoot,
The lovely plant decayed.

II

Had coy Marcella owned a soul 70
Half beauteous as her eyes,
Her judgment had her scorn controlled
And taught her how to prize.
But providence, that formed the fair
In such a charming skin,
Their outside made their only care 75
And never looked within.

Dirge.

Sleep, poor youth, sleep in peace,
Relieved from love and mortal care,
Whilst we, that pine in life's disease,
Uncertain blessed, less happy are. 80
Couched in the dark and silent grave,
No ills of fate thou now canst fear;
In vain would tyrant power enslave
Or scornful beauty be severe.
Wars, that do fatal storms disperse, 85

s.d. **Song** This song, set by John Eccles, was only published in *Songs to the New Play of Don Quixote, Part the First*, where the title indicates that it was sung by a young shepherdess (8). In his Preface to *The Campaigners* (1698), D'Urfey printed the full second stanza, with significant textual variations (17).

67. **warming** D1 warning; **it** D1 is.

69. **Had** CP Did. **owned** CP own.

70. **Half** CP As.

71. **had** CP wou'd. **scorn** Q1–D2 Soul; CP Sence.

72. **taught** CP teach.

75. **their** CP its.

s.d. **Dirge** This dirge, also set by Eccles, was first published with musical notation in *Songs to the New Play of Don Quixote, Part the First*, according to which it was sung by a shepherd and a shepherdess (8). D'Urfey printed the lyrics in his Preface to *The Campaigners* (18), with significant variations and a different division of five quatrains also found later in *Songs Compleat* (1: 151).

77. **Sleep** CP, SC1 Sleep, sleep. **sleep** CP, SC1 sleep, sleep.

79. **disease** Absence of ease; uneasiness, disquiet (OED n. 1a).

80. **blessed, less** Q1 Bless'dlesse; Q2, D2 Bless'dless; S1 bless'dless.

84. **Or ... severe** D1 wrongly places this line in the following stanza.

85. **storms** Q1–D1 Storm.

Far from thy happy mansion keep.
 Earthquakes, that shake the universe,
 Can't rock thee into sounder sleep.
 With all the charms of peace possessed,
 Secure from life's torment or pain, 90
 Sleep and indulge thyself with rest,
 Nor dream thou e'er shalt rise again.

CHORUS Past is thy fear of future doubt,
 The sun is from the dial gone,
 The sands are sunk, the glass is out, 95
 The folly of the farce is done.

AMBROSIO Oh, I shall choke with a revengeful spleen against that cursed she that robbed me of
 this jewel, each single ray of whose transparent virtue outshined a million of those counterfeits,
 those dull false pebbles: women.

DOROTHEA [*Aside, seeing Perez*] My uncle, as I live! How shall I shun him? 100

Exit.

PEREZ I'm sure 'tis she. I know her by that blush.

NICHOLAS Follow her close, then the game lies just before ye.

Exeunt.

DON QUIXOTE [*To Ambrosio*] Sir, to me there is no brighter jewel than a woman, and he that dares
 affirm my peerless mistress, sweet Dulcinea del Toboso, is a pebble, is but a turf himself and
 holds his soul at nothing. 105

FIRST SHEPHERD Ha, ha, ha, ha! This is rare stuff.

AMBROSIO Some officer sure grown frantic.

SECOND SHEPHERD The squire-governor too looks with the same air, ha, ha, ha, ha!

SANCHO What a plague do these frogs in green liveries grin at? A knight-errant to these fools now,
 I warrant, is as strange a sight as a rhinoceros, ho, ho! Ha, ha! Laugh on, laugh on, boobies, 110

89. **possessed** Q2 pessest.

90. **torment or** CP tormentor; SC1 Tormentor.

92. **shalt** Q2 shall.

93. **thy** S1, SC1 the. **Past ... doubt** CP Past are the Pangs of fear and doubt.

109. **green liveries** The colour green was commonly associated with country characters in pastoral literature, such as in Philip Sidney's romance *The Countesse of Pembrokes Arcadia* (1593 edition) where hunstmen are described as 'handsomely attired in their greene liveries' (18r). The association of the colour with shepherds might have been further reinforced by the popularity of Honoré d'Urfé's *L'Astrée* (1607–1627), whose hero Celadon apparently gave name to a pale shade of green (see OED *celadon*).

110. **rhinoceros** The rhinoceros was one of the exotic animals often exhibited in London in the late 17th century. An advertisement published in *The London Gazette's* issue of 9 October 1684 records: 'A Very strange Beast called a Rhynoceros, lately brought from the East Indies, being the first that ever was in England, is daily to be seen at the Bell Savage Inn on Ludgate-Hill, from Nine a Clock in the Morning till Eight at Night.'

there's some difference sure between a kite and a pismire. What a pox, earldoms are not got by keeping of sheep, ho, ho, ho, ha!

Enter Marcella.

DON QUIXOTE Ha! Here's some wonderful adventures. What beauteous vision's this?

SANCHO Oons, if this should be some empress or queen now and my government at my elbow before I'm aware— 115

AMBROSIO By heaven, 'tis she, the very charming devil that has done all this mischief.

MARCELLA Great cause thou hast to wonder, rash Ambrosio, that I, who from my infancy devoted to solitude have shunned all human converse, should now unasked expose my person here, but know I do it to defend my honour against the poisonous slander of vile tongues who render me the cause of their unrest and the late death of thy ill-fated friend. 120

AMBROSIO Oh! Tigress of more cruel and fell kind than ever yet in Afric deserts bred, canst thou defend thyself?

MARCELLA Yes, and with justice, too. His death was caused by his obstinate folly.

AMBROSIO Of loving thee too well. Oh, barbarous women! The sacred powers above lent ye beauty to give delight, not to kill, though it had power. Yet you all, filled with the old serpent's primitive mischief, knowing that power, convert it to our ruin. 125

MARCELLA Oh, silly men that, knowing then our mischiefs, will yet turn amorous coxcombs to provoke us.

AMBROSIO Thou very devil in an angel's shape, thou knowst it was the fate of my dear friend. He could not help his loving thee. 130

MARCELLA Why then, thou very fool in thy own shape, the less my obligation. Who is obliged to one for any courtesy that cannot help the doing it?

AMBROSIO Yet dost not pity him?

MARCELLA Pity's the child of love and I ne'er yet loved any of your sex. I might have some compassion for his death but, still, the occasion of it moves my mirth. 135

AMBROSIO The occasion of it? Why, thou strange cruelty! Art thou not th' occasion? Did he not die for thee?

MARCELLA For me? No, certainly. Was he not a man, one grounded too in knowledge, a philosopher dressed in the pride of all those glittering arts that raise your sex—you think—so

113. **adventures** Q1, Q2, D2 Adventure.

121. **Afric** African (OED adj). **Tigress ... bred** Tigers have never been indigenous to Africa but popular belief has traditionally considered the contrary, perhaps due to the confusion (in folklore and early records) between the tiger and similar cat species of the same family such as the leopard and the cheetah, which are African species (BE *feline*).

124. **ye** Q1 y.

125. **not** Q2 nor. **to** Not in Q1, Q2, D2.

136. **th'** Q2, D2 the.

much above us? Poor ignorant women, I warrant he despised us in his heart. Toys, puppets
fashioned only for the pleasure, mirth, and convenience of lordly man. And could he die for
love? Fie! 'Tis impossible! Who ever knew a wit do such a thing? 140

AMBROSIO Triumphphant mischief, have you no remorse?

MARCELLA I rather look on him as a good actor
That, practising the art of deep deceit 145
As whining, swearing, dying at your feet,
Cracked some life artery with an overstrain
And died of some male mischief in the brain.

SANCHO Ah, plague, I find now this is no queen. This woman is too much a tattler to be of any
great quality. 150

DON QUIXOTE Peace, bottle-head.

(*AMBROSIO Oh, that some power would bless me with a charm to plague thy heart as thou hast
tortured his, that thou mightst feel the force of those hot flames that burnt the life out of the
noble Chrysostom.

(*MARCELLA But since your words have no bewitching arts, 155
No charm your person nor your eyes no darts,
Happy Marcella, who no danger sees,
Untouched by love does neither burn nor freeze.

AMBROSIO His merit, though not mine, would inspire love in any generous woman.

MARCELLA That's as she prized it. 160
Men will be vain and value their own parts,
But 'tis our fancy that bestows our hearts.
Merit is what we love; sometimes a fool
Outdoes the philosopher in a woman's school,
But if she's wilful and has no remorse, 165
Believe me, fool, 'twill be in vain to force.

AMBROSIO Heaven! Why did our creation come by women?
Can mankind be no other way increased?

MARCELLA No other way, so set your heart at rest.

AMBROSIO We doubt 'em even whilst in their arms we lie. 170
Prospect of cares we find, but none of joy.

145–146. **That ... feet** In Q1–D1 these verses are printed as a single line.

148. **mischief** Disease or ailment (OED n. 3).

151. **bottle-head** A stupid fellow (OED 1).

152. **hast** Q1–D1 has.

159. **His ... woman** Printed as verse in Q1–D1, with line division after 'love.'

163–164. **sometimes ... woman's school** Marcella's opinion can also be found in D'Urfey's *Love for Money* (1691): 'Women have strange Appetites, a man of sense, as a good standing dish, may go down a little at first, but a Fool is generally their belov'd second course & desert, Trash & Trompery best suits their longing' (1.1, p. 6).

- MARCELLA Pish! (*Smiling scornfully*) Now I laugh at ye, you know you lie.
Beauty you as your greatest bliss pursue,
Feign what you can, nay, fool, we know it, too. 175
Fair is my face, my liberty my own.
I will accept no love, nor promise none,
Nor pity any would my peace betray,
Though there should die ten thousand in a day.
- AMBROSIO Once to revenge this lover that lies dead
Grant ye, immortal powers, that I may wed. 180
I'll quell the pride of your rebellious race,
Form woman new and make her know her place.
- MARCELLA Hear him, sweet heaven, and let his consort be
Armed with another soul like that in me;
A soul that too fond passion ne'er confined 185
But knows the cheats of all his cozening kind.
Your rage, weak sir, will slenderly prevail;
My rule's effectual and it cannot fail.
Our easy natures oft with pride you vex
But know that I was born to plague your sex, 190
Formed to attract, and featured to excel.
Beauty's a charm 'gainst which you want a spell.
When heaven conveys such influence to you,
Correct with awful frowns and make me sue,
But whilst your fate's submitted to my sway, 195
I know my power and men shall obey.

Exit.

AMBROSIO D'ye hear the insolence, shepherds, you that were friends to the brave Chrysostom?
'Sdeath, shall she brave us thus? For shame, run some of ye and bring her back. Let's make her
have some sense of her barbarity, at least.

They offer to follow her and Don Quixote draws and opposeth.

- DON QUIXOTE Let no one dare to follow her, on his life. I find she does but justice to her sex, 200
that are too often much abused by ours. Therefore, as I profess myself knight-errant, 'tis fit that
I protect her.
- SECOND SHEPHERD You protect her? Ha, ha, ha, ha!
- DON QUIXOTE Knights, I will do't, and more than that, against ye all.
- SANCHO That he will, frogs, and against a hundred more of ye, for all your grinning. 205
- FIRST SHEPHERD Oons! What do the bedlams mean? Come friends, let's bind 'em and put 'em into
the dark. The fools are distracted.

189. **oft** Often (OED adv. 1a).

197. **insolence** Q1, Q2, D2 Insolent.

198. **'Sdeath** An euphemistic abbreviation of the expletive *God's death* (OED).

201. **therefore** Q2 thefore.

DON QUIXOTE I'll try how sound your senses are, Sir Dogbolt.

Fight here and Don Quixote and Sancho beat 'em all off. Then re-enter Don Quixote and Sancho, strutting.

SANCHO There's for your grinning, rogues. I think I am even with ye now. Woons! What a fine thing fighting is when a man is sure of having the better of it! And what a delicate difference there is between a Toledo blade and a sheep-hook! But come sir, let's get away for fear they rally. 'Sbud, I think I behaved myself bravely. 210

DON QUIXOTE Why, troth, if thou couldst but keep thy eyes open a little better thou mightst in time come to do something. But, a plague on thee, thou fightst as a crab crawls—backwards—for instead of giving one of 'em a sidelong thump just now, if I had not stepped quick aside, thou hadst struck my knighthood o'er the pate. But, however, thou meanst well, I dare swear, and, I believe, fightst as well as thou canst. 215

And he's no braver that subdues an host
Than he is that stands still and keeps his post.

Exeunt.

206. **bedlams** Madmen; from the name given to the inmates of the Hospital of St Mary of Bethlehem, an asylum for the mentally ill, originally situated in Bishopsgate and in 1676 rebuilt near London Wall (OED 2, 5).

208. **Dogbolt** A term of contempt or abuse (OED n. 1).

211. **Toledo blade** The city of Toledo, in central Spain, was a traditional and famous sword-making and steel-working center since Roman times (EB *Toledo*).

215. **one of** Not in Q2, D2. **a sidelong** D1 aside long.

216. **struck** Q1 strook.

ACT III

SCENE I

*The inn.**Enter Perez and Dorothea.*

DOROTHEA Ah, sir, I beg ye for my mother's sake, or if you ever loved poor Dorothea when with her prattling infant innocence and springing beauty in its early blossom she used to please, by both I do conjure ye, let me not see my father.

PEREZ Trust to me: you must to your past crime add a greater by hateful disobedience.

DOROTHEA Oh! I shall die with shame. Alas! I left him alone, unfriended, warped with age and sorrow! That good old man, that kind indulgent father! I shall never dare, forlorn as now, to meet his eyes again! Barbarous Fernando, that false cruel tyrant, pleased with the spoils of my dear virgin honour, has ravished that blessed sight forever from me. 5

PEREZ Had you no contract from this false Fernando?

DOROTHEA In vows and oaths a thousand. I was too artless to desire him more. (*)Heavens! He would swear till he was black in the face, dissemble six long hours by the clock and, when he vowed the truth of his affection, the protestations came so fast and thick, so fierce withal and eager in expressing, that I've been fain to let him kiss and breathe for fear the thronging lies should suffocate him. 10

PEREZ Yet after all this to pretend to marry Luscinda, nay, forge a false letter from her betrothed love Cardenio, implying she had deserted him, and then sacrilegiously steal her from a nunnery to which she fled for sanctuary, is such a stain to his nobility as wants example. And rather than not have justice done thee, girl, I resolve the court shall know it. 15

DOROTHEA To marry Luscinda, there's the dart that stung me! Oh, let all virgins by my fate take warning and never more believe that faithless sex [*weeps*]. 20

PEREZ Come, no more tears. A cause so just as thine can never want an advocate.

DOROTHEA 'Twas that heartbreaking news that stabbed me most, so that, forgetting father, sex, and honour, in this disguise I was resolved to seek him and either cause him to perform his vows or die in the pursuit of my desire.

(*)PEREZ The lady Luscinda shall be instantly informed of his treachery and what interest I can make against him thou art assured of. Come, let's about it. 25

1. **sir** Not in D2. **you ever** Q2, D2 ever you.

3. **ye** Q2, D2 you.

9. **contract** Not necessarily a written contract. Since the 16th century and especially for persons of property, marriage in England involved a series of distinct steps. One of them was the spousals (also called a contract), the formal exchange before witness of oral promises which, according to ecclesiastical law, were as legally binding a contract as the church wedding. Furthermore, cohabitation after any sort of spousals was regarded in law as a valid marriage (Stone 31).

10. **desire him more** 'Request more of him' (see OED *desire* v. 6a).

12. **protestations** Q1 Potestations. **fierce** Q1 feirce.

19. **Luscinda** Q1 Luscinday.

Enter Nicholas.

[To Nicholas] How now, thy face seems to have some surprise in't. Is there any news stirring?

(*)NICHOLAS Yes, and some that will surprise you, indeed, or I'm mistaken. As I was standing at my post without to give you the better opportunity of discourse, who should I see below at the inn-door, but Don Fernando and, in the habit of a nun, a lady with him? 30

(*)PEREZ Strange fortune! Art thou sure 'twas he?

(*)DOROTHEA Oh, heaven, how my heart throbs!

(*)NICHOLAS I saw his face and also guess the lady to be the fair Luscinda. There's some strange difference between 'em, for by her actions she seemed much dissatisfied—

[Noise within].

Hark, they are coming up this way. Step but into the next room. You may discover more. 35

(*)PEREZ Do so, good niece, and let's observe 'em. Then, when thou seest thy opportunity, appear and charge him boldly. I'll not be far off.

DOROTHEA Nay, I will speak to him though death attends it.

Exeunt.

Enter [Don] Fernando and Luscinda in the habit of a nun.

(*)LUSCINDA Is there no end of your impiety? Have nunnery walls, strong gates, nor iron bars, nay, nor the deity adored within, to whom I fled for help in my distress, not power enough to hinder one man's wickedness? You, sacred powers, have you forgot your justice, that you send none to succour poor Luscinda? 40

(*)[DON] FERNANDO The powers you speak of, madam, that knew what's better for ye than you did for yourself, you see, assisted me in my design.

(*)LUSCINDA Oh, impious wretch! Dare you think heaven assisting in wicked actions? No, 'twas the aid of hell in some cursed minute when all good angels slept or else stood neuter. 45

(*)[DON] FERNANDO Hell, madam? What has hell to do in love affairs? The devil is foe professed to amity. No, my sole aid was my own prosperous genius, courage t'attempt, and fortune to

25–27. **The lady Luscinda ... stirring** Q1 includes s.d. *Exeunt* at the end of this speech. Prob. another case of inconsistency derived from the cutting of the text for the performance, where the s.d. was, despite its incongruous position, originally intended to finish the scene with Dorothea and Nicholas leaving the stage.

32. **DOROTHEA** In Q1, Q2 this speech is not marked as unperformed.

33. **I saw ... Luscinda** The first line of Nicholas's speech is not marked as unperformed in Q1, Q2.

38. **I D2 I'll. Nay ... it** Dorothea's speech is not marked as unperformed in any edition, but instead of a printing error, it might suggest that D'Urfey merged this line with 1–24 in order to keep the scene finishing with Dorothea's resolution.

41. **forgot** Forgotten; see Prologue 6 n. for *well-writ*.

- succeed. This gave me power to scale your nunnery walls and recompense my love with spoils of beauty. 50
- (*)LUSCINDA Have you no conscience? You are of noble blood and in your veins should run a stream of virtue that should distribute justice through your soul. Cardenio was your friend, my betrothed husband, and in severing us you do not only fix a foul stain upon your house's honour but violate the laws of all humanity.
- (*)[DON] FERNANDO Why then, let that most great and strong omnipotence, that to my fame's confusion makes me love, answer for all my crimes. I love Luscinda and 'tis in vain to tell me the mischiefs I have done. I know 'em all. I know I have been treacherous to Cardenio, false to my friend, but 'twas for love of thee. I own I forged a letter in thy name which caused his sad distraction and ruin, but thou wert still the cause, nay, more than that, thy beauty made me a traitor to an innocent virgin, forget my vows, break all my oaths and promises, and leave her pregnant with heartbreaking sorrows and love's dear load, the trophy of my conquest, to follow still my headlong fate and thee. 55 60
- [*]LUSCINDA Oh, heaven! And can you own all this without a blush, a scarlet blush, to stain your cheeks forever?
- (*)[DON] FERNANDO Why should I deny it? I still have too much honour to dissemble. I've told this truth only to let thee see the power of thy attractions and my love. Think what the man would do for thee when his, that could do all these mighty ills to get thee. If thou wouldst have me virtuous, do but love me; the miracle is wrought. For 'tis a sacred verity what sins soe'er love drives me to commit, thou art the certain cause. And since I know the scruple, which the priests call honourable, affects you women more than love or fortune, take there my hand and be this hour my wife. I vow it most religiously. 65 70
- (*)LUSCINDA No, kill me rather and wed me to the grave. I'll die a thousand deaths rather than falsify one sacred vow or the least particle of plighted faith to my beloved Cardenio.
- (*)[DON] FERNANDO Keep then that faith for him; give me but the reward that my desire and services deserve and I'll be satisfied. 75
- (*)LUSCINDA Vile wretch, would you dishonour me?
- (*)[DON] FERNANDO Not I, by heaven. Your stubborn obstinacy and faulty noise, these may perhaps dishonour ye, not I. I'll be as secret as the virgin's blush that with a rosy tincture paints her cheeks when, trembling, she consents.

52. **virtue** Q2 Virtute.

56. **confusion** Ruin, destruction (OED 1a).

56. **confusion** Ruin, destruction (OED 1a). **me** Q1–D1 my.

59. **that** Not in Q1–D1.

61. **pregnant** Prob. a double entendre.

63. **LUSCINDA** This speech is not marked as unperformed in any edition, which is an obvious mistake, since the whole encounter of Don Fernando, Luscinda, and Dorothea seems to have been cut off for the performance.

68. **miracle** Q2 Mirrcle. **wrought** Worked. In EME there were alternative strong and weak forms for many verbs (Barber 175; Lass 167).

70. **affects** Q2 effects.

75. **deserve** D2 deserv'd.

- (*)LUSCINDA You will not force me. Rash as you are, young, and ungovernable, you dare not be so base. 80
- (*)[DON] FERNANDO Oh, thou needst not fear it. Thou wilt be kind and give me no occasion. I must confess it is not with my liking to cater for my love as satyrs do. Beauty's most sweet to me that's won with patience, heart-burnings, dangers, plottings, and contrivances. I'll wait on thee and watch thee into yielding, tire thee with sighs, and mould thee soft with kisses, dress the dear banquet with industrious skill, that I may hereafter feed with greater pleasure. 85
- (*)LUSCINDA Come, come, my lord, let reason take its place and let these flowing tears quench your hot blood. Remember who you are, what I am, too. Then you must do me justice.
- (*)[DON] FERNANDO And you must do it me. Remember who thou art. I do most sensibly. Thou art mine by a double right, by your father's consent first and next by stratagem. You'll urge, perhaps, you were betrothed t'another, fled to a nunnery to perform your vow, and I, that forced you from it, act strange sacrilege. But I, sweet creature, am not of that opinion. Are those dear eyes that warm all hearts with passion, that lovely face and body, fit for a nunnery? Fie, sweet, 'tis contradiction to the intent of providence that gave thee beauty to delight and love. A nunnery air in two days' time would kill thee, make thy plump youth lean as an atomy, and prayer would waste thee into a consumption. 90
95
- (*)LUSCINDA Ah! Never think to move me with your fallacies. I'm fixed as fate.
- (*)[DON] FERNANDO 'Twas sacrilege to love not to have freed thee, and treason to myself, had not I loved. As for the failure to my friend, 'tis trivial. When beauty charms, friendship avails but little and, I may think, had the occasion offered, Cardenio would have done the same to me. 100
- (*)LUSCINDA Oh, no, he was too good, too true a friend. (*Luscinda kneels and weeps*) See me, my lord, thus prostrate at your feet. If ever pity lodged within your bosom, if human nature or the sense of honour have not quite left your soul and the brute entered, by all the sacred powers I do implore ye to desist from your bad purpose. For be assured, I never will consent.
- (*)[DON] FERNANDO [*Aside*] What sudden shock was that? A bolt of ice, methought, shot through my heart. I'm cold as if an ague fit had seized me. Ha! What am I doing? What lovely tears are those? I find I'm but a squeamish whoremaster, I am not hardened enough to go through with't. [*She glances at him*] Ah! That sparkling glance has shot new fire again into my soul and I would dwell upon this breast forever. 105

Enter Dorothea [unseen].

Oh, thou great god of love that rulest our passions, commandst our wills to baffle reason, honour, virtue, religion, fame, and all morality, influence her bosom with thy hottest flame and let her feel thy power. 110

(*)DOROTHEA I am come.

82. **kind** Prob. with the sense of 'sexually complaisant' (Williams).

86. **banquet** Often metaphorical for sexual encounter (Williams).

89. **sensibly** Clearly (OED 3a).

91. **were** D2 are.

95. **an atomy** Q1–D2 Anatomy. In the sense of 'emaciated living body,' the shortened form *atomy* was more frequent than *anatomy* (OED *atomy* n.² 2a; *anatomy* 4a). The syntax of the sentence also seems to require an article.

110. **god of love** The title generally implies either Eros or Cupid (Rockwood).

- (*)[DON] FERNANDO Ha! What art thou?
- (*)DOROTHEA I am what you called for, love, or if you please to have me use another nomination 115
to express all tender attributes of passion in sorrows, sighs, and tears, I'm Dorothea.
- (*)[DON] FERNANDO Dorothea! By heaven, 'tis she dropped out o' th' clouds, I think.
- (*)LUSCINDA A very angel, sure, sent to relieve me.
- (*)DOROTHEA I am a messenger from him you invoked, who gives you strict commands to obey 120
his laws and, in a more especial manner, constancy, for breach of that his dreadful vengeance
punishes much more than all the rest. This I am come to tell ye.
- [*][DON] FERNANDO You are come very opportunely, indeed. You have nicked the time, that I
must needs say.
- (*)DOROTHEA Oh, my dear lord! The joy I have to see you exceeds my sorrow to have heard 125
what's passed, for I have heard it all.
- (*)[DON] FERNANDO Why then, you have heard enough in conscience. [*Aside*] A plague of my hot
head, that could not consider the inconvenience of a damned inn when a love intrigue was going
forward.—So then, I know I must expect your hatred.
- (*)DOROTHEA Oh, heaven! My hatred? What, for a small frailty, a slight forgetfulness which all 130
young men have naturally when their loves are absent? To remedy which and to prevent such
danger, in this disguise through groves and plains I've sought ye, left parents, kindred, friends,
and all the world, to follow my dear lord.
- (*)[DON] FERNANDO And now you have found me, shall I beg one favour?
- (*)DOROTHEA You may command my life.
- (*)[DON] FERNANDO 'Tis this, then: to leave me instantly. 135
- (*)DOROTHEA Ah, that's not in my power till I am dead. I'm bound by oath, as you are, to the
contrary, but that I e'er can hate you is impossible. No, no, my lord. What would make other
women loathe and desert has no effect on me. What, though I see you cling to that young
beauty, dote on her looks, and languish for her favours, it moves not me. I know too well my 140
power. I am as fair as she, as young, as charming, formed for the pleasure of my dearest lord,
blessed too with virtue, constancy, and duty equal to her or any of my sex. And when he pleases
he'll return to me. In the meantime, I will not grudge the kisses he gives others but love him for
my own.
- (*)LUSCINDA You shall have small occasion, madam, to grudge me.

115. **what you** Q1 what yon (<u> printed upside-down). **nomination** A name or title (OED 1a).

120. **especial** Particular (OED adj. 1b).

122. **[DON] FERNANDO** Fernando's speech is not marked as unperformed in any edition.

124. **you** Q1, Q2, D2 ye.

133. **you** D2 ye.

137. **you** Q1, Q2, D2 ye.

139. **languish** Q2 langnish (<u> printed upside-down).

144. **You ... me** In Q1 this line is not marked as unperformed.

- (*)DOROTHEA I know it, madam, for you are wise as fair, and know to take another's right's
injurious. This is my lord, my dear, my betrothed husband. 145
- (*)[DON] FERNANDO [*Aside*] So now all's out. I never was so tricked in all my life. I know not what
to say to her.
- (*)DOROTHEA Madam, I hope you will not think me rude if I desire a little privacy. I have a
thousand passionate things to say fit for no ear but his. 150
- (*)LUSCINDA With all my soul (*is going and he stops her*).
- (*)[DON] FERNANDO Oh! I must beg your pardon. The jest must not go so far neither.
- (*)DOROTHEA Nay, let her go, my lord. Am not I here, the happy she that you were once fond of?
What can you seek from her I cannot give it you? Remember, oh, remember the dear hours
when with transporting passion you have sued for such an opportunity, when every visitant was 155
irksome as a fever, each flying minute tedious and too long, and all your prayers and wishes
were addressed to invoke night, that we might be alone. And can I now be troublesome?
- (*)[DON] FERNANDO [*Aside*] 'Sdeath, I shall ne'er hold out. I find I'm softening. Her pretty
pleading eyes and charming tongue melt me I know not how.
- (*)LUSCINDA (*Aside*) Blessed accident! There's pity in his look. She wins upon him. 160
- (*)DOROTHEA Madam, my lord has thought on't now and you may retire if you please.
- (*)[DON] FERNANDO Art thou resolved to ruin thyself? Darest thou provoke my anger?
- (*)DOROTHEA Not by my will, heaven knows. I'd lose my life to please ye.
- (*)[DON] FERNANDO Too credulous fool! How couldst thou believe I would affront my quality by
mixing with thy lowness? 165
- (*)DOROTHEA I was not basely born; besides, could boast a noble value in my face and virtue
which made Don Fernando think me worthy of him and raise me to his love, which while life
lasts I will preserve forever.
- (*)[DON] FERNANDO Why, wilt thou add to thy misery by obstinacy? Poor creature, I shall kill
thee. 170

145. **as** Q2, D2 and. **I know ... to** In Q1 this line of Dorothea's speech is not marked as unperformed.

right's Q2 Right.

154. **it** Not it Q1, Q2, D2.

155. **visitant** Visitor (OED n. 1a).

163. **heaven** Q2 Heavens.

164. **Too ... would** In Q1 the first line of Fernando's speech is not marked as unperformed.

166. **I ... born** In the novel, Dorothea's parents are farmers (Sp. *labradores*), tenants to Don Fernando's family, but rich and 'without any touch or spot of bad blood,' and therefore she can claim that 'they are not so base, as they should therefore shame their calling, nor so high as may check my conceit, which persuades me that my disasters proceed from their lowness' (Shelton 1.4.1, p. 67r).

169. **thy** Q2, D2 my.

(*)DOROTHEA Why then, no harmless dove or tender infant will ever die so patient. Death I long have courted and, should you stab my too fond heart this instant, you should perceive me smile to meet the blow. Make me your slave, put round my neck a chain, wear my poor arms with fetters to the bone, torture this body where your image lies with cruelties unpractised, and, what's worse than all, before my face act kindness to another. 175

You are my fate, which still I must pursue
To show the world what constant love can do.

(*)[DON] FERNANDO And, might I choose a wife 'mongst you bright host of radiant angels, thee I'd prefer before 'em (*runs and embraces her*). Oh, thou dear charmer, thou hast once more won me, cured my dull sight, and made me see my folly, shot thy perfections to my heart so strongly they shall live there forever! 180

(*)DOROTHEA Oh, killing joy!

(*)LUSCINDA Ay, now, my lord, I honour ye. This was a noble conquest o'er your passions.

(*)[DON] FERNANDO Ah, madam, 'tis with shame I bend my knee to beg your pardon for my brutal folly. I was enchanted, mad. 185

(*)LUSCINDA Not more, my lord. You have it.

(*)[DON] FERNANDO Heaven! What a thing is man when reason leaves him! But I'll retrieve my fame by my new service. I'll seek Cardenio out, heal his lovesick frenzy, and, fraught with joys, present him to your arms.

(*)DOROTHEA Sure without some allay my heart can't bear these transports of true pleasure. 190

(*)[DON] FERNANDO By heaven, my breast is so overcharged with joy there is no room for thought. Call all below there. I'll have a thousand witnesses of my new contract and repeated vows.

(*)DOROTHEA My uncle Perez, that with diligent care found me among the shepherds, is within and waits with impatience, I know, my coming out. 195

(*)[DON] FERNANDO That good man then shall join our hands this instant fast, fast, forever. Lead the way, Luscinda, whilst I and my unvalued blessings follow. [*To Dorothea*] Oh, my best life! How could I talk of killing thee, thou tenderest sweetest good, but with love's balm?

I'll heal the hurt my rude expressions gave;
I was thy tyrant but am now thy slave. 200

Exeunt.

176–177. **You ... do** In Q1, D1 the couplet is not marked as unperformed.

178. **you** D2 yon (<u> printed upside-down).

188. **service** Q1, Q2, D2 Services.

SCENE II

Mountains and rocks at the end of the deep grove.

Enter a Barber with a basin on's head and carrying trimming instruments, followed by Don Quixote and Sancho mounted at distance.

BARBER (*Sings 'With my strings of small wire, etc.'*) Odsdiggers, this was a rare contrivance to keep me from the rain. The shower would have peppered me else, faith.

[*Don Quixote and Sancho alight*].

DON QUIXOTE Stand, insolent knight, and yield that precious helmet, or thou diest.

BARBER [*Turns to Don Quixote*] Helmet? Oh, Lord, what d'you mean, sir? What helmet?

DON QUIXOTE That which thou bearest, wretch, the golden helmet of Mambrino. 5

BARBER Mambrino? 'Sheart, sir, I know no such man. I am a barber, sir, and going to trim a gentleman in the next town here. I never use a helmet. This is nothing but a basin, sir.

DON QUIXOTE Ha! Darest thou dispute? Prepare then for the combat (*goes to thrust at him*).

BARBER Help! Murder! Murder! 'Sheartlikins, is the devil in the man?

Runs off and lets the basin fall and Don Quixote takes it up.

SANCHO Hey-day, what a plague are ye doing now? Zoons! Will ye rob the poor barber? 10

DON QUIXOTE What barber, jolt-head? Dost not see the treasure I am master of, for which I've watched so many nights and days and oft resolved to lose my life or purchase? This is the precious helmet of Mambrino, rascal, which I have got as the spoils of victory from the renowned Knight of the Three Roses.

SANCHO From the Knight of the Three Razors you have, indeed. 15

DON QUIXOTE Is it not rare? Dost not admire the workmanship?

SANCHO Why troth, sir, the basin, I must needs say, is as clever a basin as a man would desire to be lathered in, but as for any great workmanship that I see in the basin—

s.d. **Mountains ... grove** The setting, as indicated later in 4.1, is Sierra Morena.

s.d. **With ... wire, etc.** This ditty, entitled 'The Amorous Barber's Passion of Love for his dear Bridget' was first printed with an anonymous setting in the second edition of John Young's musical collection *Wit and Mirth* (1707) 3: 207–208, and later in Tonson's *Songs Compleat* 5: 128–129. See full lyrics in Appendix C.

1. **Odsdiggers** A variant of the euphemistic expletive *God's diggers* (see OED 'Sdiggers).

5. **helmet of Mambrino** A golden, magical helmet that the knight Rinaldo wins from the Moorish king Mambrino in Matteo Maria Boiardo's chivalric romance *Orlando Innamorato* (first complete edition published in 1495) 38. It appears again in Ludovico Ariosto's continuation *Orlando Furioso* (first complete edition in 1532) 18.151, 38.79.

9. **'Sheartlikins** Q2 ds'heartlikings. An expletive, shortened from *God's heartlikins*, i.e. 'God's dear heart' (see OED *heartlikins*).

10. **ye** D2 you. **Zoons** See 1.1.38 n. for *Oons*. **ye** Q2 be; D2 he.

17. **clever** Handy, convenient (OED adj. 7).

- DON QUIXOTE Basin? What basin, sot? I tell thee 'tis a helmet.
- SANCHO A helmet? Ha, ha, ha, ha! What, is this a helmet? 20
- DON QUIXOTE A famous one and made of Spanish gold, in value worth a province. Only there wants a beaver.
- SANCHO Only you want brains, rather say, ha, ha, ha, ha! And so this helmet, you say, is all gold. So, is it?
- DON QUIXOTE Of purest gold, by art too made impenetrable. 25
- SANCHO Ha, ha, ha, ha! Very good. Why then, I know where the wind sits but of little meddling comes great ease. Let not the fault of the ass be laid upon the packsaddle. Every herring must hang by its own gills, and he that hears much and speaks not at all is welcome both in bower and hall; and he that—
- DON QUIXOTE And he that has the tail and cloven feet take thee for a blockhead! Art thou stringing thy proverbs again, and a pox take thee, without head or tail to 'em? Look out there, dolt, and see who's coming. If my eyes dazzle not, here's an adventure will give occasion to employ this helmet. 30
- Enter Pallameque, Quartrexxo, Lope Ruiz, Martinez, Tenorio, and Gines de Passamonte, chained as galley-slaves, with two Officers and other Soldiers guarding them.*
- SANCHO Pray heaven we meet no more carriers. My bones ache still with the last combat of honour. But I think, if my eyes inform right, here's no great fear of a quarrel. These people are all bound to the peace already. 35
- DON QUIXOTE Bless me! What scene of cruelty is this? Dost thou observe how they have chained and bound these honest people?
- SANCHO Honest people! What a plague, are ye blind again? Zoons! Don't you see that these are rogues condemned for some notorious crimes and forced by the King to serve in the galleys? 40
- DON QUIXOTE Force, Sancho? The King can force nobody. I must examine this.

19. **sot** Fool (OED n.¹ 1).

22. **beaver** The lower portion of the face-guard of a helmet; the visor (OED n.² a).

26. **where the wind sits** Prov. See Tilley W144 ("To know which way the wind blows").

26–27. **of little ... ease** Prov. Tilley M858.

27. **let not ... packsaddle** Prov. Shelton's translation of Sp. *la culpa del asno no se ha de echar a la albarda* renders: 'the fault of the Ass must not be laid upon the Pack-saddle' (Shelton 2.66, p. 259v; Cervantes 2.66, p. 626).

27–28. **Every... gills** Prov. Tilley H448.

28. **its own gills** D2 it's one Gills.

28–29. **he ... hall** Prov. Tilley M1274.

30. **he ... feet** The devil, often represented as a man with horns, a forked tail, and cloven hooves. The image derives from figures of Greek and Roman mythology such as Pan and the satyrs (Delahunty and Dignen *devil*).

s.d. **Lope Ruiz** Q1 Lope, Ruiz.

s.d. **Martinez** D2 Marinez.

34. **Pray ... carriers** Prob. another allusion to the episode of the Yanguesian carriers (Shelton 1.3.1).

SANCHO Nay, if you come to examining once, here's like to be fine work.

FIRST OFFICER [*To Second Officer*] Pedro, go before to the inn at the bottom of the hill yonder and bring hither some wine and a manchet, that we may refresh a little. The heat of the day and the dust have almost choked me.

45

Exit Second Officer.

(*To Gines*) Come, you, Sir Thief of more than common mark, what are you employing yourself about? What, are you gnawing off your chain, ha?

GINES Gnawing it? Why, d'ye make an ostrich of me? D'ye think I can digest iron? Confound the world! You know well enough, I suppose, the strength of the necklace I wear here or you would not be so rusty. I should teach you another manner of speech if my ten pickers were at liberty. But come, 'tis well enough. There's no more to be said.

50

FIRST OFFICER Sirrah, hold your tongue and leave swelling, lest I make St Andrew's cross upon your pate.

DON QUIXOTE By this man's inhumanity, Sancho, I do perceive these wretches have great need of my assistance. Therefore, I have some thoughts to free 'em.

55

SANCHO The devil you will.

DON QUIXOTE It falls out fitly for my knightly function to succour the distressed. Therefore, no more of your proverbial fooleries. I tell thee I'll make them free as air.

SANCHO Oh, Lord! Oh, Lord! Why, pray, sir, consider a little. You are going to free these rogues from the galleys and the Holy Brotherhood will send us thither in their places. Oh, that ever I was born! Oons, consider, good sir, consider what you are doing.

60

DON QUIXOTE Thou foulest insect, canst thou fear the Brotherhood when I am by thee? Follow me, I say, and courageously too, or by the star of my hopes, my fairest Dulcinea del Toboso, I'll spit thee like a frog.

SANCHO Oh, what will become of me? 'Sheart, I shall have that grim fellow's sword in my guts within this two minutes.

65

s.d. *Second Officer* Q1–D2 *Pedro*.

46. **Sir ... mark** D'Urfey follows Shelton's version of Cervantes's Sp. *Señor ladron de mas de la marca* (1.3.22, p. 201), to which the translator adds the explanatory note: 'Mark is a certain length appointed in Spain for Swords, which if any transgress he is punished, and the Sword Forfeited' (1.3.8, p. 46r).

48. **Why ... me** It was common belief that the ostrich could digest iron, which medieval bestiaries often illustrated with a picture of an ostrich holding a horseshoe (or a knife) in its mouth. The famous physician Sir Thomas Browne (1605–1682) questioned this notion in his *Pseudodoxia Epidemica* (xxii, 'Of the Ostrich'), first published in 1646 and reprinted several times until the end of the century.

50. **pickers** Fingers; borrowed from the catechism, where one is told 'to keep [one's] hands from picking and stealing' (*The Book of Common Prayer* P5r).

52. **Sirrah** A term of address used to men or boys, expressing contempt or reprimand (OED 1). **St Andrew's cross** The cross of St Andrew is the white diagonal cross in the flag of Scotland, so named after the patron saint (EB).

59. **these** Q2 these these.

60. **the Holy Brotherhood** Sp. *La Santa Hermandad*, both the Spanish rural police and tribunal founded by the Catholic Monarchs in 1476 and invested with the power to judge and punish without the intervention of any other civil authority. They had a reputation for their frightening efficiency (CE).

- DON QUIXOTE [*Goes to meet First Officer*] Captain, as a knight-errant, on whose sacred office depends the laws of executing justice and, consequently, to be well informed in the case of the afflicted, I request to know the reason why these men are carried thus, for if my judgment has informed me right, 'tis much against their wills. 70
- FIRST OFFICER Against their wills, sir? Why troth, I think there need no great dispute to be made of that. I suppose there are few malefactors so very stout-hearted to go to the galleys with their own consent.
- DON QUIXOTE Generous sir, your answer is ingenious, and I beseech you therefore give me leave to add a little to this obligation and know from you, before you pass on further, the nature of their several crimes. 75
- SANCHO [*Aside*] So, he's got into his examinations and the devil can't hinder him.
- FIRST OFFICER The nature of their crimes, ha, ha, ha! (*Aside, viewing Don Quixote*) What has he got on his head there? A basin? Who the devil is this scarecrow, I wonder? A man would take him for one of the Knights of the Round Table if 'twere not for his brazen headpiece there.—The nature of their crimes, ha, ha, ha, ha! Why faith, Sir Knight, or Sir Errant, or what you please to call yourself, I'm not at leisure to give you a six hours' information of their several affairs, but if you think fit to take a brief relation from themselves, there they are. I shall have patience till my comrade comes. And so your servant, good Knight of the Basin, ha, ha, ha! 80
- DON QUIXOTE Captain, your courtesy obliges me. (*To Pallameque*) Well, friend, what adverse planet or odd turn of fortune has made thee wear that collar, ha? 85
- PALLAMEQUE Love, sir.
- DON QUIXOTE Love? Can there be such barbarity in nature to chain the brave and make 'em slaves for loving? Heavens, I myself had been long since in th' galleys if love had been a crime that could condemn me. No, no, dear brother, set thy heart at rest. Whilst there's a lover's arm and conquering sword to strike in thy defence, for this thou shalt not suffer (*embracing Pallameque*). 90
- PALLAMEQUE Ay, but good sir, your patience. My love was not the sort that you conjecture, for you must know, sir, I was in love with a parcel of gold plate, and that so desperately that, hugging on't too closely, had not the commissary took me napping, I believe we had joined affections till this hour. 95

74. **ingenious** Q2 Ingenuous; D2 ingenuous. In the 17th century both *ingenious* and *ingenuous* were frequently confused with one another (see OED *ingenious* 4).

s.d. **Aside, viewing Don Quixote** This edition combines two s.d. which in Q1–D2 are located in different parts of the speech.

80. **Knights of the Round Table** The legendary knights of King Arthur. According to Sir Thomas Malory's *Le Morte d'Arthur* (1485), there were 150 knights who had seats at the Round Table (Rockwood).

89. **th'** Q2, D2 the.

s.d. **Pallameque** Q1–D2 *the Slave*.

93. **parcel of gold plate** In the novel, 'a basket well heaped with fine linnen' (Shelton 1.3.8, p. 45r).

94. **commissary** Shelton's translation of Sp. *comissario*, the term applied in the novel to the chief guard carrying the galley-slaves (Shelton 1.3.8, pp. 46r–46v; Cervantes 1.3.22, pp. 200–205). **took** Taken; see Prologue 6 n. for *well-writ*.

SANCHO Look ye, sir, the lover there has opened his case very plainly. He that handles a thorn shall prick his fingers. Your dear brother has told ye he's no better than a thief, in few words.

DON QUIXOTE The function discovers wit in't, however, blockhead. And history tells us some have made themselves great by't. The wise Lacedaemonians had none but thieves in their privy council, but let that pass now. (*To Lope Ruiz*) My young stripling, what say you to th' matter? How came you strung here? What brought your neck to th' yoke? 100

LOPE The king's evil, sir.

DON QUIXOTE How so? Can the law punish thee for a disease?

LOPE No, no, sir, want of money and ill friends. That's the evil I mean.

DON QUIXOTE Gad, thou'rt in the right, brother. That's a king's evil, indeed. 105

SANCHO [*Aside*] So that's his brother, too. He'll pick up a world of relations amongst these honest people.

LOPE My fault was nothing, only a slip o' th' tongue, a little perjury or so but, having no money and a damned covetous lawyer that would let no man swear falsely but himself, I could not get it off, so was sent hither. 110

DON QUIXOTE 'Twas hard, troth, brother. But come, to the next in order. (*To Quartrezzo*) What says your thoughtful neighbour here? What's he in for?

QUARTREZZO Why, for a few hot words the law called treason. I hate the government and I spoke my mind.

DON QUIXOTE There's a brave fellow for ye now! 115

SANCHO Oh! A very brave fellow, indeed!—(*Aside*) Damned rogue, I warrant the gallows groans for him.

FIRST OFFICER His brother there too has the selfsame kidney. There are not two such traitors in all Spain.

96–97. **He ... fingers** Prov. Tilley T236.

99–100. **The wise ... council** Xenophon, in his *Constitution of the Lacedaemonians*, described that the young Spartans were encouraged to steal their food as part of their military education (2.6).

s.d. **Ruiz** D2 *Ruez*.

102. **king's evil** Scrofula, which in England and France was formerly supposed to be curable by the king's (or queen's) touch (OED). The following pun is D'Urfey's, poss. inspired by the stories of the third and fifth galley-slaves in the novel, who claim they did not have money to pay for their legal defence (Shelton 1.3.8, pp. 45r–45v).

109. **damned covetous lawyer** Lawyers, especially common lawyers, were frequently portrayed as greedy and false in Restoration drama. Plenty of derogatory references to the law and its practitioners can be found in the comedies of the period, such as Ravenscroft's adaptation of *Ignoramus* (1678) and the anonymous *The Woman Turn'd Bully* (1675), both of which provide substantial satirical representations of the lawyer (Prieto-Pablos 541–542).

116–117. **the gallows ... him** Prov. Tilley G15.

118–119. **His brother ... Spain** He prob. refers to Martinez. His and Quartrezzo's crimes of treason are D'Urfey's addition. See also 195–196 later.

- DON QUIXOTE Gad, a mettled fellow that, too, I warrant him. And who knows but some villainous lie of some court pimp or other has brought him into this condition? Gad, I have seen many a priest that has not had so honest a look. 120
- SANCHO Nay, he's an extreme honest person without doubt. [*Aside*] Oh, Lord, now do I begin to tremble.
- DON QUIXOTE But come, to the next. [*To Tenorio*] What says my old friend here? What unkind star, what strange malevolence brings that grey beard to this calamity? Thy aspect does seem wise and I should guess thy occupation has been noble, too. 125
- TENORIO It has, sir, and most ancient. I have been now this fifty years a bawd, but that brought me not here, sir. 'Twas foolish curiosity to know simples, dealing in herbs, wax, crooked pins, and needles, which the vulgar said they found in sheep and children. This brought me hither. To be plain, sir, I am hampered now for witchcraft. 130
- SANCHO Oh! A small matter, a thing of nothing.
- DON QUIXOTE For witchcraft, umph? 'Twas there then the devil owed thee an ill turn. Thy bawding trade was honourable enough. Great ministers and court-matrons have been bawds. The occupation is of ancient standing. But now to th' last [*turns to Gines*]. Here is, methinks, a fellow that has a written volume in his face of actions wonderful, chained more too than the rest. The reason, captain? 135
- FIRST OFFICER The reason? Why, the reason is because that's the very devil of a fellow. His name is Gines de Passamonte, a most notorious villain that has done more mischief alone than all the rest have and, besides, so plaguey strong that we are not sure he's fast enough, for all he's chained so. 140
- DON QUIXOTE Faith, he's a fine person to look on. His face and whiskers would become knight-errantry extremely. [*To Gines*] Pray look up, sir, and, as the rest have done, be pleased to tell me how the galleys chance to be honoured with your company.
- GINES Oh, sir, for that, your humble servant. 'Tis no new thing to me. They have been honoured with that before now, sir. I know how the water and bucket will agree with my hot stomach. 145
- DON QUIXOTE What! For some duel of honour, I warrant? Some governor's proud nephew killed by thy noble hand.

120. **mettled** Mettlesome (OED adj. 2).

123. **extreme** Extremely (OED adv.).

125. **next** Q1–D2 Text. The original reading is clearly a misprint.

129. **simples** Plants or herbs employed for medical purposes (OED n. 6).

129–130. **crooked pins ... children** Accounts on witchcraft certainly included cases of possessed children vomiting needles and pins. In Johann Weyer's *De praestigis daemonum* (*On The Tricks of Devils*), first published in 1563, the author mentions a girl who suffered those symptoms and in whose mouth he found a piece of black cloth that had pins and needles through it (Martin 62).

133–135. **Thy bawding ... standing** A similar remark is made by Welford in D'Urfey's *Squire Oldsapp*: 'A Pimp is both an Ancient and Honourable Employ' (1.1, p. 3). D'Urfey might have found inspiration in the novel when Don Quixote vindicates the office of bawd as 'of great discretion and most necessary in any Common-wealth well governed' (Shelton 1.3.8, p. 45r).

135–136. **a fellow ... wonderful** In the novel, Gines de Passamonte tells Don Quixote that he is writing his own autobiography, called *The Life of Gines de Passamonte* (Shelton 1.3.8, p. 46r).

140. **plaguey** Plaguily (OED adv.).

GINES No, no, sir, my hand was employed another way. I was condemned for seven years the first time for ravishing my sister. Confound the world! I liked her and there's an end on't. 150

SANCHO [*Aside*] Oh! There's another very honest fellow, too.

GINES And now I'm going thither for robbing a church. I had occasion for the plate and ornaments to raise some money to buy my whore a petticoat and, just as I had got 'em, the devil sent the priest to stop me. But I soon gagged and hamstrung that poor fool, fought through the town, and had not a whole troop of dragoons that were by chance a-mustering fallen upon me, I and my purchase had been now at liberty. 155

SANCHO Very good. Did you never hear of a thing called conscience, pray, friend?

GINES Conscience! What's that, the itch? I had it when I was a boy, I remember.

SANCHO Oh, Lord, conscience the itch! [*Aside to Don Quixote*] Here's a damned son of a whore for ye.—And so then, I warrant, honest Gines, you would fleece me too upon occasion, were you loose and I had a good booty? 160

GINES No, no, thou lookst too much like a thief thyself. Thou shouldst pass free. We always spare one another.

DON QUIXOTE Ha, ha, ha, ha! There's for you, buffle. By the honour of knighthood, thou deservest thy freedom if 'twere but for that jest. Give me thy hand. 165

GINES I have use for them but there's my foot at your service (*kicks him*).

DON QUIXOTE Oh, I cry thee mercy, I see thou art manacled. But prithee don't be angry, friend. Hark ye, what wouldst say now if I should give thee thy liberty?

GINES Nothing.

DON QUIXOTE Why so? 170

GINES Because an impossibility offered by a fool deserves no answer from a wise man.

SANCHO Ha, ha, ha, ha! There I think, sir, your brother Gines was even with you, too.

DON QUIXOTE That thou shalt see presently, and whether to our profession anything is impossible.—Sir Captain, I have with care examined all your prisoners and find, though there are several heinous faults committed for which the law should punish 'em, yet the main stroke of justice belongs to heaven; to heaven's vengeance therefore let us leave 'em. And, since I am by oath bound to relieve 'em, as wretches and distressed, let me entreat you, as a respect to me, to give 'em liberty. 175

156. **purchase** Booty (OED n. 8a).

164. **buffle** Fool, bufflehead (OED n. 2).

167. **I cry thee mercy** 'I beg thee for pardon' (see OED *cry* v. 1b; *mercy* n. 1c).

168. **wouldst** D2 wou'd. **thy** Not in Q1, Q2, D2.

174. **impossible** D2 impossihle.

176. **heaven's vengeance** Don Quixote's words echo the biblical injunction from Rom. 12: 19: 'Vengeance is mine; I will repay, saith the Lord.'

FIRST OFFICER Liberty! What a plague, would you have me set the King's prisoners at liberty?
 Oons, who would be mad, then? No, no, good Sir Errant, march on your way and settle your
 basin right there—free the King's prisoners! That were a good one, faith! 180

DON QUIXOTE Your pate shall want a basin, Captain Scoundrel (*knocks him down and disarms him*).
 Run, Sancho, and help Gines.—Now, peerless Dulcinea, aid thy knight.—Unfetter Gines, dear
 Sancho.

SANCHO [*Aside*] Now can't I deny him for the soul of me, though heaven knows what mischief will
 come on't. 185

*Here Sancho trips up another's heels, then unfetters Gines. Then they all release one another. Then they strip the
 First Officer, who runs off. Then enter Second Officer with wine. Gines seizes it, strips him, throws all the rest down
 on one another, and beats 'em.*

SECOND OFFICER Oh, the devil! What's here to do! Treason! Treason! Murder! Murder!

[*Second Officer and Soldiers run off*].

DON QUIXOTE Now let the world declare whether knight-errantry is not the noblest of all
 sciences! (*Struts about*).

SANCHO Or whether noble squires of knights-errant ought not to be earls and governors of
 islands! (*Struts about*). 190

ALL Huzza, liberty, liberty! Thanks to the noble knight-errant! Liberty, liberty, huzza!

GINES Thanks to our noble and valiant redeemer. Here's to his health [*they drink*]. And, brothers,
 let's entertain him with a song. Confound the world! Dear redeemer, we are no more rogues
 than the rest of mankind. All the world are rogues and deserve the galleys as much as we. Come,
 sing the song to that purpose, brother. 195

Song.

When the world first knew creation
 A rogue was a top profession.
 When there were no more in all nature but four
 There were two of them in transgression. 200

s.d. **First Officer** Q1–D2 *Captain*.

190. **knights-errant** Q1, D1 Knights-Errants; Q2, D2 Knight-Errants.

192. **ALL** Q1–D2 *Omnes*.

193. **redeemer** Collier denounced D'Urfey's use of the titles 'redeemer' and 'dear redeemer' and he considered an unacceptable treatment of the creation and redemption of the world (198).

195–196. **Come ... brother** The singer might be Martinez, the only galley-slave who does not speak during the scene.

s.d. **Song** This song, set by Henry Purcell, was first printed in *Songs to the New Play of Don Quixote, Part the First*, where the title indicates that it was 'sung by a Galley-Slave' (19). Collier condemned the song on the grounds that it 'makes a jest of the Fall, rails upon Adam and Eve, and burlesques the Conduct of God Almighty for not making Mankind over again' (197). In his Preface to *The Campaigners*, D'Urfey responded that it was 'indeed a Satyr upon Humanity in general' and printed the first stanza, with textual variations and a different line division (19).

199–200. **When ... transgression** An allusion to the biblical story of Adam and Eve, and the killing of Abel at the hands of his brother Cain (Gen. 4:1–8).

200. **them** CP 'em.

And the seeds are no less
 Since that, you may guess,
 But have in all ages been growing apace.
 There's lying, and thieving;
 Craft, pride, and deceiving; 205
 Rage, murder, and roaring;
 Rape, incest, and whoring.
 Branch out from one stock the rank vices in vogue
 And make all mankind one gigantical rogue.

View all human generation; 210
 You'll find in every station
 Lean virtue decays whilst interest sways
 Th' ill genius of the nation.
 All are rogues in degrees,
 The lawyer for fees, 215
 The courtier Le Cringe, and the alderman Squeeze;
 The canter, the toper,
 The church interloper,
 The punk, and *The Practice of Piety* groper,
 But, of all, he that fails our true rights to maintain 220
 And deserts the cause royal is deepest in grain.

He that first to mend the matter
 Made laws to bind our nature
 Should have found a way
 To make wills obey 225
 And have modelled new the creature,
 For the savage in man
 From original ran
 And in spite of confinement now reigns as't began.
 Here's preaching and praying and reason displaying, 230

202. **you** CP we.

203. **in all** 2WM3, 3WM3, SC2 all their.

208. **one** Not in CP.

209. **gigantical** Gigantic (OED).

213. **Th' ill** Q2, D2 The ill.

216. **the** Not in Q2, D2. **alderman Squeeze** Another reference to the reputation of aldermen as harsh usurers.

219. **punk** A prostitute (OED n.¹ 1). **The Practice ... groper** A derog. reference to the followers of Lewis Bayly's *The Practice of Pietie*, a popular 17th century collection of sermons which became a Protestant classic. See Congreve's *The Old Batchelour* (1693) where the gallant Bellmour exclaims: 'Damn'd Chance! If a had gone a-Whoring with *The Practice of Piety* in my Pocket, I had never been discover'd' (4, p. 40). The reference points to the character of the sexually hypocritical Puritan, who was a stock character in Restoration comedy (see Owen 1996: 174–182).

220. **of all** 2WM3, 3WM3 above all. **rights** Q1, D1, S1, 2WM3, 3WM3, SC2 Rites. The forms *right* and *rite* were sometimes confused due to the original semantic association between the two words (see OED *right* n. 15). **rights to maintain** The phrase has strong Protestant overtones and it can be found in numerous ballads celebrating the beginning of William and Mary's reign, such as *A New Touch of the Times* [1689]: 'Before this great Prince [i.e. William III] came our Rights to maintain/ Alas! we had reason enough to Complain' (25–26); and *The Protestant's Satisfaction* [1689]: 'Long may he live to Flourish and Reign/ e'ery true Soul do's heartily pray,/ Protestant Subjects Rights to maintain' (16–18).

221. **grain** 2WM3, 3WM3 gain.

224. **a** 2WM3, 3WM3 the.

226. **new the creature** 2WM3, 3WM3 the new Creature.

Yet brother with brother is killing and slaying,
Then blame not the rogue that free sense does enjoy,
Then falls like a log and believes—he shall lie.

DON QUIXOTE I do acknowledge, sirs, your musical courtesy and am well pleased to see your
gratitude, yet one thing more I must enjoin without which the rest appears as nothing. 235

GINES Anything. Confound the world! Dear redeemer, command anything.

DON QUIXOTE 'Tis this: that you all, loaden with that chain from which I now have freed ye, go
instantly to the great city of Toboso and there before my mistress Dulcinea present yourselves
letting her know her beauty's slave, Don Quixote de la Mancha, has sent you to her to enquire
her health. 240

PALLAMEQUE Toboso!

QUARTREZZO Dulcinea!

MARTINEZ Enquire her health!

GINES And how far is this Toboso off, good sir?

SANCHO Not above a thousand leagues, not very far. 'Tis a very pretty message, truly. 245

GINES Confound the world! D'ye know what you say, sir? To desire us to go a thousand leagues!
Oons, we must hide ourselves in the mountains hereby for fear of being taken. We must shun
all roads and cities.

DON QUIXOTE How's that? Dare you disobey my commands, rascal?

GINES Rascal! Keep good words in your mouth, d'ye hear, friend? We are no sheep. 250

SANCHO [*Aside to Don Quixote*] Good sir, come away whilst you are well. That devilish Gines has
mischief in's heart. I see by's looks.

LOPE We can't go to Toboso, not we. That's in short, knight.

GINES No, knight, we'll go to no Toboso. If you have a wench there and any news for her, you
may send it by your booby there. We thank ye for your kindness but— 255

DON QUIXOTE But! Ungrateful slave, I'll make thee go thyself and like a cur too, with thy chain
betwixt thy legs. Fall on, Sancho, let's chastise these villains.

SANCHO Oh, mercy on us! What will become of us now?

*Here Don Quixote sets upon 'em. They run to a heap of stones and knock both him and Sancho down and beat
'em.*

232. **does** 2WM3, 3WM3 doth.

234. **sirs** Q2, D2 Sir.

237. **loaden** Loaded (OED adj. 2).

245. **Not ... leagues** The distance to El Toboso is Sancho's exaggeration. In the novel, Don Quixote, on the way from Sierra Morena to the inn, affirms that the town is thirty leagues away (Shelton 1.4.4, p. 77r).

247. **hereby** Close by (OED 1a).

PALLAMEQUE Come, sirs, the coast is clear. Now let's away.

GINES Follow me, boys. I'll carry ye where ye may skulk securely
To a plump doxy here hard by of mine
Shall cheer your hearts with kisses and good wine.

260

Exeunt [Gines and the rest].

s.d. **Exeunt** Q1, D1 add this rubric: *The End of the Third Act.*

ACT IV

SCENE I

The mountains of Sierra Morena continues.

Don Quixote and Sancho appear lying along on the ground.

DON QUIXOTE Sancho.

SANCHO (*Groans*) Umph.

DON QUIXOTE Son Sancho, art thou asleep?

SANCHO Oh, yes, upon a down-bed the governor lies, as you see here, stretched at his ease thanks to your most invincible arm, only with some two or three hundred bruises of state upon his bones. I have got my earldom and a load of honour now, or else the devil's in't. 5

DON QUIXOTE Look ye, Sancho, I have often told thee these successes of chivalry cannot always be of one degree or value, so that, though naturally, as it may happen that a kingdom or a continent may drop into a knight-errant's mouth and an earldom or a province into his squire's, so sometimes too they may chance to meet with carriers' packstaves, giants like windmills, thumps with stones, and the like, nor are they to grumble or repine at the variety of accidents, because they are liable to our profession. 10

SANCHO Profession! Oons, yours is the devil of a profession. Besides, all your accidents, I mean your ill ones—for good I despair of—are, a plague on't, all of your own making. Would anyone with an ounce of brains, after he had miraculously done such an exploit, have pretended to force those rude rogues to go a thousand leagues off upon a sleeveless errand to the devil, to Toboso, I know not where? Ah! 15

DON QUIXOTE Very well, Sancho, talk on, talk on. The smarting of thy bones, I do perceive, has made thee sharp and witty.

SANCHO (*Grins at him*) Come, come, sir. Brabbling curs never want sore ears. 'Tis but an ill procession where the devil carries the candle. He that speaks does sow and he that holds his tongue may reap. I think I pay dear enough for't if I do talk. 20

s.d. *mountains* Q1–D2 *Mountain*. See the location of 3.2. *Don Quixote ... ground* The s.d. may indicate that Don Quixote and Sancho, who did not leave the stage at the end of the previous scene, were kept from view by a curtain during the entr'acte (Summers 1934: 99). Evidence in play-texts suggests that curtains could go up and down not only at the opening and at the end, but also 'throughout the performance whenever a painted scene had to be "discovered" ... or simply to mask the view of a particular effect' (Portillo 2005: 73).

7. **successes** Events (OED n. 1b).

8. **that a kingdom** D2 a Kingdom.

10. **packstaves** Q2, D2 Pickstaves. A staff on which a pedlar supports their pack when resting (OED n.).

11. **repine** Grumble, complain (OED v. 1a).

14. **good** Q2, D2 good ones.

18. **talk on** D2 again.

s.d. *Grins* Q1, D1 San. *grins*; Q2, D2 Sancho *grins*.

20. **Brabbling** Quarrelsome (OED adj. b). **Brabbling ... ears** Prov. Tilley C917.

20–21. **'Tis ... candle** Prov. Tilley P596.

21–22. **He ... reap** Prov. See Tilley P147 ('He that speaks, sows, and he that holds his peace, gathers').

- DON QUIXOTE I confess thou hast reason, as I have, to resent it, but who could expect such ingratitude after so good a turn?
- SANCHO Who? Woons! Who could expect otherwise from such honest people? Han't you heard often enough the old proverb: save a thief from the gallows and he shall be the first to hang ye? Ah, plague of your brethren. Your brother Gines of Passamonte, the devil pass him, has made me black and blue on my left side here. But let it go, the governor will be wiser one day. 25
- DON QUIXOTE If a desponding puppy were fit to make a governor of, I say that for thee, Sancho, thou wouldst make a rare one. But come, I'll not anger thee now, because I know thou art in pain. Prithce come hither and see how many cheek-teeth and others they have beaten out here, for it seems to me that my mouth is quite empty. 30
- SANCHO Ay, there's some other part of your head empty too besides your mouth if I am not mistaken. But come, let's see. (*Peeps in's mouth*). Oh, monstrous! Here's six grinders wanting on one side. Oh, unfortunate and deplorable state of knights-errant, that wander over mountains and valleys, committing omicils and slaughters, not heeding the sun, the moon, nor the 'clipses or the wild campaign, though never so estill for the reward of broken teeth and bruises! 35
- DON QUIXOTE Oh, profanation to all learning and sciences! 'Omicils,' 'clipses,' 'campaign,' and 'estill,' for homicides, eclipses, champion, and sterile! Be dumb, thou earthworm, or speak in thy own style, on pain of annihilation. A plague on thee, thou confounded prevaricator of language. 40
- SANCHO Why then, in my own style, for you know well enough that I'm no scholar.

Cardenio sings within.

I believe here's another adventure coming and I hope 'twill end better than the last, because it begins musically.

DON QUIXOTE Ha! Who have we here?

Cardenio enters in ragged clothes and, in a wild posture, sings a song. Then exit.

Song.

25. **Han't** A vulgar contraction of 'have not' (OED).

26. **save ... ye** The proverb may have reminded the audience of a popular song, several times reprinted between the 1630s and 1700, entitled *Save a Thief from the Gallows, and He'll Hang Thee if He Can*.

33. **part** Q2 parr.

39. **champion** Sancho is not entirely wrong when he uses the term *campaign*, which in the 17th century could also refer to a tract of open country or plain (OED n. 1). **Omicils ... sterile** Some of the examples used to show Sancho's ignorance are taken directly from Shelton's translation, such as 'omicills' (1.2.2, p. 16v), and 'clipses' and 'estill' (1.2.4, p. 10[20]r).

41. **scholar** Vulgar form of *scholar* (OED *scholar* 3c). In May 1693 Doggett acted 'Witless, a Cambridge scholar' (sig. A4v) in Thomas Wright *The Female Virtuoso's*.

42–43. **I hope ... musically** In the novel, Sancho claims that 'Musick is always a sign of feasting and jollity' (Shelton 2.34, p. 200v).

s.d. **in ragged clothes** In the story, Cardenio is first called 'the ragged Knight' (1.3.9, p. 50v), which is Shelton's version of Sp. *el Roto* (Cervantes 1.3.23, p. 221).

s.d. **Song** Cardenio's song, set by Henry Purcell, was first published in *Songs to the New Play of Don Quixote, Part the First* 20–26. It was later printed in *Orpheus Britannicus* (Purcell 1698: 243–248; 1706: 222–226) and *Songs Compleat* 1: 48–50. This is the first of the three 'mad songs' in the trilogy and it was sung by the baritone actor-singer John Bowman.

Let the dreadful engines of eternal will, 45
 The thunder roar, and crooked lightning kill.
 My rage is hot as theirs, as fatal, too,
 And dares as horrid execution do;
 Or let the frozen north its rancour show.
 Within my breast far greater tempests grow. 50
 Despair's more cold than all the winds can blow.

Can nothing, nothing warm me?
 Yes, Luscinda's eyes.
 There Etna, there, there Vesuvio lies
 To furnish hell with flames 55
 That mounting reach the skies.

Ye powers, I did but use her name
 And see how all the meteors flame,
 Blue lightning flashes round the court of Sol,
 And now the globe more fiercely burns 60
 Than once at Phaeton's fall.

Ah! Where are now those flowery groves
 Where zephyr's fragrant winds did play?
 Where, guarded by a troop of Loves,
 The fair Luscinda sleeping lay? 65
 There sung the nightingale and lark;
 Around us all was sweet and gay.
 We ne'er grew sad till it grew dark
 Nor nothing feared but shortening day.

Glow, I glow but 'tis with hate. 70
 Why must I burn for this ingrate?
 Cool, cool it then and rail,
 Since nothing will prevail.
 When a woman love pretends
 'Tis but till she gains her ends, 75
 And for better and for worse
 Is for marrow of the purse;

50. **tempests** D1 Tempest.

54. **There ... lies** Classical authors described the violent eruptions of the Mount Etna and Mount Vesuvius, respectively located in Sicily and the gulf of Naples (Knowles *Etna, Vesuvius*).

57. **but** 2OB1 put (printed upside-down).

58. **all** Q1 all all.

59. **Sol** The Romans gave Helios (or Apollo) the name of Sol as their sun deity (Roberts *Helios*).

60. **fiercely** S1, 1OB1 feircely.

61. **Phaeton's fall** According to Ovid's *Metamorphoses* (2.31–328), Phaeton sought to drive the sun chariot for a day in order to prove his divine sonship. However, he lost the reins and the uncontrolled horses veered from their regular course, scorching the surface of the earth until Jupiter intervened and killed him.

64. **Loves** 2OB1 Love. Mythological attendants of the goddess of love (OED n.¹ 7b).

66. **sung** Sang; see Epistle Dedicatory 19 n. for *sprung*.

70. **Glow** S1, 1OB1, 2OB1, SC1 I glow.

74–75. **When ... ends** Printed as a single line in Q1, Q2, D2.

75. **gains** Q2, D2 *gain*.

Where she jilts you o'er and o'er
Proves a slattern or a whore.

This hour will tease and vex, 80
And will cuckold ye the next.
They were all contrived in spite
To torment us, not delight,
But to scold and scratch and bite,
And not one of them proves right 85
But all are witches, by this light.
And so I fairly bid 'em and the world good night.

DON QUIXOTE By the matter delivered in this song I perceive this poor gentleman's distress was occasioned by love. Therefore, 'tis fit I follow and relieve him.

SANCHO You relieve him! 'Sbud, why, don't you see the man's mad? How the devil can you relieve 90
him unless you could give him physic? Pray, sir, hold yourself contented. You may be a good
knight-errant but for a brain curer, the Lord have mercy upon ye.

DON QUIXOTE Thou art a clod, Sancho, and hast not soul enough to fathom the depth of my
understanding. But know, thou lump unformed, that our profession extends to aid the mind as
well as body. Were he as mad as Ajax or that stout peer of France, Orlando Furioso, with one 95
hour's conference I'd make him spout politics with a secretary of state, law with a judge at the
assizes, and theology with a convocation of bishops. Therefore, follow me and saddle Rosinante
immediately, for I intend to overtake him and then thou shalt see this done in an instant.

Exit Don Quixote.

SANCHO I shall see myself well thrashed again, I believe, and so 'tis likely will end the adventure of
the madman. But hang't, the devil is not always at one door. He that is in, is halfway over. 100
There's no help for't now. I must follow him, though my government come at last to be no
better than to govern a herd of cattle. Well, he that blows in the dust will make himself blind,

76. **for ... worse** The expression is taken from the marriage vows as formulated in *The Book of Common Prayer*: 'I take thee to my wedded wife, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish, till death us do depart, according to Gods holy Ordinance' (sig. Q2v).

76–77. **And ... purse** Printed as a single line in Q1, Q2, D2.

77. **Is** Q2, D2 *'tis*.

78. **jilts** Q2, D2 *filts*; Q1 reads *Jilts* with the capital initial broken and resembling *'filts*, which might explain the transmission error in Q2, D2.

78–79. **Where ... whore** Printed as a single line in Q1, Q2, D2.

81. **ye** SC1 you.

84. **and** SC1 to.

86. **by this light** An asseverative phrase (OED).

95. **as mad as Ajax** Ajax was one of the Greek heroes of the Trojan War. According to the Greek poem *Little Illiad* (composed between the 7th and 6th century BC) and to Shophocles' later dramatisation, Ajax went mad with rage and committed suicide after Agamemnon awarded the armour of the dead Achilles to Odysseus and not to him (Roberts *Ajax*). **Orlando Furioso** The protagonist of Ludovico Ariosto's homonymous poem (1532), written as a sequel of Boiardo's *Orlando Innamorato* (1495). Orlando becomes mad after his beloved, the pagan princess Angelica, elopes with the Saracen soldier Medoro (CE *Ariosto*).

97. **convocation** In the Church of England, a provincial synod or assembly of the clergy, constituted by statute and called together to deliberate on ecclesiastical matters (OED 3).

100. **the ... door** Prov. Tilley D254. **He ... over** Prov. See Tilley B254 ('Well begun is half done').

102. **he ... blind** Prov. See Tilley D648 ('He that blows in the dust fills his eyes with it').

and if it were not for hope, the heart would break. There's three proverbs left yet to comfort me.

Exit after him.

Enter Don Fernando, Luscinda dressed like a nun, Dorothea in her shepherd clothes, with Perez and Nicholas.

DOROTHEA Can you then be so good? Do I not dream that you have repented of your late unkindness and now resolve to own poor Dorothea? 105

DON FERNANDO The resolution is as firm as fate. Thou'rt now my own forever.

LUSCINDA Blessed accent! And now, my lord, I honour ye. This was a noble conquest o'er your passions.

PEREZ 'Tis great and worthy like himself. 110

DON FERNANDO Ah! Madam, 'tis with shame I bend my knee to beg your pardon for my brutal folly. But I'll retrieve my credit by my new service in presenting to your arms the wronged Cardenio.

LUSCINDA All honour and happiness attend your lordship, and pray heaven we may find him quickly. Oh, how I long to give that heart a remedy, that lost its peace for me! 115

PEREZ He cannot be far off, for as the shepherds have directed us, yonder's the rock wherein he sleeps by night and where 'tis likely we may find him.

NICHOLAS And did they say Don Quixote was here, too?

PEREZ Both he and Sancho. Therefore, my lord, if you are resolved to further the contrivance I lately told ye of and do an act of charity by getting the poor lunatic gentleman home to his house, this is the place and juncture. 120

DON FERNANDO Most willingly, and will make one myself, for the scene well acted must needs create diversion. [*To Dorothea*] Come, my sweet love, you must have your part, too.

PEREZ Oh! My lord, she is to be the principal actress and we have a dress ready for her. She's to personate the Princess Micomicona, queen of the great kingdom of Micomicon in Aethiopia, who, being deposed and driven from thence by a monstrous giant called Pandafilando of the 125

103. **if ... break** Prov. Tilley H605.

s.d. **shepherd** Q1–D2 *Shepherdess*. See 2.2.0 s.d.

105. **DOROTHEA** The first lines of this scene adapt part of the dialogue from 3.1, presumably not represented, and summarises for the audience the resolution of the love subplot.

108. **accent** Poss. a misprint for 'accident'; see 3.1.160. However, the phrase 'Happy accent!' appears in *Madam Fickle* (1676, 1677) 4.1, p. 49.

116. **rock** On several occasions Shelton translates Sp. *el Roto, el Cavallero del bosque*, and *el Cavallero de la Sierra* (different names given to Cardenio) as 'the Knight of the Rock' (Shelton 1.3.10, pp. 50v–51r; Cervantes 1.3.24, pp. 221–223).

122. **scene** D1 Scnce.

125. **great** Q1 *geat*. **Aethiopia** In classical antiquity, the region south of Egypt extending on the east to the Red Sea and to the south and southwest indefinitely, as far apparently as the knowledge of the ancients extended (Peck).

Dusky Sight, comes some three thousand leagues to the famed Don Quixote to redress her wrongs and reinstate her. This plot will doubtless draw the frantic fool from these wild deserts and we shall share the mirth.

DOROTHEA Let's about it presently. And for your princess, let me alone to divert my dearest lord here. You shall see me act it like any player. 130

DON FERNANDO Ha, ha, ha, ha! I shall die with laughing. I'll be some Don to usher in your majesty.

NICHOLAS And I'll be your old squire to introduce your coming. I have the tail of mine hack mare to make me a beard shall reach to my knees. 135

DON FERNANDO 'Twill be rare sport. My servants shall all be disguised too for the business. [*To Luscinda*] Come, madam, pray be merry with us. All will be well. I warrant ye we shall soon find your love Cardenio and cure him of his frenzy. I have already sent for a doctor and given order what to do. And, madam, doubt not but you shall meet with joy.

LUSCINDA Heaven grant we may. Let me but see Cardenio once more mine. I'll envy not the rest of the world's pleasures. 140

Exeunt.

Enter Don Quixote, Cardenio, and Sancho.

CARDENIO You much amaze me, sir, in this wild desert, a place that only suits the miserable, where people civilised never inhabit, to meet such courtesy as yours.

Salute here.

DON QUIXOTE Sir, humanity is one of the best rules of my profession, and I shall be highly pleased if my good fortune has led me to be any way a means that may contribute to your satisfaction. 145

CARDENIO Your person I am wholly a stranger to and cannot but admire why, in this country so blessed with peace, you practise arts of war and travel thus in armour. But perhaps there's a secret in it not proper for my knowledge. I'll therefore stint my curiosity and beg you, if you know where there is anything to drink, to give a little to assuage my thirst, for in this slender interval of sense I can make use on't. But if my fit should take me, as at uncertain times it often does, all charity were lost. 150

126–127. **Pandafileando of the Dusky Sight** Shelton's translation of Sp. *Pandafileando de la Fosca Vista* (Cervantes 1.4.30, p. 319). In the novel, he is the giant that Don Quixote dreams he is fighting before slashing several wineskins, whose epithet comes from the fact that 'although his Eyes stood in their right places, yet do they still look a squint, which he doth to terrifie the beholders' (1.4.3, p. 74r).

127. **three thousand leagues** In the novel, 'the Giant dwels at least two thousand leagues' from the inn (Shelton 1.4.8, p. 91v). **the** Q1, Q2 th'.

134. **hack** Q1–D1 Hosk; D2 Host's. The reading in Q1–D1 is prob. a misprint. Hack is shortened for *hackney* (see OED *hack* n.² 1b; *hackney* n. 1a).

145. **to** Not in D1.

148. **there's** Q1, Q2, D2 there is.

149. **in it** Q1, Q2, D2 in't.

DON QUIXOTE Run, Sancho, and search the wallet. There is, I think, some wine. Bring it hither presently.

SANCHO (*Stares at Cardenio*) Why, here's another of the starving too, a knight-errant, I warrant him, by his tatters. What a devouring meagre look he has! 'Sbud, he makes me hungry at the very sight of him. 155

Exit.

CARDENIO And now to satisfy your curiosity, sir, of knowing what I am and how I came thus wretched, I will relate my story but with this condition: that you will promise me upon your honour, during the time of telling, not to interrupt me nor by a question or contradiction stop me. For if you should, my accident of madness would return and I should then do things extravagant. 160

Re-enter Sancho with wine.

DON QUIXOTE Oh! Fear not, sir, you shall find me more attentive. Come, fill a cup, Sancho. Here, sir, here's to your better fortune (*drinks*).

CARDENIO May yours be happy, sir, with perpetual blessings, whatever becomes of me (*Cardenio drinks; he and Don Quixote sit down*). 165

SANCHO [*Aside*] Why then, by my governorship, I believe this plaguey devil my master can conjure in good earnest. To my thinking the madman talks as wisely as any bishop of 'em all already.

DON QUIXOTE Now, pray begin, sir. I am silent as a dormouse. Sit down, Sancho [*Sancho sits down*].

CARDENIO Know then, good sir, my name's Cardenio, a gentleman of Aragon well-descended, who from my childhood to my riper years lived with a credit and content unparalleled till love, that fatal bane to human happiness, subdued my senses to bewitching beauty and forced my soul to dote upon Luscinda, a noble virgin of unmatched perfection. 170

DON QUIXOTE Hum, hum, hum (*Don Quixote makes signs of applauding his story without speaking*).

SANCHO Come, sir, sorrow's dry and, before you go any further, here's your Lady Cindy's health (*drinks and fills to Cardenio*). 175

DON QUIXOTE Peace, blockhead, or if you must be mannerly, with a pox t'ye, do it by signs as I do (*Don Quixote seems to threaten Sancho*).

s.d. **Stares** Q1–D2 Sancho *stares*.

160. **interrupt** D2 inturrupt.

s.d. **he and Don Quixote** Q1–D2 *they*. Don Quixote's following words make it clear that Sancho sits later.

169. **silent as a dormouse** Prov. See Tilley D568 ('As dull as a dormouse').

170. **Aragon** A kingdom in union with Castile until 1707, located in northeastern Spain (EB). Here D'Urfey does not follow the novel, where Cardenio describes his place of birth as 'one of the best Cities of Andaluzia' (Shelton 1.3.10, p. 51r). The change can simply be D'Urfey's choice or a confusion with another character, Don Luis, the young man in love with Clara de Viedma, who is described as 'a Gentlemans Son of the Kingdome of Aragon' (1.4.16, p. 115r). **well-descended** Of good lineage (OED).

171. **a** Not in D1.

s.d. **makes** Q2 *make*.

175. **sorrow's** D1 Sorrows is. **Cindy's** A pet form of Cynthia or, less often, of Lucinda or Luscinda (Hanks et al.). This is another example added by D'Urfey to show Sancho's degradation of language.

CARDENIO Take heed, good friend. Pray remember the conditions. Sir, I loved her and was loved with that success. Nothing was wanting but the happy day to crown our wishes, which was at last appointed. 180

DON QUIXOTE Hum, hum, hum (*makes signs*).

CARDENIO And because love's best guard is secrecy, I trusted my affair only to one, the son of a grandee, his name Fernando, my youth's companion and, as I thought, my friend. Him I entrusted with my dearest treasure and in his honour thought myself secure. 185

DON QUIXOTE Hum, hum, hum [*makes signs*].

SANCHO Hey, ho, hum (*drinks*).

CARDENIO But, ah, let none depend on th' heart's sincerity because the face seems honest. For some few days after, Luscinda having a great wit and genius and one that still delighted much in reading, I sent to her by my false friend Fernando a foolish book of chivalry called *Amadis du Gaul*. Not that she valued it for the contents, for she had sense to know 'twas all ridiculous, the exploits of the knights-errant all romantic, and their whole volumes filled with lying fables (*Don Quixote starts and stares*). But— 190

SANCHO [*Aside*] But! A plague on your butts! You have done your business. Gadzooks, here will be murder presently. My master will tear out the soul of him if he speaks a word more against knights-errant. 195

CARDENIO But that before we had a rallying argument upon a modern madman called Don Quixote, a strange whimsical monster (*Don Quixote frowns*), in which I affirmed that the bright, renowned, and peerless Dulcinea, famed mistress of that foolish frantic idiot, had once a bastard by her apothecary. 200

DON QUIXOTE (*Rises suddenly*) Oh, fire and furies! Oh, shame to arms and honour!

SANCHO (*Trembles*) Nay then, the storm comes with a vengeance. Fire, fire! Murder, murder!

DON QUIXOTE Am I a knight and hear this hellish slander? Awake, Don Quixote, thou sleepst; awake, I say.—Hark ye, dost hear me? Madman, fool, or devil, if thou hereafter darest but move thy lips against sweet Dulcinea or but so much as name that cursed pothecary with peerless Dulcinea or think of any of his tools or implements, storax or savin, get thee each day a heart, 205

188. **th'** D2 *the*.

190. **Fernando** D1 *Fernanda*. **chivalry** Q2 *Chilvalry*.

194. **Gadzooks** A mild expletive, prob. corrupted from *God's books* (see OED *Godzooks*).

197–200. **But ... apothecary** In the novel, Cardenio enrages Don Quixote by claiming that queen Madasima and the barber Elisabat (from *Amadis du Gaul*) had lain together (Shelton 1.3.10, pp. 52v–53r).

s.d. **Rises** Q1, D1 *Don Q. rises*; Q2, D2 *Don Qu. rises*.

s.d. **Trembles** Q1–D2 *Sancho trembles*.

205. **thy** D2 *my*.

206. **storax or savin** Storax (a fragrant gum-resin of the tree *Styrax officinalis*) and savin (an extract obtained from the savin plant) were regarded as strong emmenagogues, therefore effective abortifacients, by ancient writers such as Pliny the Elder, who described their properties in his *Natural History* (24.15, 24.61). In the 17th century, they were still considered good remedies to excite menstruation. In Jane Sharp's popular manual *The Midwives Book* (1671), savin and storax are recommended for treatments to provoke the menstrual periods (261–262, 295–296).

for I will be as cruel in the tearing it as is that abhorred tongue, that slanderous viper, in poisoning the fame of radiant Dulcinea—(*here Cardenio throws the wine in's face suddenly*).

SANCHO So, there's the first gun, the broadside's coming. Here will be devilish work between the two madmen presently. 210

CARDENIO (*Falls into his mad fit*) The rack's a foolish torture. Phalaris' bull or the iron wheel of witty Dionysius, that were proper for him. Ha! What art thou? The traitor Fernando! (*To Sancho*) And thou art his catamite, his pimp, art thou?

SANCHO Not I, sir. I'm none of his pimp, not I. Would I were a mouse for two minutes, so I had but e'er a hole to creep into. 215

CARDENIO Oh, that I now had thirty rows of teeth or were an eagle with an hundred pair of claws, that I might tear and eat this traitor, traitor!

Falls upon Don Quixote and Sancho, throws 'em down, beats and kicks 'em, and then exit.

DON QUIXOTE Oh, Dulcinea del Toboso, pardon my negligence, I beseech thee! I had forgot to invoke thy influence when first I rose this morning, and see what comes on't.—Is the madman gone, Sancho? 220

SANCHO Yes, yes, and wonderfully recovered. You have been as good as your word. You have cured him to a miracle. Whether he can spout politics like a statesman or law like a judge, I know not, but he can kick and cuff like a devil, that I'm sure of (*weeps*).

DON QUIXOTE A plague of his mad pate. The fit was a little too far gone upon him.

SANCHO (*Speaks sobbing*) A plague of radiant Dulcinea, I say. Would the pothecary had poisoned her, or would her nurse had drowned her in her cradle with a water of her own making, rather than my bones had been concerned about her or her bastard either. But come, better late than never. I'm resolved now to retire in time from this highway to batoons and bruises, and visit my wife and children again whilst I can make shift to crawl to 'em, for to that scantity of travelling my squireship has brought me. 225 230

DON QUIXOTE Wilt thou then leave me, Sancho?

SANCHO Leave ye? Ay, and 'tis high time, I think, sir. 'Tis an old saying: the ant had wings to do her hurt. Farewell, knight-errantry, i'faith. [*Taking off his things*] And to begin to get rid on't, there,

s.d. *in's* Q1, Q2, D2 *in his*.

s.d. *Falls* Q1–D2 Carden. *falls*.

211. **Phalaris'** Q2 Phalaris's; D2 Phalaris's. **Phalaris' bull** Phalaris, the cruel tyrant of Agrigentum in Sicily (d. ca. 554 BC), infamously known for the brazen bull in which he presumably burnt his victims alive (Peck *Phalaris*).

212. **Dionysius** Q2 Dionsius. Prob. Dionysius the Elder, the tyrant of Syracuse (ca. 430–367 BC). He did much to strengthen and extend the power of Syracuse, and it was prob. owing to him that all Sicily did not fall into the hands of the Carthaginians. He had the reputation of being an unscrupulous, rapacious, and vindictive leader, inclined to cruelty and suspicion (Peck *Dionysius the Elder*).

218. **beseech** Q2 beseech.

s.d. *Speaks* Q1, D1 Sancho *speaks*; Q2, D2 San. *speaks*.

227–228. **better late than never** Prov. Tilley L85.

228. **batoons** Cudgels, clubs (OED n. 1).

232–233. **the ant ... hurt** Prov. Tilley A256.

sir, there's the dudgeon-dagger you gave me. The rust upon't has kept it warm and quiet; besides, I never showed it the sun to tan it, not I. There's the morion too that did service at the siege of Goleta. This jerkin likewise, that has defied all weathers. Pray give 'em your next squire together with some hard crusts here to keep his teeth going, lest he forget to use 'em. These, I think, are the main part of my equipage, and so part fair. 235

DON QUIXOTE 'Tis very well.

SANCHO As for the government of the island you promised me, e'en let that hang a-drying a little for some more able earl than I to manage, for I am satisfied now that the hen lays as well upon one egg as upon many; and several come for wool that return shorn. So much thou'rt worth as thou hast and so much thou hast as thou'rt worth. I know you don't like my proverbs but now 'tis as broad as long: better play a card too much than too little; a good paymaster needs no surety; and my grannam used to say: the legs carry the belly and not the belly the legs. And there's an end on't. 240 245

DON QUIXOTE Oh, pox! Nay, go on, go on, thread 'em, string 'em, away with 'em, take thy bellyful of proverbs at parting, however, but remember this when I am an emperor, dogbolt.

SANCHO An emperor, ah! Gad save your hot head. You had better go home along with me and look to your ploughmen. 250

DON QUIXOTE 'Tis very well, clod-pole.

Enter Nicholas disguised with a long white beard.

NICHOLAS (*Bowing*) Know, thou most doughty and renowned knight-errant, that I am called the Squire of the White Beard, servant to the mighty Princess Micomicona, queen of the great kingdom of Micomicon in Aethiopia, who by the fame of thy most noble deeds has travelled from her country to this place to beg a boon of thee. And now, behind yon bush she stands on foot and begs admittance to thy lordly presence. 255

DON QUIXOTE Friend, go and tell the queen Don Quixote's at her service and will attend her here. (*Looking scornfully on Sancho*) Hum, hum.

235. **morion** A kind of brimmed helmet resembling a hat, without a beaver or visor, worn chiefly by foot soldiers in the 16th and 17th centuries (OED n.¹ 1).

235–236. **the siege of Goleta** La Goleta, a fort at the mouth of the bay of Tunis built in 1535 by Charles I of Spain, was conquered by the Turks in 1574 after a long siege (CE *Goleta*).

236. **jerkin** A garment for the upper part of the body, worn by men in the 16th and 17th centuries; a waistcoat, an under vest, or a loose jacket (OED n.¹).

241. **I am** Q1, Q2, D2 I'm.

241–242. **the hen ... many** Prov. Tilley H421. First use recorded in Shelton's translation of *2DQ*.

242. **several ... shorn** Prov. See Tilley W754 ('Many go out for wool and come home shorn').

242–243. **So ... worth** Prov. Shelton's translation of Sp. *que tanto vales, quanto tienes, y tanto tienes, quanto vales* (Cervantes 2.20, p. 186; Shelton 2.20, p. 173v).

244. **better ... little** Prov. Shelton's translation of Sp. *tanto se pierde por carta de mas, como por carta de menos* (Cervantes 2.37, p. 353; Shelton 2.37, p. 204v).

244–245. **a good ... surety** Prov. Tilley P131. First use recorded in Shelton's translation of *2DQ*.

245. **grannam** Grandmother (OED). **and** D1 aud (<n> printed upside-down). **the legs ... legs** Prov. A reversed version of Tilley B284 ('The belly carries the legs and not the legs the belly').

255 **boon** A favour (OED n.¹ 3b).

SANCHO [*Aside*] How's this? A great queen come from her country to beg a boon of him? 'Sbud, if this squire of the beard should speak truth now, I have made a fine business on't. Zookers, here she comes as fair as a church saint, as bright as a cherubin. 'Sheartlikins, I ne'er saw such a creature in my life. 260

Enter Don Fernando [disguised] leading Dorothea as the Princess Micomicona, with a retinue of servants dressed after the Moorish fashion. She kneels.

DON QUIXOTE By the honour of knighthood, madam, 'tis too much. Your greatness must not kneel to your unworthy servant. Nay, I beseech your majesty.

DOROTHEA Thrice valiant knight, thou flower of chivalry, soul of true lovers, and quintessence of courtesy, I've sworn to live forever in this posture and make my bended knees one piece with the earth unless you grant me the request I come for. 265

DON QUIXOTE Madam, I'll do it, whate'er it be. Therefore, pray rise. Let me but know what miscreant has wronged ye. This powerful arm shall thunder in your quarrel more swift than the hot bolts that split the clouds. 270

DON FERNANDO I see, most renowned sir, loud Fame has done you justice in sounding through the world your courtesy.

DOROTHEA Assured of this, I now may rise with comfort (*rises*).

Enter Perez.

PEREZ All honour to the blazing comet of knight-errantry, the rose and tulip of fame and fortitude, my noble countryman Don Quixote de la Mancha. The report of this great queen's coming being spread already through our neighbourhood so far increased my joy and wonder that I could not contain myself from seeking you out and being an eye-witness. 275

SANCHO [*Aside*] Ay, 'tis so, I am utterly undone, a most miserable rogue. Stay, is there no way to rig myself without his taking notice? (*Sancho steals on his things again*).

DON QUIXOTE I am glad to see your reverence well, good Master Curate, and would entertain ye longer but that I thirst to receive the queen's commands. 280

PEREZ [*Speaking aside with Don Fernando*] The trick takes rarely, I see.

DON FERNANDO As we could wish. But how thrives our affair? Have my servants found Cardenio?

260. **Zookers** A minced expletive (OED). See 4.1.194 n. for *Gadzooks*.

261. **cherubin** Q2, D2 Cherubim. The old form of *cherub* (OED).

268. **do it** Q1, Q2, D2 do't.

271. **loud Fame** According to Classical mythology, Fama (the Roman equivalent of Greek PHEME) possessed a great number of eyes and mouths, and lived in an echoing palace which was always open and every word that entered it was broadcast again, much amplified (Grimal *Fama*).

274. **rose and tulip** D'Urfey's adaptation of the expression of praise 'flower and cream,' exclaimed by the curate in the novel (Shelton 1.4.2, p. 72r). The tulip was commonly associated with the Netherlands (see BE *tulip*). The phrase might also stand as a subtle tribute to William and Mary, as the rose was a traditional English royal badge (see Boutell 148–149).

- PEREZ Just as I came hither, as he was lying fast asleep under a cork-tree. He was very unruly at first but, being overpowered by numbers, they soon bound him and carried him to the inn you ordered. 285
- DON FERNANDO And has Luscinda seen him?
- PEREZ Not yet. I have advised the contrary till he has taken the medicine the doctor ordered and slept upon't. 290
- DON FERNANDO 'Tis well. In the morning I myself will be his doctor. At present, let's mind the game on foot.
- DOROTHEA To be brief then, brave sir. In Aethiopia, where the sun sheds his swarthy influence making my natives all of sable hue, as I had been had not the skill in charms of my kind father, wise Tinacrio, hindered it in those dominions, you must know I'm called—I'm called—most generous knight—I say I'm called—oh, heavens! The memory of my griefs hinders my very speech! (*To Perez aside*) What am I called? Quickly, 'slife, I've forgot! 295
- PEREZ [*To Dorothea aside*] The Princess Micomicona!
- DOROTHEA I'm called the Princess Micomicona, so named from the kingdom of Micomicon late left me by my father. 300
- SANCHO (*Aside*) How proud he looks already! There's some great honour coming to him, I see't in's face. Oh, dog, dog, Sancho! Don't you deserve to be hanged?
- DOROTHEA The good old king knew by his skill in magic what would befall me after he was dead, how Pandafilando of the Dusky Sight, a horrid, brutal, and misshapen giant, should treat of marriage with me, which refused, should then make war and drive me from my kingdom; to relieve me from which distress he told me at his death that I must travel into Spain, where I should happily meet with a knight-errant, the honour of his country and that order, the valour of whose arms should kill the giant and presently restore me to my kingdom; which knight must be yourself, to whom my father has commanded me, after the giant's death, if you think fitting, to give myself in marriage and make you monarch of Micomicon. 305 310
- DON QUIXOTE Oh, madam, your father was too gracious. (*To Sancho*) What think you now, hog grubber? Is knight-errantry worth chawing, ha? Which had I better do now, be an emperor or go home and mind the ploughmen, umph, jolt-head?

286. **but** Q1–D1 he. **carried** Q2 crried.

295. **Tinacrio** Q1–D2 *Finacrio*. The name is Tinacrio in Cervantes (1.4.30, pp. 319, 321), Shelton (1.4.3, p. 74v), and D'Urfey later in 5.2.89 (only in D1). The form 'Finacrio' is prob. due to a confusion between <F> and <T>. Originally, Tinacrio is an enchanter who appears in Ortúñez de Calahorra's *Espejo de Príncipes y Caballeros* published in 1562 (CE).

296. **hinders** Q2, D2 hinder.

299. **kingdom** D2 Kindom.

302. **to** Q2 ro.

311–312. **hog grubber** A mean, miserly person (OED).

312. **chawing** Chewing; a by-form, phonetically distinct, common in the 17th century (OED v. 1a).

- SANCHO Ah, dear sir, consider no man is born wise. A bishop is no more than another man
without grace and good breeding. Alas, I confess myself a booby, sir, a fearful scoundrel. 315
There's my head. I beseech ye, sir, break it across, or if you please to honour me with a dozen or
two of kicks, sir, I shall think myself highly obliged, so you dissuade your anger and forgive me.
- NICHOLAS Her majesty, I hope, remembers likewise that the wise king, to reward my fidelity when
this good knight had slain Pandafilando, gave charge to make her suit to him that I might be an 320
earl or governor of some island.
- SANCHO You, an earl? Hark ye, friend, slow fire makes sweet malt. There may be more than one
egg in an hen-roost. If you meddle with my mouth I shall snap at your fingers, d'ye see?
Therefore, look to yourself. What a plague, all is not got by wearing of long beards.
- DON QUIXOTE No, no, friend, you know you must go visit your wife and children.
- SANCHO Ah, sir, if you mention that, you slay me, you flay me alive. Alas, sir, I dare as well hang 325
myself as go home without my government. My wife and the young cockatrice my daughter,
now I have put this plaguey countess-ship into her head, will worry me if I fail her.
- DON QUIXOTE Well, vermin, for some good service past, in consideration too of some late
drubbings, I will once more take thee into grace. But if again I catch thee grumbling, thou art no 330
more my squire. There are others would be earls too, you see, Sancho.
- SANCHO What, that dry old kex? Gad, I'd have throttled him with his own whiskers if he had said
three words more. But come, 'tis well enough now. And, since we are reconciled, as soon as
ever you marry that delicate fine queen there, my island will be within an inch of me in a
twinkling.
- NICHOLAS (*Aside*) I shall laugh out. I'm not able to hold. 335
- PEREZ (*Aside*) Was ever fool so transported!
- DON FERNANDO (*Aside*) Hush! Look grave. His master turns this way.
- DOROTHEA You have raised me from the lowest vale of sorrow to the highest mountain, sir, of
human happiness. I am all air, methinks. Let music sound there and let my menial slaves begin a 340
dance to entertain this wonder of knight-errantry.

Dance here.

314. **no ... wise** Prov. Tilley M331. First use recorded in Shelton's translation of *2DQ*.

314–315. **A bishop ... breeding** Collier pointed to this phrase as another example of D'Urfey's religious profaness (200). However, the playwright claimed that it was 'a Common Saying ... Moral, and no more than an honest truth' (Preface to *The Campaigners* 21).

317 **dissuade** D2 assuage.

321. **slow ... malt** Prov. See Tilley F280 ('Soft fire makes sweet malt').

322. **an** Q1, Q2, D2 a. **If you ... fingers** Prov. Recorded as a variant of Tilley F492 ('If I am a fool put you your finger in my mouth').

324. **must** D2 mnst (<u> printed upside-down).

326. **cockatrice** A name of reproach for a woman (OED 3).

331. **kex** A dried-up sapless person (OED 4). **had** Not in D1.

339. **I am** Q1, Q2, D2 I'm.

340. **entertain** Q2 enterrain.

SANCHO This will I make my black subjects do every morning to divert me. I'll sing a song that was made at Teresa's and my wedding, that her majesty may know my parts.

Sancho sings a song and then dances ridiculously.

Song.

[I]

'Twas early one morning, the cock had just crowed,
Sing hey ding, hoe ding, langtridown derry;
My holy-day clothes on and face newly mowed, 345
With a hey down, hoe down, drink up your brown berry;
The sky was all painted, no scarlet so red,
For the sun was just then getting out of his bed
When Teresa and I went to church to be sped;
With a hey ding, hoe ding, shall I come to woo thee? 350
Hey ding, hoe ding, will ye buckle to me?
Ding, ding, ding, ding, ding, ding derry, derry, derry ding, ding, ding, ding,
ding, hey langtridown derry.

II

Her face was as fair as if't had been in print,
Sing hey ding, etc. 355
And her small ferret-eyes did lovingly squint,
With a hey down, etc.
Yet her mouth had been damaged with comfits and plums,
And her teeth, that were useless for biting her thumbs,
Had late, like ill tenants, forsaken her gums; 360
With a hey ding, hoe ding, etc.

III

But when night came on and we both were a-bed,
Sing hey ding, etc.
Such strange things were done, there's no more to be said,
With a hey down, etc. 365
Next morning her head ran of mending her gown
And mine was plagued how to pay piper a crown;

s.d. **Song** Sancho's song, set by John Eccles, was first printed with musical notation in *Songs to the New Play of Don Quixote, Part the First* 27. It later appeared in Playford's and Young's *Wit and Mirth* (1698; 1705; 1707; 1714) 1: 303–304, and in *Songs Compleat* 1: 228–230.

344. **langtridown derry** A non-sensical refrain (see Williams *derry down*).

346. **up** Not in S1, 1WM1–4WM1, SC1. **brown berry** Prob. berry-brown ale. Ale was the common drink in the late 17th century even for breakfast, since water was rarely safe, and tea, coffee, and chocolate were still prohibitive (Picard 150, 157–158).

348. **sun** 1WM1–3WM1 Son.

349. **be sped** S1 besped.

351. **ye** 4WM1 you.

353. **langtridown** Q1–D1, S1 langtudown; SC1 lantridown.

362. **a-bed** In bed (OED).

367. **crown** British coin with a face value of five shillings (OED n. 32b).

And so we rose up, the same fools we lay down;
With a hey ding, hoe ding, etc.

- DOROTHEA This is unexpected. 370
- DON QUIXOTE My squire, madam, honest and trusty but no great headpiece.
- DOROTHEA He has performed to a miracle and I resolve to do him grace ([*Sancho*] *kisses her hand*).
- SANCHO [*To Nicholas*] Now, spawn of old father time, let me see your beard do as much.
- NICHOLAS Her majesty values me more for my head than my heels, skipjack.
- DON FERNANDO Madam, you must needs have heard of the renowned Sancho Pancha. His fame 375
sounds almost as loudly as Don Quixote's. This is the famous squire, madam,
That by his master's side defies batons and clubs,
Whose back and sides, both black and blue now, wear the honoured drubs.
- SANCHO That I do, by my faith, madam, which if your majesty will give me leave to strip, you shall
see if you please. 380
- DOROTHEA I know him now. He's just the very person my father once described, who, I
remember also, was sorry for a misfortune which he knew by his art had happened to him,
which is that Sancho's married, to whom I else had been obliged to give one of my maids of
honour.
- SANCHO Why then, the devil take all ill luck. Now I see that old saw is true that says, every man 385
once in his life will find a minute to curse his marriage. If I had not been yoked now to my
blowze at home, a pox take her, I might have had a May-lady, a *virga tacta*, with a head as gaudy
as a tulip and a shape as slender. Odzooks, I've no patience to think on't. I'll go and hire some
rat-catcher to poison the cups and dishes at home. Who the devil would lose preferment for the
sake of two pennyworth of ratsbane? 390
- PEREZ In troth, my good friend and neighbour, honest Sancho, I am sorry to hear this, for as I
remember, 'twas my luck to give Teresa and you the blessing.
- SANCHO A plague on your blessing. I perceive I shall have occasion to wish you hanged for your
blessing, good finisher of fornication, good conjunction copulative.
- NICHOLAS The profane wretch defames the holy ordinance of marriage and ought to be presented 395
to the Inquisition.

374. **heels** Q2 Hells. **skipjack** A pert shallow-brained fellow (OED n. 1).

381–382. **I remember also** Q1, Q2, D2 I also remember.

387. **blowze** A derog. term for a woman; a wench (OED 1). **have** Q2 have have. ***virga tacta*** Sancho's comic rendering of the legal expression *virgo intacta*, i.e. 'a virgin girl' (OED).

388. **Odzooks** See 4.1.194 n. for *Gadzooks*.

389. **poison** Q1 anoint.

393. **SANCHO** The following exchange between Sancho and Perez was heavily criticised by Collier (201).

394. **conjunction copulative** Sexual coupling, but also marriage. Although *conjunction* and *copulative* had sexual connotations separately, the grammatical term had then a firm place in the sexual vocabulary (Williams *copulation*).

396. **the Inquisition** The Tribunal of the Holy Office of the Inquisition was established in Spain in 1478 with the aim to sustain Catholic orthodoxy. Commonly regarded as an instrument of brutality and fanaticism, it was finally abolished in 1834 (EB *Spanish Inquisition*).

PEREZ Speak reverently of our function, Sancho, or I'll excommunicate you the church.

SANCHO I care not. I should lose nothing by it if you should, but my nap in the afternoon.

DOROTHEA [*To Don Quixote*] Is your valour, sir, at leisure to begin the journey towards the giant?

DON QUIXOTE Madam, I am. Sancho, a word with thee [*takes Sancho aside*]. I've been considering 400
on this adventure and must confess, though I may be an emperor, my head runs more on
honours ecclesiastical, a pope, methinks, or cardinal. I'm for some grave and solid dignity that
tends towards religion.

SANCHO Religion! Oh, gadzooks, sir, never mind it. Take care of being priest-ridden, good sir,
whatever you do unless you have a mind to lose all your dominions as soon as you come to 'em. 405

DON QUIXOTE I must reflect upon't.—Now, madam, please your majesty to set forward.
Lead me where'er you please. 'Tis still my duty
To right a lady's wrongs and fight for fame and beauty.

DON FERNANDO Long live the illustrious and incomparable knight, Don Quixote de la Mancha!

Exit Don Quixote leading Dorothea, and [Don] Fernando following.

PEREZ How I admire his fortitude and virtue! (*Perez going out, Sancho stops him*). Well, neighbour, 410
what's your business?

SANCHO Why, look ye, neighbour, though I wished you hanged just now, 'twas only in my passion,
d'ye see? And never the sooner for a hasty word, you know. And therefore, because I know you
can forget and forgive, I'll make bold to desire a favour of you.

PEREZ Well, neighbour, though you were a little hard upon the priesthood, yet because I know 415
'twas done without any intention of harm, I'll pass it by for once. Come, what is't?

SANCHO Why, you must know that my master Don Quixote is just now breeding a new maggot in
his pate—not to be an emperor but a pope or a cardinal. And if so, my preferment's gone again,
for I am wholly unfit for any—what d'ye call it?—ecclezaskical dignity, because I am a married
man. And, for me to be every foot hunting for dispensations to enjoy church livings were to 420
pound a snowball in a mortar with design to make powder on't. Therefore, I would desire you,
as his friend, to advise him to be an emperor by all means, that I may have an office proper, for,

398. **the** Q1, Q2, D2 an. **nap in the afternoon** Sancho might allude to the vespers, the evening office of the Catholic Church (roughly equivalent to the Anglican evensong) which was recited in the afternoon since the late Middle Ages (Cross and Livingstone *Vespers*).

414. **forget and forgive** Prov. Tilley F597.

416. **Come, what is't?** Q2, D2 come, come, what is it?

417. **maggot** A whimsical idea (OED n.¹ 2a).

419. **ecclezaskical** Q1 Ecclesiastical.

420. **every foot** Incessantly (OED *foot* n. 7c). **hunting ... livings** Under canon law, church livings or benefices refer to the ecclesiastical offices which prescribed certain duties. Catholic clerks could not legally hold more than one office but they could obtain dispensations from Rome which allowed them to enjoy a plurality of benefices. In the Church of England, since 1534 the faculty to grant dispensations was transferred to the Archbishop of Canterbury (Cross and Livingstone *Benefice*; EB *Benefice*).

421. **pound ... on't** Prov. See Tilley S594 ("Whether you boil snow or pound it you can have but water of it") and W105 ("To beat water in a mortar").

to say the truth, I may chance to make an angel of a governor but I shall be a very devil of a churchman.

NICHOLAS How's this? Have I caught thee a second time vilifying the church? Nay, now the Inquisition shall know it and the maid of honour be mine for my good service. I'll about it instantly. You are a precious rogue, indeed. 425

SANCHO Will ye so, ye old bearded goat? I'll have a tuft on you first, i'faith. I'll send ye marked to the Inquisition however (*[they struggle]*, *Sancho goes to take him by the beard and pulls it off*). How now! What a plague, does he shed his beard as snakes do their skins? Hey-day, who the devil have we here? Our merry neighbour and townsman, Master Nicholas, the barber? 430

NICHOLAS (*Stares as if mad*) The planets have decreed it—sword, fire, ruin, plague, and desolation! Woe be to Spain! The Fatal Beard is off.

Exit Nicholas.

PEREZ (*Aside*) I must second the barber or this accident will discover us.—*[Stares as if mad]* The great eclipse is coming. Doomsday too is near! Woe, woe to Spain! The Fatal Beard is off. 435

Exit Perez.

SANCHO The beard is off indeed and as cleverly as the wearer himself could have shaved it, but what this is to Spain and eclipses and doomsday, there I am puzzled again. The beard has discovered the barber and if the barber don't discover the trick of the enchanted beard, I shall begin to fear there's some dog-trick in the business. I knew him for an arch-rogue when he was at home and therefore doubt him the more now. Gad, I must after him and know the truth— 440
but stay, first let's take a dram of consideration, friend Sancho. Let me see,

The fortunes of this day are worth repeating;
My morning breakfast was a lusty beating;
My nooning time more lucky though by far,
Crammed then with hopes to be a governor; 445
But now, this evening whim has changed it so,
That what I am, plague take me if I know,
Whether an earl fit to wear pearl and ruby,
Or Sancho, as I was, a country booby.

Exit.

423 **an angel of a governor** Evoking Sancho's words in the novel, when he leaves Barataria: 'I going from hence so bare as I do, there can be no greater sign that I have governed like an Angel' (Shelton 2.53, p. 237r).

s.d. **[they struggle]** According to Sancho's words in 5.2.9–11, before he pulls off Nicholas's beard, the barber gives him 'a dash in the chops.'

435. **near** D2 too near.

439. **dog-trick** A low trick (OED).

440. **must after him** 'Must go after him'; with the verb of motion understood (OED *must* v.1 3a(b)).

443. **morning** Q1 Mornings; Q2, D2 Morning's.

s.d. **Exit** Q1, D1 add this rubric: *The End of the Fourth Act.*

ACT V

SCENE I

*The ordinary.**Enter [Don] Fernando and Luscinda.*

[DON] FERNANDO He's dressed and ready to come out. The doctor tells me too his sense is perfectly recovered, the frenzy being only continued by colds and ill diet. The medicine has taken effect, which, assisted by his gentle sleeps, have quite restored him.

LUSCINDA The sorrow and distresses he has suffered have changed him so, I fear he has forgot me. 5

[DON] FERNANDO Never fear it, madam. Here he comes. Pray step in there till I am ready for ye.

*Exit Luscinda.**Enter Cardenio, new dressed.*

CARDENIO My lord, it seems I stand indebted to you for courtesies relating to my health of brain and body. But my wounded soul, in its most dear and tender part, my love, stabbed by your falsehood and unnatural cruelty, stands yet unsuccoured, that is, unrevenged. Therefore, as I must thank ye for the one, my sword for tother demands satisfaction (*Cardenio draws*). 10

[DON] FERNANDO Hold, pause a little. The sacred blood of friends is of more value than to be shed rashly without debate or reasoning. What's your quarrel to me?

CARDENIO Oh, bring me not to my mad fit again, from whence I'm just relieved, by such a cursed repetition. Luscinda! Think on Luscinda!

[DON] FERNANDO Well, I'll speak the rest. I know I took her from thee. 15

CARDENIO And canst thou hope to live? (*Offers to fight*).

[DON] FERNANDO Hold yet and hear me speak. 'Twas my resistless love, not I, betrayed thee. The god of amity opposed in vain. All the soft bonds of our endearing friendship were scorched and burnt by her bright eyes to ashes.

CARDENIO I'll hear no more. Defend thyself or die (*offers again*). 20

[DON] FERNANDO I will not fight with thee. Is this obscure cottage a proper stage to drink the blood of friends? No, I'll reserve it for some amphitheatre, that when we play the prize for fatal beauty, no less than thousands may admire the action.

CARDENIO Away, thou trifler. I am loath to call thee coward.

s.d. **The ordinary** The inn (OED n. 12c).

3. **his** Q2 this.

7. **you** Q1, Q2, D2 ye.

22. **play the prize** Engage in a fencing match (see OED *prize* n.³ 2a).

[DON] FERNANDO I believe thee and know thou canst not do it with a safe conscience, for I too often in our days of friendship have proved myself so contrary that well thou knowst I fear thee not, Cardenio. No, the reason why I refuse is I have wronged thee and by my good will I would have my blood be the last means of giving satisfaction. Therefore, I charge thee first mark my proposals. I took a lady from thee. Well, to atone it here is one in exchange whom, if you use ill or with undecent obstinacy slight, we then must fight indeed (*brings in Luscinda veiled*). 25 30

CARDENIO And so we must, sir. Your women shall not be your bucklers long.

She unveils and embraces him.

Ha! This is a face indeed that my heart bows to, whose eyes, though guilty, are too fierce for mine.

LUSCINDA My dear Cardenio, I am thine forever. Cheer thy sad looks and smile with joy upon me, for fate shall never, never part us more. 35

CARDENIO Oh, thou sweet vision, get thee from my sight, for I must love thee though I know thee false.

LUSCINDA By heaven, I am as true as truth itself. The letter thou receivest was none of mine but of Don Fernando's counterfeiting.

CARDENIO Ha! What is't I hear? Don Fernando's counterfeiting? 40

[DON] FERNANDO I must confess it was, sir, for which I ask your pardon. My headlong, rash, and most ungoverned passion checked at no crime that would indulge my wishes. This caused her flight into a nunnery from whence I forced her and had no doubt proceeded had not my guardian-angel, my dear Dorothea, proved my good genius to prevent my mischief.

Enter Dorothea.

CARDENIO Oh, heaven! Is this Dorothea? 45

LUSCINDA The very same, sir.

[DON] FERNANDO Let this atone then for my rash offence, that I surrender back this precious jewel, bright and unsullied; and for my sin in seeking to corrupt her, with shame and sorrow once more beg your pardon.

CARDENIO My lord, you've done me justice and I thank ye. [*To Luscinda*] Oh, my sweet life! I shall grow wild with joy, such vast content crowds in I cannot bear it. (*To Dorothea*) Oh, madam! How shall I repay your goodness, too? 50

DOROTHEA Let me be happy in the reuniting my lord and you; I then am overpaid.

CARDENIO Let this declare my willingness. I have forgot what's past.

30. **undecent** Indecent (OED).

38. **none** Q1 not.

39. **Fernando's** Q1, D1 Fernand's.

40. **Fernando's** Q1, D1 Fernand's.

[DON] FERNANDO And this mine. We will be friends forever (*they embrace*). 55

Enter Perez and Nicholas.

CARDENIO [*To Perez*] Oh, my honest and worthy friend, I am thy debtor, too.

PEREZ My care, sir, was my duty and I'm heartily glad to see my diligence so well succeed. And now, if you please to change the scene and give yourselves a little diversion, there's matter working within will occasion it, I'm sure.

DOROTHEA Ha, ha, ha, ha! What, Sancho has told his master, I suppose, the accident of the beard? 60

NICHOLAS Yes, and in the horridest fright you ever knew. He is now with him. The rogue begins to stumble upon our contrivance of the princess too, madam, so that we must set more wheels a-going.

[DON] FERNANDO But prithee, how wilt thou top upon him now? For he must needs know thee now thy face is bare. 65

PEREZ We'll make him believe that all things are governed by enchantment. The innkeeper has provided half a dozen merry fellows with magicians' and devils' vizards, such as are used in carnival time, with other rare antics and all to assist in the frolic. He also has a rare contrivance to carry him off, which is a great wooden cage in which two eagles formerly were kept. The use of it, if you please to be present, you'll see with satisfaction and, if you can laugh you'll have cause, I warrant you. 70

NICHOLAS Your lordship must take no notice that you know me but look and speak as if you ne'er had seen me.

[DON] FERNANDO I'll warrant thee, my merry face-smoother, I'll humour the jest.

DOROTHEA And to confound Sancho the more I'll go to his master presently and press him to go on with his journey towards the giant. 75

PEREZ I'll wait on ye and second what you say.

NICHOLAS And then come I enchanted.

LUSCINDA We must be spectators of the sport too one way or other.

CARDENIO Oh, that may be easily done. And to help forward with the jest, I'll go and act the part of an enchanter and assist in the song. I long, methinks, to see this strange knight-errant, for I remember him not though once in my distress, I'm told, I met him to his cost. 80

[DON] FERNANDO Ha, ha, ha! I heard indeed you swung him once confoundedly. But come, prithee let's make haste to him and see this rare performance of enchantment.

61. **horridest** Q1, Q2, D2 horriblest.

64. **top** Cheat or trick (Canting Crew).

67. **vizards** Masks (OED 1a).

80. **go and** Q2 go an; not in D2.

82. **to** Not in Q2.

83. **swinged** Beat (OED v.¹ 1a).

DOROTHEA 'Tis time we were there. Come, uncle, you are to second me.

85

Exeunt.

SCENE II

The town with the inn.

Enter Don Quixote and Sancho with the beard.

DON QUIXOTE Thou tellst me wonders, Sancho.

SANCHO Strange and true, sir. There's the beard and within is the barber. I am sure these eyes saw him and I think I know his snivelling, sheep-stealing phiz too well to be mistaken in him.

DON QUIXOTE I am not a jot the more of thy opinion because thou sayst thou hast seen him, for, Sancho, I am satisfied thou canst not see.

5

SANCHO Not see!

DON QUIXOTE No. Thy sense is often blind; thy reason always. Besides, a thousand strange defects brood in thee to clog thy understanding.

SANCHO Very good. Well, will you do me the favour to let me feel then if I can't see? Will you let me be sensible of the dash in the chops that damned Squire of the Horse-tail gave me before I unbearded him? I hope I may with some assurance say I felt that, mayn't I?

10

DON QUIXOTE Why, according to the stoical philosopher, no.

SANCHO No? Gadsbud, what a strange kind of a creature am I then, that can neither feel nor see! But whatever you say of my understanding, I'm sure I know this: that a man's life is a winter's day and a winter's way; a cudgel that bruises is a thing that contuses. I have a sore place here in my shoulder occasioned by a stone from one of the galley-slaves shall make me believe I can feel, whatever your damned stockick or philosopher, with a pox to him, says to the contrary.

15

DON QUIXOTE I tell thee, clod-pate, there is no certainty in nature, so that if thy nose were battered flat with a smith's hammer or thy head opened with a church key, so that one might see thy brains, thou oughtst not unlearnedly to say thy head is really broke but that thou supposest it to be so.

20

85. **you** Q2 your.

s.d. **The town with the inn** The s.d. seems to indicate simply that the scene changes to an outdoor location.

12. **stoical philosopher** Stoicism is a Hellenistic school of thought that flourished throughout the Classical world until the 3rd century AD. It was founded by Zeno of Citium (332–262 BC) and later led by philosophers such as Seneca (4 BC–AD 65) and Epictetus (AD 55–135). The Stoics hold that real knowledge is difficult to acquire since it requires cognition which is secure, firm, and unchangeable by reason. In addition, their personal ethics is based on the idea that emotions like fear, envy, or passion either are, or arise from, false judgements and that the path to happiness is found in not allowing ourselves to be controlled by those emotions but, instead, in understanding the world around us and treating others in a fair and just manner (see Baltzly).

14–15. **a man's ... way** Prov. Tilley L256.

17. **philosopher** Q2 Philosoper.

SANCHO Ah, the devil take your suppose. Will you make me mad? Won't you let me feel I am beaten when the cudgel is upon me nor see that the sham squire yonder is that cunning rogue, Nicholas, the barber of our town, that comes to put a trick upon ye, and that the beard you hold in your hand there is a white horse-tail tied on to play his prank in? 25

DON QUIXOTE Why faith, as to the beard, it may seem to thee a horse-tail indeed, as I confess it does to me, but 'tis obstinacy to be positive in't, because thou knowst too well how these enchanters persecute me.

SANCHO Ah, plague. Nay, if that whim possess your brain again, you will find a number of enchantments within yonder. There's your lady Misrisoma—what a devil d'ye call her?—is as much a king's daughter too as I am a knight of the Garter or Golden Fleece. The giant Dandipratdando may dance a jig in her dominions as long as he pleases, for all your prowess. For, curiosity tempting me to peep through the keyhole of a door this morning, who should I see but your chaste, delicate Misrisoma sitting in the lap of the young rampant Spanish Don that came with her and clinging as close as two faces in a medal? 30 35

DON QUIXOTE How's this! Oh, excommunicated rascal, darrest thou affront the queen?

SANCHO Queen! Oons, what queen? 'Tis a hopeful queen that will let one of her subjects ruffle her like a bulker in a bawdy-house. 'Sbud, I saw him brush his whiskers upon her face twenty times one after another.

DON QUIXOTE Oh, slanderous villain, thou hast lived too long (*beats him*). 40

SANCHO Oh, good sir, mercy, mercy! I may be mistaken, I do but suppose I saw all this, I do but suppose it, sir.

DON QUIXOTE Suppose this then too, rascal, to confirm ye (*beats him*).

Enter Dorothea [as Princess Micomicona].

DOROTHEA Hold thy dead-doing hand, most noble errant. Wonder of wonders! What empire's revolution or other accident of vast and mighty moment could raise the anger of the great Don Quixote? 45

DON QUIXOTE That rat, that vermin there that, but for the reverence I bear to your majesty's person, my foot should tread into his primitive clod amongst his fellow worms that there inhabit. Would you believe it, madam? The blasphemous varlet had the impudence to tell me

22. **suppose** D2 Supposes.

25. **his** Q2, D2 the.

30. **d'ye** D2 do you.

31. **knight ... Fleece** The Order of the Garter is the highest order of English knighthood, founded by King Edward III in 1348. The Order of the Golden Fleece was instituted at Bruges in 1430 by Philip the Good, duke of Burgundy, and it was later associated with the house of Habsburg (EB *Garter*, *Golden Fleece*).

34. **Misrisoma** D2 Misrimosa.

44. **dead-doing** A variant of *death-doing* (OED).

48. **should** D2 shall.

49. **blasphemous** Q2 Blaspemous.

you were no queen and that you are as familiar with the master of your ceremonies as if he had been privy to your intellect and had got ye an heir to the kingdom of Micomicon. 50

DOROTHEA Oh! I forgive him freely. His error, no doubt, is caused by some illusion that often happens in my affairs. Therefore, noble sir, let's go out with our best speed to attack the giant. When he is dead all these chimeras vanish.

DON QUIXOTE [*To Sancho*] Desponding hang-dog, what say you to this now? Is she a queen or no? 55

SANCHO Why, as well as a beaten governor can give his judgment, I do suppose she is.

Enter Perez and Nicholas.

PEREZ Miracles! Miracles! Bold knight, stand on thy guard, for here's a wonderful adventure coming. The inn's all in confusion and by the several transformations there we find the enchanters are in search for thee. My hostess within mews like a cat and Maritornes answers like a screech-owl, two bawling carriers are turned into he-asses and bray incessantly, and the good reverend squire here to this sage princess seems, in my eyes, changed like to our town barber. 60

DON QUIXOTE Oh, power of strong enchantment! Is this possible? But that I know how I am persecuted, I should have sworn this was my very neighbour, that oft with razor keen and lathering wash-ball mowed the rough stubble from my dented chin and snapped his fingers with acute agility. 65

DOROTHEA This cannot be my squire. I know him not.

SANCHO Ha, ha! (*Sancho grins and shakes his head*).

NICHOLAS I am thy squire, oh, queen, but now enchanted by the sage Merlin, who is coming hither for endeavouring to deprive great Sancho Pancha of the wife the Fates allot him, the maid of honour, for in short time, the destinies so order, Teresa shall bequeath to death her beauties and he survive with the fair Rumpibella. 70

DON QUIXOTE D'ye hear this, bacon-face? Are not you a damned desponding son of a whore, ha? What can you say now?

SANCHO Why, I say good news and a bag pudding is better than ill with nothing to dinner. If Mistress Rump—what d'ye call her?—fall to my lot by your means, you shall suppose me another drubbing as soon as you please. And, as for Teresa's beauty, let her bequeath it to the devil or where she pleases. All shoes fit not all feet. Sancho shall bear the loss of that well enough. 75

50. **are** Q1, Q2, D2 were.

51. **got ye** Q2, D2 gotten you.

53. **happens** Q2 happen. **out** Not in Q1, Q2, D2. **to attack** Q1 t'attack.

64. **wash-ball** A ball of soap (sometimes perfumed or medicated) used for shaving (OED).

67. **ha** Q1, Q2, D2 ah.

68. **the sage Merlin** In Arthurian legend, an enchanter and prophet. He first appears in the 12th century writings of Geoffrey of Monmouth and later in a number of chivalric romances where sometimes he is presented as a benevolent figure, sometimes as a demonic one (CE *Merlin*).

69. **Fates** In later Greek and Roman mythology, the divinities of destiny supposed to determine the course of human life (Grimal *Fatum*).

74. **bag pudding** A pudding boiled in a bag (OED 1).

77. **All ... feet** Prov. See Tilley F574 ('All feet tread not in one shoe').

Enter Don Fernando and Luscinda.

[DON] FERNANDO Prodigy on prodigy! Stand forth, thou most renowned, for an adventure's
coming hither to thee has struck us blind with gazing. A golden chariot drawn by fiery horses 80
descended from the sky, out of which came forth an aged man with a majestic form.

LUSCINDA He comes, he comes. Oh, how I tremble!

DON QUIXOTE Madam, dismiss your fear. Whilst I am by ye, you are safe as in a sanctuary.

Enter Vincent, disguised like Merlin.

VINCENT To thee, oh, Knight of the Ill-favoured Face, from my low cell near hot Vesuvio's
Mount, where our black spirits, with perpetual labour, surrounded with blue flames and 85
sulphurous smoke, with horrid silence, forge our magic spells, I, the sage Merlin, come, sent by
the Fates to hinder for a time thy present enterprise. The queen must patience have and
Pandafilando revel and range within her large dominions till it shall come that the Manchegan
lion and the Tobosian dove are joined in wedlock, for so 'tis fixed, spite of Tinacrio and his
pristine charms. Therefore, all you my partners in the secret, dark, and mysterious art of 90
necromancy, appear and with a charm as strong as destiny seize on the most illustrious knight
and squire and in the enchanted chariot bear 'em hence to th' place the Fates have ordered.

*Dreadful sounds of music heard. Enter two women representing Urganda and Melissa two enchantresses, led by
[Cardenio disguised like] Montesino, another enchanter. They seize Don Quixote and Sancho Pancha.*

DON QUIXOTE I feel the charm already. My blood freezes and my enervate arms, inured to battle,
grow weak and spiritless.

SANCHO What d'ye feel? 'Sbud, sir, you only fancy so. For my part I feel nothing, not I. Only my 95
fingers itch to be battering that old fellow who, for all his disguise there, is as like mine host of
that plaguery inn where I was tossed in a blanket tother day as one thumb is like another. Ay, and
now I look nearer him—'tis he, sir, 'tis he! A trick, a trick! Gadzooks, I know him.

DON QUIXOTE Peace, sordid wretch.

NICHOLAS Oh, impudent scoundrel! Darest thou affront the great Merlin, that designed so well for 100
thee?

s.d. **Fernando** Q2 Eernando.

80. **drawn** Q2 dawn.

81. **out** Q1–D1 and out.

83. **your** D1 you.

s.d. **Merlin** In the novel, Merlin is first mentioned in the episode of the Cave of Montesino and later he makes his entrance as part of the spectacle organised by the Dukes to mock Don Quixote (Shelton 2.23, 35).

85. **Mount** Q2, D2 Mouth.

89. **Tinacrio** Q1, Q2, D2 Trinacrio.

s.d. **Urganda and Melissa** Urganda is a sorcerer in *Amadis du Gaul* (CE). She is mentioned twice in *Don Quixote*. In Ariosto's *Orlando Furioso*, Melissa is a prophetess whose main purpose is to help the Christian knight Ruggiero overcome his dangers and eventually marry Rinaldo's sister Bradamante. **Montesino** Originally, Montesinos is a well-known character of the Carolingian cycle in the Spanish ballad tradition (CE *Montesinos*). In the novel, Don Quixote visits his cave in La Mancha where he meets several personages from the Iberian romances enchanted by Merlin (Shelton 2.22–23). See chapter 5.3.1 above.

97. **tossed in a blanket** Sancho alludes to the events narrated in the novel (Shelton 1.3.4, p. 33v).

Urganda and Melissa seize Sancho; he struggles to get loose.

[DON] FERNANDO See, Merlin frowns. Woe, woe be to thee, Sancho!

DOROTHEA I fear we shall be punished for his sake.

LUSCINDA Oh, naughty Sancho, hast thou no sense of fear when thou seest the very offspring of
the devil before thy eyes? (*Aside to Dorothea*) I shall laugh out. I am scarce able to contain. Lord, 105
how the fools look!

Music sounds in recitative; then Montesino, Urganda, and Melissa sing in parts this song.

Song.

MONTESINO With this, this sacred charming wand
I can heaven and earth command,
Hush all the winds that curl the angry sea,
And make the rolling waves obey. 110

URGANDA I from the clouds can conjure down the rain
And make it deluge once again.

MELISSA I when I please make Nature smile as gay
As at first she did on her creation day.
Groves with eternal sweets shall fragrant grow
And make a true Elysium here below. 115

CHORUS Groves with eternal sweets shall fragrant grow
And make a true Elysium here below.

MELISSA I can give beauty, make the aged young
And love's dear momentary rapture long. 120

URGANDA Nature restore and life, when spent, renew.
All this by art can great Urganda do.

[BOTH] Why then, will mortals dare
To urge a fate and justice so severe?

s.d. *Urganda and Melissa* Q1–D2 *The Inchantresses*. *Sancho* Q1–D2 *him*.

105. **offspring of the devil** In Spanish tradition, originated mainly in the romance *El baladro del sabio Merlin* (1498), Merlin has demonic origins (see CE *Merlin*).

s.d. *Dorothea* Q1, D1 *Lucinda*; Q2 *Luscinda*.

s.d. *Montesino, Urganda, and Melissa* Q1–D2 *an Inchanter and two Inchantresses*.

s.d. *Song* This song, set by Henry Purcell, was first published in *Songs to the New Play of Don Quixote, Part the First* (28–42). The two final stanzas are not printed in Q2, D2, precisely the section strongly criticised by Collier (198–199).

109. **the** Q1–D1 *ye*. The syntactic structure of the stanza suggests a correspondence between ‘the winds’ and ‘the rolling waves’ of the following line, which might support the reading in D2, S1, 2OB2.

116. **Elysium** Also known as the Island of the Blest, thought of by Homer and Hesiod as the place where favoured heroes are sent by the gods instead of dying, to enjoy a full and pleasant after-life (Howatson).

123. **[BOTH]** S1, 2OB2 indicate that both Melissa and Urganda sing these four lines in two voices.

	See there a wretch, in's own opinion wise, Laughs at our charms and mocks our mysteries.	125
MELISSA	I've a little spirit yonder, Where the clouds do part asunder, Lies basking his limbs In the warm sunbeams, Shall his soul from his body plunder. Speak, shall it be so?	130
URGANDA	No, That fate's too high. I'll give him one more low.	
BOTH	Let it be so, etc. Appear, ye fat fiends that in limbo do groan, That were, when in flesh, the same souls as his own. You, that always in Lucifer's kitchen reside 'Mongst sea-coal and kettles and grease newly tried; That, pampered each day with a garbage of souls, Broil rashers of fools for a breakfast on coals; These mortals from hence to convey try your skill. Thus, Fates' and our magical orders fulfil.	135 140
CHORUS	Appear, ye fat fiends that in limbo do groan, That were, when in flesh, the same souls as his own. You, that always in Lucifer's kitchen reside 'Mongst sea-coal and kettles and grease newly tried; That, pampered each day with a garbage of souls, Broil rashers of fools for a breakfast on coals; These mortals from hence to convey try your skill. Thus, Fates' and our magical orders fulfil.	145 150
<i>Then enter Furies bearing a great cage into which they put Don Quixote. Sancho struggles to get off. The enchantresses wave their wands and then there is an antic dance of spirits to fright Sancho, who at last drive him into the cage by Don Quixote.</i>		
VINCENT	You, mortals that have viewed our magic skill, As you would 'scape our dreadful charms, be still. Whilst we our secret consultations make, None but th' enchanted must have leave to speak. For Sancho's fault you all had felt his case Had you not been relieved by Merlin's grace.	155

125. **in's** S1, 2OB2 in his.

132. **Speak ... so** In Q1–D2 this line is printed together with the following one and assigned to Urganda.

135. **BOTH** Q1–D2 Melissa. S1, 2OB2 indicate that Urganda and Melissa sing this stanza in two voices.

139. **tried** S1 fry'd.

142. **These mortals** S1, 2OB2 this Mortal.

143. **orders** D1 Order; 2OB2 order.

147. **'Mongst** Q1 'Monst.

150. **try** S1 shew.

151. **orders** D1 Order; S1, 2OB2 order.

s.d. **who ... Don Quixote** In the novel, Don Quixote is seized while he is sleeping, bound hand and foot, and put in an ox-cart, while Sancho is allowed to ride along his master on their way home (Shelton 1.4.19).

[The] Magicians go aside and consult.

DON QUIXOTE You must be saucy, with a pox t'ye, and now see what comes on't. Had not Merlin been gracious, the queen and all this company had been enchanted through your insolence. You see how narrowly they have 'scaped. 160

SANCHO I see? 'Sbud, why, don't you say I can see nothing? I suppose I am in a cage now, cooped up like a green goose with your wise worship, but to say I see this were madness, unless I resolve to have my bones broke.

DON QUIXOTE A cage? Oh, blind stupidity! Now will I refer myself to anything that's wise to know if thou dost not deserve to have thy bones broke. To call th' enchanted chariot here a cage! 165

SANCHO Oh! So then this is a chariot, is it?

DON QUIXOTE Yes, rascal, what else can it be? Did not the great Merlin call it so?

SANCHO Oh, very good, nay, nay, I suppose it (*shaking his head at Don Quixote*).

DON QUIXOTE 'Tis something odd, I confess. The knights of old that suffered on these occasions were carried through the air in some strange cloud or mounted on a flying Hippogryphis, but perhaps the method's changed. 170

SANCHO 'Tis changed to a very pretty method, truly. If anyone would see a raree-show, let him come hither. Here's the emperor and the governor cheek by jowl like two paraguites hung up in a hall window. Lord, if we were in England now, what a world of fools' sixpences we should get for a sight of us! A groat to see the emperor and twopence the earl. Oons, we should put down all the holiday monsters clearly. 175

s.d. **Magicians** Prob. Vincent (as Merlin), Cardenio (as Montesino), Urganda, and Melissa.

164. **will I** D2 I will.

167. **is** Not in Q2.

168. **can** Q2 cant.

171. **Hippogryphis** The hippogryph, a fabulous creature like a griffin, with body and hind-quarters resembling those of a horse (OED).

173. **raree-show** A set of pictures or a puppet-show exhibited in a portable box; a peep show (OED 1).

174. **two** Q2, D2 too. **paraguites** Prob. a variant spelling of *parakeets* (see OED). D'Urfey uses 'Parquites' in *The Banditti* (1686) 3.3, p. 32.

174–175. **two ... hall window** By the late Restoration there was a growing number of public spaces where exotic animals and other curiosities were put to show. Count Lorenzo Magalotti, visiting London in 1669, recalls the 'India House' (presumably the East India House) 'full of rare and curious things [...] birds of paradise [...] and many other animals and curiosities which came from India and are kept there to gratify the curiosity of the public' (qtd. in Picard 211). In the 1690s, coffee-houses, taverns, and other spaces also began to display curiosities and animals brought from abroad (Picard 181; Plumb 51–52).

176. **groat** The English coin equal to four pence, first issued in 1351–1352. After 1662 it continued to be issued for circulation, albeit irregularly, under the name 'fourpence' (OED 2a). **put down** Surpass (OED 3c).

177. **holiday monsters** Prob. an allusion to the freaks displayed at Bartholomew Fair. Originally a cattle and cloth fair held every summer at Smithfield, by the 17th century Bartholomew Fair had become a popular place of entertainment where Londoners could view all sorts of rarities and wild animals imported from overseas (Waller 217–220; LE *Bartholomew Fair*).

DON QUIXOTE Very well, dogbolt, you are witty again, are you? And, I suppose, know the privilege of the place you are in.

SANCHO The narrowness of the place I am in, I suppose I do. 'Tis in vain to be angry here, sir. Here's no room for drubbing. 180

DON QUIXOTE No, I forgive thee because I perceive the enchantment works upon thee. Besides, the fable says that in the toil once the wolf and the sheep were friends. Then I know thou art nettled too about the delay of thy preferment which, troth, as things stand I must needs say I cannot now prefix a time to. 185

SANCHO Why troth, I as faithfully believe ye.

DON QUIXOTE What grieves me most is to see the trouble the queen is in yonder. [*To Dorothea*] But, madam, I beseech ye, don't despair. These accidents are common to knights-errant but 'tis only for time, for I shall soon be free again to aid ye; till when, confirm your hopes in my past promise. 190

[*Dorothea and the rest make gestures*].

She thanks me with a sign but the rest, that by thy fault are now deprived of speech, by their actions, Sancho, seem to threaten thee.

SANCHO Why, let 'em threaten. If they will help me out of my enchanted castle here, I'll give 'em leave to take their revenge. But, a pox on my ill breeding and folly, old father Merlin has found another way, and there's no more to be done but patience and be wiser another time. A scalded cat fears cold water. If wishes could bide, then beggars would ride. The worth of a thing is best known by its want. And one nightingale in a bush sings better than two jackdaws in a cage. And so, sir, let's behold ourselves, as one blind fool said to tother. 195

DON QUIXOTE Oh, plague! Why, thou art in thy kingdom, I see now. This is the rarest place to string thy proverbs and thy flim-flams in. I must get Merlin to enchant that tongue of thine a little. I find there will be no peace else. 200

Music sounds again. The Magicians return. Then a dance of furies; which ended, they take up the cage and prepare to go out.

VINCENT The hour is come and all the sons of art in council sit. Haste and set forward there.

Enter Hostess and Maritornes.

178. **Very** Q2, D2 Well. **are you** Q1, Q2, D2 are ye.

180. **I am** Q1, Q2, D2 I'm.

183. **toil** A net or nets forming an enclosed area into which a hunted quarry is driven (OED n.² 1).

195. **patience ... time** Prov. Shelton's translation of original Sp. *paciencia, y escarmentar para desde aqui adelante* (Cervantes 1.3.23, p. 207; Shelton 1.3.9, p. 47v).

195–196. **A scalded ... water** Prov. Tilley C163.

196. **If wishes ... ride** Prov. Tilley W598.

196–197. **The worth ... want** Prov. Tilley W924.

197. **nightingale** D1 Nightangle.

197. **nightingale** D1 Nightangle. **one ... cage** Prob. prov. See Tilley B361 ('Better to be a bird of the wood than of the cage').

198. **let's ... tother** Prov. Shelton's translation of Sp. *a Dios y veámonos, como dixo un ciego a otro*: 'let us behold our selves, as one blind man said to another' (Shelton 1.4.23, p. 131v; Cervantes 1.4.50, p. 571).

HOSTESS Why, dolt, madman, ass, a murrain take thee, whither wilt thou let them carry thee thus like a fool? 'Sheartlikins, hast not brains enough to see 'tis only a trick upon thee to make thee a —mew, mew! (*Mews like a cat when Vincent waves his rod*). 205

MARITORNES And you, jolt-head governor, don't you know a proverb that says: bray a fool in a mortar and you'll find all of him but his brains? Where the devil are you riding like a—whoo, whoo, whoo, whoo! (*Shrieks like an owl [when Vincent waves his rod]*).

DON QUIXOTE Alas, sweet ladies, I pity you. I see you feel my fate but cannot help me.
Till Merlin does ordain I shall be freed, 210
Valour's in bonds and chivalry lies dead.

SANCHO Earl Sancho is caged past all relief,
Not like a governor but like a thief.

They are carried off.

[DON] FERNANDO Ha, ha, ha, ha! Rarely performed of all hands. Gramercy, mine host, thou hast acted thy part like any comedian. 215

VINCENT Ah, to divert your lordship and the good company here I could do twice as much as this is.

PEREZ There was no way to get him home but this, which has been excellently well-humoured on all sides.

LUSCINDA The Princess Micomicona deserves a real kingdom for the wit she has shown in't. 220

CARDENIO She has indeed done it to a miracle and managed not only the action but the romantic style so naturally that a wiser head than Don Quixote's might have been deceived.

DOROTHEA Not unless he had some sparks of his frenzy. But what pleases me most is Sancho, who is every foot at a loss whether he shall be a governor or not.

[DON] FERNANDO Ha, ha, ha! Come now, let's go dine and laugh an hour away about it within. 225

NICHOLAS Ay, ay. A jest sounds always most merrily at a good dinner, my lord. And, to say the truth, the Squire of the Beard has been enchanted so long that he begins to be hungry.

[DON] FERNANDO Oh, thy mirth shall begin presently, then. Were thy hunger as sharp as one of thy own razors, it should be blunted. Come, mine hostess too and little Maritornes, you've all

206–207. **bray ... brains** Prov. Tilley F447.

209. **pity you** Q1, Q2, D2 pity ye.

215. **comedian** D1 Guardian. The reading in D1 is puzzling and a convincing explanation for the variant is difficult to provide. Supposing D1 was printed out of a lost autograph manuscript, the error could be explained as a misreading of D'Urfey's handwriting, since both <Comedian> and <Guardian> bear some resemblance in their forms.

218. **him** Q2 him him. **well-humoured** Good-humoured (OED).

224. **at** Q2 at at.

224. **at** Q2 at at. **not** Q1, Q2, D2 nothing.

227. **begins** D1 begin.

229. **own** Q1 one.

done admirably. (*Embracing Dorothea*) Oh, how every little subject pleases us when love has tuned 230
our souls by his sweet harmony! (*To Cardenio*) Now, my dear friend, I hope your joys are perfect,
too.

CARDENIO In my Luscinda's love, mine are as perfect as heaven has power to make 'em.

LUSCINDA And mine in meeting with my dear Cardenio.

DOROTHEA And let each kind, too late repenting maid 235
That fears she's by inconstant man betrayed,
Yet by peculiar fate and grace divine
At last retrieves her lover, guess at mine.

Exeunt all.

The End of the First Part.

230. **tuned** Q2 turn'd.

s.d. **To Cardenio** Not in D2.

236. **inconstant** Q2, D2 unconstant.

s.d. **all** Q1–D2 *omnes*.

s.d. **The End of the First Part** Q1–D1 *FINIS*.

EPILOGUE

By Sancho, riding upon his ass.

'Mongst our forefathers, that pure wit professed,
 There's an old proverb: that two heads are best.
 Dapple and I have therefore jogged this way,
 Through sheer good nature, to defend this play.
 Though I've no friends, yet he, as proof may show, 5
 May have relations here, for ought I know,
 For in a crowd where various heads are addle
 May many an ass be that ne'er wore a saddle.
 'Tis then for him that I this speech intend,
 Because I know he is the poet's friend 10
 And, as 'tis said a parlous ass once spoke
 When crab-tree cudgel did his rage provoke,
 So if you are not civil, 'sbud, I fear
 He'll speak again—
 And tell the ladies every Dapple here. 15
 Take good advice then and with kindness win him.
 Though he looks simply, you don't know what's in him.
 He has shrewd parts and proper for his place
 And yet no plotter you may see by's face.
 He tells no lies nor does sedition vent 20
 Nor ever brays against the government.
 Then for his garb he's like the Spanish nation,
 Still the old mode, he never changes fashion.
 His sober carriage too you've seen today,

s.d. **By Sancho ... ass** Doggett was possibly riding a real animal both here and in 1.1, instead of a dummy. This is the first example of the 'ass epilogues,' which were popularised by Joseph Haines in Scott's *The Unhappy Kindness* (1696, 1697). The actor entered the stage 'mounted on an Ass' and paid homage to his fellow actor: 'You have seen (before now) since this Shape-shewing age,/ More Asses than mine, on a Beau-crowded Stage./ Wherefore by th'Example of Fam'd Dogget, my Brother,/ To shew our Stage has Asses on't, as well as t'other/ Thus mounted I'm come to invite ye oft hither (sig. A3v). A print showing Haines on a real donkey delivering the epilogue was later included Thomas Brown's *Remains* (1720), facing p. 233. The actor's popularity might explain Playford's attribution of Sancho's epilogue to Haines in his *Apollo's Feast* (1703), which indicates that it was 'Wrote and spoken by Jo. Haynes, representing Sancho riding upon his Ass' (126). See also Danchin 5: 160 and Portillo 2005: 70.

2. **two heads are best** See Eccl. 4: 9: 'Two are better then one; because they have a good reward for their labour.' In *The Marriage-Hater Match'd*, La Pupsey starts the Epilogue in a similar fashion, speaking the proverb with her lap-dog: 'Two Heads they say are best, I and the Dog/ Joyn therefore, to perform the Epilogue' (54).

11. **a parlous ... spoke** Sancho alludes to the biblical story of the prophet Balaam, who was travelling with his ass when an angel appeared (invisible to the prophet) and stood in the path of the ass. The animal then moved aside and Balaam beat it to force it back onto the path. Three times the angel stood in the animal's way and the ass was beaten, until 'the Lord opened the mouth of the asse, and shee saide unto Balaam, What have I done unto thee, that thou hast smitten mee these three times?' Balaam further threatened to kill the ass for having mocked him but then 'the Lord opened the eyes of Balaam, and hee saw the Angel of the Lord standing in the way, and his sword drawn in his hand: and hee bowed downe his head, and fell flat on his face' (Num. 22: 28–31). The allusion drew Collier's strong criticism, who claimed that the ass was 'brought upon the Stage to laugh at the Miracle the better' (199). D'Urfey's defence in his Preface to *The Campaigners* was that he 'brought the Ass in, and Doggett upon him, only to make the Audience laugh at his figure at the end of the Play, as well as they had at the beginning' (20).

13. **you** SC1 ye.

But for's religion, troth, I cannot say 25
 Whether for Mason, Burgess, Muggleton,
 The house with steeple, or the house with none.
 I rather think he's of your pagan crew,
 For he ne'er goes to church, no more than you.
 Some that would by his looks guess his opinion, 30
 Say he's a papist; others, a Socinian.
 But I believe him, if the truth were known,
 As th' rest of the town asses are, of none.
 But for some other gifts, mind what I say:
 Never compare, each Dapple has his day, 35
 Nor anger him but kindly use this play,
 For should you, with him, concealed parts disclose,
 Lord! How like ninnies would look all the beaus.

23. **Spanish ... fashion** The Spanish style had fallen into disuse from about the early 17th century in modish circles and was considered completely old-fashioned since the 1660s. France held supremacy in culture and both male and female fashions in 17th century Europe, while Spanish court fashion remained out of the new trends that arose in France and England (Kelly and Schwabe 121, 157). Restoration comedies often mocked Spanish costumes and habits in contrast to the French fashion adopted by the English. Such is the case of Wycherley's *The Gentleman Dancing-Master* (1672, 1673), where Don Diego, ultimately outwitted by his 'English' cunning daughter, wears a Spanish habit and Spanish whiskers, and eats Spanish food (Stedman 197–202).

26. **Mason, Burgess, Muggleton** John Mason (1646?–1694) was a Church of England clergyman and millenarian who reached great popularity in the 1690s. He and his followers shared all possessions and his services included singing and dancing continuously day and night (Harvey). Daniel Burgess (1646–1713), a presbyterian minister, became a popular preacher in London around 1685 (Stephen Wright). Lodowicke Muggleton (1609–1698), a popular nonconformist and founder of a religious sect in the mid-17th century (Lamont).

27. **The house with steeple** A church. Quakers refused to use the term *church* on the ground that the term ought not to be applied to a building (see OED *steeple-house*). **the house with none** Prob. a meeting house, the Nonconformist place of worship, whose simple style stood in contrast to the Anglican and Catholic churches (see OED *meeting house*).

31. **papist** Q1, Q2, D2 Papish; S1b, SC1 *Papish*. **Socinian** An adherent to Socinianism, a Christian religious movement founded by the Italian Laelius Socinius (1525–1562) and his nephew Faustus Socinus (1539–1603). It stood for the use of reason in theological matters and the downsizing of dogma, denying the Trinity, the divinity of Christ, the original sin, and predestination. In the 17th and 18th centuries the word was widely used in polemical writings as a pejorative term for Latitudinarians and deists (Blackburn *Socinianism*).

32. **known** D2 *know*.

32–33. **But I ... of none** The same picture of the audience's lack of religious habits is found in the Epilogue to *Sir Barnaby Rudge* (1681): 'Besides, with your Opinion too I'me bless'd,/ I'le take't on my Salvation I'me no Priest:/ Nor did Religion e're my brains controul;/ I am like you, of none, upon my Soul' (62 [63]).

35. **each Dapple has his day** Prov. See Tilley D464 ('Every dog has his day').

The Comical History
of
DON QUIXOTE

As it is acted at the Queen's Theatre in Dorset
Garden, by Their Majesties' Servants

Part the Second

Written by Mr D'Urfey

LONDON

Printed for S[amuel] Briscoe, in Russell Street, Covent Garden, and H[ugh] Newman, at the
Grasshopper in the Poultry
1694

[THE EPISTLE DEDICATORY]

To the right honourable Charles, earl of Dorset and Middlesex, lord chamberlain of Their Majesties' Household, and knight of the most noble Order of the Garter, etc.

My lord,
 As in old times, when wit had flourished long
 And Rome was famous for poetic song, 5
 The learned bards did round Maecenas throng,
 To him, as wit's dictator, brought their store
 And standard that best tried the Muses' ore,
 So in our Albion, though her bards are few,
 Yet each one covets a dictator too 10
 And for Maecenas fix, my lord, on you.
 You, like the famous Indian gourd, are set
 Under whose shade sits cool each pygmy wit,
 Free from the railing critics' blasting heat.
 Let the rich spring flow clear or be impure, 15
 Fenced with your name, the poet is secure.
 Your wit's a sanctuary where each one
 Is safe that wisely does for refuge run;
 The roving Icarus in poetry
 By you is levelled when he soars too high; 20
 By judgment's rules and awful sense reclaimed,
 The wild high-flyer is to nature tamed,
 Nor does the grovelling Muse crawl off ashamed
 But by your mild reproof his faults discern,
 Made fit for fame if not too proud to learn. 25
 Each genius still is by your candour prized;

1. **Charles ... Middlesex** Charles Sackville, 6th earl of Dorset and 1st earl of Middlesex (1643–1706), poet and politician. In 1689 Dorset was appointed lord chamberlain, becoming one of the nine main advisers of Queen Mary II until her death at the end of 1694. In 1692 he received the Garter. For most of his life, Dorset was a moderate whig and a patron. As was often the case with aristocratic writers, his poems largely circulated in manuscript and therefore only some of his work has survived (Love 2004).

6. **Maecenas** Gaius Maecenas (d. 8 BC), Roman statesman and patron of poets like Virgil and Horace (Howatson).

8. **Muses'** See *1CHDQ* 2.1.100.

9. **Albion** The ancient Latin name for Britain, perhaps from the white (Lat. *albus*) cliffs that face Gaul (Rockwood).

12. **famous Indian gourd** The fame of the gourd tree's shade derives from the biblical tradition. After the prophet Jonah preached to the Ninevites of their coming destruction, '[he] went out of the citie, and sate on the East side of the city, and there made him a boothe, and sate under it in the shadow, till hee might see what would become of the citie. And the Lord God prepared a gourd, and made it to come up over Jonah, that it might be a shadow over his head, to deliver him from his grief. So Jonah was exceeding glad of the gourd' (Jon. 4: 5–6). D'Urfey's image might also recall the setting of the Prologue to Howard's *The Indian-Queen* (1664, 1665): 'As the Musick plays a soft Air, the Curtain rises softly, and discovers an Indian Boy and Girl sleeping under two Plantain-Trees' (sig. T2v).

19. **Icarus** According to Classical mythology, Daedalus and his son Icarus escaped the Cretan labyrinth using two pairs of wings made by Daedalus out of wax and feathers. However, as Icarus soared too near the sun, the wax of his wings melted and he fell into the sea (Grimal).

22. **high-flyer** One who soars high in his aims and ambitions (OED 3a).

The great not flattered, nor the less despised.
For as great Maro, Naso, Flaccus may
In your indulgent beams with freedom play,
So Bavius too and Maevius uncontrolled 30
May busk about and, graced with smiles, be bold.
Oh, boundless glory! Yet for ease too great,
Anxious, though praised, and restless in its state.
Wit's fate and that of sovereignty's the same:
Both sit high crowned, both plagued by too much fame. 35
As courtiers for preferment teasing come
And at the levee throng a monarch's room,
So when Apollo crowns a darling son
The lesser tribe will all be pushing on
To get a scion of his sacred bays 40
To plant their credit in succeeding days.
Thus your renown your trouble does increase.
Less great, my lord, you had been more at ease,
Like heroes that to war unsummoned come,
If less courageous had been safe at home. 45
A common fate best suits with common clay
Stamped off in haste upon the first essay;
But poets are not products of a day.
Kings reign by conquest, choice, or right of birth,
Soldiers get fame, and grandees share the earth. 50
But wit's a prize so rare there scarce appears
One mighty Dorset in a thousand years.
And then too heaven, that knows the gift is great,
Thinks one enough to honour a whole state.
Thus are the two great blessings, wit and love, 55
Kept as sublimest with most care above.
Heaven grants us sparingly of both a taste,
One rarely found and tother not to last,
Lest the weak mortal in his ecstasy,
Like the first man, may know too much and die; 60
Yet has this nice forbidden fruit, which heaven

28. **Maro, Naso, Flaccus** Publius Vergilius Maro (ca. 70–19 BC), Publius Ovidius Naso (43 BC–AD 17), and Quintus Horatius Flaccus (ca. 65–8 BC), known in English as Virgil, Ovid, and Horace, respectively, were Roman poets (Howatson).

30. **Bavius too and Maevius** Bavius and Maevius were two minor Latin poets who were attacked by Virgil in his *Ecloques*. Their names became a by-word for jealous and malevolent poets (Smith *Bavius*).

31. **busk** D2 bask.

38. **Apollo** In Classical mythology, Apollo functioned as the deity of music and poetry. One of his attributes was the laurel, which was used to crown the poet laureate (Grimal).

47. **essay** Prob. assay, a first tentative effort in learning or practice (OED n. 7a).

49. **choice** Prob. a reference to the election of William III and Mary II as king and queen of England by the Convention Parliament after the Glorious Revolution of 1689. D'Urfey also has in mind the case of Poland, the only truly elective monarchy of Europe since 1573 (Jędruch 71). See 4.2.42 n. for *Polish election*.

54. **a** Q2, D2 the.

60. **the first man ... die** An allusion to the biblical episode of the Fall of Man, told in Gen. 2–3. According to the narrative, God commanded Adam and Eve not to eat the fruit of the Tree of Knowledge, on pain of death. However, they were tempted by the serpent and, disobeying God's commands, ate the forbidden fruit and committed the original sin (Delahunty and Dignen *Fall, the*).

From millions keeps, to you been frankly given.
You have, my lord, a patent from above
And can monopolise both wit and love,
Inspired and blessed by heaven's peculiar care, 65
Adored by all the wise and all the fair;
To whom the world united give this due:
Best judge of men and best of poets, too.

Please to permit me then, as all the rest
Of Muses' sons already have addressed, 70
Thus for your patronage to make appeal,
The last attending but the first in zeal.
Let but this play the usual grace receive
And if your generous breath says 'let it live,'
Don Quixote then is fixed in deathless glory 75
And Sancho on the stage is famous as in story.
Which is, my lord,

The humble suit of your lordship's most obliged and eternally devoted servant,

T[homas] D'Urfey.

THE PREFACE

The good success which both the parts of *Don Quixote* have had, either from their natural merit or the indulgence of my friends, or both, ought sufficiently to satisfy me that I have no reason to value the little malice of some weak heads that make it their business to be simply criticising.

I will therefore desist from any answer in that kind and wholly rely upon and please myself with the good opinion and kind censure of the judicious, who unanimously declare that I have not lessened myself in the great undertaking of drawing two plays out of that ingenious history in which, if I had flagged either in style or character, it must have been very obvious to all eyes. But, on the contrary, I have had the honour to have it judged that I have done both Don Quixote and Sancho justice, making as good a copy of the first as possible and furnishing the last with newer and better proverbs of my own than he before diverted ye with.

Besides, I think I have given some additional diversion in the continuance of the character of Marcella, which is wholly new in this part and my own invention; the design finishing with more pleasure to the audience by punishing that coy creature by an extravagant passion here, that was so inexorable and cruel in the first part, and ending with a song so incomparably well sung and acted by Mrs Bracegirdle that the most envious do allow, as well as the most ingenious affirm, that 'tis the best of that kind ever done before.

Then I must tell my severe censurers, who will be spitting their venom against me, though to no purpose, that I deserve some acknowledgment for drawing the character of Mary the Buxom, which was entirely my own and which I was not obliged to the history at all for, there being no mention of her there but that Sanchica, which was her right name, was found washing in a river by the duke's page and leaped up behind him on horseback to guide him to carry her father's letter to her mother; yet by making the character humorous and the extraordinary well acting of Mrs Verbruggen, it is by the best judges allowed to be a masterpiece of humour.

The rest of the characters in both the parts were likewise extremely well performed, in which I had as much justice done me as I could expect; nor was the musical part less commendable, the words everywhere being the best of mine in that kind. And if in the whole they could draw such audiences for so long time in such violent hot weather, I shall not despair that when the season is more temperate to see at their next representation a great deal of good company.

I have printed some scenes both in the first and second part which were left out in the acting, the play and the music being too long; and I doubt not but they will divert in the reading because

1. **good** Q1 *good*. **The good ... had** See chapter 4 above.

3. **that** D2 *who*.

5. **unanimously** Q1 *unanimously* (<n> printed upside-down). **declare** D2 *declare*.

10. **proverbs** Q1 *Proveabs*.

11. **continuance** Continuation (OED 9).

13. **punishing** D1 *pushing*.

15. **'tis** D1 *it is*.

18. **acknowledgment** Q1a, Q1b *acknowledment*.

20. **there** Q1a, Q1b *there* (<r> printed upside down).

20–22. **Sanchica ... mother** The events take place in Shelton 2.50, p. 228r.

24. **extremely** Q1a, Q1b *extream-* (the word is left incomplete after the end-line).

27. **violent** Violently (OED adv.). **violent hot weather** D'Urfey's allusions to the hot and dry weather bear testimony to the exceptional heat wave Londoners suffered in the spring of 1694. *The Gentleman's Journal* (June 1694) mentions 'this hot season' as well (qtd. in Danchin 5: 165), while on 24 April John Evelyn complains that they have spent the 'whole month of April without rain.' On 6 May he mentions some 'refreshing showers' (557). See Prologue 1.

29. **I have ... acting** The unperformed scenes of the second part are not marked in any of the editions.

very proper for the connection. And as I have in this and in all my things studied to promote the pleasure and satisfaction of my friends, so I am very well satisfied to find by my profit that I have not lost my labour.

32. **friends** Q1, D1 *Friend*.

DRAMATIS PERSONAE¹

		[Acted by]
Men ²		
<i>Duke Ricardo</i> . ³	A grandee of Spain.	Mr [Colley] Cibber.
<i>Cardenio</i> . ⁴	A witty young gentleman, his companion and friend.	Mr [John] Bowman.
<i>Ambrosio</i> . ⁵	A young student of Salamanca ⁶ and kinsman to the Duke, an inveterate enemy to women ever since his dear friend Chrysostom died for love of Marcella.	Mr [John] Verbruggen.
<i>Don Quixote</i> .	A frantic gentleman of the Mancha, ⁷ who ran mad with reading books of chivalry and supposes himself a knight-errant.	Mr [William] Bowen.
<i>Manuel</i> . ⁸	Steward to the Duke, a pleasant witty fellow who, with Pedro and the Page, manages all the designs used in the fooling ⁹ Don Quixote.	Mr [George] Powell.
<i>Pedro Rezio</i> .	A doctor of physic and assistant to Manuel in fooling Don Quixote.	Mr [John] Freeman.
<i>Bernardo</i> . ¹⁰	Chaplain to the Duke, a positive, testy, morose fellow.	Mr [Joseph] Trefusis. ¹¹
<i>Diego</i> . ¹²	A rough, ill-natured, vicious fellow, master of the Duke's game and chief shepherd, in love with Marcella.	Mr [Joseph] Harris.
<i>Page to the Duke</i> . ¹³	Another witty young fellow and agent in the fooling Don Quixote.	Mr [Michael] Leigh. ¹⁴
<i>Sancho Pancha</i> . ¹⁵	Squire to Don Quixote, a dull, heavy country booby in appearance but, in discourse, dry, subtle, and sharp; a great repeater of proverbs, which he blunders out upon all occasions, though never so absurd or far from the purpose.	Mr [Cave] Underhill.

¹ **DRAMATIS PERSONAE** Q1, Q2 *The Representers Names, and Characters*. For the cast in D1, see Appendix D.

² **Men** Not in Q1, Q2.

³ **Duke Ricardo** In the novel, Don Fernando's father in *1DQ*. Cervantes leaves unnamed the duke and the duchess who make fun of Don Quixote and Sancho in *2DQ*.

⁴ **Cardenio** See *1CHDQ* Dramatis Personae.

⁵ **Ambrosio** In the novel Ambrosio is not related to the duke and does not appear in *2DQ*.

⁶ **student of Salamanca** The University of Salamanca in mid-western Spain enjoyed great reputation as one of the leading centres of learning in Europe since the late 13th century, ranking with Oxford, Paris, and Bologna. At its heyday in the late 16th century, the city saw thousands of students enrolled (EB *Salamanca*).

⁷ **Mancha** See *1CHDQ* Dramatis Personae.

⁸ **Manuel** See chapter 5.3.1 above.

⁹ **fooling** D2 following.

¹⁰ **Bernardo** This 'good Character of a poor Pedant' (Shelton 2.31, p. 192v) is left unnamed in the novel.

¹¹ **Mr [Joseph] Trefusis** Q1, Q2, D2 Mr. *Trefuse*.

¹² **Diego** Not included in the Dramatis Personae of D1.

¹³ **Page to the Duke** Not included in the Dramatis Personae of D1.

¹⁴ **Mr [Michael] Leigh** Q1, Q2, D2 Mr. *Lee*.

¹⁵ **Pancha** See chapter 5.3.1 above.

		[Acted by]
Women ¹⁶		
<i>Duchess.</i>	A merry, facetious lady that perpetually diverts herself with the extravagant follies of Don Quixote and Sancho.	Mrs [Frances Maria] Knight.
<i>Luscinda.</i> ¹⁷	Wife to Cardenio, her companion.	Mrs [Elizabeth] Bowman.
<i>Dulcinea del Toboso.</i> ¹⁸	Page to the Duke, commanded by him to personate Don Quixote's feigned mistress.	Mr [Michael] Leigh. ¹⁹
<i>Marcella.</i> ²⁰	A young beautiful shepherdess of Cordova, extremely coy and averse to men at first but afterwards passionately in love with Ambrosio.	Mrs [Anne] Bracegirdle.
<i>Dona</i> ²¹ <i>Rodriguez.</i> ²²	Woman to the Duchess, antiquated, opinionated, and impertinent.	Mrs [Mary] Kent.
<i>Teresa Pancha.</i> ²³	Wife to Sancho, a poor clownish countrywoman.	Mrs [Elinor] Leigh. ²⁴
<i>Mary [the Buxom].</i> ²⁵	Her daughter, a romping, ill-bred dowdy.	Mrs [Susanna] Verbruggen.
<i>Ricotta.</i> ²⁶		
<i>Flora.</i>	Two other country lasses.	
<i>Tailor.</i>	} Petitioners to the Governor Sancho. ²⁷	
<i>Gardener.</i> ²⁸		
<i>Small Man.</i>		
<i>Woman.</i>		
[<i>Canter</i>].		

Enchanters, Furies, Carver, Crier, Constable, Watch, Musicians, Singers, Dancers, and Attendants.

[The scene: An open country with the Duke's castle at a distance].

¹⁶ **Women** Not in Q1, Q2.

¹⁷ **Luscinda** See *1CHDQ* Dramatis Personae.

¹⁸ **Dulcinea del Toboso** See *1CHDQ* 1.1.35.

¹⁹ **Mr [Michael] Leigh** Q1, Q2, D2 Mr. *Lee*.

²⁰ **Marcella** Not included in the Dramatis Personae of D1. See *1CHDQ* Dramatis Personae.

²¹ **Dona** D2 Donna.

²² **Dona Rodriguez** Not included in the Dramatis Personae of D1. As Shelton explains, the title of courtesy *Dona* could mean 'duenna' (Sp. *dueña*), an old waiting-woman (2.37, p. 204r); see also OED *Dona* 1.

²³ **Teresa Pancha** See *1CHDQ* Dramatis Personae.

²⁴ **Mrs [Elinor] Leigh** Q1, Q2, D2 Mrs *Lee*.

²⁵ **Mary [the Buxom]** See *1CHDQ* Dramatis Personae.

²⁶ **Ricotta** In the novel, Ricota is the wife of Sancho's friend Ricote (Shelton 2.54, p. 239r).

²⁷ **Petitioners ... Sancho** In Q1–D1 this section of the cast is inserted after the list of male characters. All the editions (Q1–D2) add two other petitioners, a painter and a grazier, but they never appear in the play.

²⁸ **Gardener** Q1a, Q1b *Gadener*.

PROLOGUE

For Mr Powell.

This sultry season, which was wont to clear
 The town of all the friends we held most dear,
 Believe we are very glad to see you here.
 The wits that now defy their god the sun
 (Proof 'gainst his beams) to see Don Quixote run, 5
 Such miracles have he and comic Sancho done.
 Faith, since good nature did your hearts inspire
 To use us kindly once, don't let it tire
 But let our second merry scenes be graced
 With your united praise as were our last. 10
 If you object the weather is too hot,
 The world is in a ferment—think of that.
 Heroes abroad sweat for the glorious day
 And I am sure you cannot choose but say
 That 'tis much safer sweating at a play; 15
 For, in the main, vast difference will appear
 'Twixt those that sweat for pleasure or for fear.
 Well then, 'tis time to doubt ye were unjust,
 Since you have been so civil to our first.
 For those abroad as well as here at home, 20
 To see our last—we thank 'em—all have come.
 Some, to oblige us, from the Bath have stayed,

1. **sultry** Q1a, Q1b, Q1c *Soutry*; Q1d *Soultury*. **This sultry season** Another reference to the unusually hot weather of May–June 1694. See Epistle 28. The beginning of the 'Long Vacation' (the time period between mid-May/mid-June to Michaelmas court session terms in late September) made most of the nobility and the gentry spend many days outside the town; therefore, playwrights found difficult to attract a numerous audience (Burling 22).

2. **held** Q2, D2 *hold*.

3. **Believe** Q2, D2 *Believe me*.

4. **their god the sun** Apollo, also regarded as the sun-god in Classical mythology (Morford and Lenardon 59); see also Epistle Dedicatory 38 n. for *Apollo*.

13. **Heroes ... day** Since 1689 William III and a number of European allies were engaged in the War of the Grand Alliance (1689–1697), also called Nine Years' War, against Louis XIV of France. In May 1694 the allies had their campaign concentrated on the Spanish Netherlands (EB *Grand Alliance, War of the*).

16. **main** D1 *mean*

18. **ye** Q2, D2 *you*.

22. **Bath** The town of Bath in southwest England was famous for its water springs already in the Roman period. After the Restoration of the monarchy in 1660 Bath became an important spa resort for courtiers, aristocrats, and wealthy citizens, despite the competition of the more convenient Tunbridge Wells and Epsom. In the 1690s the town started a period of expansion with the construction of new buildings and the improvement of its infrastructure (Osborne and Weaver 237).

Th' unteeming wife and the green-sickness maid;
Such sport has been, it seems, in what we played. 25
From Richmond some, where crowds of beauty dwell;
Nay, th' cits have left their darling Epsom Well
And jogged from them to us like honest men
Upon their trotting pads of three pound ten.
Then we have had some of the black coats too, 30
Men skilled in books that our Don Quixote knew,
That, fearing to be found out at a play,
Sat in the pit in coats of iron-grey.
In short, 'tis plain we all degrees have had,
Their money too, for which we are not sad;
And if you please to favour us once more, 35
T'encourage ye the poet just now swore
This is a better play than that before.

23. **Th'** D1 *The. unteeming* That cannot become pregnant (OED *teeming* adj.¹ 1a). **Th' unteeming wife** Childless wives would visit the wells and use the mineral waters seeking to breed offspring. However, as the cheat Kick recalls in Thomas Shadwell's *Epsom Wells* (1672, 1673), the remedy did not always 'come from the Waters, but something else that shall be nameless' (1.1, p. 2), since the medicinal power of the spring could provide the wives with an excuse to spend some time alone at the wells and cuckold their husbands.

green-sickness maid Also called chlorosis, the green-sickness a disorder believed to occur almost exclusively in young, virginal women soon after puberty. It is characterised, among other symptoms, by a greenish pallor of the skin (OED *chlorosis* 1). In addition, it was commonly believed that the green-sickness made women refuse ordinary food and develop instead a morbid appetite. See Shadwell's *The Miser* (1672): 'Now all my fresh colour deserted my face,/ And let a pale greenness succeed in the place,/ I pine and grow faint, and refuse all my meat,/ And nothing but Chalk, Lime, or Oatmeal, can eat' (2.2, p. 31). The anonymous *A Poem on the New Wells at Islington* (1684) describes the usual visitors to the waters, including the girls suffering from chlorosis: 'Green-sickness Girls, they in whole Troops do come,/ To wash a way the Dirt they've eat at Home' (17–18).

25. **Richmond** Richmond in Surrey (now a suburban town in southwest London) was a sophisticated social centre in the Restoration, frequented by the Court between 1670 and 1682. By the end of the century it provided mineral waters and diverse amusements (Hembry 101). D'Urfey made it the setting of *The Richmond Heiress* (1693).

26. **cits** The citizens (of London); often used contemptuously (OED 1a). **Epsom Well** The metropolitan spa of Epsom Wells was a popular centre for social life in the Restoration, which local nobles, gentry, and wealthy merchants frequented for recreation and medicinal purposes. After 1690 its infrastructure underwent important changes, along with the principal spas of the time (Osborne and Weaver 30–35, 39).

29. **black coats** A depreciative term for clergymen (OED).

32. **iron-grey** Plain enough for the clergymen not to be recognised as such; also, the colour associated with the Quakers' clothes. See D'Urfey's *The Richmond Heiress*: 'I am as much a Quaker as himself, or the Devil's in Iron Gray' (4.1, p. 40).

36. **ye** Q2, D2 *you*.

ACT I

SCENE I

[*An open country with the Duke's castle at a distance*].

Enter Ambrosio, Manuel, Pedro.

AMBROSIO So, gentlemen, are all things in order for the Duke's design of entertaining this whimsical knight-errant?

MANUEL They are, sir. Every servant in the house answers to his cue as readily as if he had been brought up in a theatre.

PEDRO We find no one tardy in the business but Diego, the Duke's master of the shepherds, who, we hear, has almost lost his wits for love. And the coxcomb grows every day so moped with it that he neglects all other business. 5

AMBROSIO There's something in that fellow more than ordinary, a swarth complexion, hot and saturnine. You had best look to him, master steward, for I know him to be of a mischievous nature and not honest. Farewell, I must go seek the Duke, who is gone to the grove just by the park side yonder to meet Don Quixote and bring him to his castle. 10

MANUEL Have they lodged the knight then?

AMBROSIO 'Twas all the work of the neighbourhood to watch his motion. Sancho, we hear, was sent of an errand to Toboso this morning, but about what, we know not. And the knight stays yonder waiting for his coming. Farewell, you had best make haste home before, to get all things in readiness. 15

MANUEL I intend it, sir.

Exit Ambrosio.

Come, doctor, we shall have rare sport.

PEDRO 'Sdeath! Is't possible the frenzy should still be so strong upon the fool? 'Tis not above a month since a brother of my profession told me that he administered to him at his house and had great hopes of his cure. 20

8–9. **hot and saturnine** Normally someone saturnine is cold and gloomy in temperament (OED *saturnine* adj. 1b); but also, as here, it could be associated with a hot temper. According to Thomas Tryon's *The Way to Health, Long Life and Happiness* (first published in 1683), those who were born under Saturn or Mars were influenced by the 'fierce, poysonous, dark Fire' of both planets (1683: 18). As Diego's later actions will confirm, Ambrosio's description corresponds to someone of melancholy complexion who is 'naturally pensive and covetous, by reason that the Sanguine Nature (which proceeds from Venus, Sol and Mercury) is in this Complexion, as it were hid or lockt up under the harsh Forms of Saturn and Mars, under whom such as are born, [and] are apt to be Hard hearted, full of Revenge, Covetous, etc.' (Tryon 1683: 33).

14. **errand** Q1–D1 Errant.

19. **'Sdeath** See *1CHDQ* 2.2.198.

20. **a brother of my profession** Pedro alludes to Nicholas, the barber who appears in *1CHDQ*. Originally barbers also practised dentistry and surgery. From 1540 to 1745 both professions were regulated by the Company of Barber-Surgeons (Rockwood *Barber*). See also *3CHDQ* 5.1 n. for *Barber-Surgeons' Hall*.

MANUEL There was such a report, indeed. The manner of his ridiculous enchantment and bringing home in a cage too is very authentic. But Sancho and he one night made a shift to give 'em all the slip, and this is now his second sally.

PEDRO Ha, ha, ha! And in good time he undertakes it to give the Duke and Duchess diversion. 25
Come, let's be gone, that I may be ready for my part in the scene.

MANUEL The chaplain must not know of it.

Exeunt.

Enter Diego alone.

DIEGO What are their frolics or their sports to me, that have a burning fever in my breast that hourly consumes me? I know no master now but raging passion, nor own obedience but to love's great power and my heart's murderess, the adored Marcella, whom to enjoy I'll hazard credit, fortune, nay, venture at once my soul's and body's ruin and ne'er believe that I can pay too dear (*pulls out a letter and muses*). 30

Re-enter Ambrosio.

AMBROSIO I've missed the Duke and Duchess strangely, who, I believe, are gone the left-hand way over the paddock. [*Sees Diego*] How now, who have we here? Diego, the chief shepherd? This is the loving fool they lately talked of. I'll stay a little to observe him (*absconds behind*). 35

DIEGO This letter here shows me the road to happiness, which is just sent me from a trusty friend that I employed to watch her evening haunts, and now 'tis done effectually. (*Reads*) 'Know she's the proudest of her sex as well as the most beautiful and therefore shuns all conversation with ours and generally with her own. Therefore, to indulge her humour I have observed her several evenings together to walk alone exactly about seven in the myrtle grove that joins to the ambassador's garden, where at the aforesaid hour you may securely seize her. I would assist ye, but the ambassador is this minute sent for to Court. But at my return I expect the pleasure to hear that you are revenged upon that proud beauty that so long has tortured ye; the account of which action will give a secret pleasure to your faithful friend, etc.'—The action! Oh, how my heart leaps in my breast to think on't! Remorse, avaunt. I am resolved this evening to force the scornful fair to quench my flame and glut my love with the sweet spoils of beauty. 40
45

Exit Diego.

AMBROSIO Here's a pretty business going forward. Why, what a damned wolf or satyr of a fellow have I discovered here among the sheepecotes! In love, did they say? Ay, this is the very devil of a lover, a most admirable monster to justify my quarrel to the sex. This sort of Corydons now would fit the female devilings. Damn 'em, I'll take no notice on't. No usage can be bad enough 50

23. **cage** Manuel alludes to *1CHDQ* 5.2, when Sancho and Don Quixote are locked up in a cage (an enchanted chariot according to the knight-errant) and carried back to their village.

s.d. **alone** Q1–D2 *solus*.

28. **have** Q2 having.

31. **soul's** D1, D2 Soul.

44. **etc.** Q1–D2 separate Diego's words with a new speech-prefix after the text of the letter.

49. **Corydons** In pastoral poetry, Corydon was a generic proper name for a rustic (OED).

for 'em—but hold, is that resolution like a gentleman? Does it consist with honour? Pox on't, would chance had never led my feet this way. Now I'm a greater villain than the ravisher if I permit the mischief. 'Tis so and I must prevent it.

In spite of rancour she shall succour find;
I'll save her honour though I hate her kind.

55

Exit.

Enter Don Quixote alone.

DON QUIXOTE Oh, that I had, as once young Phaeton, the rule of the bright chariot of the sun, that I might whip the hours into more speed or for a minute could disarm the Furies to give one good smart lash to lagging Sancho, whom I this morning sent with a love message to my adored and charming Dulcinea. Post on, ye sluggish minutes. Run, dull squire, and let thy thoughts inform thy heavy heels the longings of my soul. In the meantime, here in this grotto rest, thou load of love, think on thy lovely charmer, and let thy amorous soul send forth no other sound but 'Dulcinea, oh, Dulcinea!'

60

Exit.

Enter Sancho.

SANCHO Yonder he lies, and as melancholy as a cat in a church steeple, expecting my return. And now, good brother Sancho, be pleased to go on with your design and, since you don't like the message you are sent about, let's see how your wit can bring you off. Let me see, your maggot-pated master Don Quixote sends you to Toboso, to the Princess Dulcinea—very good. Did you ever hear of any such princess, Sancho?—No. Or has your master ever seen such?—Neither. Why then, your errand appears to be but a kind of mad whimsey, Sancho, no doubt on't.—Well then, what remedy?—Why thus, brother, if your master can fancy princesses where none e'er were, windmills to be giants, and flocks of sheep armies, and say every foot that his sight is beguiled by enchantments, 'twill be as easy for you to take the next comer, Sancho, and persuade him to believe 'tis the radiant Dulcinea.

65

70

Enter [Ricotta and Flora], two country wenches.

51. 'em D1 them.

55. honour Q1 hononr (<u> printed upside-down).

s.d. alone Q1–D2 *solus*.

56. Phaeton See *1CHDQ* 4.1.61.

57. Furies The Roman equivalent of Greek Erinyes or Eumenides, dread goddesses who avenged wrong and punished crime. They were depicted as winged spirits with snakes twined in their hair and whips and torches in their hands (Grimal *Erinyes*).

s.d. *Exit* Don Quixote probably leaves through a stage door which stands as the entrance to the grotto.

63. as melancholy as a cat Prov. See Apperson 380

65–66. maggot-pated Having whimsical, eccentric ideas (see OED *maggot* n.¹ 2).

68. errand D1 Errant.

70. windmills ... armies Sancho alludes to the episodes in the novel when Don Quixote attacks the windmills (Shelton 1.1.8) and imagines that two herds of sheep are two confronting armies (1.3.4).

every foot See *1CHDQ* 4.1.420.

- FLORA Come, cousin Ricotta, prithee come along. Udslidikins, I'll be hanged if the bride b'ant gone to church before we can get thither.
- RICOTTA Why, prithee, how can that be, fool, when Father Jodolet the priest and Gasper the piper are just gone before us? 75
- FLORA Pshaw, that's all one, the holy cormorant has been at breakfast already, he has devoured half a turkey and drank a bottle of Malaga this morning, so that he has nothing to do till dinner but to chop up mass and see 'em joined according to custom.
- RICOTTA He see 'em joined according to custom? Why, how now, you plaguey hoyden, you, d'ye make a pimp of the priest? 80
- SANCHO Why, how now, you young pert baggage, a pimp of a priest, why, is that such a miracle? (*Aside*) This comes as pat as I could wish. These are two rare jades for my purpose.
- RICOTTA What ails the slouch? Can't you go on your way? I spoke to my cousin Flora, I did not meddle with you, swag-belly. 85
- SANCHO Ha, ha, ha, ha! [*Aside*] It shall be so, faith, this shall be the Princess Dulcinea, gadzooks, and this other dowdy here shall be her waiting-woman, ha, ha, ha! (*Sancho stops 'em*).
- FLORA What's the matter with the paunch? What ails the bristle-chops? Can't you let us go and be hanged?
- SANCHO Till my lord Don Quixote has kindled his amorous taper at the glow-worm rays of your lady the princess there, not for the world, my dear Lindabrides. 90
- RICOTTA What lady? What princess? What a dickens! Is the booby mad?
- SANCHO [*To Don Quixote within*] Therefore, appear, thou mirror of knight-errantry. Here is thy queen, here is thy Dulcinea, moon of thy hopes, North Star of thy desires, shining with all her fiery beams upon thee. 95

Enter Don Quixote.

73. **FLORA** The character is identified as '1. C. W.' in Q1–D2 throughout the scene. See *Dramatis Personae*. **Udslidikins** Q1–D1 Udsliflikins. See *1CHDQ* 1.2.101 n. for '*slidikins*'. **b'ant** D2 ben't.

75. **RICOTTA** The character is identified as '2. C. W.' in Q1–D2 throughout the scene. **Father Jodolet the priest** Jeremy Collier criticises the depiction of this clergyman in his *Short View of the Immorality and Profaneness of the English Stage* (1698) 201, while D'Urfey, in his Preface to *The Campaigners* (1698), justifies himself by calling Jodolet 'a gormandizing Romish Priest' (22), suggesting that the satire does not apply to the Church of England. Clownish characters named Jodelet appear in Molière's and Scarron's comedies and their English adaptations, for example, Richard Flecknoe's *The Damoselles a la Mode* (1668, 1667) and William Davenant's *The Man's the Master* (1668, 1669).

78. **Malaga** A sweet, usually red, fortified wine originally shipped from Málaga in southern Spain. Málaga's wine industry dates back to around 600 BC but its popularity increased hugely in the 17th and 18th centuries, when its wine was exported worldwide (Robinson).

86. **gadzooks** Q2 Goodzookes; D2 Godzookers. See *1CHDQ* 4.1.194.

87. **dowdy** D1 Dawdy.

91. **Lindabrides** A love-lady or a mistress. The name is used in the second part of *Mirror of Knightbood* (1583), the English translation of Pedro de la Sierra's Spanish romance (OED).

DON QUIXOTE 'Twas Sancho's voice, and see, yonder he stands. [*To Sancho*] Welcome, thou blessed, thou longed for messenger. Well, and what success, good friend, ha? Was the god of love compassionate?

SANCHO Success, 'sbud! Kneel, kneel (*they kneel*). Sir, oons, are you blind? Why, there she is, sir, the princess, the peerless Dulcinea, the grand Toboso, the silver trumpet of Renown, the firearms of beauty, and the touch-hole of love, attended by the most beautiful babberlips of Spain, the lovely Whiffundera. 100

DON QUIXOTE (*Staring about*) Where is the princess, Sancho?

FLORA Ah, devil on ye! What game, what foolery's this? Pray, let's go, will ye?

SANCHO Oh, princess and universal lady of Toboso, why does not your magnanimous heart relent, seeing the pillar and prop of chivalry prostrate before your sublimated presence? [*To Don Quixote*] 'Sbud, sir, are you dumb? Or are your senses ravished from you at the beams of those fair eyes, those luscious bobbies and amber locks, adorned with pearl and diamonds? 105

DON QUIXOTE Pearl and diamonds? (*Rubs his eyes*).

SANCHO 'Sheart, what d'ye lie rubbing your eyes so for? Why, don't you see all this? 110

DON QUIXOTE Upon my knighthood, no.

SANCHO (*Aside*) The devil were in ye if you should. How the clownish jades stare at one another.

DON QUIXOTE I see no princess. The objects that present themselves to me are faces most uncomely. Dost thou see this rare sight, Sancho? (*Rises up*).

SANCHO Do I? I think I do. I see the princess shining with gold there like a sunbeam and the most bright and altified Whiffundera blazing like a star of the first magnitude [*rises up*]. 115

FLORA Well enough, brewis-belly. Adslidikins, leave off your fooling and let's be gone, or I'll call out to the vineyard yonder.

97. **ha** D1 ah.

99. **'sbud** See *1CHDQ* 1.1.101 n. for *Gadsbud*. **oons** See *1CHDQ* 1.1.38.

100. **silver trumpet of Renown** Since the Renaissance, visual representations of Renown or Fame often depicted her with a silver trumpet, as some accounts of 17th century London pageants attest. In Thomas Middleton's *The Triumphs of Truth* (1613), the image of Fame has on her head 'a Crowne of Silver, and a Silver Trumpet in her hand, showing both her Brightnesse and Shrilnesse' (C3r), while in Thomas Jordan's *London's Royal Triumph* (1684) a young boy is described as bearing several symbols, including 'in his Right hand the silver Trumpet Fame' (13).

101. **babberlips** Thick, protruding lips (OED *babber-lipped*).

102. **Whiffundera** Another comical construction by D'Urfey's Sancho, playing on 'whiff.' Other ridiculous names appear in *1CHDQ*, such as 'Windmilliambro' (1.1.91) and 'Garlic de Gambo' (1.2.56).

108. **bobbies** Woman's breasts (OED n.¹). **amber locks** D1 Amber Looks.

110. **'Sheart** See *1CHDQ* 1.1.109.

s.d. **Aside** Not in Q2, D2.

112. **you** D1 ye.

113. **present** D1 presents.

116. **altified** Lifted up, exalted (OED).

117. **enough** Q2 enounh. **Adslidikins** Q1, D1 Adshdikins. See *1CHDQ* 1.2.101 n. for '*slidikins*'.

RICOTTA There be folks there that will take our parts. You may chance to get a drubbing for your jokes if you han't a care, bacon-face. 120

SANCHO [*Aside*] Zooks, Queen Blowze may be in the right in that; therefore, I'll make haste.

DON QUIXOTE If that be the princess that spoke last, some devilish spell this moment is upon me. I am bereaved of all my sight and senses.

SANCHO How, how's that, sir? I hope not so. (*Aside*) This is what I looked for, ha, ha, ha, ha! The trick fadges rarely. 125

DON QUIXOTE Dost thou smell nothing, Sancho?

SANCHO A perfumed sigh or two. The princess breathed, sir, nothing else.

DON QUIXOTE Nay, then 'tis plain I'm enchanted again. By my knighthood, it seemed to me of garlic.

SANCHO Garlic! Oh, villains, now could I eat one of these enchanting rogues. And I warrant the princess and her lady, sir, seem to you like two hog-rubbing dowdies? 130

DON QUIXOTE Tadpoles! Witches! I have not seen two uglier.

SANCHO Good lack-a-day, that these devilish fellows can do this! (*Aside [to Ricotta and Flora]*) Keep in your breath and be hanged.

RICOTTA Keep you off and be hanged.—Soho! In the vineyard there! 135

FLORA Pedro, Valasco, Tarzoe, soho!—Odslid, come near me again! A couple of cogging scoffing gibbers! What a murrain, can't you let people go along the road? Did we meddle with you? Odslid, come near me again and I'll give thee such a gripe on the weasand I'll make thee cackle again.

Ricotta and Flora run out.

DON QUIXOTE Ugh, there's another whiff, the very quintessence of garlic. Oh, thou extreme of all wickedness, thou abhorred enchanter, who'er thou art, think not, because thou canst pervert my smelling faculty and put these clouds and cataracts in my eyes to eclipse that dazzling beauty from me, that it shall serve thy turn. No, miscreant, the time shall come when by my powerful 140

120. **bacon-face** Q1, D1 include a s.d. *Exeunt* after the speech, which might point to a cut in the text made for its representation.

121. **Zooks** See *1CHDQ* 4.1.194 n. for *Gadzooks*. **Blowze** See *1CHDQ* 4.1.387.

125. **fadges** Succeeds (OED v. 4).

130. **SANCHO** Q1 erroneously assigns this speech to Don Quixote.

131. **seem** Q1–D1 seems. **hog-rubbing** A term of contempt applied to a rustic (see OED *hog-rubber*).

133. **lack-a-day** Aphetised form of *alackaday*, used to express surprise or dismay (OED *alack* int. 2).

135. **Soho** A call used to draw the attention of any person (OED 1a).

136. **Odslid** An oath, abbreviated from *God's lid* (see OED *od's lid*).

137. **with you** Q1 with yon (<u> printed upside-down).

s.d. **Ricotta and Flora** Q1–D2 *They*.

141. **pervert** D1 prevent.

arm all charms shall be dissolved and this bright planet, hid by vile enchantment, shine bright
and clear for ever. Is she gone, Sancho? 145

SANCHO Yes, sir, and upon so fast a gallop that 'tis impossible for Rosinante to overtake her.
Therefore, pray, sir, consider the proverb that says: to ill accidents apply patience; let every
conscience fit itself to the times. We shall have a smiling minute when we shall ferk these
plaguey enchanters before they are aware. In the meantime be pleased to think of being an
emperor as soon as you can, sir, that I may be a governor and raise my family; for to my
thinking I should become governing hugely. Well, and now I talk of governing, yonder comes a
company that I think look like emperors and governors indeed. 150

Enter Duke Ricardo, Duchess, Cardenio, Luscinda, Rodriguez, and Servants.

DON QUIXOTE Not a word more. I know 'em. 'Tis the great Duke of that noble seat thou seest
there, with his fair Duchess. And I suppose my fame has reached his ears. He comes hither now
to find me out. Down, swelling griefs, a while be hushed and silent whilst from these great ones
I receive that ceremony my noble function merits. And d'ye hear, Sancho? Be sure you behave
yourself with that decorum as suits my squire and the place you're in. 155

SANCHO Well, well, sir, a word to the wise is enough. Manners makes the man, quoth William of
Wickham. Now we are to deal with people that have a sense of governing. I warrant ye, let me
alone for behaving myself. 160

DUKE [*To the Servants*] Lure off the hawks, the day's too hot for sport. We'll out again in th'
evening.—Most noble knight Don Quixote de la Mancha, fortune has now obliged me to my
wishes. Thou quintessence, thou soul of arms and honour, welcome into my province.

DON QUIXOTE Your grace's most devoted lives no longer than whilst he is yours in all humble
duty. 165

DUKE Illustrious errant, I am proud to thank ye. [*To the Duchess*] Madam, that ye may know how
highly fortune honours me, I am obliged to tell ye this is the Knight of the Ill-favoured Face, the
shining sun of Spain, the Mars of arms and chivalry, whom I desire you to invite to my castle
that we may show how we admire such virtue.

DUCHESS I am his greatness's most humble servant and hope he'll so far honour us. 170

DON QUIXOTE I kiss your beauteous hand, most excellent lady, and wholly subject myself to your
commands.

146. **ferk** Beat (OED v. 4).

149. **hugely. Well** Q2, D2 hugely well.

153. **out** Q2 ont (<u> printed upside-down). **a while** D2 awhile.

156. **a ... enough** Prov. See Tilley W781 ('A word to a wise man is enough'). **Manners ... Wickham** Prov. Tilley M629. The proverb has traditionally been associated with the figure of William Wickham (ca. 1324–1404), bishop and founder of New College (Oxford) and Winchester College. It became the motto of the two colleges in the early 16th century. In a stained glass window of ca. 1560 in the warden's lodgings of New College can be read: 'Maner Makyth Man Q[uod] D[icit] Byshop Wykham' (Partner; Griffith).

157. **sense** Q1 scence.

164. **that ye** Q1, Q2, D2 that you. **how** Not in Q1.

166. **Mars** The god of war of the ancient Romans (identified with the Greek Ares) and, by extension, any great warrior (Grimal; OED n.¹ 1b).

- SANCHO [*Aside*] Subject himself to her commands, gadzooks, very pretty that. Well, this plaguey devil my master has a notable way with him sometimes.
- CARDENIO We are all, valiant sir, your humble servants and most obliged. 175
- LUSCINDA But most of all our sex, as to a champion whose daily endeavour is to right our wrongs, with sword and lance, on mountain or in valley, to vindicate the cause of injured ladies.
- DUKE And this good fellow, if I mistake not, must sure be trusty Sancho, the honest partner of this brave knight's dangers.
- SANCHO Your mightiness has hit it to a hair. I am the very Sancho, indeed a governor elect, too, for all I look so. And as for dangers, why, little said is soon amended; common fame is seldom to blame; but patience is a plaster for all sores. My master and I have heard wolves howl at midnight before now. We know how an oaken cudgel can bruise and what danger is in cold iron. We are no flinchers, we. 180
- DON QUIXOTE (*To Sancho aside*) You will forget, blunderhead. (*To the Duke*) A clownish prater, my lord, I hope your grace will excuse him. 185
- DUKE Oh, Sancho is very pleasant and his proverbs become him extremely. [*To the Servants*] Go, some of you, and bridle this noble knight's horse that I see feeding yonder and bring him to the stable. We'll go in the back way over the garden.
- SANCHO (*To Rodriguez*) And pray, mistress, since I see you have nothing else to do, will you be so kind as to go to yonder hedge, where you will find a dapple-grey ass tied, and do so much as put him up with Rosinante? And pray take what care of him you can, because the poor fool is a little skittish and I can't wait on him myself, by reason you see me obliged to follow my master. 190
- RODRIGUEZ How now, ignorant bufflehead, d'ye know who you talk to?
- DON QUIXOTE Oh, confound him, did you ever hear such a sordid son of a whore? Why, thou complicated lump of dullness, does this good gentlewoman look like a groom? Does she seem fit to manage in a stable, thou incomprehensible rascal? 195

179. **little ... amended** Prov. Tilley L358.

179–180. **common ... blame** Prov. Tilley F43.

180. **patience ... sores** Prov. Tilley P107.

181. **midnight** Q2 midnight.

188. **you be** D1 ye be.

192. **d'ye** D1 do ye.

DUCHESS 'Twas only a small mistake, Sir Knight. My woman's very good-natured and I know Sancho intended no affront.

DUKE No, no, 'twas a civility any one might have begged. Besides, Dapple may be nearer related to Sancho than we imagine. (*To Cardenio aside*) I have bit my tongue almost through. I shall ne'er be able to hold out. 200

CARDENIO [*Aside to the Duke*] Nor I, I dare not look that way for fear of laughing aloud.

LUSCINDA (*To Cardenio*) How Mistress Rodriguez swells! I warrant she could poison Sancho now with all her soul, for she knows nothing of the design. 205

RODRIGUEZ I shall hardly expose my sense to resent anything from such a rustical brute. My breeding and his, I suppose, have been in different stations; therefore, the best way of expressing myself about it is by contempt. I despise the creature.

DUKE Well, well, since you despise him, so let it end then. [*To Don Quixote*] Come, most heroic, shall I lead the way? My wife attends your motion. 210

DON QUIXOTE Her grace extremely honours me. (*Aside to Sancho*) Ha, dunghill vermin, is this your manners, with a pox t'ye?

Don Quixote leads out the Duchess.

SANCHO Where the devil's the harm on't? Gadzooks, I thought waiting-women might have gone into lords' stables as well as footmen into ladies' bedchambers; but live and learn, and be hanged and forget all. There's a good proverb, however. 215

Exeunt.

SCENE II

[*The Duke's castle*].

Enter Bernardo, Manuel, Pedro, and Page.

MANUEL Come, are the musicians ready now for the entertainment? The Duke and Duchess are just at the gate.

PAGE They are all tuning their instruments in the next room.

MANUEL Page, prithee run and tell the cook and the confectioner my lord will have the banquet after the music is ended. 5

199. **bit** Bitten; see *1CHDQ* Prologue 6 n. for *well-writ*.

204. **rustical** Rustic, boorish (OED adj. 1).

212. **but** Q1 hut.

212–213. **live ... forget all** Prov. Howell 1659: 13.

213. **however** See *1CHDQ* 1.2.47.

3. **all** Not in D1.

4. **banquet** A course of sweetmeats served either as a separate entertainment or as a continuation of the principal meal; a dessert (OED n.¹ 3a).

Exit Page.

BERNARDO And what's all this preparation for, I wonder? What silly gambol is going to be played now?

MANUEL And why silly gambol? Lord, you are always so peevish, Master Cuff-cushion, there's no living with ye. Anything that does not suit your grave testy humour is silly presently. Pox, methinks you should know your station of being unmannerly a little better; be civil here and be rude when you get into your pulpit. 10

BERNARDO Ah, thou art a pretty fellow to govern a family with a flashy head and a heart void of conscience, morality, and religion. How darest thou profane the pulpit, reprobate? A whore were a more natural thing for thee to talk of.

MANUEL Why, that's a pulpit you love to preach in, too, as well as I, for all your canting. 15

PEDRO No, you must let him govern everything and then Sir Gravity will be easy. Let but the head butler be his crony and my lady's pretty chambermaid sit on his bed-side in a morning and mend his stockings, and then you shall hear him rail no more nor ever have a sermon against drinking or whoring.

BERNARDO Why, thou insect bred from excrement, thou quack with not skill enough to cure a lap-dog of the mange, thou venery promoter, art thou shooting thy turpentine pills at me too? 20

MANUEL Put him but into a fret and 'twill be better sport than a bear-baiting, ha, ha, ha, ha!

BERNARDO Fulsome idiot, poor wretch.

MANUEL Ha, ha, ha, ha! Poor vestry-dauber.

PEDRO Come, come, prithee, now let's leave him to chew the cud upon contemplation. Here comes my lord. 25

Enter Duke, Cardenio, and Page.

8. **Master** D2 Mt. **Cuff-cushion** Prob. a contemptuous name for a preacher (see OED *cushion-cuffer*).

15. **pulpit** The term could be used with sexual innuendo to mean 'vagina'; it was a regular ploy in satires against dissenting preachers (see Williams).

17–18. **my lady's ... stockings** The sexual reputation of chambermaids was generally low, especially due to their subservient position in households, which must have made it hard for them to refuse their masters' attentions (see Williams *chambermaid*).

18. **ever** D1 never.

21. **turpentine pills** Turpentine was a resin used in the 17th century to treat venereal diseases (Williams *turpentine*). See the poem 'Lord Rochester Against His Whore-Pipe,' attributed to him: 'For all these crying Sins of thine,/ The suffering Part is always mine,/ 'Tis I am cramm'd with Turpentine' (1718: 219).

22. **'twill** D1 it will. **bear-baiting** This popular entertainment was extremely popular in the mid-16th century and even Henry VIII and Elizabeth I had attended the Southwark Bear Gardens. It became again a major attraction at the Restoration until its suspension in 1665 due to the Great Plague. By the end of the 17th century, bear-baiting struggled to regain its former popularity amid rising costs—bears became increasingly expensive to import—and declining appeal for the public (Collins et al.; EB).

23. **Fulsome** Disgusting, repulsive; morally foul (OED 6).

24. **vestry-dauber** A term of contempt for a chaplain; a dauber is a hypocritical flatterer (OED *dauber* n. 2).

25. **prithee** Q1 pithee.

DUKE Is he unarmed?

PAGE They are doing it, my lord, and treating him in all points as your grace has ordered.

CARDENIO My lady Duchess will grow fat with laughing. I never saw her take so much pleasure in any jest before. 30

DUKE *(To Manuel and Pedro)* Go, you, and assist in the ceremony and be sure to use him according to the custom of knights-errant of old, which I have read t'ye in books of chivalry.

Exit Manuel and Pedro.

How now, Bernardo, what is your reverend solidity musing on, ha?

BERNARDO I am musing, my lord, on those books of chivalry which I have of late often found you reading, and I profess I wonder that a man of your clear sense and good parts should waste your precious time so unprofitably. 35

DUKE [*Aside*] Testy fool! Now if I would permit him would this peevish blockhead be impertinent two long hours by the clock.—Come, come, I'll endure no reproof now. If thou'lt be sociable and take part of the music and the banquet, 'tis well; if not—

BERNARDO The music? No, not I. Heaven estrange my ears from hearing such vanity. As for the other part, it is my duty to give a blessing to't; therefore, I shall attend. 40

CARDENIO Ay, to the eating part, I warrant thee. If any of thy tribe are wanting at that, I much wonder.

Exit Bernardo.

Music sounds; then enter Don Quixote unarmed with a rich mantle over him and led between the Duchess and Luscinda, Sancho following with Rodriguez and Servants. They place Don Quixote in the chief seat and all sit down.

DUKE Long live the flower of knight-errantry, the renowned Don Quixote de la Mancha!

DUCHESS Vivat the succourer of widows and orphans! 45

CARDENIO The righter of wrongs and retriever of the ancient and most noble laws of chivalry.

LUSCINDA The tamer of giants and undaunted queller of monsters and furies.

DUKE Let the sports begin to entertain him and let no part be wanting to do him honour.

Song.

39. **and the** Q2, D2 and.

40. **hearing** D1 bearing.

s.d. **Servants** Q2 *Servants*.

45. **succourer** One who aids or assists (OED).

I

If you will love me, be free in expressing it
And henceforth give me no cause to complain; 50
Or if you hate me, be plain in confessing it
And in few words put me out of my pain.
This long delaying, with sighing and praying,
Breeds only decaying in life and amour.
 Cooing and wooing 55
 And daily pursuing
Is damned silly doing, therefore I'll give o'er.

II

If you'll propose a kind method of ruling me,
I may return to my duty again;
But if you stick to your old way of fooling me, 60
I must be plain, I am none of your men.
Passion for passion on each kind occasion
With free inclination does kindle love's fire;
 But tedious prating,
 Coy folly debating, 65
And new doubts creating still makes it expire.

The lady's answer.

I

You love and yet, when I ask you to marry me,
Still have recourse to the tricks of your art;
Then like a fencer you cunningly parry me,
Yet the same time make a pass at my heart. 70
 Fie, fie, deceiver,
 No longer endeavour,
Or think this way ever the fort will be won.
 No fond caressing
 Must be, nor unlacing, 75
Or tender embracing till th' parson has done.

II

s.d. **Song** This song, with an anonymous setting, was first published in D'Urfey's *Songs to the New Play of Don Quixote, Part the Second* (1694) 1. The song appeared in *Wit and Mirth* (1698; 1705; 1707; 1714) 1: 228 with a different tune and it was later included, set to the previous tune, in *Songs Compleat* (1719) 1: 164–165.

53. **delaying** Q1–D1 *decaying*, **sighing** 2WM1, 3WM1 *sighting*.

54. **decaying in** Q1–D2 *delaying in*; 2WM1 *decaying in*.

61. **men** Q2, D2 *Man*.

66. **new** Q1 *now*.

s.d. **The lady's answer** This song was first published in *Songs to the New Play of Don Quixote, Part the Second*, with the same setting of the previous piece (2). It later appeared in *Wit and Mirth* 1: 229 and in *Songs Compleat* 1: 165

70. **heart** S2 *Hheart*.

Some say that marriage a dog with a bottle is,
 Pleasing their humours to rail at their wives;
 Others declare it an ape with a rattle is,
 Comfort's destroyer and plague of their lives. 80
 Some are affirming
 A trap 'tis for vermin
 And yet with the bait, though not prison agree.
 Venturing that chouse you
 Must let me espouse you 85
 If e'er, my dear mouse, you will nibble at me.

Here follows an entertainment of dancing; then the banquet is prepared and brought in. The Duke places Don Quixote at the upper end of the table but he refuses it.

Enter Bernardo and says grace.

DON QUIXOTE I do beseech your grace. I shall die with blushing.

DUKE The highest merit must have the highest place.

DON QUIXOTE My lord, you confound me with excess of favour.

DUKE Nay, nay, it must be so, sir. 90

They sit and Sancho waits on Don Quixote.

BERNARDO On my conscience, this is that scarecrow knight-errant Don Quixote that I have heard the Duke talk so often of. Oh, the whimsical idiot! (*Sits at the lower end*).

DUCHESS Indeed, Sir Knight, if I may speak my thoughts, your modesty is a great deal too nice. You needs must know your place where'er you are.

SANCHO [*Aside*] Now have I two proverbs at my tongue's end that I'd give half my government to vent. One is: he that has more manners than he ought is more a fool than he thought; and tother is: there is more ado with one jackanapes than with all the bears. 95

77. **that** Not in 2WM1, 3WM1.

77–82. **Some say ... vermin** D'Urfey adapts here some lines from Thomas Flatman's 'The Batchelors Song,' published in his *Poems and Songs* (1674): 'Like a Dog with a Bottle, fast ti'd to his tail,/ Like Vermin in a trap, or a Thief in a Jail,/ Or like a Tory in a Bog,/ Or an Ape with a Clog:/ Such is the man, who when he might go free,/ Does his liberty loose,/ For a Matrimony noose,/ And sels himself into Captivity' (1–8). The allusion is not the only one in D'Urfey's plays. In *A Common-Wealth of Women* (1685, 1686), the rake Franvil, resolved to desert his wife, exclaims: '[A]dieu dear Dog with a Bottle' (1.1, p. 7), while in *The Marriage-Hater Match'd* (1692), the wild gallant Sir Philip alludes to the song a couple of times. He compares marriages to living 'like a Dog with a Bottle ty'd fast to his Tail, or an Ape with a great Clog on' (5.1, p. 43), and concludes: 'And since the Stars, with their propitious Influences, in spite of my Opinionated Wit have us'd me like a Vermine in a Trap,/ Patient, I'll Relish pleasure dearly bought,/ And Chaw on the same Cheese, with which I'm caught' (5.3, p. 54).

83. **not prison** D1 *no Person*.

84. **chouse** D1 *chuse*. A cheat or a trick (Canting Crew).

88. **the** Not in Q1, Q2, D2.

s.d. **and** Q1 *and* (<n> printed upside-down).

96. **he ... thought** Prov. See Tilley U15 ('Better be unmannerly than troublesome').

97. **there ... bears** Prov. Tilley A41.

- DUCHESS How now, friend Sancho, what are you muttering? Come, we must have no wit lost.
- SANCHO Ah, blessing on your nobleness's prattling place. Ye're a princely jewel, I'll say that for ye. And now my master Don Quixote has put me in the mind on't, I could tell ye a very pretty tale that happened in our town concerning places. 100
- DON QUIXOTE [*To Sancho*] You will prate, jolt-head.—I beseech your graces, let this coxcomb be thrust out; we shall hear a thousand follies, else.
- BERNARDO [*Aside*] By my sincerity, these are both crazed alike and I shall ne'er have patience to hear half their fooleries. 105
- DUKE By no means, my noble sir. Sancho must needs go on with his tale.
- CARDENIO Oh, we lose our chief diversion else, for his wit and good humour must needs make it very pleasant.
- LUSCINDA Therefore begin quickly, honest friend, for my lady Duchess and I are impatient till we hear it. 110
- SANCHO Why then, thus it goes: you must know then that there was a gentleman in our town nearly related to Don Alonzo de Maranon, knight of the Order of St Jaques, who was drowned in the Herradura, about whom that quarrel was a little while since in our town. Master mine, pray sir, were not you in't, where little Thomas the madcap, son to Balvastro the smith, had a deep wound in the scrotum, as they called it, about the Widow Waggum? 115
- DON QUIXOTE A plague on thee for a crust-grinder. Dost thou begin a tale without head or foot, and then ask me a question? (*Aside*) Now do I sweat for the rogue.
- SANCHO Well, well then, 'tis no great matter. And so this gentleman that I told you first of invited a poor husbandman to dinner. And so the poor man coming to the gentleman inviter's house—heaven be merciful to him, for he is now dead, and for a further token they say died like a lamb, for I was not by, for at that time I was gone to another town to reaping— 120

100. **the** Not in Q2, D2. **ye** D1 you.

102. **jolt-head** See *1CHDQ* 1.1.103.

109. **for** D2 fo.

112. **Don Alonzo de Maranon** In the novel, 'Don Alonso de Marañon' (Cervantes 2.31, p. 298) **knight** D1 Night. **knight ... Jaques** D'Urfey follows Shelton's translation of 'Cavallero del habito de Santiago' (Cervantes 2.31, p. 298; Shelton 2.31, p. 193r). The Order of Santiago was founded in 1170 under the patronage of St James for the protection of pilgrims and the expulsion of the Moors from the Iberian Peninsula, following the model of the Templars (EB *Santiago, Order of*).

113. **the Herradura** A small Mediterranean port in southern Spain. In 1562 a storm wrecked almost an entire Spanish fleet of more than 20 galleys and several thousand men (CE *Herradura, La*). **mine** Q2, D2 of mine; D1 mind.

114. **little Thomas the madcap** Shelton's translation (2.31, p. 193) of 'Tomasillo el trabieso' (Cervantes 2.31, p. 291). **Balvastro** D2 *Balvasino*.

114–115. **had ... Waggum** These saucy details of Sancho's tale are D'Urfey's addition. For the name Waggum D'Urfey is playing with *wag* and *waggish*, that is, 'playfully mischievous,' 'wanton' (see OED *wag* v., *waggish* 1).

116–117. **Dost ... question?** D'Urfey incorporates Shelton's own remark on Sancho's story: 'After he had begun a Tale without head or foot, he asks a question' (2.31, p. 193r).

BERNARDO Ay, and prithee come back from reaping quickly without burying the gentleman, unless thou hast a mind to kill us too with expectation.

ALL Ha, ha, ha, ha!

DON QUIXOTE (*Aside*) Oh, tardy hellhound! I'm in a fever for him. 125

SANCHO (*To Don Quixote apart*) Ne'er fear, sir, I'll be mannerly.—And so, as I was saying, both being ready to sit down to table, the poor man contended with the gentleman not to sit uppermost and the gentleman with him that he should, as meaning to command in his own house; but still the country booby, pretending to be mannerly and courteous, would not, till the gentleman, very angry, thrusting him down said to him: 'sit there, you thrasher, for wherever I sit with thee shall still be the upper end.' And now you have my tale, forsooth, and I hope pretty well to the purpose. 130

Don Quixote frowns on Sancho.

ALL Ha, ha, ha, ha!

DUKE A very admirable tale and quaintly delivered, ha, ha, ha!

DUCHESS [*Aside*] Poor Sancho will pay for this anon. The knight looks very angry. I'll try to divert it.—My lord Don Quixote, I beseech ye, if my request be not improper, how fares the gracious Dulcinea del Toboso and what giants, bugbears, and captives have you sent her lately? 135

DON QUIXOTE (*Aside*) How could I mumble that dog if I had him in a corner.

SANCHO [*Aside, seeing Don Quixote*] What a plague's the matter? I've said something amiss now, I see by's look. 140

DON QUIXOTE Ah, madam, there you divide my heart in sunder. The beauteous Dulcinea is enchanted.

DUCHESS Is't possible?

BERNARDO Ye crack-brained idiot, I profess I can bear no longer. Fie, fie, my lord and madam, what d'ye mean? I vow your graces are much to blame t'indulge the frenzy of this lunatic. 145

DON QUIXOTE How? What's that, sir, lunatic?

CARDENIO [*Aside to Luscinda*] Now comes the sport.

LUSCINDA [*Aside to Cardenio*] The priest has smothered his testy humour till he's black in the face.

123. **hast a mind** See *1CHDQ* 1.1.101.

124. **ALL** Q1–D2 *Omnes*.

128. **command** Q1 *commaud* (<n> printed upside-down).

131. **you** Q2 *yon* (<u> printed upside-down); D2 *ye*. **forsooth** In truth, truly (OED 1a).

133. **ALL** Q1–D2 *Omnes*.

134. **quaintly** Q1 *quantity*; D1 *Quantity*. Finely, elegantly (OED 3).

135. **anon** Straightaway, at once (OED adv. 4a).

137. **bugbears** Bear-shaped imaginary creatures supposed to devour naughty children (OED n. 1).

138. **mumble** Maul (OED v. 4).

BERNARDO Who thrust it into your brains, Don Quixote or Don Coxcomb, that you are a knight-errant, with a murrain t'ye, and that you can kill giants, monsters, bugbears, or know of any princess that's enchanted? Is not this Spain, incorrigible dull-pate? What errants are there here? Or what use of 'em, ha? 150

DON QUIXOTE Oh, monstrous! Oh, thou old black fox with a fire-brand in thy tail, thou very priest, thou kindler of all mischiefs in all nations—d'ye hear, homily? Did not the reverence that I bear these nobles bind my just rage, I would so thrum your cassock, you church vermin! 155

BERNARDO I profess I have a great mind to strip, I have much ado to forbear. But hold, I will not shame my coat, I will absent me prudently. Well, madman, passion is an ill arguer. Some other time we will dispute this point, till when, farewell, addle-pate.

DON QUIXOTE Adieu, scripture groper.

Exit Bernardo.

DUKE A waspish strange old fool. I hope, sir, you take no offence. 160

DON QUIXOTE None, none, my lord, upon my honour. Women and priests may say anything.

DUKE He shall beg your pardon.—Hey, Page, bid the chaplain wait me in the park.

Exit Page.

DUCHESS Come, will you retire, sir, for an hour and then we'll divert you abroad with hawking?

DON QUIXOTE I am your grace's ever.

Exit leading the Duchess.

SANCHO I am glad of this. That black coat's prating has made him forget me. 165

CARDENIO [*To Luscinda*] Come, my dear, let's follow and laugh.
This but begins the farce which yet we see.

LUSCINDA Where these fools are, there must diversion be.

Exeunt.

149. **Who** D1 Why.

151. **dull-pate** Dull-head (OED).

153–154 **old ... nations** An allusion to the biblical story of Samson, when he sets fire to the Philistines' crops in retaliation for their intrusion in his marriage with a local woman: 'And Samson went and caught three hundred foxes, and tooke firebrands, and turned taile to taile, and put a firebrand in the midst betweene two tailes. And when hee had set the brands on fire, he let them goe into the standing corne of the Philistines, and burnt up both the schockes, and also the standing corne, with the vineyards and olives' (Judg. 15: 4–5). Collier mentions this in his *Short View* (202) as an example of D'Urfey's profaneness.

154. **hear** D2 here.

155. **thrum** Beat (OED v.³ 5a).

159. **groper** See *1CHDQ* 3.2.219.

s.d. **Exeunt** Not in Q2, D2; D1 *Exit*.

ACT II

SCENE I

[*A myrtle grove*].

Enter Diego, disguised, pulling in Marcella.

MARCELLA Help, help, for heaven's sake, help!

DIEGO You call in vain. Nothing can help you now but fair compliance.

MARCELLA Help, help! Is no blessed charitable creature near to help a maid in her distress?

DIEGO Yes, I.

MARCELLA Thou art a devil. 5

DIEGO So, my dear, art thou, a very devil, and the hell I've suffered through thy nice female pride and obstinacy is greater than the damned below endure. But I am now grown a profound magician and I can conjure that proud demon from thee that late insulted o'er all humankind. You now must love, Marcella.

MARCELLA Cursed sound and now more cursed than ever, coming from the mouth of such a fury. 10

DIEGO Ay, this is well now. I am pleased to see that Lucifer keeps his old station in your proud heart; my spell will work the better. Mildness perhaps had wrought me to a style of whining love, to court and sue for favour, look like a fool, be modest, cringe and bow, lie like a chambermaid, and at last get nothing. But ye're an ill-favoured monster and I scorn ye.

MARCELLA No succour yet? No kind relieving passenger? 15

DIEGO But now you show your sex in their true quality, you more oblige me. I now can bluntly seize thee without wooing and, like a man, claim beauty as my due, pattern the noble savages of old, when woman, like the rest of other females, patiently couched under the male predominance, and, since you are obstinate and stubborn, instruct the rest of men by my example. 20

MARCELLA What dost thou propose, oh, thou most abhorred?

DIEGO To make a convert of thee. What a strange, coy, wild, impertinent, unnatural thing hast thou been hitherto! Thou worest thy eyes as if thou wert a basilisk, destroying others still to

7. **and** D1 an.

11. **Ay** Not in D1. **I am** D1 I'm.

12. **perhaps** Not in D1. **wrought** Worked; see *1CHDQ* 3.1.68. **whining** D1 winning.

14. **lie ... chambermaid** Prob. prov. See William Congreve's *The Way of the World* (1700): 'He will lie like a Chambermaid, or a Woman of Quality's Porter' (1.1, p. 11).

15. **passenger** A person who passes by or through a place (OED n. 3a).

18. **woman** D1, D2 Women.

19. **predominance** Q1 Prodominance.

23. **basilisk** A fabulous reptile, also called a cockatrice, whose look was fatal, according to ancient authors (OED).

please thyself. Thou taughtst thy tongue to murder all thy lovers by proud refusals, thy hands to
tear their letters, and thy feet to run away like an ungrateful Daphne, though an Apollo
followed. 25

MARCELLA 'Tis my nature, born for myself. All men are my aversion.

DIEGO Then know that I was born to new-create thee. I will not have those beauties lost through
pride, which nature first intended for enjoyment. Your eyes shall learn to smile, your lips to kiss,
your tongue to praise your lover, arms t' embrace him. I'll mould your body to a proper form,
make every part about you do its office, and fit ye for the business of the world. 30

MARCELLA The devil shall have you first.

DIEGO The devil shall have me after, child, as he and I agree upon't. But beforehand I'll beg his
devilship's pardon.

MARCELLA Oh, how I hate this fellow! What a rage I feel within my bosom glow against him!
What! Shall I sue to any man for favour? I, that have through the series of past years made 'em
the business of my jest and raillery? Shall I submit and beg? I'll rather die first. 35

DIEGO I can but think how much the case is altered. How many tedious hours with downcast
eyes, pale cheeks, a throbbing heart, and arms across have I watched a kind look of this Callisto,
who now I can command. Come, will you be kind and freely? 40

MARCELLA If—as the word has always been a stranger to me, when it related to thy sex—if I could
be kind, canst thou believe, oh, thou foul criminal, such words as these could win me?

DIEGO Oons, I have no compliments. All women have been spoiled since men first used 'em.

Kiss and consent at first begot the joy;
'Twas sighs and whinings bred the 'pish' and 'fie.' 45

26. **thy hands ... letters** In the Epilogue to Dryden's *King Arthur* (1691), Bracegirdle walked on to the stage with a handful of love-letters which she read to the spectators, mocking the authors in each case: 'I've had to Day a Dozen Billet-Doux/ From Fops, and Wits, and Cits, and Bowstreet-Beaux;/ Some from Whitehal, but from the Temple more;/ A Covent-Garden Porter brought me four' (sig. H2v).

26–27. **like ... followed** The Greek myth of Apollo and Daphne was told by Ovid in his *Metamorphoses* (1.452–566). The god of love Eros made Apollo fall in love with the nymph Daphne, who abhorred the god. Being chased through the woods by Apollo, she called upon her father Peneus for help and he transformed her into a laurel tree, which then became one of the symbols of the god (Morford and Lenardon 236–239).

37. **man** D1 Men.

39. **the case is altered** Prov. Tilley C111.

39–40. **downcast ... across** A well-known sign of affliction, especially love melancholy. In Samuel Rowlands's *The Melancholie Knight* (1615), the narrator describes an suffering man thus: 'His head hung downe, his armes were held acrossse,/ And in his hat a cole-blacke feather stucke,/ His melancholy argued some great losse,/ He stood so like the picture of ill-lucke' (sig. A4v).

40. **watched** Q2 wafched. **Callisto** Q2, D2 *Calista*. In Greek mythology, Callisto was a virgin nymph attendant upon the goddess Artemis. She was seduced by Zeus and by him became mother of Arcas, the mythical ancestor of the Arcadians. Rejected by Artemis for the loss of her chastity and transformed into a bear, Callisto and her son were later turned by Zeus into constellations, the Great Bear and the Little Bear (Morford and Lenardon 206–208).

41. **freely** Q2, D2 free. Free (OED adj.).

42. **if** Not in D2.

45–46. **Kiss ... fie** Q1, Q2 print these two lines in italic type but not as verse.

I will be fooled no longer [*goes to seize her*].

MARCELLA Stand off, rude hellhound (*strikes him*). I yet have some defence. When innocence fights, each pin, each little bodkin will prove a lance to wound the cursed assailer! Oh, thou most vile of creatures that is, thou man, dost thou believe I will yield tamely to thee? No, I will make each nail an eagle's talon, my teeth shall tear thy flesh, my eyes shall blast thee and, in this noble cause, this little arm, in my defence, be like the club of Hercules, thou worst of all male devils, ravisher. 50

Enter Ambrosio.

DIEGO Oh, I shall cool your courage (*goes to seize her*).

Ambrosio confronts him.

AMBROSIO And I yours, sir. I must make bold to interrupt your sport a little, the Duke shall have no satyrs in his family. Come, come, sir, deliver me your sword. 55

DIEGO My sword? It must be this way then. I'm upon the forlorn hope and so have at ye, sir.

[They] fight and Ambrosio disarms him.

MARCELLA (*Aside*) Ambrosio! Heavens! Is't he I am obliged to for this succour? The man of all the world I've least deserved from. I'm so confounded with shame I cannot look on him.

AMBROSIO Now, villain, you shall obey in spite of ye. But more of that presently, first let's see the woman. [*Sees her*] Ha, Marcella! Oh, blind, blind chance! Oh, ill-contriving fortune! Thou knowst I hate the cursed cleft tribe in general and couldst thou 'mongst the rout of female mischiefs find me no other to oblige but this! This worst of all the sex! This damning Eve with not one only but legion of serpents round her! 60

MARCELLA [*Aside*] What do I feel? His words shoot through my heart as if 'twere wounded with a sheaf of arrows. I am not angry neither to hear him rail but changed so that methinks I could hear more. 65

52. **the club of Hercules** A stick of unusual size and formidable appearance (OED *Hercules' club* c). The club was the most distinctive weapon of Hercules, a divine hero of Classical mythology famous for his extraordinary strength and for the twelve labours he had to undertake at the service of King Eurystheus (Grimal *Heracles*).

s.d. **Ambrosio confronts him** In D2 this s.d. is located before Ambrosio enters the stage.

55. **I must** D1 must.

56. **satyrs** D2 Satyr. In Greek mythology, the satyrs were gods or demons, in form partly human and partly bestial, who accompanied the god Bacchus and were traditionally considered the types of lustfulness (OED 1a and b). **family** The servants of a particular household, considered collectively (OED n. 1a).

61. **Ha** D1 Ah.

62. **cleft** Diabolical; alluding to the cloven hoof, the mark or symbol of Satan (Rockwood *cloven hoof*). See D'Urfey's *A Fool's Preferment*: 'I know your Cleft Sex are in great Trust with Lucifer: and can do a man a Favour; a handsome Woman is the Devil's Soul-Broker' (1.1, p. 2). See also *1CHDQ* 3.2.30.

64. **legion** D2 Legions.

AMBROSIO Oh, thou dear manes of my brave friend Chrysostom, art thou not angry with thy poor Ambrosio, whose ill-placed stars maliciously compel him to vindicate the honour of thy murderess?

MARCELLA Since the good deed you've done, 'cause 'twas for me, so much offends your thoughts, 70
oblige us both and kill me, for I can bear death better than your words. Kill me and I am then
out of your debt and you revenged for Chrysostom.

AMBROSIO No, live however and, if a woman can, repent, for 'twere damnation certain now to kill
thee. Live therefore but let me see those baneful eyes no more. Lock from henceforth those
ignes fatui up that lead men wandering into bogs and ditches. Veil 'em, I say, that I again may 75
never be troubled to defend your caterwauling. A creature that can purr and then can squeak,
that scratching can repulse the eager lover and yet be prompt and willing to engender. Away,
there's counsel for ye. [*To Diego*] Come, sir, now march before me. Something remains for you,
too. Go on.

DIEGO Had I but done the deed I had not cared. 80

Exeunt.
Marcella alone.

MARCELLA Yet thou art brave. Oh, heaven, what shall I do to pay the debt of gratitude I owe thee?
What a forlorn and miserable wretch had I been but for thee! Oh, I am lost! What beauty,
riches, or the gloss of honour, with all th' allurements, never could subdue is conquered by this
great, this generous action. My heart is melting and a new strange passion fills all my bosom.
That firm, resolute will that stood unshocked to the deserts of Chrysostom is wholly captive to 85
the brave Ambrosio. In vain is art or obstinacy now.

In vain does weakened force resist the stronger;
The fort's o'erpowered and can hold out no longer.

Exit.

SCENE II

[*The open country near the Duke's castle*].

Enter Duke, Cardenio, and Manuel.

DUKE Is the doctor ready with his disguise for Merlin?

68. **manes** According to the ancient Romans, the spirit of a dead person demanding to be propitiated (OED 1).

74. **'twere** Q1 'twe're.

76. ***ignes fatui*** Plural of *ignis fatuus*, a phosphorescent light seen hovering or flitting over marshy ground, traditionally associated with mischievous sprites who lead travellers astray; hence any delusive guiding hope or aim (OED *ignis fatuus*).

77. **defend** Q2 befend.

s.d. ***Marcella alone*** Q1–D2 *Manet* Marcella.

84. **th'** D1 the.

85. **this** Not in D1.

1. **Merlin** See *1CHDQ* 5.2.68.

MANUEL He has been dressed this hour, my lord. The Page too is perfect in his part of Dulcinea. We only wait my lady Duchess's coming back, who is gone after the hawk the backside of the wood, and then we shall begin the comedy.

CARDENIO The knight and the parson are still in hot argument yonder. The cassock and the helmet are at mortal odds. The church militant scorns to truckle to the camp. He'll not ask him pardon, he says, though all the Knights of the Round Table were by to back him. 5

DUKE I took this opportunity of slipping from 'em to take breath a little and laugh by myself. See, here they come. Away, Manuel, to your fellows and, as soon as ever it begins to be dark, do as I've ordered. 10

Enter Don Quixote and Bernardo.

MANUEL We'll be punctual as the minute, my lord.

[Exit Manuel].

DUKE Well, chaplain, is the business reconciled? Have you done justice to this noble knight?

BERNARDO I profess I think I have. I have told him plainly he is a madman and have conscientiously proposed to him a certain remedy.

DON QUIXOTE I have not told you yet that a clergyman may be a blockhead, though I may suppose it, only to show the different manners betwixt my function and yours. 15

CARDENIO Nay, if the sword and the gown can agree no better, we are like to see but an ill reformation.

DUKE Once more I say, ask him pardon, Bernardo.

BERNARDO For what, my lord? I profess I begin to fear he has infected your grace with his own distemper. 20

DUKE Ha, ha, ha, ha! *[Aside]* He'll call me fool presently.

BERNARDO For me, that have swallowed and digested sciences as common as loins of mutton, to affront learning so vilely, to compare with one that's ignorant of all, a downright madman—

DON QUIXOTE Good words, priest, good words. Did religion teach you to be rude, Sir Cassock? Besides, to show I am not so ignorant as you'd make me, know I have learned the sciences and made addition to excel your gown by one much better than the rest: knight-errantry. 25

BERNARDO That, a science? Oh, ridiculous! Hark ye, prithee prepare thy brains a little to answer me one question.

DUKE *[Aside]* Ay, now they buckle to't. 30

2. **Dulcinea** D2 Dulcinia.

6. **truckle** Submit (OED v. 2a).

7. **Knights ... Table** See *1CHDQ* 3.2.80.

11. **as** Q2–D2 at.

BERNARDO What's a knight-errant good for?

DON QUIXOTE Everything. He that is honoured with that function understands a science that contains in't all the rest, which thus I make appear. First, he must be skilled in the law to know justice distributive and commutative, to do right to everyone. He must be a divine to know how to give a reason clearly of his Christian profession. He must be a physician and chiefly an herbalist to know in a wilderness or desert what herbs have virtue to cure wounds, for your knight-errant must not be looking out every pissing while for a surgeon to heal him. He must be an astronomer to know in the night what a clock 'tis by the stars. He must be also a mathematician and principally a good cook because it may very often happen he may have occasion to dress his own dinner. Nor should he only be adorned with all divine and moral virtues but he must descend to mechanics also, for he must know how to shoe a horse, to mend a saddle, to sole a boot, to darn a stocking, to stitch a doublet, and, in short, to do all things that reason can imagine. And all these things and as many more is your knight-errant good for.

CARDENIO What say you to this, my good divinity teacher? Methinks the knight has given ye a very fair account of his function.

DON QUIXOTE And now I have answered his question, I think 'tis but reasonable to ask him one. I demand of him then and put it fairly to his conscience, I say, I desire to know of him what a chaplain's good for.

DUKE By my troth, a shrewd question.

CARDENIO And put home too, as the case now stands.

BERNARDO Oh, sinful caitiff, is that a question to be asked in these religious times? Come, come, I'll tell thee that presently. Humh, good for? Why, in the first place, let me see, what's a chaplain good for? Oh, now I have it. Why, all the serious part of the world must allow that—(*Duke and Cardenio laugh*). Humh. [*Aside*] What's a chaplain good for? Well, I profess I was ne'er so puzzled in all my life (*Bernardo offers to speak and they hinder him*).

CARDENIO Ay, 'tis plain now the cause is lost. The chaplain's confounded. He has not a word to say for himself, ha, ha, ha!

33. **in't** Q2–D2 in it.

34. **justice distributive and commutative** The two divisions of justice, according to Aquinas, in the Latin versions of Aristotle's *Ethics*. Distributive justice concerns the fairness of the distribution of something among many, particularly resources, while commutative justice concerns the fairness in those situations of mutual dealings between two persons, for instance, where one individual acts against another (Finnis; Audi *Justice*).

35. **to give** D1 he can give.

37. **pissing while** A very short time (OED).

39. **it may ... have** D1 he may very often have.

41. **mechanics** Manual labours or activities (OED 2; first citation in 1726).

42. **doublet** A close-fitting body-garment, with or without sleeves, worn by men from the 14th to the 18th centuries (OED 1a).

44. **you** Not in Q1; D1 ye.

48. **chaplain's** Q2, D2 Chaplain is.

49. **By my troth** An expression of asseveration (OED *troth* n. 1b).

s.d. **Duke and Cardenio** Q1–D2 *They*.

s.d. **Bernardo** Q1–D2 *Chaplain*.

DUKE Ha, ha, ha, ha! Eagerness and rage have so choked him he has no utterance, ha, ha, ha, ha!

BERNARDO What, am I become a jest? Fie, my lord, where is the decency? Where is the sagacity?
Oh, strange, this is very unseemly. And I'll be gone, lest cholera arise and I exceed the bounds of
discretion. Oh, my lord, this is very unseemly. 60

Exit.

DUKE Now will he be musty this month and we shan't get a word from him.

Horrid sounds are heard within.

DON QUIXOTE Ha, what dreadful sounds are these?

CARDENIO Most wonderful!

DUKE *(To Cardenio)* Oh, yonder are the lights. I see they are coming. 65

A noise like a woman's shrieks.

DON QUIXOTE That last to me seemed like the cry of women. This may be some adventure worth
my notice.

Enter Duchess, Luscinda, Rodriguez, and Sancho, as frightened.

DUCHESS Oh, save me, my lord, save me!

DUKE How now, for heaven's sake, what's the matter? *(Embraces her)*.

LUSCINDA The wood's all in a flame. A thousand spirits are in't and all coming this way. Oh! What
will become of us? 70

RODRIGUEZ One of 'em made me shriek so loud with a fright that I'm sure I could not be louder
if I were to be ravished.

SANCHO All hell is broke loose yonder! There are devils afoot and devils in coaches and devils of
all sorts, shapes, and sizes. Oh! Where's this plaguery chaplain now? I never had such a mind to
pray in my life. Fly, fly, good sir. Oh, gadzooks! They'll be here in a twinkling. 75

DON QUIXOTE Why, let 'em come. Stand by me and fear nothing.

Horrid noise again.

DUKE This is something more than natural and, I confess, amazes me.

Enter Manuel, disguised like a devil, blowing a horn.

LUSCINDA Save us, ye powers. What horrid thing is this?

74. **broke** Broken; see *1CHDQ* Prologue 6 n. for *well-writ*.

- DUKE I'll speak to't, for by Don Quixote's side how terrible soe'er it be, I cannot fear. [*To Manuel*] 80
Speak, thou frightful vision, what art thou?
- MANUEL I am a devil.
- DUKE Lucifer?
- MANUEL No, his butler. I fill up molten lead in cups of agate to all the wretches that are damned
for drinking. 85
- CARDENIO What dost thou from thy office then and whither art thou going?
- MANUEL My master now has lent me out to Merlin, Prince of the Enchanters, who is coming
yonder bringing the Princess Dulcinea del Toboso with him enchanted. And I am sent before to
seek a famous knight they call Don Quixote de la Mancha to tell him how the princess may be
freed. 90
- DON QUIXOTE If thou wert a devil of parts and understanding, thou wouldst have known without
my information that I am Don Quixote.
- MANUEL By my conscience and soul, sir, I think you are and I beg your pardon with all my heart,
but I was so busied in my several cogitations that I forgot the chief, as I hope to be saved.
- SANCHO (*Aside*) Gadzooks, I am not half so much afraid now as I was. This devil seems to be a 95
very honest fellow and I'll warrant him a good Christian, because he swears by his soul and
conscience but yet he makes me laugh to talk of Dulcinea's enchantment, ha, ha, ha! Mum for
that. I'm sure I know the trick of that better than any devil of 'em all.
- MANUEL Prepare thyself therefore, oh, most renowned, for here they come. Clear, clear thy eyes
from dust and pick thy ears, that thou mayst take the secrets with attention. 100
Nor be thou daunted, for Merlin holds thee well.
I can say no more, the rest himself will tell.
- Exit blowing his horn.*
- DON QUIXOTE I see impertinence is a vice amongst those in the other world as well as this. This
foolish spirit might have spared his bidding me not be daunted if he had known how to manage
a speech wisely. 105
- DUKE The butler was in the right, sir. Here comes more of the devil's officers.
- DON QUIXOTE Let him send all his family, my lord. I know how to answer 'em, I'll warrant ye.

82. **I am a devil** In the novel, the servant answers: 'I am the Devil' (Shelton 2.34, p. 199v).

84. **I** D1 I'll.

89. **Mancha** Q2 ancha.

93. **your** D1 you.

102. **say** Not in Q1, D1.

101–102. **Nor be ... well** In Q1–D2 these two lines are not printed as verse.

103. **This** Not in D2.

107. **'em** Q2, D2 them.

Music sounds and then a dance of spirits is performed, which ended, the scene opens and discovers Pedro dressed like Merlin and Page like Dulcinea, sitting in a chariot.

PEDRO I come, oh, valiant knight, to let thee see, though all the rest of sage enchanters hate thee, that Merlin is thy friend. Here is thy mistress, enchanted to a foul rude country dowdy by the malice of thy cruel foe Lyrgander and, if thou seest her now beauteous as formerly, 'tis through my present grace and to move pity in those that are concerned to disenchant her, for she must turn to her vile shape again till the cursed spell be ended; which to perform, observe my words with care and listen to what the destinies ordain. 110

DON QUIXOTE Most reverently and in all humble duty I thank the gracious Merlin for his clemency. 115

SANCHO [*Aside*] What a plague, have I been in a dream then all this while and when I thought I had fooled others, am I a fool myself and is she really enchanted after all?

DUCHESS [*Speaking to Cardenio and Luscinda*] Now is Sancho at his wits' end to know whether he may believe his eyes and ears or no.

LUSCINDA But his master there is wholly transported. The lady Dulcinea's fair eyes have enchanted him more than she is by the magician Lyrgander, ha, ha, ha! 120

CARDENIO Softly, sweet love, they'll hear ye.

SANCHO [*Aside*] Why, a man shan't be sure that he has his own nose on at this rate. I would have laid my earldom that I am to have to a cucumber that I had enchanted her myself. And now Master Merlin there makes it out that it was done before. Gadzooks, I believe we are all enchanted and swarms of devils like gnats and flies are buzzing in every corner. 125

DON QUIXOTE Peace babbler, eternal mill-clack, let your clapper lie still a while that the great Merlin may unfold himself.

DUKE We have had the prologue to't already. He has stroked his beard three times, now one good sound 'hem' and we have it. 130

PEDRO (*Speaking with a grave and loud voice*) If Dulcinea from an ugly creature
 Would be transformed to this her former feature,
 The powers who now her beauty do retain
 To free her from the curse do thus ordain:
 That Sancho shall three thousand lashes give
 Himself and them on buttocks bare receive. 135
 This done, from her enchantment shall relieve her;
 But not performed, she shall be charmed for ever.

Sancho starts and looks dismayed.

108. **thee** Q1 the.

110. **Lyrgander** Originally, a wise enchanter and the supposed chronicler of the romance of chivalry *Mirror of Knighthood* (1583–1601), whose name is sometimes Lyrgandeo or Lirgandeo as well (CE *Lirgandeo*). D'Urfey follows Shelton's spelling (see 2.34, p. 200r).

114. **reverently** D1 reverently.

118. **whether** Q1 whither.

127. **mill-clack** A noisy or talkative person (OED a).

- DON QUIXOTE A thousand blessings fall on Merlin's tongue, that like an oracle has now delivered these happy sounds.—Oh, Sancho, brother Sancho! Or how shall I style thee to express myself more tenderly? My son, my friend! How am I overjoyed to know that thou art to be the glorious means of Dulcinea's freedom! For now I reckon it as good as finished. 140
- SANCHO Oh, not too fast, good sir. There's a great deal to be said upon this matter yet. An old ape has an old eye. I know well enough Master Merlin has owed me an ill will ever since the cage business and now thinks to revenge himself upon my buttocks for't. But 'tis all one, forewarned, forearmed; better a fair pair of heels than die at the gallows; though I han't an ounce of brains I may have a drachm. I can tell that four and five make nine, though I am no conjurer. 145
- DON QUIXOTE Oh, prithee sheathe, sheathe up thy proverbs now if thou lovest me and prepare thyself to disenchant the princess, dear Sancho.
- SANCHO Ay, now 'tis dear Sancho. Now you have occasion for my buttocks 'tis dear Sancho, but just now I was a babbler, a mill-clack, and every foot a hound, a vermin, and I know not what. Therefore, egad, I'll make much of one. Good men are scarce. The hound shall have more wit than to lash himself, I'll tell ye but that. 150
- DON QUIXOTE How's this! Darest thou provoke my rage by a denial?
- DUKE Consider what you owe to the merits of your master, Sancho. That sure must soften your hard heart. 155
- CARDENIO And to the princess, too. His soul, his better part, from whose benign and wonderful influence all honours must arise.
- DUCHESS 'Tis but three thousand lashes and, alas, what are those?
- SANCHO (*Mimics her*) Alas, those are nothing, I warrant, nothing. But if your ladyship's tender hide were to disenchant somebody at this rate, I believe you would be glad to bate some of those. Oons, does your grace believe my buttocks are made of buckskin? 160
- LUSCINDA Really, 'tis great pity the world should be deprived of such an excellent beauty. And I am very certain that generous Sancho will quickly relent and willingly sacrifice his backside to end the enchantment. 165
- SANCHO (*Mimicking her*) Why, there's another now. I warrant that squeaking devil could flog a man to death by her good will. Why, what a plague has my generous backside to do with enchantments? Or why must I be obliged to demolish the beauty of my backside to recover the

143–144. **An ... eye** Prov. Tilley A272.

145–146. **forewarned, forearmed** Prov. Tilley H54.

146. **better ... gallows** Prov. Tilley P30.

147. **drachm** D1 dram.

148. **sheathe up** Envelop so as to confine (OED v. 3c).

152. **egad** A softened oath (OED). **Good men are scarce** Prov. Tilley M521.

157. **wonderful** Q2 wonderful (<u> printed upside-down).

s.d. **Mimics** Q1–D2 *Sancho mimicks*.

161. **bate** D1 beat. Reduce, lower in amount (OED v.² 4a).

167. **Why** Not in D1.

beauty of her face? 'Tis my master's business, I think, and since he is to enjoy the one, let him
take the tother along too. For my part I'll have nothing to do with it. 170

PAGE (*As for Dulcinea*) Is it then possible, thou soul of lead, thou marble-breasted, rocky-hearted
squire, that thou shouldst boggle at such easy penance to do thy lord and me so great a favour?
Hadst thou been doomed to eat a hundred toads, three thousand lizards, or a peck of vipers, to
shear thy eyelids, flay thy head and face, or broil thyself three hours upon a gridiron, this had
been something for thee to refuse; but since the thing imposed is but a flogging, a punishment 175
each paltry schoolboy laughs at and which each rampant antiquated sinner chooses for pleasure;
this to deny, especially when the performance would retrieve my beauty, supple my skin, and
make this olive-coloured face as fair as now it seems, is a barbarity unpardonable and the world
will hate thee for't.

DON QUIXOTE And let thy sweetness know that he shall do't, though he could herd with a young 180
brood of giants fierce as the old that combated with Jove. (*Takes hold of Sancho, who trembles*) Hark
ye, rascal, garlic-eater, I will tie thee naked to a tree and, instead of the three thousand lashes,
give thee six and each of those six inches deep if I but hear thee breathe another word like a
refusal.

PEDRO Hold, noble knight, thou errst. That must not be, for the great powers have ordered the 185
penance done must not be forced but willingly.

SANCHO Why then, everyone as you were and face about to the right again (*getting from Don*
Quixote). God-a-mercy for that, i'faith, Master Merlin. Look ye, sir, there's no more to be said,
you hear what the grand powers have ordered. Come, come, 'tis ill shaving against the hair; the
wearer best knows where the shoe wrings him. Besides, you know the old saying, scratch my 190
back and I'll claw your elbow. There's nothing to be done but by fair means, think of that, sir.

174. **flay ... gridiron** Some of the tortures are taken from the Christian tradition of martyrdom. The apostle St Bartholomew is said to have been flayed and beheaded at the command of the Armenian king Astyages; and St Lawrence was probably beheaded, but some authors recorded that he was roasted to death on a gridiron, remarking to his torturers at one point, 'I am cooked on that side; turn me over, and eat' (EB *Bartholomew, Saint; Lawrence, Saint*).

176. **which** D1 for. **antiquated sinner** Prob. a metatheatrical joke. Cave Underhill, who played Sancho, had previously acted Snarl in Shadwell's successful comedy *The Virtuoso* (1676), 'a great Admirer of the last Age, and a Declaimer against the Vices of this, and privately very vicious himself' (Dramatis Personae). Snarl finds pleasure in sadomasochism, after he got used to corporal punishment as a schoolboy in Westminster School. In one scene he asks his whore Figgup for 'the Instruments of our pleasure,' which consist in 'three or four great Rods' (3, p. 46).

179. **for't** Q2, D2 for it.

180. **do't** Q2, D2 do it.

181. **the ... Jove** Jove is the poetical equivalent for Jupiter, the highest Roman deity, called Zeus by the Greek. According to Hesiod's *Theogony*, the giants, the sons of Gaia (the earth) and Uranus (the sky), were responsible for the gigantomachy, the war against the Olympian gods led by Zeus (Morford and Lenardon 79–80).

183–185. **I will ... refusal** Don Quixote's threat to Sancho recalls the story of young Andrew, found by Don Quixote tied to a tree and being whipped by his master (Shelton 1.1.4, pp. 6r–7r).

188. **God-a-mercy** An exclamation of applause or thanks, used in the sense 'God reward you' (OED int. 1a). **i'faith** See 1CHDQ 2.1.196.

189. **'tis ... hair** Prov. See Tilley S287 ('It is ill shaving against the wool') and H18 ('It goes against the hair').

189–190. **the ... him** Prov. Tilley M129.

190–191. **scratch ... elbow** Prov. See Tilley B643 ('Scratch my breech and I will claw your elbow').

- DON QUIXOTE Why then, a thousand times begging thy pardon, Sancho, I do entreat thy favour in this business.
- SANCHO Humh, humh, entreat my favour—
- DON QUIXOTE Consider, friend, our future rise depends on the performance, for wanting her influence I can be no emperor nor thou no governor which, if once done, I promise thee within a month at farthest. 195
- SANCHO Why, ay, sir, this is something now. But yet three thousand lashes, humh—
- DUKE Nay, as to that, if Sancho be so generous to disenchant the lady, he shall not stay so long to have a government, for I have now an island at his service. 200
- CARDENIO Oh, fortunate Sancho! Oh, most happy squire! I shall be proud to wait on him.
- DUCHESS And I.
- LUSCINDA And all of us.
- SANCHO Ay, marry, sir, now you sound well indeed, there's no squeaking in this bagpipe. Why, 'tis a wonderful thing to think now how benefits have power to alter resolutions and how merrily an ass will trip it uphill that's laden with gold and jewels. Methinks I am strangely altered on the sudden and am not so averse to this lashing as before. 205
- DON QUIXOTE Well, are things yet according to thy wish? Art thou now satisfied that by my means thou shalt become a governor? Does thy heart yet relent?
- SANCHO It does, sir, and you may see it in my eyes (*weeping*). You may find by me too that he that is obstinate wears his coat soonest threadbare; and folly may hinder a man of many a good turn. I beseech ye, sir, to pardon my proverbs and thank the Duke there for his noble favour, which I do now resolve to deserve by my speedy disenchanting the lady Dulcinea, who yet ere morning shall find her business much bettered if my buttocks can be but in humour. 210
- DON QUIXOTE There spoke my brother, my right hand, my genius. 215
- DUKE The island's name is Barataria and here I do declare before ye all Don Sancho is the governor.
- ALL Long live the governor of the island Barataria!
- PEDRO 'Tis well. And more to celebrate this hour, I by my art will show how I approve it.

205–206. **how ... jewels** Prov. See Tilley A356 ('An ass laden with gold climbs to the top of the castle').

208. **Art** D1 are.

210–211. **he ... threadbare** Prov. See Tilley C476 ('Under a threadbare coat lies wisdom').

211. **folly ... turn** Prov. See Eccl. 10: 1: 'Dead flies cause the ointment of the Apothecarie to send forth a stinking savour: so doeth a little folly him that is in reputation for wisdom and honour.'

216. **Barataria** The name prob. echoes Sp. *barata* ('cheap'). According to the novel, they told Sancho 'the Island was called Barataria, either because the Town was called Baratario, or else because he had obtained his Government so cheap' (Shelton 2.45, p. 217v).

218. **ALL** Q1–D2 *Omn.*

Pedro waves his wand; then here is performed this song sung by a milkmaid and followed by a dance of milkmaids.

Song.

I

Ye nymphs and sylvan gods, 220
 That love green fields and woods
 When spring, newly born,
 Herself does adorn
 With flowers and blooming buds,
 Come, sing in the praise, 225
 Whilst flocks do graze
 In yonder pleasant vale,
 Of those that choose
 Their sleeps to lose
 And in cold dews, 230
 With clouted shoes,
 Do carry the milking pail.

II

The goddess of the morn
 With blushes they adorn
 And take the fresh air, 235
 Whilst linnets prepare
 A concert on each green thorn.
 The ouzel and thrush
 On every bush
 And the charming nightingale 240
 In merry vein
 Their throats do strain
 To entertain
 The jolly train
 That carry the milking pail. 245

s.d. **Pedro waves ... milkmaids** Q1a, Q1c *Pedro waves his Wand, and Musick sounds again. Then is perform'd a second Entertainment of Dancing; which done, the Scene shuts upon Merlin and Page.*

s.d. **Song** This song first appeared in *Songs to the New Play of Don Quixote, Part the Second* and it was set by John Eccles and sung by soprano singer Mrs Ayliff (fl. 1692–1696) ‘dressed like a Milk-maid’ (3). It was later published in *Wit and Mirth* 1: 229–231 and *Songs Compleat* 1: 237–239 with a sixth stanza and renamed as ‘The Bonny Milk-Maid.’

220. **nymphs** In classical mythology, the nymphs are semi-divine spirits in the form of maidens inhabiting the sea, rivers, mountains, woods, trees, etc., and often portrayed in poetry as attendants on a particular god (OED n.¹ 1). **sylvan** S2 *Sylvian*; Q1a, Q1c, SC1 Sylvian. **sylvan gods** Deities that belong to the woods or groves (see OED *sylvan* adj. 1a).

222. **born** SC1 blown.

226. **Whilst** D1 *While*. **do** Q1a, Q1c *go*.

229. **sleeps** SC1 Sleep.

237. **concert** Q1–D2 *Consort*. From similarity of pronunciation, the spelling of *concert* was until the 18th century confounded with *consort* (see OED *concert* n. Etymology).

238. **ouzel** SC1 Blackbird. The (European) blackbird (OED 1a).

245. **milking-pail** D1 *Milking-Pair*.

III

When cold bleak winds do roar
And flow'rs can spring no more,
The fields that were seen
So pleasant and green,
By winter all candied o'er. 250
Oh, how the town lass
Looks with her white face
And her lips of deadly pale!
But it is not so
With those that go 255
Through frost and snow
With cheeks that glow
And carry the milking pail.

IV

The miss of courtly mould,
Adorned with pearl and gold, 260
With washes and paint
Her skin does so taint
She's withered before she's old.
Whilst she in commode
Puts on a cart-load 265
And with cushions plumps her tail,
What joys are found
In russet gown,
Young, plump and round,
And sweet and sound, 270
That carry the milking pail!

V

The girls of Venus game,
That venture health and fame
In practising feats
With colds and with heats, 275
Make lovers grow blind and lame.
If men were so wise

246. **bleak** D1 *black*.

250. **candied** D1 *Candid*; S2, 1WM1 *Candid*; 2WM1–4WM1, SC1 *candid*.

252. **face** 2WM1 *Face*.

258. **And** SC1 *To*.

262. **does** D1 *doth*. **taint** *To colour or dye* (OED v.¹ 10a).

264. **in** Q2, D2 *of*. **commode** *A tall head-dress fashionable in the late 17th century, consisting of a wire frame-work covered with silk or lace* (OED n. 1).

268. **russet gown** *A country girl* (OED).

272. **Venus** D2 *Venus's*. *Venus was the Roman goddess of beauty and love, esp. sensual love* (OED 1a).

The ... game *The expression 'girl of the game' was slang for a prostitute* (OED *game* n. 4b).

274. **practising** *Allusive of casual sex* (Williams). **feats** *Sexual acts* (Williams).

To value the price
 Of the wares most fit for sale,
 What store of beaus
 Would daub their clothes 280
 To save a nose
 By following those
 That carry the milking-pail!

The scene shuts upon Pedro and Page.

CARDENIO Merlin is pleased at Sancho's condescension, which he has proved by this strange
 entertainment. 285

DON QUIXOTE And Dulcinea smiled most radiantly.

LUSCINDA And at her going made a low bow to Sancho.

DUKE Come, governor, now let us home to supper, where we'll confer about some public matters
 relating to your charge. 290

DUCHESS Take heed you are not cruel. Our islanders will ne'er endure a tyrant.

SANCHO Oh, let me alone for that, madam. I'll be as mild as a milch cow. I have nothing rough
 about me but my beard.

Thus goes the world, sirs. Many must fall low
 Whilst others rise up high. 295
 Many get governments the lord knows how
 And so, gadzooks, have I.

Exeunt.

276. **blind and lame** Some of the symptoms of syphilis. In his *A Treatise of the Venereal Disease* (1711), John Marten describes 'debility of the whole Body' as well as cases of blindness (471).

282. **To save a nose** In its advanced stages, venereal diseases could attack the nose and generate sores which might become 'eating Ulcers within the Nostrils, which Infest the Ridge and make it fall' (Marten 471–472). In Shadwell's *The Libertine* (1675, 1676), Don John threatens to chop off Giacomo's nose before the syphilis makes it fall: 'I could find in my heart to cut your Rascal's Nose off, and save the Pox a labour' (1, p. 5). The song implies that the beaus should pursue country girls rather than city prostitutes.

s.d. **The scene ... and Page** Not in Q1b, Q1d, Q2–D2; Q1a, Q1c *the Scene shuts upon Merlin and Page.*

285. **proved** Q1 drovd (<p> printed upside-down).

292. **as ... cow** Prov. See the burlesque poem *Scarronides* (1665): 'As quiet [she] stands as a milch Cow' (100).
 s.d. **Exeunt** Not in Q2, D2.

ACT III

SCENE I

[*The myrtle grove*].

Marcella walks over the stage pensively.

Afterwards enter Cardenio and Ambrosio.

CARDENIO (*Speaking as Marcella passes by*) So Cynthia rose amidst the myrtle grove,
Like the queen mother of the stars above.

Oh, dear Ambrosio, good morrow to thee. What, you come from seeing execution done upon Diego?

AMBROSIO I have seen him soundly whipped and turned out of his employment this morning. 5

CARDENIO Insolent villain! Was there no one to attack but the chief beauty of our groves, the glory of the plains, and darling of the shepherds, the admired Marcella? Leandro her father, it seems, was there too, who I hear has made a particular suit to the Duke about his daughter.

AMBROSIO Your intelligence is good, sir.

CARDENIO My intelligence is good? Why, how now, friend, art thou grown resty? Is that all to say: 'my intelligence is good'? Nay then, you shall find my intelligence is better, for I heard a bird sing that the old man, weighing your late brave action done for her and knowing you to be the Duke's kinsman, has made an offer of his daughter for a wife for you. 10

AMBROSIO So, sir—

CARDENIO So, sir, egad, and I think very well, too, sir. What a pox ails thee? Why, thou art as musty as if thou hadst been offered a witch without a portion. Or dost thou banter me with a fit of dissimulation? Ha? Come, come, sir. Welcome your happy planet with smiles. Plato, Socrates, and Aristotle are good companions when a man has an estate but horribly dull and phlegmatic fellows when the assets are wanting. 15

AMBROSIO Very well, sir. 20

1. **Cynthia** Cynthia was originally an epithet of Artemis, the Greek goddess of the moon born on Mount Cynthus. Her equivalent deity in Roman mythology, Diana, was also sometimes called Cynthia (Rockwood). Anne Bracegirdle played Cynthia in Congreve's *The Double-Dealer* (1693, 1694).

1–2. **So Cynthia ... above** D'Urfey adapts two lines from 'The Myrtle Grove,' a poem published by R. Fletcher in 1656: 'Clarinda rose amidst the Myrtle Grove,/ Like the Queen-mother of the stars above' (252).

5. **out** Q1 our.

7. **Leandro** D1 Leonardo. In the novel, Marcella's father was a rich farmer called William, who died when she was young (Shelton 1.2.4, p. 10r [20r]).

12. **that** D1 that that.

16. **Or** Not in D1.

17. **Plato** Greek philosopher (ca. 420–347 BC), founder of the Academy in Athens (Howatson). **Socrates** Greek philosopher (469–399 BC), a public figure in Athens and considered one of the founders of Western philosophy (Howatson).

18. **Aristotle** Greek philosopher and scientist (384–322 BC), one of the chief figures of early Western philosophy and culture (Howatson).

CARDENIO Thou art the Duke's relation and I know he loves thee and will do very well for thee.
But still, a fortune of thy own making is more honourable and I know Leandro dotes on his fine daughter and will give her a world of wealth. Nor is his family to be despised, for all he fancies a rural life among the shepherds, he being, as I'm informed, lineally descended from the noble Cid Ruy Diaz. 25

AMBROSIO And what of all this, sir?

CARDENIO What of all this? Why then, thou'rt a happy fellow, I think, to have the prospect of enjoying so sweet a creature with so plentiful a fortune. Yet what most surprises me is to hear that her sudden love to thee has quite altered her nature and she, that from her infancy was noted for th' most reserved and coy of all her sex, now talks of love, blushes, sings amorous sonnets, and lives quite contrary to her former custom. 30

AMBROSIO So let her live. Prithee, why dost thou trouble me with the recital of a woman's follies? Their wiles, their mischiefs, and their protean changes I know too well already. I am as well skilled in the philosophy of that damning sex as e'er was Aretine and hate 'em as he did with such a rancour that I have an odium even for her that bore me for being female in her generation. If thou wouldst please me, say the plague's amongst 'em. 35

But he that bids me for a wife prepare
Is forming the worst hell and fixing of me there.

Exit.

CARDENIO What the devil ails him? The young fellow's bewitched, I think. I thought he came hither on purpose to follow her, for I'm sure I saw her go down that walk just now. But since 'tis otherwise, I'm certain she must meet him and then a kind word and a sweet look or two, I warrant, will soon convert him from his heresy. 40

Enter Page.

PAGE My lord Duke has been looking for ye, sir, this hour. He's now in the hall with the Duchess, ready to see the second exploit which we are going to banter Don Quixote with, which is the adventure of the Countess Trifaldi. If you intend to laugh, sir, come away, for we are just going to begin. 45

21. **relation** D1 Religion.

22. **Leandro** Q1–D1 Leonardo.

24–25. **Cid Ruy Diaz** Rodrigo (Ruy) Díaz de Vivar (ca. 1043–1099), Castilian nobleman and military leader in medieval Spain, called *El Cid* ('the lord') and *El Campeador* ('the champion'). His legend was first told at length in the 12th century epic poem of Castile, *El cantar de mio Cid* ('The Song of the Cid') and was popularised in the 17th century by Pierre Corneille's tragedy *Le Cid* (1637). As his reputation as a national leader consolidated, most of the Spanish nobility later claimed to be descended from El Cid (EB *Cid, the*).

30. **th'** Q2–D2 the.

34. **Aretine** Pietro Aretino, also known as Peter Aretine (1492–1556), Italian poet and satirist. He enjoyed great notoriety in the 16th and 17th centuries for his contribution to the erotic book *I Modi* ('The Positions'), a series of pornographic drawings and engravings to which Aretino added his scandalous *Sonetti Lussuriosi* ('Licentious Sonnets') in 1524. For centuries thereafter, the whole product would be known as Aretine's *Postures* (Kendrick 58–59). D'Urfey alludes to it in *Trick for Trick* (1678) 2.1, p. 19. **'em** Q2, D2 them.

36. **'em** Q2, D2 them.

s.d. **Exit** Q1 *Ex.*; Q2, D2 *Exeunt*.

43. **He's** Q2, D2 he is.

CARDENIO I'll follow thee. The jest must needs be excellent.

Exeunt.

Re-enter Ambrosio, and Marcella following.

AMBROSIO Was ever man so teased with what he hated? The more I shun the plague, the more I am infected. How darest thou follow me?

MARCELLA What dares not courage do? I am in your debt, sir, and like a generous bankrupt am so honest I cannot rest nor harbour any quiet till I have made repayment. 50

AMBROSIO By torturing me? Is that the way, tormentor?

MARCELLA Heavens! Can you talk of tortures, I being here, that undergo the greatest that are possible? Is there a greater torture for a woman than to suppress her humour, veil her pride which she sometimes calls modesty, and be forced, blushing beneath a thousand thousand shames, to curse her stars, like me, and own she loves? 55

AMBROSIO Why, thou antipodes to amity, dost thou pretend to love?

MARCELLA Oh, that thy tongue were a sharp-pointed dagger to wound my heart, that it might bleed an answer as it does now my soul when it compels me to answer: yes, I do.

AMBROSIO What, me? Is't me thou lovest? Speak, sweet damnation. 60

MARCELLA I will not speak, thou devil! [*Aside*] Gods, what am I doing? Oh, give me back one minute of my past strength that I may have the pleasure but of railing a little at him, and 'twill be heaven to me.—Where does thy witchcraft lie, thou sorcerer? In thy eyes, thy tongue, or in what other part? Tell me, that I may tear the fatal charm and give my poor tormented soul some ease.

AMBROSIO Hey, fits, eruptions! This is woman right now. There's now a legion of cub devils within her that tumble up and down and make her mad. 65

MARCELLA Forgive me, sir, these strange effects of passion, these stubborn weeds which I will now endeavour to root out and demolish.

AMBROSIO That was a flattering fiend now, soft and moving, to make us think she is a foe to pride.

MARCELLA I have seemed proud, sir, but 'twas all hypocrisy, which patience and warm pursuing had discovered, as now your charms have done, and made me flexible. 70

45. **Trifaldi** The name recalls Sp. *tres faldas* ('three skirts'), since 'Her taile or her train [...] had three corners, which was born by three Pages, clad likewise in mourning' (Shelton 2.38, p. 204v). Later in 3.2, Trifaldi actually enters dressed 'in a long robe with three skirts held up by three pages.'

52. **torturing** Q1 torruring.

54. **humour** Q1 humnour.

57. **dost** D1 does.

67. **weed** Poss. sudden febrile attacks (OED n.³ a; first citation in 1790).

69. **fiend** Q2 Find.

AMBROSIO Ha, ha, ha, ha! Now, dearest Chrysostom, look down and smile to see the victim offered to revenge thee.

Song.

I

Damon, let a friend advise ye,
Follow Cloris though she flies ye; 75
Though her tongue your suit is slighting,
Her kind eyes you'll find inviting.
Women's rage, like shallow water,
Does but show their hurtless nature;
When the stream seems rough and frowning 80
There is still least fear of drowning.

II

Let me tell the adventurous stranger,
In our calmness lies our danger;
Like a river's silent running,
Stillness shows our depth and cunning. 85
She that rails ye into trembling
Only shows her fine dissembling;
But the fawner, to abuse ye,
Thinks ye fools and so will use ye.

AMBROSIO [*Aside*] A well-tuned devil this. Oh, she has great variety. 90

MARCELLA There are a thousand frailties in our sex which every day and hour succeed each other: uncertain natures with uncertain passions swayed by the ebb and flowings of our blood by seasons, as the tide is by the moon. Like rowers we look one way, move another.

Soothe with our tongues to make mankind obey,
But scarcely ever think the things we say. 95

AMBROSIO Go on, for now thou'rt on a theme that pleases me. Rail at thy sex and I will hear with patience, nay, help thee onwards thus: even from your infancy you show the serpent in your perverse natures, cry for each bauble, then pout and be sullen. The stubborn curse grows as 'twere seeded in ye and springs uncultured from the first original.

s.d. **Song** This song appeared only in *Songs to the New Play of Don Quixote, Part the Second* 4. It was set by Colonel Simon Pack (1654–1701) and sung by Mrs Hodgson (or 'Hudson') (fl. 1690?–1719).

74. **Damon** The name of a goatherd in Virgil's *Ecloques* and hence used by pastoral poets for rustic swains (Rockwood).

80. **frowning** Q1 *frowning* (<n> printed upside-down).

84–85. **Like ... cunning** Alluding to the prov.: 'Water runs smoothest where it is deepest' (Tilley W123).

85. **shows** D1 *she*.

89. **so** S2 Sot.

93. **Like ... another** Prov. Tilley W143.

94. **Soothe** Cajole, flatter (OED v. 5a). **tongues** D1 Tongue.

95. **scarcely** Q1 scarcely.

99. **uncultured** Q1–D1 unculter'd.

- MARCELLA We very often show a bud, 'tis true, of mischiefs that bloom out in riper years. 100
- AMBROSIO Why, that's honestly owned and shows thou hast some conscience. Prithee proceed, come to the girl of ten.
- MARCELLA Her chief delight is, ere she can be one, to be thought a woman. She always stands on tiptoes and her hand is never from her breasts to make 'em grow.
- AMBROSIO Right again, right, dear sin breeder, very right. Proceed. 105
- MARCELLA Boys of her own age she hates mortally but still extremely pleased when men accost her. To call her miss is an affront unpardonable but tell her she's grown tall and fit to marry; you win her heart. Then you shall see her smicker and make a thousand silly apish faces to let you see how well she understands ye.
- AMBROSIO Young crocodiles. But go on, thou incomparable orator, thou Cicero in petticoats, prithee go on. Come to their womanhood, their pride of eighteen, and so to one and twenty. What are they then, thou sibyl? 110
- MARCELLA (*Aside*) He rallies me. This base invective pleases him. (*Angrily to him*) Then? Why, then they are a second race of angels, the greatest blessings heaven e'er gave mankind.
- AMBROSIO Aw! Nay, if thou flagst to thy old course, I hate thee. Come, I'll refresh thy genius with a scrap of poetry I lately met with in an honest satire that suits exactly with the present theme: 115
- At fourteen years young females are contriving tricks to tempt ye,
At sixteen years come on and woo and take of kisses plenty,
At eighteen years, full grown and ripe, they're ready to content ye,
At nineteen sly and mischievous, but the devil at one and twenty. 120
- There, there's a poetical touch now to inspire thee. Come, prithee go on now.
- MARCELLA [*Aside*] Oh, heaven, he makes me his mere jest and I ungratefully have been exposing my sex to entertain his vanity.

104. 'em Q2, D2 them.

106. age D1 Ages.

107. she's Q2, D2 she is.

108. shall Not in D1. smicker Look amorously or wantonly (OED v. 1).

110. crocodiles See *1CHDQ* 1.2.81 n. for *crocodile*.

110. Cicero Marcus Tullius Cicero (106–43 BC), Roman politician, philosopher, and orator (Howatson).

petticoats A woman's or girl's upper skirts and underskirts collectively (OED n. 2b).

112. sibyl In Antiquity, a woman reputed to possess powers of prophecy and divination; by extension, a fortune-teller, a witch (OED 1, 2).

116. satire Ambrosio refers to the anonymous satirical poem entitled *The Description of a Town Miss* (1688?), from which he adapts the tenth stanza: 'At thirteen years young Ladies are/ contriving tricks to tempt ye,/ At sixteen years come if you dare,/ you shall have kisses plenty:/ At eighteen they are flush as May,/ well furnisht to content ye,/ At fifteen she would bucking be,/ but a Devil at One and Twenty' (73–80). present Q1 present (<n> printed upside-down).

AMBROSIO Nay, either rail quickly or I'll be gone. I have no other business with thee.

MARCELLA Yes, thou insulting monster, I will rail but it shall be at thee, thou seed of rocks,
unnatural brute, thou shame of all that call themselves of human race. 125

AMBROSIO Thou woman—

MARCELLA Have I been from my infancy adored, my person been the idol of thy sex and drawn
more worshippers than often heaven itself to pay devotion to my beauty's altar, and is it
possible that thy humanity can so degenerate to think me— 130

AMBROSIO Woman—

MARCELLA Reject a joy too precious for thy hopes and barbarously use me like—

AMBROSIO A woman. Woman, that I could wish with all her kind were doomed to stand in one
great field of flax and I had power to set it on a blaze. Remember Chrysostom. There, there's
the cause 135
That 'twixt thy sex and me breeds endless jar
And for whose sake I shall till death abhor.

Exit.

MARCELLA Do. But yet ere thy death, I beg the powers divine thou mayst find one, one woman to
give thee as little rest as thou hast left me now, for I shall never, never rest again. Racks, poison,
flames, halters, and cutting swords, I long, methinks, I long to use ye all. This comes of being
coy and of dissembling. 140

All stubborn maids let my example guide,
Henceforth ne'er sacrifice your love to pride;
Take whilst you can the kind deserving he,
Lest, in refusing, you repent like me. 145

[Exit].

SCENE II

[The Duke's castle].

Enter Duke, Don Quixote, Duchess, Luscinda, Cardenio, and Rodriguez.

DON QUIXOTE Your grace has here a very pleasant prospect. The landscape filled with sweet
variety and then the sea at distance near that champion makes the view more delightful.

128. **the** Q1 he.

134. **There** Q1 rhere; D2 there, there.

139–140. **Racks ... swords** Marcella's words echo those spoken by Queen Leonora in Dryden's *The Spanish Fryar* (1680, 1681) after she is deposed and abandoned by her lover Torrismond: 'Racks, Poison, Daggers, rid me but of Life;/ And any Death is welcome' (5, p. 68).

2. **champion** See *1CHDQ* Dramatis Personae.

DUKE A seat for sports, sir, during the summer season. I hope your valour rested well tonight, sir. How fares the noble governor of Barataria, too? Have you seen him this morning?

DON QUIXOTE Not yet, my lord, which in some little measure causes my wonder. 5

DUCHESS Oh, you must consider, sir, the task he has undertaken. His zeal perhaps to disenchant your lady speedily might make him lash himself so much last night as may require him to rest more i' th' morning. But see, here he comes.

CARDENIO Your grace has found the reason. It must be so.

LUSCINDA Mistress Rodriguez there tells me he has been writing a letter to his wife this morning to inform her of his change of fortune and invite her to his government. 10

RODRIGUEZ He write it! I beg your pardon, good madam, I told ye the steward's clerk writ it for him, for his part, poor peasant, he can neither write nor read. He'll make a rare governor.

DUKE Oh, never the worse for that, Mistress Rodriguez. The essential part of a governor is judgment. 15

DUCHESS And, Rodriguez, I'd advise you to take care how you vilify him. Sancho is very satirical and there's an old grudge depending between ye about Dapple, you may remember. Here he comes. We shall now have an account of his letter and the rest.

Enter Sancho.

DON QUIXOTE How does my friend, my intimate? For since the Duke has honoured thee and the fates have ordained thee to do me such a signal courtesy, 'tis fit I take thee into the list of friends. Well, and how go matters, ha? Troth, thou lookst lean upon't. I'm afraid thou hast over-jerked thyself—no, don't do so neither. Dear Sancho, come, prithee tell me, how many hundred, ha? 20

SANCHO Hundred? Sir, hold a blow there a little. Soft and fair goes far; and let him that owns the cow take her by the tail; 'tis easy to be prodigal at another man's cost. Oons, d'ye think a governor has but one business in's head at a time? Charity, master mine, begins at home, you know, and ever while you live christen your own child first. I have been cudgelling my brains all this night about writing a letter to my wife Teresa and my daughter Mary—pray heaven she don't die of a fit when she hears she must come away and be a countess—so that betwixt one and tother, as concerning the lashes, to be plain with ye, I could give myself but five of the three thousand yet. 25 30

3. **tonight** Last night (OED adv. 3).

6. **His** Q2, D2 the.

8. **i' th' morning** Q2, D2 in the morning.

12. **write** D1 writ. **writ** Wrote; see *1CHDQ* Prologue 6 n. for *well-writ*.

16. **you** Q1 yon (<u> printed upside-down). **advise you to** D1 have you.

21. **go** D1 goes. **thou** Q1 thau. **upon't** Q2, D2 upon it. **thou** D2 thon (<u> printed upside-down).

21–22. **over-jerked** Over-whipped (OED *jerk* v.¹ 1a).

24. **Soft ... far** Prov. Tilley S601.

24–25. **let ... tail** Prov. Tilley T53.

25. **'tis ... cost** Prov. See Tilley M613 ('He fares well of other men's cost').

26. **in's** Q2, D2 in his. **master mine** Q2, D2 Master of mine. **Charity ... home** Prov. Tilley C251.

27. **christen ... first** Prov. Tilley C318.

- DON QUIXOTE But five? Oh, unreasonable hang-dog! My lord Duke, did your grace ever hear such a pitiful sneaking account?
- DUKE I'faith, friend Sancho, five was too few of all conscience.
- CARDENIO 'Tis a palpable affront to the princess. Five hundred had been too few. 35
- SANCHO D'ye hear? Pray, friend, will you meddle with your own matters? Go to! There's many will shuffle the cards that won't play and I beseech your grace consider me rightly. I'll make my master full amends another time for, though they were but five, yet they were laid on with my hand and with a thumping goodwill, I promise ye.
- DUCHESS Blows with a hand, friend governor, are rather claps than lashes and yours, I see there, is so soft that I fear the sage Merlin will hardly accept of such effeminate discipline. 40
- SANCHO Why then, if your grace pleases to provide me a good holly-bush against night, I will so feague my buttocks before morning that you shall say I have earned my government, I'll warrant ye. And I propose this the more willingly because I intend to enter upon't tomorrow, as my lord Duke has promised. 45
- LUSCINDA That, indeed, madam, may do something to the purpose.
- DUCHESS D'ye hear, Rodriguez? Let there be such a bush got ready.
- RODRIGUEZ What means your grace? I beseech ye consider my place and what I officiate in. And since lashing the buffoon is necessary, let some of the fellows of the stable exercise him with a horsewhip. 50
- SANCHO Marry gep, Goody Sock-mender. What, you are too good, are ye? Well, from the conscience of an old bawd and the pride of a fusty waiting-woman, good Lord deliver me. If I had desired ye to lead my Dapple after me to my government, how you would have cocked up your nose, I warrant?
- RODRIGUEZ What creatures of that coarse kind, what asses are ever used to go to governments, thou unpolished animal? 55
- SANCHO Why, thou pomatum pot, didst never hear of an ass that went to a government in thy life? Ah, pox on thee, where hast thou been bred?
- DUKE Oh, a hundred, a hundred. The grand Sancho speaks but reason.

Drum beats within and trumpet sounds.

36. **Go to** 'Get away'; an expression of impatience or dismissiveness (OED 1b).

36–37. **There's ... play** Prov. See Tilley C78 ('Many can pack the cards that cannot play').

41. **accept** D2 except.

43. **feague** Beat, whip (OED v. 1).

51. **Marry gep** An informal exclamatory phrase (OED *marry* int. 2b). **Goody** A title of courtesy prefixed to the surname or first name of a woman, usually a married woman of humble social status (OED n.¹ 1a). **you** D1 ye.

57. **pomatum** An ointment for the skin or hair (OED n. 1). **government** Q2 Govenment. s.d. **sounds** Q1 *sound*.

DUCHESS What noise is this? 60

DON QUIXOTE The sound is dismal and it seems to me as if some strange adventure were at hand.

CARDENIO It must be so. See, here they come upon us.

DUCHESS Some embassy to the great Don Quixote, without doubt.

SANCHO A plague on their embassy. Who'er they are, I don't like their coming at this time. If this
adventure now should put any stop to my government, I should make bold to wish their long-
nosed ambassador hanged there. 65

Enter two with drum and fife sounding hoarsely and marching solemnly o'er the stage. Then enter Pedro disguised like a Chinese, with great whiskers and a large long crooked nose on his face, leading in Manuel [disguised like the Countess Trifaldi], dressed anticly in a long robe with three skirts held up by three pages and veiled, attended by four waiting-women veiled and dressed anticly; then four antics in several shapes bearing a table on which stands the figure of a large golden Head. They go round the stage and then, the table and Head being placed in the middle, they dance.

Then Pedro advances to the Duke and speaks.

PEDRO Most noble prince, you must be pleased to know that in the flourishing kingdom of
Candaya I am known by the name of Pierres the Hardy, otherwise called the Knight of the
Roman Nose, only brother to the Countess Trifaldi, otherwise called the Afflicted Matron, the
lady you see yonder, who in her prosperity was chief lady or waiting-woman to the Queen Dona
Maguncia, dowager to King Archipiello, and from his territories thus far is come to kiss your
mighty hands and your fair Duchess's and to entreat a favour. 70

DUKE Thrice worthy knight, yourself and the good countess are most welcome.

DUCHESS And tell her, sir, if any griefs oppress her we shall be very glad to bring her comfort.

PEDRO Your beauty is most generous. But ere I proceed to that I must desire to know whether the
valorous and invincible knight Don Quixote de la Mancha be in your castle, in whose search
principally, to say the truth, she comes. 75

63. **DUCHESS** Q1, D1 erroneously assign this speech to Cardenio.

s.d. **the stage** Q1 *th Stage*.

s.d. **a Chinese ... his face** The entertainment seems to hint playfully at the Chinese masque in *The Fairy-Queen* (see Price 1984a: xv).

s.d. **anticly** In an antic manner, grotesquely (OED).

s.d. **a table ... head** The device of the talking-head is based upon the novel (Shelton 2.62).

68. **Candaya** An imaginary kingdom invented by Cervantes (CE). **Pierres the Hardy** In the novel, Countess Trifaldi's usher is her squire 'Trifaldin with the white Beard' (Shelton 2.36, p. 203v).

69. **Roman Nose** The notion that a Roman nose suggested large male genitals was commonplace since medieval times (see Williams *nose*). Pedro, who wears a '*large long crooked nose*,' is evidently playing with the obvious incongruity of the scene. **Afflicted Matron** D'Urfey follows Shelton's translation of Sp. *Dueña Dolorida* (2.34, p. 203v).

71. **Archipiello** In Shelton, the king's name is 'Aarchipielo' (2.38, p. 206v); in Cervantes, 'Archipiela' (2.38, p. 357).

73. **worthy** D1 welcome.

- DUKE Tell her then likewise, noble Pierres, that here is the valiant knight Don Quixote, from whose generous condition she may safely promise herself all courtesy and assistance.
- PEDRO Then, blessed be our happy stars! I will inform her instantly [*goes to the Countess Trifaldi*]. 80
- CARDENIO Oh, admirable function of knight-errantry, beyond all other happy!
- LUSCINDA Oh, virtue excellent, to whom ladies come from the remotest regions of the earth to sue for succour!
- DUKE Secure in his strong arm and never-failing valour.
- DON QUIXOTE Now I could wish, my lord, that prating gownman, that dull bag-pudding priest that lately railed at chivalry, were by to see whether such knights are necessary. 85
- DUKE Oh, a home-bred bookworm, you must not think of him.

The Countess Trifaldi comes and kneels to the Duke.

Nay, madam, this must not be. We are your servants all.

- DUCHESS Your merit claims respect, madam, from every one. Therefore pray sit by us and please to unfold your griefs. 90

The Duke takes her up, and he and the Duchess seat her in a chair.

- MANUEL [*As the Countess Trifaldi*] Illustrious beauty, as soon as my full heart and faltering tongue will give me leave, I shall. But in the first place I must desire to know whether the most purifiediferous Don Quixote of the Manchissima and his Squireiferous Pancha be in this company or no.
- SANCHO Why, look ye, forsooth, without any more flourishes, the governor Pancha is here and Don Quixotissimo, too. Therefore, most Afflictedissimus Matronissima, speak what you willissimus, for we are all ready to be your servitorissimus. 95
- DON QUIXOTE Upon my honour, straitened lady, let me but know the tenor of your wrongs; they shall not want redress. And now you hear Don Quixote speak himself.

78. **Quixote** Q1 Qaixot.

85. **bag-pudding** Clown (OED 2).

86. **whether** Q1 whither.

s.d. **The Countess Trifaldi** Q1, D1 *The Trifaldi*. **The Duke** Q1–D2 *be. seat* D1 *seats*. **The Duke ... chair** In Q1–D2 this s.d. is combined with the previous one.

93. **purifiediferous** D1 purifidiferous. **and** Q1 and and.

91–97. **Illustrious ... servitorissimus** In Manuel's and Sancho's speeches, D'Urfey follows Shelton's translation closely (2.38, p. 205r).

MANUEL Art thou the man? Blessed be that Madrid phiz, those toothless jaws, and that way-beaten body. [*Kneeling*] Here at thy feet I prostrate my unworthiness to beg assistance from thy magnanimity. 100

DON QUIXOTE Oh, madam, madam, what do you mean? By my honour, this must not be (*raises her up*).

MANUEL And thou, more loyal squire than ever followed in past or present times the ragged fortunes of so august and so renowned a master; thou, second part of errantry, longer in goodness than my brother's nose there, thus do I shake thy fist and thus conjure thee to bear thy part in my affair with willingness. 105

SANCHO Why truly, mistress, as to what you say of my honesty in following my master—ragged or not ragged, wet or dry—I think you are pretty right, but when you say my goodness is longer than that gentleman's nose, there I must beg your pardon. Gadzooks, 'tis a mere compliment. Faith, it comes short of that, I assure you. 110

MANUEL Be pleased to know then, valorous and untamed sir, that in the Queen Dona Maguncia's court, I being governess to the young Princess Antonomasia and hindering her from marrying the giant Malambruno, a great enchanter, he, to vent his rage more sensibly upon us, did it on our most tender part, our faces, thatching our chins, as you may behold 'em, with these unseemly beards and loathsome bristles. 115

The Countess Trifaldi and waiting-women unveil themselves and show their faces all bearded.

DUKE 'Tis wonderful!

DUCHESS Beyond all thought amazing!

LUSCINDA Th' enchanter showed his malice to the height. 120

CARDENIO To make a witch of a woman before she comes to be fifty is very hard.

SANCHO The hair is plaguey fast set on (*Sancho feels one of the beards*). The enchanter, as ye call him, has bearded 'em with a vengeance. Why, this would undo the poor devils in a little time. If they're inclined to be cleanly, they'll spend all their portions in one year only in paying for their shaving. 125

100. **Madrid phiz** Madrid face (OED *phiz*); a gaunt, emaciated face. See Jonson's *The Alchemist* (1610, 1612): 'Your scirvy [scurvy], yellow Madril [Madrid] face is welcome' (4.2, sig. I3r).

100–101. **way-beaten** Exhausted by travel (OED).

101. **unworthiness** Q1 nuworthiness (<un> printed upside-down).

107. **fist** The hand (OED n.¹ 2a).

114. **Antonomasia** In rhetoric, *antonomasia* is the substitution of any epithet or appellative for a person's proper name (OED).

115. **Malambruno** Q1, D1 Malambrurio. According to the novel, the giant is Queen Maguncia's first cousin (Shelton 2.39, p. 206v). His name plays with Sp. *malo* ('evil') and *bruno* ('dark, black').

116. **'em** Q2, D2 them.

s.d. **The Countess Trifaldi and waiting-women** Q1–D2 *They*.

120. **Th'** Q2, D2 *The*.

122. **plaguey** See *1CHDQ* 3.2.140.

123. **'em** Q2, D2 them.

- DON QUIXOTE How my blood boils against this damned enchanter! For I perceive now this disgrace of theirs is done in spite to me. He knows I hate a woman with a beard and now has plagued me with 'em in a cluster.
- MANUEL But see how harmless innocence gets friends. We were no sooner bearded as you see but, to our wonder, in the place appears this golden Head, charmed with prophetic speech by the great Merlin, who bid us instantly travel into Spain to find Don Quixote and with him his sword and buckler Sancho Pancho, in whose renowned presence he would discover the remedy to ease us of our shames. This is our dismal story and thus far are we come, famed knight, in quest of you. And, lest you doubt the truth of my relation, question the Head and you will then know more. 130
135
- DON QUIXOTE Not that I question, most afflicted lady, the truth of your strange story but, to be satisfied in the method I must use in your relief, I will presume t'interrogate the Head.
- DUKE [*Aside to Cardenio*] Now for the oracle. Thus far 'tis rarely carried.
- CARDENIO [*Aside to the Duke*] They act it to a miracle. Sancho is so confounded yonder he cannot speak. 140
- LUSCINDA Oh! They'll give him vent presently.
- DUCHESS Pray heaven the Head be in a good humour and has not got a cold that we may hear distinctly Merlin's order.
- SANCHO Good sir, be pleased to begin as soon as you can, for else the Head, to my thinking, by his gaping, will attack you with a speech first. 145
- DON QUIXOTE [*Speaks to the Head*] Hem, hem, thou admirable Head, what is my name?
- HEAD Don Quixote de la Mancha, otherwise called the Knight of the Ill-favoured Face.
- SANCHO Oh, Lord, and who am I, pray, Master Head?
- HEAD The trusty Sancho Pancho and now the famous governor of Barataria.
- SANCHO The devil's in't! I see there's no keeping preferment secret. Everyone's head, enchanted or not enchanted, will be meddling with other people's matters. And when am I to be settled in this government, good Master Golden-pate? 150
- HEAD Not till the adventure of the beards is ended.
- SANCHO Why then, pray let it be ended quickly, for my clothes are making and my wife is coming and I must govern tomorrow, whether these good women have beards or no beards. 155

127. **to** Q2–D2 of.

128. **'em** Q2, D2 them.

128. **'em** Q2, D2 them. **in** Q1 iu (<n> printed upside-down).

131. **bid** Bade; an obsolete form of the past tense common until the 18th century (see OED *bid* v.!).

132. **in** Q1 iu (<n> printed upside-down).

137. **t'** Q2–D2 to.

146. **my** Q1, D1 thy.

DON QUIXOTE Be brief, incomparable Head, and let me know the way to disenchant the countess.

HEAD This night between the hours of twelve and one, Merlin will send thee an enchanted horse on which thou and thy valiant squire must ride through the region of the air unto Candaya to combat the cursed giant Malambruno, who by thy hand shall fall. And from that instant the hairs shall peel from these disconsolate faces and every chin be smooth as infant beauty. 160

DON QUIXOTE Thanks to the gracious Merlin. And let the horse but come, I'll in a trice be with this horrid giant. Sancho, prepare, for I will lose my beard among those infidels ere suffer these to grow a moment longer.

SANCHO D'ye hear, d'ye hear, sir? Pray let discretion rule the roast with ye a little. I am a governor now and can speak sentences by the dozen. What a plague have we to do with giants of Candaya? How do you think the Princess Dulcinea's business will go on if I am galling my buttocks in a journey towards Candaya? And, as for these gentlewomen, they'll do well to get into some country or other where there's but little sunshine. They may do business well enough in the dark, for the proverb says: when candles are out all cats are grey. 165

MANUEL Oh, barbarous! Art thou to be a civil judge and canst thou want compassion? Whither, inhumane, shall we fly for succour? Who'll take a waiting-woman with a beard on? 170

SANCHO Well, well, that's all one. I shan't ride for all that.

CARDENIO Truly, Sir Governor, the countess is in the right. A lady with a beard will look but oddly in a queen's bedchamber.

DUCHESS Oh, the grand Sancho is a greater friend to our sex than to suffer such ignominy through his default. 175

DON QUIXOTE I've taught him more humanity, I am sure.

SANCHO Ay, you may talk, but this shan't get me on horseback, for though I am a friend good enough to the sex, yet I am for letting everyone shave herself as she can. Now am I piping hot just ready to enter upon my government and here's the devil of a head would hinder it to send me of a fool's errand as far as Candaya. Gadzooks, let waiting-women go hairy to their graves. I'll not jolt so far to take away anyone's beard, not I. If my master has such a mind to't, let him do't alone. I've other business enough, he knows. 180

DUKE Why, friend, the island is rooted fast in the earth. 'Twill stay for ye till ye come again. Besides, I find there's a necessity for your going.—What sayst thou, famed Head? Can Don Quixote end the charm alone? 185

164. **rule the roast** Prov. Tilley R144.

169. **candles** D2 the Candles. **when ... grey** Prov. Tilley C50.

174. **queen's** Q2 Queen's (<u> printed upside-down).

176. **default** Failure in duty (OED n. 4a).

177. **I've** Q2, D2 I have.

179. **to** D2 for.

181. **errand** Q1–D1 Errant.

182. **away** Q1 way. **to't** Q2, D2 to it.

183. **do't** Q2, D2 do it. **I've** Q2, D2 I have.

185. **there's** Q2, D2 there is. **necessity** D1 Necessity.

HEAD No, 'tis impossible. Sancho must go or these be bearded ever.

SANCHO Oons, ye damned chattering devil, ye lie! And I'll see if I can conjure you into a better opinion. Now I'm provoked I'll see what kind of witchcraft lurks within ye here (*Snatches off the golden Head from the table and discovers the Page barefaced, who is hid within it*). How now! What a plague have we here? 190

PEDRO [*Aside to Manuel*] A pox on him, the choleric fool has discovered us.

MANUEL [*Aside to Pedro*] 'Tis so. He has spoiled the rest of the scene. Come, let's take the Page away and carry off all with a laugh.—Ha, ha, ha! A trick! A trick! Ha, ha!

ALL A trick! A trick! Ha, ha, ha, ha, ha! 195

Exeunt.

DUKE 'Tis plain now this is a mere piece of roguery.

DUCHESS Invented, I warrant, by some enemy to knight-errantry.

LUSCINDA And acted by some of the mobile of the village.

CARDENIO That heard of his high-soaring fame, no doubt, and therefore thought to blast it with this jest. 200

DON QUIXOTE Poor insects, I despise 'em.

SANCHO [*Holding the Head*] Ha, ha, ha, ha! But what says Master Head here all this while to the business? Shall my master and I go a voyage to Candaya? Good Master Head, ha, ha, ha, ha! Humph, what, d'ye say nothing to't, to shave a parcel of rotten waiting-women? Admirable, Master Head, ha, ha, ha, ha! I think I have routed your enchantment, i'faith, ha, ha, ha!—[*To Don Quixote*] What thinks your worship of the business? As the natural said to the bishop, who's the fool now? 205

188. **conjure** Q1, Q2 Conjure.

s.d. **Snatches ... within it** Forsythe (106) suggests that Sancho's discovery of the false head might have been taken from Edward Ravenscroft's *Dame Dobson* (1683, 1684) 5.1, pp. 60–62.

193. **let's** Q2, D2 let us.

195. **ALL** Q1, D1 *Omn.*; Q2, D2 *Ommes*. The speech-prefix refers only to the characters involved in the trick: Manuel, Pedro, etc.

s.d. **Exeunt** Q1, Q2 *They all get off*, Ex.; D1 *They all get off*, Exeunt; D2 *They all get off*.

198. **mobile** A chiefly derogatory term for the common people (OED n.²).

199. **CARDENIO** Q1, Q2 Queen; D1 Dutch.

201. **'em** Q2, D2 them.

204. **d'ye** Q1 dee ye. **to't** Q2, D2 to it.

206. **who's** Q2 D2 Who is.

206–207. **As ... now?** Sancho's words recall those of Archibald Armstrong (d. 1672), court jester under James VI and later Charles I. After hearing the news of the rebellion in Scotland in 1637, Armstrong greeted the Archbishop of Canterbury William Laud on his way to the council chamber at Whitehall with the following words: 'Whoe's feule now? Does not your grace her the news from Striveling?' (Smuts). The joke cost the jester his position at Court but the anecdote became greatly popular. A pamphlet dialogue entitled *A New Play Called Canterburie His Change of Diot* was soon published in 1641 with a scene depicting Armstrong and Laud. See also Randall 56–58.

DON QUIXOTE Peace, baffle. All drolls are below me to take notice of.

DUKE Ay, ay, Don Quixote's in the right and so is likewise the grand Sancho, to honour whom
for this last witty discovery I'll instantly send for his robe and prepare his officers to wait on him 210
to his government,

To do such feats ages to come shall brag on.

SANCHO Nay, when I'm there I'll govern like a dragon.

Exeunt.

208. **baffle** See *1CHDQ* 3.2.164.

212. **feats** D1 Fates.

213. **SANCHO** Not in Q1, D1.

ACT IV

SCENE I

*The town.**Enter Teresa and Mary Pancha in poor clothes.*

MARY (*Speaks broad country-like*) Come, come, mother, pray be pacified and cheer up a little better and, since my good vather is got to be a governor and has sent for us hither to this curious place to be countesses an' vine volk, 'slidikins, let's go to't merrily and not look sneaking as if we were going to be hanged for sheep-stealing.

TERESA Ah, Mary, if I am melancholy 'tis upon thy account, for thou'lt prove but an awkward
countess, I'm afraid, now the blessing is fallen upon us. Hast left off blowing thy nose between
thy fingers, Mary, and wiping it upon thy smock-sleeves, child? 5

MARY Yes, that I have, pray, and dipping my knuckles in the platter, too.

TERESA And playing at see-saw a-straddle 'cross a board with the ploughmen and, above all, thy
dearly beloved delight, moulding of cockle-bread? 10

MARY Aw, I have left 'em all off, i'fackins. My vather shall see when he comes that his daughter
Mary shawn't disgrace her gentility. He shall find me so changed in my discourse and my way so
altered that, odslidikins, he shall hardly know me again.

TERESA Ah, blessing on the good man's heart. Here's his letter (*takes a letter out of her bosom*), and
little did I think that my Sancho could have made his words good that he said to me when he
left me to go a-squirring. Good lack-a-day, I have been so overjoyed ever since I had it and have
read it so often and kissed it and thumbed it so much that I have almost worn the letter out. It
has had two or three mischances, too, for the same day I had it, putting it into my bosom as I
was a-washing and being taken up with thinking, I dropped it into the tub amongst the foul
suds; but I warrant ye I snatched it out with haste enough. But then again—to see the ill
accidents that come by being overfond of a thing—at night, carrying it to bed with me and
reading it with joy by an inch of candle which I held in my hand, I fell asleep, the light went out 15
20

s.d. **The town** The town is Barataria.

2. **is** D1 has. **curious** Fine, choice (OED 14).

3. **an'** Q2, D2 and. **'slidikins** See *1CHDQ* 1.2.101.

4. **hanged for sheep-stealing** Grand larceny (theft above the value of twelvenpence) was punished with hanging by common law. In general, and only for the first offence, many defendants found guilty of certain felonies were spared the death penalty and given a lesser punishment through the mechanism of benefit of clergy. However, this was not the case for sheep-stealers, who were deprived of the benefit by statute (Blackstone 4: 238–239).

9. **at** D1 and. **see-saw** A common game, where children sit on either side of a board supported on its centre and rock up and down (Gomme 2: 186). The allusion prob. carries sexual connotations.

10. **moulding of cockle-bread** The name of a sport and a rhyme with sexual connotations. The sport consists in 'sitting on the ground, raising the knees and clasping them with the hand, and then using an undulatory motion, as if they were kneading dough' (Gomme 1: 74–75; Williams *cockle-bread*).

11. **'em** D1 them. **i'fackins** A form of *i'fegs*, a trivial oath amounting to a simple asseveration; 'in faith, 'by my faith' (see OED *i'fegs*).

13. **odslidikins** See *1CHDQ* 1.2.101 n. for *'slidikins*.

19. **amongst** D1 among.

I know not how, and in the morning I found the candle in my hand, squeezed as flat as the letter and, Gad forgive me, the letter in the chamber pot.

MARY Good-now, let's see't a little, for I'm hugely pleased with the dress that the Dutch have found out for us here (*takes the letter*). 25

TERESA The Dutch have found out? Why, did ever anyone see such a simple hoyden? 'Tis not the Dutch that have found it out for us, fool. 'Tis a huge great lady that's wife to one duck, a huge great lord, that the letter says has done it, ye silly jade.

MARY Duck? Duck? Good Lord, mother, that you should mistake so! Why, what a dickens! D'ye think I can't read? Here's no duck nor mallard neither. I tell ye 'tis the Dutch. Look here else. Let's read again. (*Mary reads*) 'Therefore now, Goody B-e-a-n—Goody Bean-belly'—Lord bless us, my vather, you know, used to joke and often call ye so, mother, ha, ha, ha, ha!—'lift up your g-oll-s and thank heaven that you are now a governor's wife. My lady the Dutch'—ay, here 'tis now. 30 35

TERESA Where? Where is't now, ye blind oatmeal-eater? (*Teresa [takes the letter and] reads*) Humph—'that you are now a governor's wife. My lady the Duchess'—the Duchess, ye ignorant jade, that is as I said before, the Duke's wife—'has sent my daughter Mary a rich piece of stuff to make her a modish dress.' 'Tis she has sent it, clod-pate, not the Dutch. Who ever knew them mind any modes or dresses either, ye senseless malkin? 40

MARY Well, well, but then here again a little further is best of all. (*She takes the letter [and reads]*) 'I intend to marry Moll out of hand'—ha, ha, ha, ha!—'for her b-u-b—her bubbies—grow large and seem to make motion for a husband'—ha, ha, ha! Well, my vather's a parlous man, I'll say't. O' my soul and conscience, he knows one's mind as well as if he were in one.

TERESA Ay, Lord save him. The man had more in him than ever we thought, Mary. And then let's see [*takes the letter*], here I come in, in the next line. (*She reads*) Humph—'come to me as best thou canst and against thy coming I will provide thee a coach, for I go to my government tomorrow with intent to make money, as all other governors do. Dapple is well and commends him heartily to thee.' 45

MARY Ah, bless the soul of him. Would the pretty creature were here, that I might buss him a little (*she takes the letter*). 50

23. **Gad** See *1CHDQ* 2.1.33.

24. **Good-now** An expression, esp. of surprise, entreaty, or encouragement (OED). **see't** Q2, D2 see it. **for** Not in D1. **I'm** Q2, D2 I am. **hugely** Q1 hugely.

26. **ever** Q1 every. **hoyden** Q1, D1 Holden.

33. **g-oll-s** Golls, i.e. 'hands' (OED).

35. **oatmeal-eater** See Prologue 23 n. for *green-sickness*.

36. **Duchess** Q2 Dutchess.

37. **Duke's** Q1–D1 Ducks; D2 Duck's.

39. **malkin** See *1CHDQ* 1.2.38.

41. **her** D1 for her.

47. **as** D1 at.

48. **him** D1 himself.

49. **creature** Q1 Creatue. **buss** Kiss (OED v.¹ 1a).

TERESA Ah, Gemini, I could eat the letter up, methinks (*Teresa takes the letter*). Well, dear Sancho or dear governor, here I am come to thee at last. Good Lord, Mary! I can but think upon his former words which, odsdiggers, I could ne'er have believed then, though now I find 'em true. 'Teresa,' said he, 'thou wert born to be a countess. The'—what d'ye call 'ems—'planets'—I think he called 'em—'have allotted thee honours,' said he. 'Thou hast an eye like a countess,' says he, 'a cocking nose like a countess,' says he, 'a shape like a countess, a jetting bum like a countess, and a—everything like a countess,' said he. And good lack-a-day, to see how the dear man's words fall out. 55

MARY Odslikins, I am so merry I could leap out of my skin, methinks. But come, mother, now let's settle our faces and enquire for the governor Sancho's house, pray. 60

TERESA It must be here about, I'm sure, by the directions of the letter.

Enter Manuel [disguised].

Oh! Here comes a gentleman. I'll enquire of him. Now, Mary, look to yourself, be sure.

MANUEL [*Aside*] Well, they may talk of Proteus and his changes, but in so small a time if ever he wore so many shapes as I have done, I much wonder. The blunt fool Sancho by chance made shift to frustrate our last design, but I'll try if he has brains enough to find me out in this disguise. I am now by my lord Duke's order to be secretary and civility master to fool him and his wife in their new government. He, I hear, is upon his way hither and she too ought to be here to meet 'em with the dowdy her daughter. I wonder their tawny ladyships stay so long. 65

MARY [*To Manuel*] Sir, gentleman, if I may presume to be so bold— 70

TERESA ([*To Mary*] *putting her by*) Prithee hold thy tongue. I'll speak to him myself. [*To Manuel*] Hem, hem, if your business, sir (*makes awkward curtsies*), be not much in haste, be pleased to know, sir, that I am the governor Sancho's wife, sir, and therefore desire you would do yourself the honour, sir, to conduct me to his house, sir.

MANUEL [*Aside*] It must be they. Their comical figures show they can be no other. 75

MARY And look, friend, I am his daughter Moll, you must know, otherwise called Mary the Buxom. And now you know us, pray, will you tell my vather that we are come, d'ye hear?

MANUEL In happy time, good ladies, for I have been here ready this two hours to attend your motion.

MARY (*Aside [to Teresa]*) 'Slidikins, d'ye hear, mother? He calls us ladies already. 80

51. **Gemini** See *1CHDQ* 1.2.35.

53. **odsdiggers** See *1CHDQ* 3.2.1. **ne'er** Q1 n'er. **believed** Q1 believe.

56. **jetting** Projecting, protruding (OED adj.² 1).

63. **Proteus** In Classical mythology, a sea-god in charge of Poseidon's sea-creatures. He had the ability to change himself into whatever shape he desired (Grimal).

67. **their** Q1 there.

68. **'em** Q2, D2 him. **ladyships** D1 Ladships.

79. **'Slidikins** Q1 Deslikins; Q2 D'slikins; D1 'Deslikins.

TERESA [To Mary] Humph, you will be prating still, you will show yourself a hoyden.—Why, look, friend, to deal plainly, we had made our noble entrance sooner but the waggon broke and we were forced for three hours to tarry the mending.

MANUEL The waggon? Why, did your excellencies then condescend to make your approaches to your government by the contemptible convenience of a waggon? 85

TERESA Why truly, yes, friend, for want of better our excellencies for once made a hard shift.

MARY There was ne'er a cart to be had in town, you must know, but one that was carrying lime to make mortar to mend the town hall.

MANUEL A cart! A chariot sure you must mean, Miss Pretty.

TERESA (To Mary aside) A cart! Did you ever hear such a jade?—Ay, ay, sir, miss meant a chariot, as you say, [aside] pox take her, would she were whipped at a cart a little—a thing that runs upon wheels, sir; a fine stately thing that runs, I say, upon wheels. 90

MANUEL (Aside) Ay, it may run upon legs, for anything thou knowst of it.—Ay, ay, your ladyship is in the right, it does run upon wheels, indeed. But come now, I beseech you give me leave to usher ye to your house. I am myself a small officer under the governor and your ladyship. To him I serve as secretary and to you as civility master. 95

TERESA Good Master Civility, I shall soon know your good qualities.

MARY Oh, ho, ho! Oh, Lord! I can't keep from laughing, for the life of me.

MANUEL My duty at present is to conduct you to the chief matron to be new dressed, as fits a governor's wife. It must be done instantly; therefore, pray follow me, that you may be ready to receive your lord, who intends to be here at dinner. 100

TERESA Well, pray lead the way, friend. I'll warrant I'll keep touch with ye.

MARY Lord bless us! What's to be done now? I am in such a quandary I know not what I say nor do, for my part.

Exeunt with Manuel.

85. **of better** Q2, D2 of a better.

90–91. **would she ... little** In 17th century England prostitution could be punished by whipping while the convicted woman was tied to a cart's tail, usually on the way to Bridewell prison (Burford 121).

92. **MANUEL** In Q1, D1 the first sentence of his speech is given a separate speech-prefix.

97. **Oh, ho, ho** D1 Oh, oh, oh.

SCENE II

[*The town*].

Enter Duke and Sancho, dressed fantastically as a governor, between him and the Duchess; Luscinda, Cardenio, Rodriguez, and Servants following.

DUKE Have the chief citizens and leading men of the island notice of their new governor's arrival?

SERVANT They have, my lord, and this is the place where they designed to meet him.

DUKE 'Tis well. [*To Sancho*] Is there aught else, my most illustrious Don, in which myself or the Duchess there can honour ye?

DON QUIXOTE [*To Sancho*] 'Sdeath, is that a look like a governor? Hold up thy head, for shame!— 5
His joy, my lord, has pressed so much upon his spirits his tongue at present is not at liberty.

CARDENIO The favours these illustrious persons bestow hourly would make a dumb man speak to return thanks.

LUSCINDA And yet he stands as if he did not mind 'em.

DUCHESS Anything in my power the noble governor is sure he may command, unless it be to give 10
him leave to ravish my woman Rodriguez.

RODRIGUEZ Me? I had rather see his governorship hanged than he should come but as near as to whisper me. Marry choke him! What, the first day of his wearing socks!

DON QUIXOTE Oons, is he dumb indeed? [*Jogs Sancho*].

SANCHO Hark, good Mistress Conserve-maker, hold yourself contented. All rats, look ye, care not 15
for mouldy cheese. If your virginity is to be hanged upon the tree till I shake it off, the crows may come and pick at it for Sancho.

CARDENIO Oh, this is well now. A few wise sayings from a governor look decently.

s.d. [*The town*] According to the novel, Sancho is welcomed at the town gates by the inhabitants of Baratania, who 'made shew of a general gladnesse' and later 'carried him in great pompe to the high Church, to give God thanks: and straight after some ridiculous ceremonies, they delivered him the keyes, and admitted him for perpetuall Governour of the Iland Baratania' (Shelton 2.45, p. 218r).

s.d. *dressed fantastically* In the novel, Sancho appears clothed 'like a Lawyer, and upon his backe he had a goodly tawny riding Coat of wated Chamlet, and a Hunters Cap of the same' (Shelton 2.44, p. 215v).

9. 'em D2 them.

12. to Not in D1.

13. Marry An exclamative phrase used in asseverations (OED int. 1b). what Not in D1.

14. is he D1 he is.

15. Hark D2 Hark ye.

15. Hark D2 Hark ye. Conserve-maker D1 Converse-maker.

15–16. All rats ... cheese Cheese was often used as allusive of woman (Williams *cheese*); hence, mouldy cheese would stand for an old woman. See in Fletcher's *The Sea Voyage* (1622, 1647) the words of Tibalt to one of his Amazon-like guards: 'We live like vermin here, and eate up your Cheese,/ Your mouldy Cheese, that none but Rats would bite at' (4.1, p. 15).

16. your Q1 you.

SANCHO Some of which should profit your pert lady then, methinks, that she is so quick at putting her spoon into another man's porridge. Look, friend, too much tongue, too much tail. I say no more but the hen discovers her nest by cackling. 20

LUSCINDA Oh, unfortunate person! Now, have I roused a sleeping lion that will tear me to pieces?

DUCHESS No, no, madam, the wise governor will consider the frailty of our sex.

SANCHO As to your grace I must needs say I am beholding, and if my government stretch to my mind but an inch or two I will show myself thankful as well as I can. But for your fleerers, and especially Goody Warming-pan there, the governor turns his rump upon 'em as things below his place and sagacity. 25

RODRIGUEZ Well, and I turn my rump upon thee, too. 'Slife, ye were but a stirrup-holder the tother day, were ye?

DUKE Come, good words, Rodriguez. There's distinction between Sancho and you now. 30

RODRIGUEZ Ay, the worse world in the meantime. I thought I might have deserved an honour from your grace, considering all things, as well as that sheep-shearer (*weeps*).

CARDENIO [*Aside to the Duke*] Ha, ha, ha! Faith, my lord, Mistress Rodriguez is in the right and, but that the governor here has got the start of us and that his people are coming to wait upon him, I would put one shoulder to heave him out of his authority for the hard joke he gave my wife. 35

SANCHO Ay, but in the meantime don't sell the bear's skin before you have caught him. All are not thieves that dogs bark at. You may turn the buckle behind ye now, friend.

Enter Pedro and Baratarians.

PEDRO (*Bowing to the Duke and Sancho*) Health to the Duke and next the governor, to whom I, as his physician in ordinary and the mouth of these grave citizens, thus tender homage and am proud t'inform him we come to wait upon him to his government. 40

20. **putting ... porridge** Prov. See Tilley L328 ('Scald not your lips in another man's pottage'). **too ... tail** Prov. See Tilley T395 ('A lickerish tongue a lickerish tail').

21. **by** Q1 with. **the hen ... cackling** Prov. Apperson 277.

23. **our** D1 your.

24. **beholding** D2 beholden.

26. **Warming-pan** Female bed-fellow, one who would lay in the bed a while to warm it for the intending occupant (see OED 3b).

28. **'Slife** See *1CHDQ* 2.1.186.

30. **Rodriguez** Q1 Roderiguez. **There's** Q2, D2 there is.

32. **sheep-shearer** The term was also slang for cheat (Canting Crew).

33. **in** Not in Q1.

36. **sell** Q2 fell. **don't ... him** Prov. Tilley B132.

36–37. **All ... at** Prov. Ray (209).

37. **You ... ye** Prov. See Tilley B698 ('If you be angry you may turn the buckle of your girdle behind you').

DON QUIXOTE Your hat, Sancho your hat! 'Sdeath, don't you see they are all bare-headed? Come, come, look grave and speak after me. We'll imitate the Polish election and give it them in Latin.
Sit bonus populus.

SANCHO (*Speaks loud and clownishly*) *Sit bonus populus.*

DON QUIXOTE *Bonus ero gubernator.*

45

SANCHO *Bonus ero gubernator.*

Baratarians shout.

DUKE So then, since all things move in their right order, here now let's part and *bonos nocios*, governor.

SANCHO The governor is your grace's footstool, my lord.

DUCHESS I hope your excellency will let us hear sometimes of your transactions.

50

SANCHO Madam, there shall not be a pound of butter weighed nor yet a pudding be enriched with plums wherein your graces shall not have a finger.

DUKE (*Aside*) Oh! Air, air! I shall choke else, ha, ha, ha!

CARDENIO Well, since it must be so, adieu, most noble governor.

DON QUIXOTE [*To the Duke*] I yet must be a minute with my friend. I'll follow your grace instantly.

55

They make their congé and exeunt all but [Sancho], Don Quixote, Pedro, and Baratarians.

42. **Polish election** In the kingdom of Poland until the 18th century kings were appointed or confirmed in royal elections held by the general sejm, an assembly of the members of the nobility. The ceremony was at least partially made in Latin, the language in which the legal document known as the instrument of election was written (EB *Poland*; Totze 265). D'Urfey might allude to a well-known tory joke that Anthony Ashley Cooper, 1st earl of Shaftesbury (1621–1683), had aspired to the Polish throne in 1674 when King John III Sobieski was elected. The tories accused Shaftesbury of wanting to make England an elective monarchy like Poland and he was soon lampooned as 'King of Poland' in the numerous satirical pamphlets and poems that followed *A Modest Vindication of the Earl of S———y* (1682), such as *The King of Poland's Last Speech to his Country-men* (1682) and *The King of Poland's Ghost* (1683), among others (Harris).

43. ***Sit bonus populus*** Lat.: 'May the people be good.'

s.d. ***speaks loud and clownishly*** According to the anecdote narrated by Anthony Aston in his *Brief Supplement to Colley Cibbey, Esq.* (written as late as 1747), Underhill, instead of the Latin words, uttered an obscene gibberish: 'Shit bones and babble arse/ Bones, and ears Goble Nature' (308).

44. ***populus*** D2 *Populus* (<u> printed upside-down).

45. ***Bonus ero gubernator*** Lat.: 'I will be a good governor.'

s.d. ***Baratarians*** Q1–D2 *They*.

47. **let's** Q2, D2 let us. ***bonos nocios*** D2 *bonos nocios*. Prob. an attempt to reproduce Sp. *buenas noches*, 'good-night.' The expression can be found as 'Bonus Nocius' in Thomas Shadwell's *Epsom Wells* (1672, 1673) 4.1, p. 51, and John Vanbrugh's *The False Friend* (1702) 5, p. 61, whose action is set in Valencia (Spain).

s.d. ***congé*** A bow at taking one's leave (OED n.² 3). ***exeunt*** Q1–D1 *Exit*.

[To Pedro and Baratarians] You, sirs, I must desire t'absent a little, too. I have some private business with the governor.

Pedro and Baratarians go out. Sancho weeps.

[To Sancho] How now, my kind companion in my travels, what means this tenderness?

SANCHO Nature works, sir. I never look upon that scurvy phiz of yours nor think upon the many drubs and bruises you are to suffer, but my bowels earn after ye just like a mother for her firstborn. Oh! (*Weeps*). 60

DON QUIXOTE Brother Sancho, in troth this is too kind (*embraces him*). Come, think of governing, man, and let that cheer thee, in which station to give thee some few instructions I have picked out this minute. Therefore, mind me.

SANCHO I will, sir, and beseech ye speak slowly that I may keep pace with ye, because you know my understanding was always rather for the trot than the gallop. 65

DON QUIXOTE I'll fit it to a hair. Hem, to begin then, if thou wouldst make thyself a proper governor for these times, thou oughtst principally to adorn thyself with these three virtues or qualifications, which are morality, conscience, and decency. And first, of the first, to have or be thought to have morality is extremely useful for a governor, if it were for nothing but to be a screen, that people might not pry too much into his religion. For if he is once noted for a moral man—whether he be really so or no—let him be a Jew in his opinion or of no religion at all; 'tis not three-halfpence matter. 70

SANCHO I am glad of that, sir, for my religion, like the rest of my good parts, is somewhat cloudy at present. 'Tis like a field of corn ill-managed. There will want a great deal of weeding before the crop would come to be good for anything. 75

DON QUIXOTE Another part of morality, Sancho, is self-knowledge: to be sure not to forget thy original nor blush to own that thou comest of a poor lineage. For when thou art not ashamed thyself nobody will seek to make thee so, but if thou shouldst like the frog fancy thyself an ox, thou art undone, for many hundreds now live that know thou wert at first but a hog-keeper. 80

SANCHO That's true, sir. But then, 'twas when I was but a boy, for when I grew up to be mannish I kept turkeys and geese, which is counted the better preferment by much in Spain, you know.

56. **sirs** D1 Sir.

s.d. **Baratarians** Q1–D2 *the rest*.

58. **tenderness** D1 Tenderss.

62. **in troth** See 1CHDQ 2.2.45.

73. **three-halfpence** An English silver coin issued by Queen Elizabeth I and worth three halfpennies (OED).

78. **original** Descent, extraction (OED n. 5b). **art** D1 are.

79. **the frog ... ox** Don Quixote alludes to Aesop's fable of the frog and the ox, which tells the story of a frog that tries to puff itself up to the size of an ox but bursts in the attempt. The story was included in most of the 17th century English collections, as in *Aesops Fables* (1646) 27.

80. **wert** D1 were.

81–82. **I kept ... geese** In the novel, Sancho claims to have kept geese only and not turkeys (Shelton 2.42, p. 211v). Turkeys were introduced in England by Sir William Strickland of Boynton around 1550, when King Edward VI granted him a coat of arms including a turkey cock (Boehrer 141).

- DON QUIXOTE Well, let that pass. In the second place, a governor ought to take care to have an admirable conscience. He must have a conscience so very tender that a fly can't buzz upon't without making him squeak. It ought to sit straight and close to him like a thimble upon a lady's finger and not, as 'tis customary, like a jockey's boot that he can stretch which way he pleases. This will best appear in his impartial execution of justice and to avoid corruption or taking of bribes, which is so tempting and withal so crying a sin that there's not one governor in forty can forbear damning himself about it, do what he can. 85
- SANCHO (*Apart*) Why then, Lord have mercy upon my soul too, for, to deal plainly, I am afraid my fingers as well as the rest will itch damnably to be handling the money. 90
- DON QUIXOTE As to the manner of getting the government, that piece of self-denial is generally smothered. For if thou hast the conscience to think thou deservest it, 'tis thy own fairly if thou canst get it in course. I could be somewhat satirical upon thy parts now, but that I love thee Sancho and therefore will desist. Besides, to do thee justice, thou art not the first that has got a government he was not beholding to his desert for. 95
- SANCHO No, nor shan't be the last, sir, for desert is governed by fortune, you know, and in a double manner, for if some were to have their true deserts, they would be princes and governors presently and if others, again, were to have theirs, oons, what an army of subjects here would be hanged up in one summer! 100
- DON QUIXOTE Well, dear Sancho, for that saying thou deservest not only to govern an island but an empire. Therefore to proceed briefly, because I see thy people wait, I'll come to the third good quality proper for a governor, which is decency.
- SANCHO I have an inkling that that good quality will be as proper for me as any of the rest because, I suppose, it relates to cleanliness, good breeding. 105
- DON QUIXOTE Thou hast nicked it. Therefore, be sure to take care to pare thy nails and scour thy teeth clean and, when thou sitst upon the judgment seat, take special heed thou dost not belch nor yawn, for those are beastly neglects though too commonly used among our modern ministers of justice.
- SANCHO Why, look ye, sir, as to belching, though I learned it of a stout Dutch trooper that thought it became him very well, yet I shall make no great matter to leave it off. But as for yawning 'tis impossible for me. Zooks, I can as soon leave off my proverbs and that, you know, 110

84. **upon't** Q2, D2 upon it.

86. **like** D1 liste.

88. **withal** See *1CHDQ* 2.2.31.

88. **there's** Q2–D2 there is.

96. **beholding** D2 beholden.

106. **pare** D1 repair.

109. **ministers of justice** Officers attached to a court of justice, magistrates (see OED *minister* 1c).

110–111. **a stout ... well** The Dutch were portrayed as inclined to belching in some comedies. In D'Urfey's *Love for Money* (1691), Monsieur Le Prate makes a brief summary of national stereotypes: 'the French sneer, and make grimace, the Dutch belch, the Spaniard strut, the German huff, the Danes tope, & the Englishmen only brag, brag, brag' (1.1, pp. 4–5). Another French character, Monsieur Raggou in John Lacy's *The Old Troop* (1664, 1672), angrily claims: 'Me vill no speak French begar, den he vill know me: me vill belch Dutch at him' (4.1, p. 47).

were to unhinge all, i'faith. Why, look now, your very putting in mind on't has set me at it already (*yawns and gapes*).

DON QUIXOTE Oh, the devil, what a yell is there for a magistrate! But come, since I see nature is not to be expelled with a fork, observe the rest: take heed of eating garlic as thou hast used to do, for that will discover thy coarse extraction and be nauseous to all about thee, for in that manner I once knew a country recorder that used to give poor criminals double deaths, first by his abominable breath and afterwards by his sentence. 115

SANCHO (*Shaking's head*) That will be a plaguey hard chapter, too, for to my thinking a clove of garlic gives one's dinner a curious haut-goût. 120

DON QUIXOTE Be sure always to walk slow and stately and let the fullness and gravity of thy look atone for the vacuum and cavity of thy head; and lastly, above all, to be sure to manage that beard of thine wisely, scrub it, Sancho, comb it, mundify the whiskers, I say, that when thou wagst it on some great occasion, thou mayst scatter no vermin upon those that occasionally come to thee for justice. (*Embracing*) And so, good fortune guide thee. 125

Enter Pedro and Baratarians.

SANCHO Well, sir, I can but thank ye. You have given me a plaguey deal of good counsel, if I have but the grace to follow it. But come, many ventures make a full freight. I'll do what I can but especially for that about garlic and belching, let me alone. And so, sir, wishing ye to be an emperor in the space of a whistling-time, we take our leaves, 130
To feast and give our islanders a play-day,
And meet our spouse, who now must be a lady.

PEDRO AND BARATARIANS Long live the governor of Barataria, huzza!

Exeunt Sancho and Baratarians one way, and Don Quixote another, weeping.

113. **were** D1 where.

115–116 **nature ... fork** Prov. See Tilley N50 ("Though you cast out nature with a fork it will still return").

116. **not** Not in D1.

118. **recorder** A magistrate or judge having criminal and civil jurisdiction in a city, state, or borough (OED n.¹ 1a).

s.d. **Shaking's** Q2, D2 *Shaking his*.

121. **haut-goût** A high or piquant flavour; a strong relish (OED 1a).

122. **thy** Q1–D1 your.

123. **to** Not in D2.

124. **the** D1 thy.

s.d. **Baratarians** Q1 *Bartarians*.

128. **many ... freight** Prov. Tilley V30.

129. **ye** Q2, D2 you.

133. **PEDRO AND BARATARIANS** Q1 Pedro *and the rest*; D1 *Pedro*. And the rest; Q2, D2 Pedro, *and the rest*.

SCENE III

[*The governor's house*].*Enter Teresa and Mary new dressed with Manuel.*

MARY Lord! Is this me? Odslidikins, they have made me so fine that would I were hanged if I know whether 'tis me or no.

TERESA Well, and what's to be done next, good Master Civility? What you have shown us already is curiously fine, i'fackins.

MANUEL Leave off that coarse, that clownish word 'i'fackins' and, if you would swear like a lady o' th' mode, you must say 'by my soul, my lord,' 'by my honour, madam,' 'by the universe, cavalier,' unless you are at cards among yourselves and then you may enlarge a little as thus: 'Zoons, I have had horrid ill luck tonight. I have lost fifty quadruples, damme.'

TERESA Well, that's very pretty, by the universe, cavalier.

MARY It has such a pure sound with it when one swears a little and methinks the words, mother, come off so roundly that would I may never make water more if I had not rather—

TERESA Oh, Lord, Oh, Lord! There the quean had it out broad! Why, ye clownish jade, have I—

MANUEL Hold, hold, good madam, let me manage her. You must consider she is not yet weaned from her country dialect.—Oh, fie, miss, you have said such a paw thing that I warrant ne'er a one of the town ladies would have said for a thousand pounds. Oh, you must not offer to say such a paw thing as that nor do such a paw thing as that for the world, though ye are in never so great an extremity.

MARY No? Ecod, that's very hard, though.

TERESA Let me come to her, sir. 'Slife, this rude hilding will spoil all our preferment.

MANUEL Oh, patience, patience, madam. She must come to't by degrees. [*To Mary*] Young lady, I blame you not for speaking but for the manner of it. Therefore, from henceforth, when you would express yourself on that occasion, if you are visiting or elsewhere, you must say 'dear cousin, or madam, I've an extreme desire to make a natural evacuation.'

MARY A natural evacuation! Oh, Lord, that's pretty, I swear.

5–6. **o' th'** D1 o'the.

8. **Zoons** D1 'Oons. See *1CHDQ* 1.1.38 n. for *Oons*. **quadruples** Coins of the value of four pistoles, i.e. three pounds and six shillings (OED n. 3). See also *3CHDQ* 4.2.298 n. for *pistole*. **damme** D1 Damn me. A shortened form of the imprecation *damn me* (OED 1).

10. **pure** Good, nice (OED adj. 8a).

12. **ye** D1 you.

14. **paw** Improper, obscene (OED adj.).

16. **paw** D1 pawing. **paw** D1 pawing. **ye** D1 you.

18. **Ecod** A mild oath, similar to *egad* (OED).

19. **hilding** A jade (OED 2b).

22. **that** D1 this.

23. **I've** Q2, D2 I have.

MANUEL Oh, modesty is the most darling jewel amongst all well-bred ladies, though it often occasions 'em distress enough, too. I remember once at a certain noble lord's trial, a certain ruddy plump young lady dyed a green manteau and petticoat into a perfect blue through her rigid modesty and the violent effect of natural evacuation. But come now, practise your gait again a little. 25

Teresa and Mary jig about.

Walk, walk, hold up your heads. So, snap your fans—very good—wag your hips a little more—admirable—adroit and easy. Leave but off the country hobble now and I defy any court-lady of 'em all to outdo ye. 30

TERESA Well, I swear, methinks I'm changed quite to another thing already.

Loud trumpets within.

MANUEL Oh, here's the governor. I hear the music.

Enter Sancho strutting, with Pedro and Baratarians.

MARY (*Staring and clapping her hands*) Oh, that ever I was born! Is that my vather? 35

TERESA Ah, blessing on the precious eyes on thee, my dear yokemate, my Sancho. And art thou then a governor indeed, mine own ouzel-cock? (*She runs to embrace him*).

MANUEL Oh, hands off, good madam (*takes her from Sancho's neck*). Such greeting is not decent in great ladies.

TERESA Gadslidikins, I could smother him in that fine coat, methinks. 40

MARY I must speak to him. He looks like one of the great fat men they call judges that used to ride so purely through our town. [*To Sancho*] Oh, brave vather! Oh, brave vather! Is't you, vather? Is't you? Oh, law! Oh, law! (*Jumps and laughs*).

SANCHO [*Aside*] Ha, ha, ha, ha! The poor fools are almost crazed through mere joy.—'Tis well, spouse mine, 'tis well. But not too much of fondness now, good crooked rib. And daughter mine, take care of romping. Remember who I am. 45

TERESA (*Leering at him*) Ah, dear gravel-face, dear ferret-eyes.

MANUEL Madam, madam, you forget.

26. 'em Q2–D2 them.

27. **manteau** A cloak, a robe; spec. a loose gown worn by women in the 17th and 18th centuries (OED). s.d. *Teresa and Mary* Q1–D2 *They*.

40. **Gadslidikins** See *1CHDQ* 1.2.101 n. for 'slidikins.

42. **so purely** Not in Q2, D2. **purely** See *1CHDQ* 2.1.197. **Oh, brave vather! Oh, brave vather!** Q1 Oh brave Vather! Oh brave Father!

45. **mine** D2 of mine.

46. **mine** D2 of mine.

- MARY I am my lord the governor Sancho Pancha's most humble servant, upon my honour. And would I may ne'er make water if—(*Manuel stops her*). 50
- SANCHO Well said, Mary the Buxom. That's my good girl, hold thee there, Moll.
- TERESA [*Speaks mincing*] And I am his lordship's everything, his hot loaf and butter, suet pudding, his pancake, by the universe.
- MANUEL Pretty well that, madam—indifferent.
- SANCHO 'Tis very well, good mouse-trap in me, 'tis very well. And you see I have been as good as my word. I told ye what my squireship would come to, Teresa, but you would not believe, you would be obstinate. A woman, a woman. 55
- TERESA (*Speaks mincing*) I was under some little doubt, my lord, by my soul, I must confess.
- MANUEL Very well that last, madam, extremely well.
- MARY I would have laid a groat I should have had no new lockram smocks of your giving me, vather, not this— 60
- MANUEL [*To Mary*] Aw, not a word more of that. 'Tis well he does not hear ye.
- SANCHO Here's Dapple, too. Come along with me, chuck. The poor ass, on my conscience, is as glad of his preferment as thou art. I'd have brought him in here but that we should have wanted an elbow-chair for him to sit down in. 65
- MANUEL There's an alcove within with a state and velvet cushions, my lord.
- SANCHO No, no, 'tis no matter now, though the creature is good company enough. Faith, he's trapped so richly you'd wonder if you saw him. He's all over embroidered like a high sheriff of a county upon an entertaining-day.
- PEDRO Please your excellence to sit and rest a little, for I'm of opinion that this sultry climate bears no affinity with the choler of your complexion, especially when irritated by motion. Excuse me, my lord, 'tis my duty to be careful of your constitution, which I perceive at present to be somewhat languid and sudorous. Be pleased therefore to sit and see the sports that are provided to entertain ye. 70

49–50. **And would** D1 and I wou'd.

s.d. **Manuel stops her** In Q1–D1 the s.d. is printed as part of Mary's speech.

55. **in me** Not in D2. The reading in Q1–D1 might be a mistake for 'mine.'

56. **ye** D1 you.

60. **groat** See *1CHDQ* 5.2.176. **lockram** A linen fabric of various qualities for garments and household items (OED n.¹). **smocks** See *1CHDQ* 1.2.120 n. for *smock*.

64. **that** Not in D1.

66. **state** See *1CHDQ* 1.1.76.

68–69. **He's ... entertaining-day** In the novel, Dapple is 'led, with trappings and Ass-like ornaments all of silk' (Shelton 2.44, p. 215v).

70. **excellence** See *1CHDQ* 2.1.156.

71. **complexion** Bodily constitution, originally supposed to be constituted by the 'humours' (OED n. 2a).

SANCHO Ay, with all my heart. And d'ye hear, doctor? Prithee let me have as few of your cramp words as you can, for they'll work more upon my constitution than any dose of pills you can give me.—Come, family of the Panchas, sit down by me and let's see these sports he talks of and afterward let's go to dinner, for I feel a kind of a governing stomach that methinks grumbles to be satisfied. I could eat heartily. 75

PEDRO Good my lord, think not too much of eating. 'Tis very unwholesome. 80

SANCHO How! Eating unwholesome? Prithee, honest gut-scourer, persuade me to that if thou canst. Ha, ha, ha! That's a very good jest, faith.

Sancho, Teresa, and Mary sit down. Then music sounds and an entertainment follows of singing and dancing, which ended, a table is brought in furnished. Pedro and Manuel wait. Then is a dance of spinsters.

A song sung by a clown and his wife.

HE Since times are so bad, I must tell thee, sweetheart,
I'm thinking to leave off my plough and my cart,
And to the fair city a journey will go 85
To better my fortune, as other folk do.

Since some have from ditches
And coarse leather-breeches
Been raised to be rulers and wallowed in riches.
Prithee come, come from thy wheel, 90
For if gypsies don't lie,
I shall be a governor, too, ere I die.

SHE Ah, Colin! By all thy late doings I find
With sorrow and trouble the pride of thy mind.
Our sheep now at random disorderly run 95
And now Sunday's jacket goes every day on.
Ah! What dost thou mean?

HE To make my shoes clean
And foot it to Court, to the king and the queen,
Where, showing my parts, I preferment shall win.

SHE Fie, 'tis better for us to plough and to spin, 100
For as to the Court, when thou happenst to try,
Thou'lt find nothing got there unless thou canst buy,
For money the devil, the devil and all's to be found
But no good parts minded without the good pound.

77. **sit** Q1, Q2, D2 set.

78. **a** Not in D2.

s.d. **A song ... wife** This song, set by Henry Purcell, was sung onstage by John Reading (fl. 1684–1725) and Mrs Ayliff (fl. 1690–1697). It was first published in *Songs to the New Play of Don Quixote, Part the Second* under the title 'A Dialogue [...] for a Clown and his Wife' (5). It later appeared in the first volume of Henry Playford's *Orpheus Britannicus* (1698: 168–174; 1702: 138–145) and in *Songs Compleat*, where the title indicates that it was 'Highly diverting [to] Queen Mary' (1: 88). See also *3CHDQ* Epistle Dedicatory 47.

90. **come** D2 *come away*. **thy** D1 *the*.

98. **to** 1OB1, 2OB1 to'th. **to** Not in S2.

HE	Why then, I'll take arms And follow alarms, Hunt honour that nowadays plaguily charms.	105
SHE	And so lose a limb by a shot or a blow, And curse thyself after for leaving the plough.	
HE	Suppose I turn gamester,	
SHE	So cheat and be banged.	110
HE	What thinkst of the road then?	
SHE	The highway to be hanged.	
HE	Nice pimping however yields profit for life; I'll help some fine lord to another's fine wife.	
SHE	That's dangerous, too, Amongst the town-crew, For some of 'em will do the same thing by you, And then I to cuckold ye may be drawn in. Faith, Colin, 'tis better I sit here and spin.	115
HE	Will nothing prefer me? What thinkst of the law?	
SHE	Oh! While you live, Colin, keep out of that paw.	120
HE	I'll cant and I'll pray.	
SHE	Ah! There's nought got that way; There's no one minds now what those black cattle say. Let all our whole care Be our farming affair,	
HE	To make our corn grow and our apple trees bear.	125
BOTH	Ambition's a trade no contentment can show,	
SHE	So I'll to my distaff,	
HE	And I to my plough.	
CHORUS	Let all our whole care Be our farming affair, To make our corn grow and our apple trees bear.	130

111. **be** Q1 *be*.

114. **dangerous** Q1 *dangeorus*.

121. **nought** 1OB1, 2OB1 *naught*.

122. **those** D1 *these*.

126. **BOTH** Q1–D2 2 *Voices*; S2 2 *Voice*; 1OB1 2 *Voc*; 2OB1 TWO *VOC*; SC1 *Verse for Two Voices*.

[SHE] Ambition's a trade, no contentment can show,
So I'll to my distaff,

[HE] And I to my plough.

PEDRO How does your excellence like the entertainment? Do our music and sports please ye?

Enter a carver [and waiters].

SANCHO Yes, yes, I like your sports well enough, but here's a sport that I think at present surpasses 'em. Gad, there's a rare turkey and I've a furious inclination to be familiar with him. 135

Carver goes to cut the turkey and Pedro strikes the dish with a wand, at which the waiters snatch it away.

How now!

PEDRO By no means, sir. 'Tis hot, undigestible, and corroding. The flesh of that sort of fowl is highly pernicious to a constitution that abounds with choler. You must excuse me, sir. I am stipended in this island to take care of its governors and study day and night to prescribe a diet proper for 'em. 140

Teresa takes a comfit and Manuel snatches it from her.

MANUEL You must not eat yet, madam, 'tis ill manners. The carver has not helped your lord.

TERESA By the universe, that's true. Well, sir, pray excuse me. I shall remember better another time.

MARY Oh, Lord, how my chops water at one of them fat birds there!

MANUEL Young lady, keep your elbows off the table. Oh, fie, 'tis highly indecent. 145

SANCHO Well then, prithee, honest fellow, hand hither one of those partridges. Those, doctor, are harmless meat I'm sure.

PEDRO Oh, horrible, this plaguey cook has sent 'em in blood-raw. The rascal has peppered the sauce too as if they were to feed a Jew. Away with 'em quickly (*dish snatched away*). 'Sdeath, this rogue ought to be hanged. He'll poison the governor in two days' time. 150

132. [SHE] This and the following speech prefix are missing in Q1–D2, S2, 1OB1, 1OB2, but included in SC1. In addition, line division suggests that each verse is sung by one of the singers. **And** Not in 1OB1, 2OB1. **I** S2, SC1 *I*le.

s.d. **carver** Q1 *Carter*.

137. **undigestible** D2 undigestable. Indigestible (OED; see citations). **is** Q1–D1 are.

137–138. **The flesh ... choler** According to Tryon, fowl like turkeys 'that are kept up and fatted, and crumbed in Coops, [are less] wholsom, harder of Concoction, of a stronger Taste and Smell, [and] generates a thick gross Nourishment' (100), which would certainly had negative effects in Sancho's constitution, since 'Some men are from their natural Constitutions more apt to be Fat than others, [as the] 'Sanguine-Choleric' (338).

139. **stipended** Provided with a salary (OED v. 2).

139. **stipended** Provided with a salary (OED v. 2). **its** Q2 ts.

140. **'em** D1 them.

Manuel this while is teaching the women to behave themselves.

SANCHO Poison him? No, gadzooks, he's in more danger of starving, for ought I see. Come, prithee, what must I eat then? Quickly, quickly, man, and don't square my stomach by thy own. Give me a good hearty collop of something that's warm and good, and don't judge me by thyself. Thou lookst as if thou hadst fed upon smoke all thy lifetime.

PEDRO Oh, that's very well, sir. Jestings is wholesome and I am glad to find your excellence so disposed. 'Tis more nourishing for ye than any meat that I see here. [*To Manuel*] Reach me that dish there, friend [*Manuel gives him a dish*]. 155

TERESA Is it always the custom, friend, for the governors to have thy hungry preamble before dinner?

MANUEL Ever, madam. The doctor very often makes a speech upon temperance an hour or two long. 'Tis the custom. 160

MARY The devil take the customs then, I say, for I'm damnably sharp-set.

PEDRO Look ye, your excellence may regale upon these with safety till better provision be ordered (*gives Sancho a dish of wafers*). And, madam, these are light too and of good digestion for governor's ladies (*little dishes of whipped cream are brought in*). But for anything else here— 165

SANCHO These? Oons, why, a hundred of 'em won't fill a man's mouth. Why, ye plaguey Paracelsian, you, d'ye think I can dine upon paper?

MARY Or I upon froth?

SANCHO [*To a waiter*] 'Sbud, give me a glass of wine there. I shall choke with rage else.

[Pedro stops the waiter].

What a plague is the meaning of this? 170

PEDRO 'Tis death for him. Therefore, I charge ye all forbear, upon your lives, till I have corrected it. Let me see the glass (*takes the glass and prepares it*).

SANCHO Why, ye damned son of a clyster-pipe, must not I drink neither?

PEDRO Not till I have allayed the acid quality of the wine, my lord, and made it agree with your stomach. If you should be sick, alas, 'tis as much as my place, nay, as my life is worth. Therefore, it behoves me to be exceeding careful. You are inclining to a hectic, my lord, hot and dry, and too strong liquors will infallibly destroy the *Humidum Radicale*. There now, I think I may venture it [*gives Sancho the glass*]. 175

151. **in more danger** Q2, D2 more in danger.

158. **thy** D1 the.

s.d. **Sancho** Q1–D2 *him*.

167. **Paracelsian** A follower or adherent of the Swiss Renaissance physician Paracelsus (1493–1541) or of his medical principles (OED n. 1a); by extension, a physician.

173. **ye** D1 you. **clyster-pipe** A contemptuous name for a doctor (OED b).

SANCHO Oh, confounded potion-maker, this is mere water, the very liquor of frogs, gadzooks!
Hark ye, what is your name, friend? 180

PEDRO Sir, I'm styled Doctor Pedro Rezio de Agnero. I am a native of Tírte Afuria, which lies
between Caraguel and Almodona del Campo, and took my degree in the University of Osuna.

SANCHO Why then, Doctor Pedro Rezio Agnero of Tírte Afuria and graduated in Osuna, take that
(*throws the glass at him*) and get you out of my sight, or I'll throw my chair at your head. Why, ye
commonwealth's hangman, let me eat or take your government again, with a pox t'ye, for an 185
office that won't afford a man his victuals is not worth two pilchers.

Exit Pedro [with carver and waiters].

MANUEL Oh, my lord, passion is very unbecoming a man of your place. Pray, have patience. 'Twas
the good man's overmuch zeal to serve you.

SANCHO Here's another, too, a mannerly coxcomb that preaches patience to me when I am ready
to be starved. Gad, I'll rid my island of such vermin as you quickly. You shall know that a 190
governor must eat in defiance of ye all, rogues. Come, spouse, fall on. I'll have this.

TERESA I this.

MARY And I this.

They snatch and eat ravenously.

(*Aside to Manuel*) But first, friend, I've great occasion for a little natural evacuation.

MANUEL 'Sheart, not at dinner-time, madam! That were such a plaguey indecency. 195

Enter Messenger.

MESSENGER My lord the governor, your excellence is stayed for in council, where are to be
debated some matters of great moment. You must come away immediately.

177. *Humidum Radicale* The radical humour or radical moisture once thought to be present in all living organisms as a necessary condition of their vitality (OED *radical* adj. 1a). The physician William Cole (1635–1716), in his major work *Physico-Medical Essay Concerning the Late Frequency of Apoplexies* (1689), considers that this fluid 'begins with our life, and continues individually the same, tho' in quantity diminished, and allayed (which diminution must on the same account, before it arrives at its utmost periods, cause Old Age)' (181). D'Urfey follows Shelton (2.47, p. 221r) and uses the Latin term for the Sp. *humedo radical* found in Cervantes (2.47, p. 428).

181. **Rezio de Agnero** D'Urfey follows Shelton's wrong spelling of the doctor's surname, in Cervantes 'Rezio de Aguero' (Shelton 2.47, p. 221r; Cervantes 2.47, p. 430).

181–182. **Tírte Afuria ... Campo** The Spanish village of Tírteafuera lies in fact near the municipalities of Caracuel de Calatrava and Almodóvar del Campo in central Spain. D'Urfey follows Shelton's spellings 'Tírte afuria' and 'Almodonar del Campo' (2.47, p. 221r). **Caraguel** Q1–D2 *Caragnel* (<u> printed upside-down). See chapter 5.3.1 above.

182. **University of Osuna** A Spanish minor university located in the province of Seville in southern Spain, founded in 1548 (CE *Osuna*). Cervantes derides the quality of its studies in several of his works.

184. **ye** Not in D2.

187. **'Twas** D2 it is.

190. **a** D1 the.

191. **ye** D1 you.

SANCHO How now, Jack-sauce! Must come away? Soft and fair goes far. After dinner is time enough.

[*Exit Messenger*].

MANUEL By no means, my lord, stay not a minute, I beseech ye. The council will take it so
heinously to neglect 'em at your first coming, that I fear on such an occasion they'll rise and
mutiny. Therefore, 'tis extremely proper your excellency should go instantly. Your supper shall
be mended and atone for this to your satisfaction anon. 200

SANCHO Why, this 'tis to be a great man now. When I was poor Sancho, the devil of any mutineers
had I occasion to be afraid of, but now cares and dangers crowd on apace. Come, Teresa, we'll
take our amends anon. [*To Manuel*] And, d'ye hear, let my supper make me satisfaction without
Doctor Pedro Rezio's direction, for if I find him here again flirting my dishes or squirting
advice, gadsbud, I will begin with a cudgel upon him and so on till I leave ne'er a physician in
the island. 205

Exeunt Sancho, Teresa, and Mary.

MANUEL Ha, ha, ha! Go thy ways, governor. This will be rare sport to send my lord the Duke an
account of, which I will do instantly and tell him how methodically 210

Great Sancho, learned in nought but carts and ploughing,
Rules without power and judges without knowing.

Exit.

198. **Jack-sauce** A saucy or impudent fellow (OED).

208. **gadsbud** See *1CHDQ* 1.1.101.

ACT V

SCENE I

*The judgment hall.**Enter Page, Manuel, and Pedro.*

- PAGE I assure ye, gentlemen, my lord and lady were extremely pleased with the last account you sent 'em of your new governor's actions. We had the story every night at supper and with so much laughing that an old philosopher, plagued with the spleen and gout, could hardly have forbore. I am now dispatched hither upon a new design to further the jest. I have brought the grand Sancho a letter. 5
- MANUEL Ha, ha, ha! So, dost know the contents on't, prithee?
- PAGE Oh, each particular. My lord Duke read it to us in public. 'Tis a terrible scroll and pretends to discover some enemies that have laid a plot to attack the island. 'Twill try the governor's courage, for here's horrible frightful news in't. Here, doctor, you must give it him [*gives Pedro a letter*]. I must back to my lord again immediately. 10
- PEDRO Ha, ha, ha! This will, no doubt, have the designed effect, especially surprising him now in this juncture, for we have kept him these three days so hungry and so little in heart that he'll be frightened with the least shadow of danger.
- MANUEL This is the best place to give it him, too, for he's just now coming hither to hear causes. But, Page, prithee, how thrives the jest at home? How does the incurably maimed Don Quixote behave himself after the loss of his right-hand Sancho, ha? 15
- PAGE Why, faith, so lamely and the jest grows so stale now, that my lord Duke begins to be weary and, therefore, to get rid of him wittily and send him home to his house, he designs a new contrivance for me to act. What it is as yet I know not but I suppose, by that time the squire-governor trots from his island here, the knight-errant will be moving the same pace homewards. 20
- PEDRO It must be very suddenly then, for the upshot of our government is drawing on apace. The mob will soon be prepared for the jest. And see, here comes the pageant—'slife, and the petitioners, too. Now if anyone can laugh at clumsy justice, they may have a rare occasion. I must not be seen yet.
- PAGE Nor I. 25

*Exeunt Pedro and Page.**Enter Sancho, Constable, and Watch and Crier with Tailor, Gardener, Canter, Small Man, and a Woman.
Sancho sits down in the chair.*

2. 'em Q2, D2 them.

4. **forbore** Forborne. The present-day distinction between participles (*for*)born and (*for*)borne appeared around 1775. In the late 17th century, (*for*)born was the regular form for all senses (see OED *bear* v.¹ 44).

15. **incurably** Incurably (OED).

21. **suddenly** D1 sudden. Quick, rapid (OED 6).

s.d. **Exeunt** Q1–D2 *Exit*.

CRIER Oh, yes! Let all manner of person or persons that come not hither for justice keep silence, and let those that would have their grievances redressed express 'em boldly, for the governor is prepared to hear 'em.

SANCHO He is prepared as far as hunger will let him. And though I have observed myself to have much a clearer judgment upon a full stomach than an empty one, yet since they say spare diet and fasting whets a man's understanding, I'll try for once how wise 'twill make me. [*To Tailor*] Come, friend, what's your complaint, now, humph? 30

TAILOR Why, and please your honour, my name is Snip. I am a woman's tailor and a man that the parish knows to be a man that is not a man who, as a man may say, will willingly let a man—though it may chance a man may be deceived with fair looks—yet, as your honour knows, who are a man— 35

SANCHO Who am a man that is like to know very little of your business at this rate, friend. Come, come, your complaint, Master Snip, your complaint.

TAILOR Why, your honour must know then that my complaint is against my neighbour Radish there, the gardener, who has feloniously, not having the fear of heaven before his eyes, taken from me and defrauded me of a tame cock-pheasant which I brought up by hand and upon which I set an extraordinary value. Yet this ravenous cannibal laid violent hands upon the poor bird, carried it home to his wife, roasted it and, had I not come just in the nick and hindered 'em, they had devoured it immediately. 40

SANCHO Umph, and what say you to this, Radish, ha? 45

TAILOR He? He can say nothing, my lord, for look ye, to prove what I say is true I have brought the pheasant here along with me, poor fool, just as I snatched it out of the dish from 'em (*puts the pheasant on the table*). And now since no proof is plainer than sight, I desire your honour to do me justice and make him give me satisfaction.

SANCHO By my faith, and nothing but reason, Master Snip. [*Sees the pheasant*] What? What an enormance is here! What can you say to this, Radish, ha? Is it your conscience to come into a 50

26. **Oh, yes** A corruption from Fr. *oyez*, 'hear ye'; it was well known to be used by the criers in the courts when they made proclamations (Blount *O yes*).

27. **'em** Q2–D2 them.

28. **'em** Q2, D2 them.

30. **much a clearer** D1 a much clearer.

30–31. **spare ... understanding** Prob. prov. Similar phrases are recorded in Tilley B293 ('A fat belly does not engender a subtle wit') and P123 ('Fat paunches make lean pates').

31. **'twill** D1 it will.

33. **Snip** Colloquially used as an allusive personal name for a tailor, as in Ben Jonson's *Every Man Out of His Humor* (1600) 4.4, sig. N2v–N3r. **woman's tailor** The reputation of tailors (esp. women's tailors) as figures of sexual activity was commonplace, as they enjoyed opportunities for intimate access to women (see Williams *tailor*).

39. **my** D1 the.

44. **'em** Q2, D2 them.

47. **poor fool** Poss. with a quibble on 'poor fowl,' reinforced by 'poor bird' used shortly before in (43–44). The homophony of 'fool' and 'fowl' is well documented in Elizabethan texts and could still have worked for the Restoration audience. **'em** Q2, D2 them.

51. **enormance** Enormity (OED).

neighbour's house and steal away his goods and chattels? For his pheasant in this place is a chattel.

TAILOR Nay, I had not valued it so much, my lord, but, to say the truth, the creature was my wife's and the poor woman was always stroking and playing with it. 55

SANCHO Gad, 'tis a delicate tender young bit (*Sancho touches it and licks his fingers*).—Are not you a rogue for this now, Radish, to purloin and filch in this manner? It has an excellent taste, faith. Must paltry diggers and delvers eat like the gentry? Oons, with a little good sauce to't, this were a dish for a governor (*tears off a leg and eats it*).

GARDENER But pray, will your honour hear me a little now? One man's tale is good till another's is told. This nitty jerkin here, this thimble, this bodkin, this cuckoldly woman's tailor, Snip here— 60

TAILOR Why, how now, ye dunghill raker, ye old rusty pruning knife, ye maggot in a peasecod, ye caterpillar—what, ye won't deny it, will ye?

SANCHO (*Speaks with his mouth full*) Oons, is not here a plain proof? What, ye won't deny a plain proof, will ye, rascal? 65

GARDENER Ay, but pray, do but hear me, my lord, for yet you don't know the trick on't. For you must know this Snip and I used commonly to go to one another's houses and jestingly snatch away several sort of things to eat and drink, I from him and he from me. 'Twas common among us, and particularly tother day I had a curious flask of Florence sent me for a present by a friend that I used to accommodate with fruit, of which, through neighbourly courtesy, I gave Snip and his wife a taste. 70

SANCHO (*Speaks with his mouth full*) Well, what then? Go on, go on. Let him go on, Snip, let him go on. (*Aside*) Gad, I never eat a better thing in my life.

52–53. **his goods ... a chattel** Here Sancho seems to mix up the expression 'goods and chattel,' a comprehensive phrase for all kinds of personal property, and the term *chattel* in the sense of 'livestock' applied to the pheasant (see OED *chattel* 3 and 4c).

58. **diggers and delvers** Labourers, those who work the land for a living. In Charles Estienne's *Maison Rustique* (1616), diggers and delvers are counted among 'husbandmen, dressers of vines, and others which live a toilesome and painefull life' (630). The phrase might also allude to an politically charged proverb: 'when Adam delved and Eve span, who was then the gentleman?' (Tilley A30). In the mid-17th century the Diggers was also the name of a group of Protestant radicals in favour of common ownership (Prescott; Rockwood *Diggers*). In this scene D'Urfey is both mocking and satirising Sancho's social overreaching, since he is not only misusing the terms (strictly speaking, tailoring and gardening are professions) but he is also assuming a higher social position as governor, distancing himself from his own peasant status. **like the gentry** Q2, D2 like Gentry. **to't** Q2, D2 to it.

60–61. **One man's ... told** Prov. See Tilley T42 ('One tale is good until another be told').

61. **jerkin** See *1CHDQ* 4.1.236. **cuckoldly** D1 Cuckoldly. Having the character or qualities of a cuckold; often a mere term of reviling or abuse (OED).

62. **now, ye** D1 now you. **peasecod** A pea pod; used in mock imprecations (OED 2).

64. **ye** Q1, D1 ye.

68. **sort** D1 sorts.

69. **Florence** Red wine produced in Florence, Italy. In his travel-book *Observations Topographical, Moral, and Physiological* (1673), naturalist John Ray (1627–1705) wrote: 'The red Florence wine is most commended for a table wine of any in Italy; and doubtless it is most wholesome, and to them who are used to it also most gustful and pleasant' (340).

73. **eat** Ate. The OED points to an OE past tense singular with long vowel from which this form derives (see OED *eat* v.).

GARDENER Now, what do these cheating companions do, being resolved to have the rest of my wine, but come tother day to my house? And whilst his wife, who pretended friendly to cut my hair, put my face in her lap, this sneaking louse-snapper, Snip here, ran away with the flask. For which, knowing no other way to be even with him, I yesterday made my attack upon his wife's pheasant. 75

TAILOR Why, ye inoculating rascal, dare you say 'twas Florence, ha?

GARDENER Yes, that I dare, cucumber, and to prove it to your face that I mean what I say, I have here another flask of it which was just now sent me by the same person. 80

SANCHO Nay, look ye, Snip, take heed of lying. (*Sancho takes the flask*) I don't sit here to see justice abused and if this be really Florence, look to't, Snip (*drinks*).

TAILOR Besides, if it were, I think I han't been behindhand with ye. You have been free to everything in my house time out of mind. It had a damnable sour taste, I'm sure, and whatever you say I can't think 'twas Florence, not I. 85

SANCHO What can't you think, pimp-whiskin? What can't you think? 'Tis Florence, I say 'tis Florence, and Snip, you're a—(*drinks again*). What a pox, sure, I can't be mistaken.

MANUEL (*Aside*) The governor has made himself amends for his fasting, as it happens. But what will the judgment be after all, I wonder? 90

SANCHO Ay, ay, Florence, 'tis Florence, I knew I was right. And are these things fitting for gardeners and tailors? Fat pheasants and rich wines, food for such vermin? I am enraged at it, I burst with choler.

MANUEL How will you please to punish 'em, my lord?

SANCHO Punish 'em? Oons, I know not how I shall punish 'em. But since they have made a practice to steal from one another, 'tis plain each of 'em keeps a house to encourage thievery; and 'tis likely in short time may practise upon others as well as themselves. Therefore, I condemn 'em to pay ten ducats apiece to the poor and from henceforth to be upon their good behaviour. Not a word more. Away with 'em. 95

74. **do** D1 does.

77. **my** D1 an.

79. **inoculating** Q2 Inoculated; D2 inoculated. Prob. with a double entendre meaning 'copulate' (Williams).

ha Not in D1.

80. **cucumber** Slang for tailor (Canting Crew).

83. **to't** Q2, D2 to it.

85. **damnable** Damnably; used as a strong intensive (OED adv.).

86. **'twas** D1 it 'twas.

87. **pimp-whiskin** Colloquially, a pander, a procurer (OED). Also, slang for a mean person (Canting Crew).

91. **knew** D1 know.

92. **I am** D1 I'm.

94. **you** D1 ye. **'em** Q2, D2 them.

95. **'em** Q2, D2 them. **'em** Q2, D2 them.

96. **'em** Q2–D2 them.

97. **'em** Q2–D2 them. **ducats** See 1CHDQ 1.2.27.

98. **'em** Q2, D2 them.

They shake their heads and are thrust out.

MANUEL [To Constable] Bring the rest forward there. 100

Constable brings Canter forward.

SANCHO Well, Master Constable, who have you got here?

CONSTABLE Why, and it please your honour, a strange hypocritical kind of rascal that formerly we knew to be a common cheat and thief, but of late he has taken up a trade of canting and devotion which we all believe only to be a blind, that he may manage his old profession the better, for last night we took him up upon suspicion of stealing a velvet cloak. 105

SANCHO To cover his knavery withal. Very well, Master Constable. [To Canter] Well, and what say you to this, cloak-merchant, ha?

CANTER Why, verily I may not deny to thy superiority but that in my pristine days of vanity and youth I was a great sinner, before the spirit of grace had entered into me; nay, with shame I do confess it to thee, oh, governor. 110

SANCHO Take him away then and hang him. There's no more to be said.

CANTER Aw, but I will tell thee what I am now. Let me plead, I beseech thee.

SANCHO Oons, what, after confession? 'Sbud, an't it confess and be hanged all the world over? What an impudent fellow art thou! Gadzooks, I'll not spoil such a curious proverb to save ne'er a canting rascal in all Spain. Away with him, I say. 115

CANTER Ah, mercy, mercy! Ah, woe is me!

CONSTABLE This is the worst confession, friend, you have been at a great while.

They drag him out.

SANCHO Come, come, for more, for more. I find my judgment much clearer now than at first. [To Woman] Well, woman, what say you?

s.d. *Canter* Q1–D2 *a Man*.

101. **and** Prob. in the conditional sense, 'if' (OED conj.¹ 13a; *an* conj. 2).

107. **verily** In truth, truly; freq. used, in place of an oath, as an emphatic asseveration of the truth of a statement (see OED adv. a). Nonconformists, especially Quakers, refused to swear or even take the judicial oath required in any trial, as they considered it was strictly forbidden by biblical injunction (Bauman 95–98).

thy superiority Quakers were easily identified by their refusal to use signs of social deference and therefore they normally made use of the second person singular pronoun 'thou' to those socially superior to them who would expect to be referred as 'you.' Similarly, they rejected standard polite forms and honorific titles such as 'you grace' or 'my lord' (Bauman 46–50).

108. **great** D1 greater.

109. **it** Not in D1.

112. **an't** Q1 *ant*; Q2, D2 *e'nt*. **confess and be hanged** Prov. Tilley C587.

- WOMAN (*Weeping*) Ah, I have many sad things to say, upon my honesty, my lord. I'm an undone person, I am cracked, I am violated, or, to speak it in plain terms, I am ravished, as one may say. 120
- SANCHO Alas, poor tender young thing, thou lookst as if thou hadst been hardly put to't, indeed. But where, where is this mighty Gogmagog that has done it? He must be of the race of the giants, sure.
- WOMAN No, my lord, 'tis not so much for his largeness as for his strength and ability. This is the vile man (*points to a very little fellow*), my lord. This is he that, as I may say, has abused my body like an unwashed rag. 125
- SANCHO The devil he is! What a plague, did he attack thee upon stilts?
- SMALL MAN My lord, your honour shall know that there is not such another impudence as that woman in all Spain. I met her upon the road this morning and I know not how the devil ordered the matter but I found a small ambition in me of boarding such a huge tall pinnacle, and so we agreed for half a ducat about the matter and upon the finishing of the business I pulled out my purse, in which I had about twenty more, and paid her honestly. 130
- SANCHO Nay, thou seemst to be an admirable finisher of such a business. Well, go on, friend.
- SMALL MAN Now you must know, my lord, this plaguery quean, seeing my purse better stuffed than she thought, pressed me to give her more; which I refusing, as soon as I came to town she swore a rape against me, which now occasions my appearance before your honour. 135
- WOMAN Oh, vile creature, oh, thou slanderous monster, the guilt of whose lying soul equals thy prodigious strength of body, canst thou think to be believed against my tears and protestation? No, no, wretch, the noble governor understands justice better. 140
- SANCHO Alas, good woman, don't afflict thyself so. [*To Small Man*] Look ye, friend finisher, there must be more in this than ordinary. Have you that purse about ye?
- SMALL MAN Yes, my lord, here it is [*shows a purse*].
- SANCHO Give it me, friend, and we'll make an end of this business presently [*takes the purse*].— Come hither, woman. You say this prodigious strong fellow here forced you against your will and you struggled and defended yourself all you could, ha? 145
- WOMAN Yes, upon my honesty, my lord.

120. **cracked** Deflowered, of damaged reputation (Williams). Crack was also slang for a prostitute (Canting Crew).

121. **to't** Q2, D2 to it.

122. **Gogmagog** A giant, a man of immense stature and strength; altered after the biblical names Gog and Magog (OED).

129. **know** D1 knew.

130. **pinnacle** Used metaphorically for woman (OED n. 3). The use also appears in *Sir Barnaby Rigg* (1681) 3.3, p. 32.

144. **prodigious** Prodigiously (OED adv.).

SANCHO Very good. Then, to let thee see how much I value honest women, whose weaknesses are often unwillingly o'ercome by such monstrous fellows, there, there's that purse for thee and, to make thyself amends for the wrong he has done thee, get thee gone with it (*throws her the purse*). 150

SMALL MAN Oh, good my lord, if you take that, I'm utterly undone. 'Tis all I'm worth.

WOMAN Ah, blessing on your honour's sweet face. You're a heavenly judge, upon my honesty, and I shall pray for ye the longest day I have to live. Ah, Gad save ye, ye are an upright magistrate, in troth.

Exit.

SMALL MAN Oh, Lord, I'm ruined, I'm lost. 'Tis all I have got this two years by hard labour and I han't a penny more left in the world to help myself. Oh, that ever I was born! (*Howls out*). 155

SANCHO Sirrah, you prodigious, you finisher, leave your bawling, and gather up your legs and run after her as hard as you can, and force away the purse from her and bring it hither to me.

SMALL MAN Oh, I'll do what I can but I fear 'twill be a hard matter, for the jade's as strong as a horse. 160

Exit after her.

SANCHO I begin to perceive that this island of mine is very full of enormities which will require a plaguey deal of trouble to weed out. A fool always sees more in his own house than a wise man in another's. If they will be rogues, let 'em look to't.

Noise of shrieking and scuffling within.

[*To Constable*] How now, see how they agree about the business without there.

Exit Constable and re-enters again with Small Man and the Woman fighting, he tattered and beaten.

SANCHO How now, woman, what's the matter now? 165

WOMAN Why, this impudent fellow, my lord, contrary to your honour's judgment, has followed me and would have taken the purse away from me again by force.

SANCHO And has he got it?

148. **o'ercome** Q2, D2 overcome.

150. **I'm** Q2, D2 I am. **I'm** Q2, D2 I am.

152. **for ye** D1 for you. **the longest live** 'As long as I live.' The expression can also be found, for instance, in Dryden's *The Wild Gallant* (1663, 1669) 5, p. 76. See also Dent D107.11 for earlier examples of the variant phrase 'the longest day of one's life.'

152–153. **in troth** See 1CHDQ 2.2.45.

s.d. **Exit** Not in D2.

156. **Sirrah** See 1CHDQ 3.2.52.

158–159. **strong as a horse** Prov. See D'Urfey's *Love for Money* (1691) 2.1, p. 17.

161–162. **A fool ... another's** Prov. See Tilley F467 ('A fool knows more in his own house than a wise man in another's').

162. **'em** Q2–D2 them. **to't** Q2, D2 to it.

s.d. **Small Man** Q1–D2 *the Man*.

WOMAN No, I warrant ye. He get it? 'Slid, I'll tear his eyes out first.

SANCHO Give it me hither. Let me see if there's none missing (*she gives it*). There, fellow, take your purse again [*gives him the purse*]. And, d'ye hear, Constable, bid the beadle give that honesty there two hundred lashes. 170

WOMAN Ah, mercy upon me, what means your honour?

SANCHO If you had defended your honesty as well as you did the purse, ye whore, you need not have feared ravishing. Away with her. And d'ye hear, you finisher? If I catch you finishing in such another affair, I shall put an end to you with a halter. And so with a quibble thrown at your head, get ye out of my sight, too, sirrah. 175

Exeunt [Small] Man and Woman with Officers.

CRIER, MANUEL, AND PEOPLE A Solon! A Solon! (*Huzzā*).

SANCHO Come, is there any more of ye, ho? (*Aside*) Gad, my hand is in rarely for business ever since the cause of the flask and the pheasant. 180

Enter Pedro hastily.

PEDRO Room, room here! Where's my lord the governor?

MANUEL There he is, doctor. What's the matter?

PEDRO [*To Sancho*] Arm, arm, sir, you are not safe this minute. Here's news now come that several thousand of buccaneers, pirates, and banditti have entered your island. Here's a letter sent too from the Duke to give you information. You must prepare for your defence immediately. There 'tis [*gives him a letter*]. Pray read it and let us hear the contents of our condition. 185

SANCHO Humph, Tírte Afuria, art thou here again? Then there can be no good towards me, I'm sure. [*Aside*] The spiteful rogue bids me read it, too, and he knows I can as well do that as fly.— Here, you secretary [*gives the letter to Manuel*], let's hear what this matter is. Come, read out. From another's mouth I can judge the better on't. 190

MANUEL (*Reads the letter*) 'Signior Sancho, I am given to understand that certain enemies of mine and of that island mean suddenly to give it a furious assault. I know likewise that several spies are entered there with design to kill you, for they stand much in awe of your great abilities. Take

168. 'Slid See 1.1.136 n. for *Odslid*.

170. **beadle** Generally, an officer who executes the mandates of an authority (OED 2a).

175. **a halter** Q1 Halter.

176. **ye** D2 you.

177. **Solon** Athenian statesman (ca. 640–ca. 560 BC), known as one of the Seven Wise Men of Greece (Howatson). In the novel, after Sancho wisely imparts justice, the islanders 'admired at this and held their Governour for a second Salomon' (Shelton 2.45, p. 218v).

186. **Tírte Afuria** Q1, Q2 *Tírte Afuria*; D1 *Tírto Afuria*; D2 *Túrte Afuria*.

189. **another's** Q1, D1 another.

191. **of that** D2 of the. **suddenly** Shortly, very soon (OED 4b).

192. **with design** Q2, D2 with a design.

care of yourself and charge, and I will be ready to send you what succour I can. Your friend, the Duke.’

195

PEDRO Oh, unfortunate estate of this unhappy island, that because of its wealth and fertility is perpetually plagued with enemies who bear a mortal spite to all those that rule. Those damned banditti and buccaneers have taken and flayed three or four of our governors already.

SANCHO The devil they have!

[*Noise within*].

MANUEL The noise comes nearer. They are certainly entered, my lord. Therefore, come away quickly and arm and be our general to lead us against the enemy.

200

SANCHO ‘Slife, I know no more what belongs to a general than a general does to cow-keeping. You knew my abilities well enough and if you had not liked ’em, you should have told me so and have taken your government again, for if I am to be flayed about it, I have made a fine bargain, indeed.

205

MANUEL ‘Slife, they’ll come upon us before we have taken up our arms but it never shall be said that I stood tamely and saw so famous an island lost. I’ll go and defend the gates as long as I can against ’em.

Exit Manuel.

PEDRO And I’ll go and prepare a certain poison and squirt it into their eyes with a syringe through the loophole of some private avenue.

210

Exit.

SANCHO Squirt at ’em, said he. Ay, if that would drive the enemy away, I am as well prepared for’t as anybody. But these bucc—banditti rogues, I warrant, carry guns with leaden pellets that will make no more of a governor’s noddle than if ’twere made of pasteboard.

Noise of drums, fighting, and shouts.

Hark, they are coming still. This your ambition has brought you to, Don Sancho. You must be a governor, with a murrain t’ye, you plough-jobbing rascal, you.

215

Enter Teresa and Mary in their old clothes.

TERESA Oh, that ever I was born! Oh, undone, undone, lost, ruined!

194. **its** D1 it’s.

201. **knew** D1 know. **and** Not in D2. **’em** Q2, D2 them.

206. **’em** Q2, D2 them.

208. **private** Concealed (OED adj.¹ 6).

209. **’em** D1 them. **for’t** Q2, D2 for it.

210. **banditti** Sancho might find *buccaneers* difficult to pronounce and chooses *banditti* instead, perhaps because the former was much a newer term than the latter. The word *bandit* was present in English since the end of the 16th century but *buccaneer* (or *buccanier*) had been borrowed only very recently: OED gives the first citation in 1661, and in 1693 with the sense used here (OED *bandit* n.; *buccaneer* n.).

213. **t’ye, you** Q2, D2 t’ye, ye.

MARY Oh, vather, the saddest day that ever was known. My mother and I have been plundered and stripped yonder. The men with the black whiskers and buff-coats yonder have rouzled and frowzled us so that they have left ne'er an inch of us unhandled. Oh, Lord, and one of 'em snatched so furiously at me to get off my vine petticoat that, udslidikins, I thought once he had got away all. 220

SANCHO Here one may see now the true emblem of fallen authority. Here's the countess and her daughter metamorphosed already.

TERESA Countess! Ah, shame on't, I thought what my countess-ship would come to. If we had not saved our old clothes by chance, we had gone home to spin again as naked as ever we were born. 225

MANUEL (*Within*) Make this breach good! Keep that gate there! Raise those ladders! Fire the pitch and rosin! And get some kettles of scalding oil ready!

PEDRO (*Within*) Bring out the governor! We know him by his robe! Deliver him up! We'll make a truce, for here are a hundred of us have sworn to roast him and eat him for supper! 230

SANCHO (*Trembles*) Oh, gadzooks, for supper!

TERESA D'ye hear that, thou wretched man? Come away quickly. Down the back-way here there's a close walk to the garden-door may yet secure us.

MARY Come away, vather, come away. Oh, Lord, when shall I be married now, I wonder?

[*Exeunt Teresa and Mary*].

SANCHO Nay, if like an ermine I am so known by my skin, e'en take it among ye, faith (*strips from his robe*). If you would have the musk cat's fee, too, I should hardly stand out if I thought you hunted me for that—but there's no disputing the case now. You must fly, governor, and if you save your bones by the loss of your jacket, 235

Thank Fortune that did safe through dangers carry
Earl Sancho from his land of Baratary. 240

Exit Sancho.

Enter Manuel and Pedro.

216. **buff-coats** Stout coats of buff leather, esp. worn by soldiers (OED 1). **rouzled** Handled roughly (OED).

217. **frowzled** Ruffled, rumped, esp. the hair (see OED *frowze* v. and *fruz* v.).

s.d. **Trembles** Q1–D2 *Sancho trembles*.

233. **e'en** Colloquial form of *even*; prefixed to verbs, with vague force expressible by 'just,' 'nothing else but' (OED adv. 8b).

234. **musk cat's** A musk deer is a musk deer or a civet, an animal which secretes musk, a reddish brown substance with a strong, persistent odour highly prized in perfumery (OED *musk cat* 1, *musk* n. 1a). See John Donne's 'The Comparison': 'As the sweet sweat of Roses in a Still,/ As that which from chaf'd muskats pores doth trill,/ As the Almighty Balme of th' early East,/ Such are the sweat drops of my Mistris breast' (*Poems* 149). **fee** D1 see.

238. **Baratary** D'Urfey's own coinage, which seems not to appear anywhere else.

MANUEL Ha, ha, ha, ha! They are gone. The whole nest are flown.

PEDRO Here's the robe of authority left. The poor snake has cast his skin through fear.

MANUEL Come, now let's make haste to the Duke. I know he longs to hear of the comical exit of the governor.

PEDRO Let's give the people a hogshead of good liquor to make merry with for playing their parts so well, and then take horse and away. 245

MANUEL Oh, I warrant ye they shall want no tipples. I have given order already.

Exeunt.

SCENE II

[The Duke's castle].

Enter Cardenio and Ambrosio.

CARDENIO Not see this famous combat? Prithee, in what old rotten tree or tod of ivy hast thou been lurking? 'Sdeath, thou givest thyself over to moroseness and melancholy of late. A pox, when once a man of letters comes to be moped, he grows a coxcomb and not fit for a friend's conversation.

AMBROSIO Prithee, I gave no heed to the flying report. I heard indeed that a new-come errant that called himself the Knight of the Screech-owl had challenged Don Quixote to combat him about the beauty of their mistresses, but I thought it only a romantic jest and could not imagine it would have gone further. 5

CARDENIO If the Duke had not caused one of their lances to be blunted unknown to him, it had gone further, I assure you. But as the tilt was now, your famous Don here was only vanquished by being overthrown from his horse and by that was obliged to perform any injunction the Knight of the Screech-owl should impose upon him. 10

AMBROSIO And who is this new doughty knight, prithee?

CARDENIO Nay, that as yet is a secret, but his commands are that Don Quixote shall retire to his house and bear no arms for the space of one whole year. This, according to the conditions of the combat, he is punctually to perform. And the Duke and all are just coming hither to entertain the new knight and see the business ratified. 15

5. **gave** D1 give. **the** Q2–D2 thy.

6. **Knight of the Screech-owl** In the novel, it is Carrasco, and not the Duke's Page, who impersonates the Knight of the White Moon, challenges Don Quixote, and ultimately defeats him (Shelton 2.65–66).

13. **doughty** Q1–D1 doubtful. The reading in Q1–D1 is an erroneous spelling common in the 17th century (see OED *doughty*).

14. **shall** D2 should.

AMBROSIO Why, this will certainly murder Don Quixote with grief. He'll ne'er be able to have patience.

Enter Rodriguez.

How now, winter pippin, what news bring you? What smock-stratagem or curtain-intrigue are you labouring with now, ha? 20

RODRIGUEZ Ay, you're a cruel hard-hearted wretch, to use a poor young thing as you have done her without there. She's come after ye again, i'faith, and as mad as a March hare. A shame on her shallow pate. It should be long enough before I'd have cracked my brain for e'er a one of ye.

Enter Marcella, mad.

CARDENIO By all that's good, Marcella! And now I remember me I heard indeed she was run mad for love. [*To Ambrosio*] What a barbarous fellow art thou to destroy a whole family at once! 25

RODRIGUEZ Well then, there's an end of 'em. Prithee let me go.

CARDENIO Not yet, by heaven. Thou shalt hear her speak.

MARCELLA 'Twill be tonight. The god of love has promised me he'll bring him to me in his mother's chariot drawn by white doves, and with her breath perfumed. There lies my dearest, crowned with fragrant roses, vigorous and young, and charming as a deity. Ha! What do I see? The dear man turned to a dragon! See! See! His mouth and nostrils breathing flames that singe my veins and scorch my heart to cinders. 30

RODRIGUEZ Alas, poor crack-brained creature!

AMBROSIO Devil! 35

CARDENIO [*To Ambrosio*] 'Sdeath, hast thou no human nature? Does it not trouble thee to see her thus?

20. **winter** In figurative use, old, aged (OED n.¹ 3d). **smock-stratagem** A stratagem prob. suggestive of loose conduct or immorality in, or in relation to, women; similar expressions are common in 17th century plays (see examples in OED *smock* n. C3). **curtain-intrigue** A secret, hidden intrigue (see OED *curtain* n.¹ 7b).

22. **cruel hard-hearted** D1 cruel hearted.

23. **as mad as a March hare** See *1CHDQ* 2.1.6–7.

24. **e'er a one** Anyone at all (see OED *ever* adv. 8a).

25. **I remember me** 'I remember' (see OED *remember* v.¹ 1b).

26. **a whole family** According to the novel, Marcella's only relative is the uncle in whose custody she is left after her father's death (Shelton 1.2.4, p. 20v).

29. **tonight** D1 Night. **god of love** The title normally implies either Eros (son of Aphrodite) or Cupid (son of Venus) in Greek or Roman mythology, respectively (Rockwood).

30. **his mother's ... doves** According to Ovid's *Metamorphoses*, the chariot of Venus was drawn by doves (14.597). Shadwell's dramatic opera *Psyche* (1675) included two spectacular descents of Venus in a chariot drawn by doves (1, p. 13; 3, p. 39).

34. **RODRIGUEZ** Q1–D2 include the first song of the Duke's entertainment after Marcella's speech, an unlikely position since the Duke has not yet come on stage. In general, the scene presents some textual inconsistencies, prob. derived from the cuts made in the text for the representation. **crack-brained** D2 crack'd-brain'd.

AMBROSIO To see her thus? Why, now she's in her kingdom. Her darling mischiefs now have gathered head and riot in her brain. Oh, take this from me, friend. When once a woman's mad, she's in perfection [*offers to go*]. 40

MARCELLA What, is he going? Nay, then farewell dissembling. All female arts and tricks begone, avaunt, and let the passion of my heart lie open. [*To Ambrosio*] Turn, turn, thou dearest pleasure of my soul, and I will bathe thee with my eyes' fond tears, lay thee upon my breast panting with love, and speak the softest words into thy ears that e'er were spoke by a kind yielding maid, kiss thee with eager joy, and press thee close, close to my heart till I am lost in transport and am for that short time a deity. 45

[*Noise within*].

AMBROSIO 'Sheart, the Duke's coming, too. Prithee take her away, dear Rodriguez. I'll get thee a husband for't one time or other.

RODRIGUEZ Ay, hang ye. Ye all promise for one another but you never care to come to't yourselves. Well, not for that but to get some remedy for the poor creature, I'll do't for once. [*To Marcella*] Come, bird. 50

MARCELLA Bird, right, thou art the bird of night. Come, I'll go with thee. By thy broad face and toothless gums I know thee and that hooked nose that shades the stumps remaining. Thou art grimalkin—whoo, whoo, whoo!—Come along, bird (*sings*).

A song sung by Marcella.

I burn, I burn, my brain consumes to ashes; 55
 Each eyeball too like lightning flashes.
 Within my breast there glows a solid fire
 Which in a thousand ages can't expire.
 Blow, blow, the wind's great ruler,
 Bring the Po and the Ganges hither; 60

44. **spoke** Spoken; see *1CHDQ* Prologue 6 n. for *well-writ*.

48. **other** Q1–D2 add here a s.d. 'Marcella *sings*' followed by the lyrics of her song, a position that would break the dialogue between Ambrosio and Rodriguez.

52. **MARCELLA** In Q1–D2 a s.d. '*Exit*' is included after Rodriguez' speech which, however, is in contradiction with the indication below that both Marcella and Rodriguez leave the stage together. **bird of night** A poetic name for the owl, whose presence was often considered an evil omen (Rockwood).

54. **grimalkin** An old she-cat, esp. a wicked or eerie-looking one; also, contemptuously applied to a jealous or imperious old woman (OED). During the early modern period, the name grimalkin—cats in general—became associated with the devil and witchcraft. Women tried as witches in the 16th and 17th centuries were often accused of having a familiar, frequently a grimalkin (Rockwood).

54. **whoo, whoo, whoo** Marcella is imitating the hoot of an owl, also known as the bird of night. Owls were often associated with the dead, and to see or hear one was considered an omen of evil (Rockwood *Bird of night*).

s.d. **sings** In D1 the s.d. is printed as part of Marcella's speech.

s.d. **A song sung by Marcella** This song, set by John Eccles and sung by Anne Bracegirdle, was first published in *Songs to the New Play of Don Quixote, Part the Second*. It appeared in Eccles's *A Collection of Songs* (prob. printed in 1704) as 'A Mad SONG in Don Quixote Sung by Mrs Bracegirdle' (143), presumably revised by the musician (see Eccles 2015: 170). D'Urfey later included it in *Songs Compleat*, where the reference to the actress was changed to 'by a Mad Lady' (1: 76).

60. **the Po** The longest river in Italy, rising in the Cottian Alps and emptying into the Adriatic Sea (EB). **the Ganges** Q2, D2. Ganges. A great river of the plains of the northern Indian subcontinent (EB).

'Tis sultry, sultry weather.
Pour 'em all on my soul,
It will hiss like a coal
But never be the cooler.
'Twas pride hot as hell 65
That first made me rebel;
From love's awful throne a cursed angel I fell
And mourn now the fate
Which myself did create.
Fool, fool, that considered not when I was well. 70
Adieu, adieu, transporting joys;
Off, ye vain fantastic toys
That dressed the face and body to allure.
Bring, bring me daggers, poison, fire,
For scorn is turned into desire. 75
All hell feels not the rage which I, poor I, endure.

Exeunt Marcella and Rodriguez.

CARDENIO Well, if thou art not strangely punished for this, I shall wonder.

AMBROSIO Pish, prithee, no bantering. See the Duke and company.

Enter Duke, Duchess, Luscinda, Don Quixote unarmed of his sword and without a helmet, Page armed like a knight, having a tawny mask on with large black whiskers and a buckler whereon is painted a large owl. Squire with a lance and slipper.

DON QUIXOTE Vanquished because my horse fell! Oh, rigorous laws of chivalry! Must my hard-got renown, purchased with danger, be poorly lost through Rosinante's weakness? My courage still stands fast though he is fallen. I beg the combat once more. I'll fight him in my shirt with a Dutch knife set sharp as any razor. 80

DUKE Oh, it must not be, friend. The laws of knighthood are, you know, inviolable. Besides, for you, the quintessence of errants, thus rashly to recant your own agreement will be a flaw in your renown for ever. Therefore, take heed, not a word more of fighting. 85

67. **awful** S2 awe-full.

73. **dressed** S2, SC1 drep'd. **the** ECS this.

77. **strangely** Very greatly (OED 4).

s.d. **whereon** D2 *wherein*. **a buckler ... owl** In the novel, the Knight of the White Moon had 'upon his shield a bright shining Moon painted' (Shelton 2.64, p. 257r)

79. **Vanquished** Q1 Vauquish'd (<n> printed upside-down). **because my horse fell** In the novel, during his encounter with Don Quixote, the Knight of the White Moon 'tumbled Horse and Man both to the ground, and Don Quixote had a terrible fall' (Shelton 2.64, p. 257v). However, D'Urfey might have taken Don Quixote's justification from the first part of the novel. There, in the course of the knight's attack against the merchants of Toledo, Rosinante stumbles and throws him down, after which he cries: 'I lie not here through mine owne fault, but through the defect of my horse' (1.1.4, p. 7v). **rigorous** D1 righteous.

82. **Dutch knife** Poss. the kind of knife used in snick-a-snee, a combat with cut-and-thrust knives (OED *snick-a-snee* n. 1 and 2). That type of fight was commonly associated with the Dutch, as in Aphra Behn's *The Dutch Lover* (1673), where Haunce, a Dutch fop, draws 'a great Dutch knife' and exclaims: 'I am as good at snick a snee as the best Don of you all' (3.3, p. 50).

- PAGE What? Does he murmur? Does his high-flown vanity think he's disgraced to be o'ercome by me? Ha, noble Don, is't so?
- DUKE No, no. Valiant sir, the knight is highly satisfied in being vanquished by so brave a warrior. [To Don Quixote *aside*] Look up quickly and seem pleased, for this damned Knight of the Screech-owl, now his hand is in, will worry us all else. 'Sheart, what a terrible voice he has. 90
- DON QUIXOTE (*Aside*) The devil worry him and his voice, too. 'Tis a very screech-owl's to me, indeed.
- DUCHESS Courage is not disgraced though 'tis unfortunate and, though Don Quixote is battered and o'erthrown, he's valorous as ever.
- LUSCINDA And when his year of penance is passed o'er, 95
Again may cudgel and be cudgelled more.
- CARDENIO (*Aside*) One may see by his looks that his pate is plaguily harassed about this business.
- AMBROSIO (*Aside*) Oh, the whimsical worms are all now at work. Ha, ha, ha!
- DON QUIXOTE Damned fortune, thou inconstant treacherous strumpet, hast thou then served me thus? 100
- DUKE [*Aside to Don Quixote*] Mum, mum, sir. The Knight of the Screech-owl observes ye.
- PAGE Sir, I perceive you do not grace my conquest with that clear brow, that aspect of contentment my valour has deserved, but seem to lour and grumble at your fortune, as if you thought my chains disgraces to ye. Ha, speak, thou conquered, art thou so presumptuous?
- DUCHESS Oh, by no means, sir. The knight was always a person of few words and as to the moodiness of his phiz, 'tis natural to him. I dare say for the Knight of the Ill-favoured Face 'tis not in his power to mend his looks. 105
- LUSCINDA Besides, here being no occasion for mirth, some gravity is becoming.
- PAGE Could I but think my easy penance given him extorted frowns, he soon should know my power. Blood of the heroes! Did not I in Aragon o'ercome the proud Don Guzman de Alvaro, 110

86. **to be** Q2, D2 by being.

89. **seem** Q2 seem'd.

91. **DON QUIXOTE** In Q1, D1 this speech is assigned to the Page.

s.d. **Aside** Not in Q1, D1.

99. **fortune ... strumpet** Fortune was often given the epithet of 'strumpet' in the language of tragedies. Prob. the most famous example can be found in Shakespeare's *Hamlet* (1601?, 1603): 'Out, out, thou Strumpet-Fortune, all you Gods,/ In generall Synod take away her power:/ Breake all the Spokes and Fallies from her wheele' (1623: 2.2, p. 264). Both its epithet and its representation with a wheel are emblematic of its inconstancy (see Rockwood *Wheel of fortune*).

102. **clear** Serene (OED adj. 2d).

103. **at** Q1, D1 and.

104. **Ha** Not in D1. **art** D2 are. **presumptuous** Q1, Q2 presumptious.

110. **Blood of the heroes!** A rare exclamative expression which also appears in D'Urfey's *Madam Fickle* (1676, 1677) used once by the title character (5.3, p. 63). **Aragon** See *1CHDQ* 4.1.170.

who being my slave by a just right of conquest I made his neck my footstool to mount my horse by, nay, over the parched plains forced him to carry a sack of barley for his provender? Nor was that all, for when at night we rested, to show my power and punish his ambition I made him wash my shirts and mend my stockings.

DON QUIXOTE (*Aside*) This is the very devil. Oons, I tremble every inch of me. 115

PAGE And if I thought this shrub, this mushroom-errant durst mutter discontents or look as if Tobosian Dulcinea excelled my bright Castara de Vandalia, I'd set him instantly to stitch my boots and grease 'em with the oil of his own labour.

CARDENIO [*To Don Quixote aside*] Say something quickly to him to mollify. Stitching of boots is but a scurvy employment. 120

DON QUIXOTE Lord sir, what need you be so choleric? I said nothing of Dulcinea that I know. [*Aside*] Oons, he has so cowed me with his plaguey voice and his confounded whiskers, that I can't get out a hard word for the heart of me.

AMBROSIO [*Aside*] Ha, ha, ha! His heart's quite sunk. The blustering of the Screech-owl has bullied him clearly. 125

DUKE Come, noble warrior, be pleased to sit down a little. And to show how much we prize all knights of your brave order, I'll beg ye to let my servants show their duty in a musical entertainment.

PAGE Your grace is generous. And to show my gratitude I dedicate thus far of my sharp sword to you and yours for ever. The rest is bright Castara de Vandalia's. Come, I'll sit down. (*To Don Quixote*) You, sir, stand by and wait. 130

DUCHESS Oh, not so, I beseech ye, sir. For my sake, let him sit with us.

PAGE Your grace shall then prefer him. [*To Don Quixote*] Sit down (*they seat themselves*).

DON QUIXOTE [*Aside*] Ah, plague on your whiskers. I'm in an ague still.

A song at the Duke's entertainment, by St George and the Genius of England. Sung by Mr Freeman and Mrs Cibber.

105. **a** Not in Q2, D2.

116. **shrub** A mean, insignificant person (OED n.¹ 3).

117. **Dulcinea** D1 Dulsinia. **Castara de Vandalia** Vandalia was the Latin name of Andalusia, while Castara comes from Lat. *casta*, 'chaste' and *-ara*, 'altar.' In the novel, the Knight of the Looking-glasses tells Don Quixote about his mistress: 'because her name was Casilda, and of Andalusia, I call her Casildea de Vandalia' (Shelton 2.14, p. 160r). D'Urfey's change might have been inspired by William Habington's famous poetic collection *Castara* (1634).

119. **mollify** D2 mollify him.

120. **scurvy** Worthless, contemptible (OED adj. 2a).

124. **His** D1 his his.

127. **ye** D1 you.

129. **of** Not in D1.

130. **yours** Q1 yonrs (<u> printed upside-down). **Castara** Q2, D2 Castaria.

ST GEORGE	Genius of England, from thy pleasant Bower of Bliss Arise and spread thy sacred wings. Guard from foes the British state, Thou on whose smile does wait Th' uncertain happy fate Of monarchies and kings.	135 140
GENIUS OF ENGLAND	Then follow brave boys to the wars; The laurel you know's the prize. Who brings home the noblest scars Looks finest in Celia's eyes. Then shake off the slothful ease, Let glory inspire your hearts. Remember, a soldier in war and in peace Is the noblest of all other arts.	145 150
A dance here of the Seven Champions. Then a song by St Denis.		
	De foolish English nation, Dat former conquest brag on, Make strong a discourse Of St George and his horse	150

s.d. **A song ... entertainment** This song, set by Henry Purcell, was first published in *Songs to the New Play of Don Quixote, Part the Second* 13. It later appeared in *Orpheus Britannicus* (Purcell 1702: 121–126) and also in *Songs Compleat* (1: 215–219). In Q1–D2 the song is inserted near the beginning of the scene (34), before the Duke's entrance and in the middle of the conversation between Ambrosio and Marcella, which is an unlikely position since the piece forms part of the entertainment offered by the Duke and the Duchess (see also Price 1984a: xiv). **St George** The patron saint of England. His popularity started to grow from the time of the early crusades and was soon ensured by the legend of his combat against a dragon to save a princess's life. The tale first appeared in the collection of hagiographies called *Legenda Aurea* ('The Golden Legend') in the 13th century (Simpson and Roud). **Genius of England** The personification of the protective spirit of England might have followed the same emblematic representation elaborated in previous plays, such as Roger Boyle's *The Black Prince* (1667, 1669), whose patriotic Prologue is spoken by the Genius of England 'holding a Trident in one hand and a Sword in the other' (sig. A2r). **Mr Freeman** John Freeman (ca. 1666–d. 1736), singer. He first came to notice as a performer in *The Prophetess* in June 1690. He is also mentioned as a singer in *The Fairy-Queen* (1692) and several other productions of the Patent Company, in which he remained until the end of the century. In 1700 his theatrical activity virtually ceased after he joined the Chapel Royal (BDA). **Mrs Cibber** Née Catherine Shore (bap. 1669–d. 1734), singer and actress. Presumably taught to sing and play on the harpsichord by Henry Purcell, her stage career started shortly before her appearance in D'Urfey's *2CHDQ*. Colley Cibber, her husband, had been a member of the United Company since 1690. She seems to have retired completely from the stage in the late 1699 (BDA).

135. **ST GEORGE** Q1, D2 Mr. *Freeman*; Q2, D2 Mr. *Freeman*. **Bower of Bliss** Mentioned in Spencer's epic *The Faerie Queene* (1590), it is an earthly paradise of sensual joys (book ii, canto xii).

141. **GENIUS OF ENGLAND** Q1, D2 Mrs. *Cibber*; Q2, D2 Mrs. *Cibber*.

142. **know's** D2 *know is*.

144. **Celia's** Celia was a conventional name in 16th and 17th century pastoral and erotic poetry.

148. **Is** D2 *It is*.

s.d. **the Seven Champions** The medieval designation of the national patron saints of England (St. George), Scotland (St Andrew), Wales (St David), Ireland (St Patrick), France (St Denis), Spain (St James the Great), and Italy (St Anthony). Their deeds were depicted in *The Famous History of the Seven Champions of Christendom* published in 1597 by Richard Johnson (Rockwood). **a song** This song, with an anonymous setting, was published only in *Songs to the New Play of Don Quixote, Part the Second* under the title 'The 8th. Song, in the Fifth Act' (23). **St Denis** The apostle to the Gauls, bishop of Paris, and patron of France (d. ca. 250).

And de murdering of de dragon.

But should de French invade 'em
And boldly cross de water, 155
How de Williamite here
Voud trembla for fear
Of de Jack grand roi, mon maître!

You boast of your fifth Henry
Dat once in France did forage, 160
But to answer dat same
Do but read Nostredame,
Garzoon, will cool your courage.

Our gold will take your city
Though fighting ne'er can get one, 165
Ve'll on Salisbury Plain
Bring on millions of men,
Den—whew—vere is Great Britain?

PAGE As much, my lord, as can be possible for us that carry arms to like soft pastimes, I am
obliged for this. And that I may, when your occasions offer, be grateful to my power, be pleased 170
to command Alonzo de Bubone of Castile, your grace's champion. You soon may find me out,
my lord, by fame. Besides, I'm of a family numerous and ancient, the Owls at Court are my

156. **How** D1 *Ho*. **Williamite** A supporter of King William III of England (1650–1702) (OED n. 2).

158. **grand roi** Fr.: 'Great king.' **Jack grand roi** Fr.: 'Jack my king.' French King Louis XIV. The noun 'Jack' is used here in a familiar way (see OED *Jack* n.¹ C2). **mon maître** Fr.: 'My master.'

159. **You** S2 Yaw. **fifth Henry** King Henry V (1386–1422). As part of the Hundred Years' War (1337–1453), Henry V led a successful campaign in France which, after his famous victory in the battle of Agincourt on 26 October 1415, culminated in the English conquest of Normandy in 1419 (Allmand).

162. **Nostredame** Michel de Nostredame, also known as Nostradamus (1503–1566), French astrologer and physician. He was a reputed seer whose collections of prophecies have been widely read since the Renaissance, esp. the famous *Les Centuries* (1555) (EB). In the late 17th century, Theophilus Garencières's first edition of *The True Prophecies or Prognostications of Michael Nostradamus* (1672) was soon followed by similar editions which understandably focused on prophecies about the future of England and France, due to the ongoing conflict between both kingdoms. Some of the interpretations made emphasis on the bright prospects of the reign of William and Mary but there were others less promising, such as the one which foretold the coming of a French king who would make England tremble (Garencières 1685: 169; see also Thornton 56–57).

163. **Garzoon** 'Gadzoon,' in French accent. See *1CHDQ* 1.1.38 n. for *Oons*. In D'Urfey's *Love for Money* (1691), a French fop called Monsieur Le Prat uses the same expression (2.1, p. 19; 3.2, p. 26). **will** D1 *vill*.

164. **will** D1 *vill*.

166. **Salisbury Plain** S2 Salsburg-Plain. An extensive chalk plateau in central southern England. King James II chose Salisbury as the site to assemble his forces against William and Mary at the beginning of the Glorious Revolution in 1688 (EB).

171. **Alonzo de Bubone of Castile** The names echoes Lat. *bubo*, 'owl'; in 17th century England, the term also referred to an ordinary symptom of the plague but it frequently connoted pox (see OED *bubo*; Williams *bubo*).

172. **Owls** Prob. derog., applied to men who look solemn or wise but are really dull or stupid (see OED n. 3). In Shadwell's *The Sullen Lovers* (1668), Emilia uses the term against the whole male sex: 'I find nothing but Owls among the best of you; your young men are all positive, forward, conceited Coxcombs' (3, p. 35).

relations all. City and country throng with the Bubones and 'mongst the priesthood and the
daggled law are numbers of Screech-owls, in honour of whom

This ample form I on my buckler place 175
And wear it for the glory of my race.

DUCHESS We are his greatness's, the Knight of the Screech-owl's most humble creatures.

DUKE And now, brave sir, I hope all animosities betwixt you and your noble brother here are
forgot. Come, I must have the honour to reconcile all matters. He has resolved to obey your
command in retiring home and bearing no arms for a year, and you, according to the conditions 180
of the combat, in honour can demand no more.

PAGE I am not limited, my lord, and I must tell your grace there is another small injunction which
in obedience to the laws of chivalry I must impose and he must execute. 'Tis this, my lord, that
since the peerless Castara de Vandalia has influenced me with conquest and he adores the
conquered Dulcinea, he therefore be obliged to wear that precious relic my squire has there, 185
which is that fair one's slipper, during his truce from arms and year of penance.

DUKE Oh, that he shall do most ceremonially (*Duke puts the slipper on Don Quixote*).

CARDENIO 'Twill look like some new kind of order and give him good occasion from thenceforth
to call himself the Knight of the Order of the Slipper. That once performed, he's free.

DON QUIXOTE Well, I see now that wise man was in the right that said valour was a virtue 190
between two vicious extremes: cowardice and temerity. I'm in the snare and I must get out on't
as well as I can. Make laws and keep laws, as Sancho used to say when his mouth run over with
proverbs. And therefore, since 'tis my fortune, I will travel home with my new order here as
patiently as I can. And so farewell t'ye all. Nay, let no one touch me nor speak a word more, for
my heart's too full to bear any complimenting, and as low as my stomach is brought I could eat 195
that roaring knight up, methinks, if it were not for his whiskers. But since 'tis as 'tis, let fate bear
the blame on't whilst I

This long year study to wipe off my stain;
The next, in glittering arms, shine out again.

Exit.

174. **daggled law** Derog. lawyers, who were often mockingly described as wearing daggled or soiled gowns. See Robert Gould's satirical epistle 'To Julian Secretary of the Muses' (*Poems*, 1689): 'Nor is it Wit that makes the Lawyer prize/ His dagled Gown, but Knavery in disguise,/ To pluck down honest men that he may rise' (280); and D'Urfey's presentation of Westminster in his burlesque poem *Collin's Walk* (1690): 'From Serjeant grave, with busie Face,/ To dagled Gown that hides an Ass;/ Degrees of Law both high and low,/ Made here the substance of the show' (91).

179. **forgot** Forgotten; see *1CHDQ* Prologue 6 n. for *well-writ*.

180. **in** Q1, D1 and.

190–191. **valour ... temerity** Prov. Prob. first used by Cervantes (see Douglas 1858). In the novel, after the encounter with the lions, Don Quixote declares: 'valour is a virtue betwixt two vicious extreames, as cowardice and rashness' (Shelton 2.17, p. 167v). The sentence echoes the Aristotelian ethical doctrine of the middle point between excess (rashness) and deficiency (cowardice) where virtue (valour) stands (see Kraut 5).

192. **Make ... laws** Prov. See Tilley L118 ('They that make laws must not break them'). **run** Ran; see *1CHDQ* Epistle Dedicatory 20 n. for *sprung*.

195. **stomach** With a pun on 'pride' (OED *stomach* n. 8b).

DUKE Ha, ha, ha, ha! Farewell, poor knight-errantry. You must know I have been weary of the mad fool of late and so contrived this trick to send him home to his house to be cured. And now, Signior Don Alonzo de Bubone, be pleased to veil your whiskers. 200

[*The Page takes off his mask*].

CARDENIO The Page, as I live! The rogue altered his voice so, I did not know him.

DUCHESS Ha, ha, ha! Nothing could be acted better, indeed. Well, sir, my lord Duke shan't forget your diligence. 205

PAGE One of the servants told me in a whisper just now, my lord, that your grace may now have an account of Sancho's flight from Barataria, for the steward and the doctor are just come from thence.

DUKE Oh, come then, let's in. That story will be very grateful at dinner. [*To Ambrosio*] Cousin, I have a small affair with you, too, but this is no time to chide. Besides, I hope you will satisfy me in some passages I heard lately of you which seem to blast your virtue and reputation. I must have a minute to confer with you about it. 210

AMBROSIO With all my heart, my lord.

LUSCINDA I have heard of your humour, sir, and I hope my lord Duke will punish thee for refusing poor Marcella, thou inveterate woman-hater. 215

DUCHESS Come, my lord, methinks I long to hear how the countess Teresa and her daughter Mary the Buxom behave themselves in their change of fortune.

CARDENIO Very comically, no doubt, madam, and must certainly divert when your grace comes to hear their several histories.

DUKE Which, to relish our meat and wine the better, I intend shall entertain us presently. 220
Amongst the rest of diversions there are two that are always very recreative, which are a fool in person and a fool in character. The fool in person we have just now had a scene of and, as to the fool in character,

The governor not being now before ye,
You must content yourselves with Sancho's story. 225

Exeunt all.

The End of the Second Part.

202. **Signior** D2 Senior.

s.d. [*The Page takes off his mask*] The Page enters the stage wearing a mask with large whiskers on it and therefore the Duke's request 'to veil' his whiskers in order to discover his identity seems at least puzzling, unless the verb is employed simply with the sense of 'conceal,' 'hide' (see OED *veil* v. 1a).

203. **his voice so, I** Q1 his Voice, so I.

221. **very** Not in Q2, D2.

225. **You** D1 Yo.

s.d. **Exeunt all** Q1–D2 *Exeunt omnes*.

s.d. **The End of the Second Part** Q1–D1 *FINIS*.

EPILOGUE

By Sancho and Mary the Buxom.

- SANCHO Come, prithee, Mary, though our case be bad,
Let's make the best on't—humour thy old dad
And speak to th' folk.
- MARY Ecod, I think you're mad.
What would you have me say?
- SANCHO Why, tell 'em that,
Though th' plaguey poet makes us lose our state 5
And doff our robes that made us look so gay,
That thou wilt serve 'em in some other way,
Provided they'll be civil to the play.
- MARY What other way, zooks, can I serve 'em in,
Unless they have any lockram smocks to spin? 10
Will these, d'ye think, prefer a country tool
In serge and dowlas? Vather, you're a fool.
For ought I see amongst this long-nosed crew,
They'd rather wear out smocks than pay me to make new.
These love your flaunters, tricked in huge commode, 15
Sprunt up with wire and ribbons a cart-load.
Lord! How each courtier-man would scowl at's wife,
Dizened as I am now here in a coif.
Gadslids, your top high-flyers of the town
Now scarce wear anything that is their own; 20
One has false teeth, another has false hair,
One has an eye-brow made, another's bare,
Some flabby, lank, unwholesome, barren fillies
Stuff cushions up to counterfeit great bellies;
And others, that they may look round as drums, 25
Dress tother place and wear 'em on their bums.
These are the dishes that these folk esteem;
A country rasher won't go down with them.
Therefore, for my part, I'll no favour crave.
I know their humour and my breath I'll save; 30
Yet to conclude, I say this of the play:

3. **folk** D1 *Volk*.

4. **'em** D2 *them*.

6. **that** D2 *which*.

12. **dowlas** A coarse kind of linen, much used in the 16th and 17th centuries (OED 1a). **fool** D1 *Vool*.

13. **amongst** D1 *among*.

16. **sprunt up** Prob. sprung up; or with the connotations of the noun *sprunt*, which refers to anything unbendable or not flexible (see OED *sprunt* n.²; earliest record in 1720 applied to a lock of hair).

19. **top high-flyers** Pretentious or fashionable strumpets (Williams).

23. **fillies** Lively young women; by extension, whores (Williams).

25. **drums** See *1CHDQ* Prologue 15.

27. **folk** D1 *Volk*.

29. **for** D1 *vor*. **favour** D1 *Vavour*.

Ecod, 'tis good and if they like't, they may.

32. **Ecod** Q1a *Icop* (<d> printed upside-down). **Ecod ... they may** Mary is quoting the celebrated last line from the Epilogue of Ben Jonson's play *Cynthia's Revels* (1600, 1601): 'By God 'tis good, and if you lik't, you may' (sig. M2v). According to Danchin, the phrase was frequently quoted at the time (5: 166).

The Comical History
of
DON QUIXOTE

The Third Part

With the Marriage of Mary the Buxom

Written by Mr D'Urfey

*Non omnes arbusta juvant humilesq[ue] myricae*¹

Vir[gil]

LONDON

Printed for Samuel Briscoe, at the corner of Charles Street in Russell Street, Covent Garden
1696

Where is also to be had the songs, set to music by the late famous Mr Purcell, Mr Courteville,
Mr Akeroyde, and other eminent masters of the age

¹ *Non ... myricae* 'Not everyone do orchards and the lowly tamarisks delight' (Virgil, *Eclogues* 4). The quotation appears also on the title-page of *The Banditti* (1686).

[THE EPISTLE DEDICATORY]

To the right honourable Charles Montagu, esq., one of the lords commissioners of the Treasury, chancellor of the Exchequer, and one of His Majesty's most honourable Privy Council.

Sir,

Though I know your character is adorned with so much goodness and humility that it could dispense with and excuse even such a presumption as a dedication of the following piece, yet I must with modesty decline such pretensions and own that, though its innate defects are not so obnoxious as are supposed, yet its public misfortune has so lessened its reputation as has made it incapable of deserving such an honour. 5

My whole extent of ambition then is, having this opportunity of the press, instead of it, most humbly to dedicate myself, a presumption perhaps little inferior to the other. Nor can I forbear to bring you what all the rest of my tribe do to indulgent patrons, viz. an inconvenience, whilst poetical impertinence attends the good offices you do and generous condescension and good nature creates your trouble. 10

But sir, be pleased to remember, however, that you are the cause of this inconvenience: had you been less affable and obliging, I had been more timorous and modest; had your eye shot the haughty austerity upon me of a right courtier, great in dignity and office, mine had quickly been dazzled and had seen no further, nor had your valued minutes ever been disturbed with dilatory trifles of this nature. But my heart, amongst the rest of the world, on due consideration of your merit, had supinely wished you prosperity at a distance, that now, warmed by your influence and emboldened by your smiles, can be contented with nothing less than laying itself at your feet and pretending to the particular honour of your favour. 15 20

Condescension to grant admittance and generous will to do good offices are rare virtues in great men at Court and he is fortunate whose dependence there answers his expectation, but when a poet's happy stars guide him to one who not only is glad to meet occasion to befriend him but that eagerly seeks it out; who, though continually fatigued with great employments in the state and hourly busied in the noble service of his King and country, yet will generously spare a few minutes from public affairs to do an humble suitor a good turn; one that never entertained such a one without a welcome smile if he could effect his desire, or a good-natured, courteous, and modest dismissal if he could not; one that, though a courtier, never forgot his promise but perpetually 25 30

1. **Montagu** Charles Montagu, 1st earl of Halifax (1661–1715). A strong supporter of the Glorious Revolution in 1688, he was a major politician in the following twenty-five years, showing great ability as a spokesman in the House of Commons and earning considerable reputation. Having been appointed in 1692 to the Treasury board, he contributed to the founding legislation of the Bank of England. Two years after, on 10 May 1694, he became chancellor of the Exchequer and was sworn a privy counsellor. Such was his prestige in the final years of the 17th century that on 30 November 1695 he was elected to the Royal Society and served as president for the next three years (Handley 2005).

9. **incapable** Q, D incapable.

14. **your** D you.

19. **due consideration** Q, D dull Consideration. In his Preface to *The Campaigners* D'Urfey mentions this 'slip of the Press' and provides the correct reading (26).

20. **that** D which.

27. **country** Q Ccountry.

28. **that** D who.

30. **that** D who.

gives the world occasion to own his word as sacred as his other virtues; 'tis to a Maecenas like this my heart devotes itself; 'tis him it will admire nor is it possible for me to suppress its ambition.

Now, sir, since every discerning judgment must allow this to be your character, be pleased to pardon me, who write it as a plain truth, not as praise but your undoubted due, for I dare no more pretend to praise you than presume to equal your wit or other excellencies. My design is only gratefully to acknowledge and publish to the world how much I am obliged to your virtues without lessening their value by my unnecessary applauses. 35

Amongst all good qualities that seem praiseworthy in human nature, the most proper and most reasonable is gratitude; and amongst all persons on whom for benefits received there is a duty incumbent, I, sir, am most obliged to own my acknowledgments to you, for never had anyone less opportunity to deserve your kindness nor ever had anyone more generous or hearty proofs of it. And since 'tis decreed that my humble fate will permit me to express my gratitude no other way than by expression, thanks, and verbal acknowledgment, that, sir, whilst I live, be pleased to believe you shall hourly receive, large and unbounded as your generous intentions to me. 40

Amongst all your numerous favours, be pleased, sir, to let me own the first, which shall eternally grow to my heart and memory, which was your sending for me to introduce me to the late adored Queen of ever glorious memory, of all whose gracious smiles on me, enriched with royal bounty, you and your good lady, my ever honoured patroness, were the happy causes. When majesty, like the sun, shone with a heavenly influence, you took care to plant me in the view and gave me the opportunity of receiving the grace that followed. Nor did you stop there, but afterwards made me known and honoured me with your good word to most of the principal nobility, the true patrons of poets and their art, by whom I have not since been forgot and whose favour is a certain fortune to any son of the Muses. And this most generous and uncommon grace, sir, when I cease to remember or fail in point of duty, you may certainly take it for granted I am ceased to be at all. 45 50

And now, sir, that my ambition may know its bounds and soar no further, let me beseech you to accept of this dedication of myself and duty, and likewise be pleased to receive this trifle of a play, tacked to it to divert you a minute when such a space from business will permit. For I am not ignorant, no more than the rest of mankind, of the troublesome diligence your zeal for the King and your country exacts from you, the care of your great charge and offices, or of the envy your virtue raises in ill men; yet I am confirmed it cannot possibly turn to your prejudice but that, as you was an honour to the last parliament, you will still be acknowledged so to this and raise your 55 60

31. **Maecenas** See *2CHDQ* Epistle Dedicatory 6.

33. **character** A description or delineation of a person's qualities (OED n. 12a).

38. **all good** D all the good.

46–47. **late adored Queen** Mary II (1662–1694). In *Gloriana*, a poem in memory of the queen, D'Urfey recalls the monarch's attendance at the third night of *2CHDQ*: 'When on the Stage at Sancho's Comick Toil,/ She graciously would condescend to smile' (1695: 7). See also *The Campaigners* (Preface 26).

48. **my ever honoured patroness** In February 1688 Charles Montagu married Anne (ca. 1630–1698), the widow of his cousin Robert Montagu, 3rd earl of Manchester. Montagu's marriage with the sexagenarian lady Manchester, which had never been a love match, attracted considerable public attention and increased the rather scanty estate inherited by Montagu as a younger son (Handley 2005; Knights).

49. **influence** Q Influencee.

52. **forgot** Forgotten; see *1CHDQ* Prologue 6 n. for *well-writ*.

60. **possibly** D possibly.

60–61. **you was** As a result of the gradual loss of the *you/thou* distinction in EME, there was a short-lived tendency in the 17th and 18th centuries towards marking number in the second person by verb concord, as in 'you was' for the singular and 'you were' for the plural (Lass 154).

61. **last parliament** The 2nd parliament of William and Mary, first assembled on 20 March 1690 and finally dissolved on 11 October 1695. This parliament saw the emergence of young, talented, and ambitious Court whigs collectively known as the ' Junto ' whigs, such as Charles Montagu, Edward Russell, Thomas Wharton, and John Somers (Handley 2005; 2016).

reputation yet higher, if possible, to an eminence equal to your merit, whilst I with pride fix my fame at its *ne plus ultra* in bearing the title of, sir,

Your most humble and most devoted servant,

Tho[mas] D'Urfey. 65

63. *ne plus ultra* Lat. 'No more beyond,' used in the sense of furthest point or final culmination (OED 1).

THE PREFACE

I had not troubled the reader with a preface did I not find it extremely reasonable to vindicate myself a little, as well as the ensuing sheets, against the unnatural mistakes, ill judgment, and malice of some part of the auditory when this play came upon the stage. And as I will not defend the faults which with justice and unbiased opinion it is taxed with, so on the other side I will not be run down without defence when perhaps I can prove the cause of its miscarriage not to be through its own defect, as 'tis generally believed, but occasioned by the ill nature of an inveterate faction and some unlucky accidents happening in its representation. In the first place, therefore, I must inform the reader that this third part, before it came upon the stage, was acknowledged and believed by all that saw it and were concerned (as well those that heard it read as those that were actors, who certainly, everyone must own, are in their affairs skilful enough to know the value of things of this nature) to be much the best of all the three parts, of which opinion I must also confess myself to be and do not doubt, when it is impartially read and judged, to find many more to join with me in that belief.

But as all dramatic pieces that depend upon humour must receive their good or ill fate from the good or ill humour of the audience, this, it seems, had the misfortune to meet with the latter and, though prepared by my indefatigable diligence, care, pains, nay, the variety which I thought could not possibly miss the expected success, yet by some accidents happening in the presentment was disliked and exploded. The songish part which I used to succeed so well in, by the indifferent performance the first day and the hurrying it on so soon, being straitened in time through ill management, though extremely well set to music and, I'm sure, the just critic will say not ill writ, yet being imperfectly performed was consequently not pleasing; and the dances, too, for want of some good performers, also disliked. All which, though impossible for me to avoid and not reasonably to be attributed anyway to a fault in me, yet the noisy party endeavoured to use me as ill as if it were, till the generous opposition of my friends gave me as much reason to thank them for their justice as to despise the others' malice.

I must confess, when I heard the ladies were prejudiced about some actions and sayings in Mary the Buxom's and Sancho's parts, I was extremely concerned; not that I was conscious to myself I had justly offended, because I know no other way in nature to do the characters right but to make a romp speak like a romp and a clownish boor blunder out things proper for such a fellow, but that I should, in doing this, unfortunately have 'em counted nauseous and undecent and so disoblige that essential part of the audience which I have always studied with so much zeal to divert in all my former plays with innocent mirth, scenes of decency, and good manners.

In exposing humour, some coarse sayings will naturally happen, especially in farce and low comedy and 'tis some sort of excuse for me that I can affirm: a jest adapted to the genius of the pit bearing some little distant obscenities and double entendres has passed currently in all the comedies of the past and present age, though I have now the ill luck to be most detected. I am sure offending in that nature is much against my design of pleasing and I have through nineteen of the twenty

0. **THE** Not in Q.

7. **unlucky accidents** See chapter 4.

12 **doubt, when** Q, D *doubt, that when*. The conjunction 'that' and the infinitive 'to find' are syntactically incompatible, something which might reveal lack of revision of the text.

17. **exploded** Hissed off the stage (OED 1). **songish** A word coined by Dryden in the Preface to his opera *Albion and Albanus* (1685) (OED).

18. **straitened in time** 'Inconvenienced by insufficient time' (see OED *straiten* 7c).

19. **writ** Written; see *1CHDQ* Prologue 6 n. for *well-writ*.

28. **romp** A person who romps, esp. a playful girl who frolics in a boisterous manner (see OED n. 1; v. 1).

29. **unfortunately** Q *unfortunately*. **undecent** D *indecent*.

35. **detected** Informed against; accused (OED v. 2a; last citation given in 1645).

plays I have writ always studied to shun it as much as I can for my own particular satisfaction as well as to oblige the nicer part of the audience.

As to the puppet-show in the fourth act, the accident of its being placed so far from the audience, which hindered them from hearing what either they or the prolocutor said, was the main and only reason of its diverting no better and, as I cannot blame an audience for finding fault on such an occasion, so I desire my impartial reader and judge to weigh in the perusal of it whether I have not done my part and whether that scene is not wove in properly with the rest of the history and more likely to give satisfaction than any of the rest, though it unhappily succeeded otherwise. As for those that call it Bartholomew Fair stuff, they, I'm sure, never digested Don Quixote's history or at least that part of it where the puppet-show is presented; that passage being, as I always thought and as a noble person of as much honour and wit as any that pretend to judge of these matters was pleased to allow, the most material extravagant foolery that ever Don Quixote was guilty of throughout all his whimsical adventures and therefore most proper to be inserted in the play. To finish, then, as it is the most difficult undertaking that can be to find out new humour to please in so critical an age as ours is, so 'tis some pleasure to me to know that my severe judges cannot hinder me from the reputation of having diverted them for several years together in spite of their own ill nature—a hard task, indeed, and amongst men of sense and justice, one would think should exact a modest hearing if once in seven years a play should fail in diverting, especially when accidents are the material cause. But since that blessing is not to be expected by a poet nor the modest method of the old Romans at all proper to be an example to our critical and over-witty Britons, let folly and ill nature vent its spleen till its own unreasonableness makes it nauseous to the world. Obliged with the kind indulgence and instruction of some few superior judgments, I will contentedly sit down and say to all the others, as a famous wit once said before:

Let but some few, whom I omit to name,
Approve my work—I count their censure fame.

36–37. **nineteen ... writ** D'Urfey devoted himself mostly to comedy after the failure of his first play, a tragedy called *The Siege of Memphis* (1676).

43. **wove** Woven; see *1CHDQ* Prologue 6 n. for *well-writ*.

45. **Bartholomew Fair stuff** See chapter 7.2.2 below. **never** Q *never* (<e> printed upside-down). **they, I'm sure, never** D *I'm sure they never*.

46. **where ... presented** The puppet-show is adapted from Shelton 2.26.

48. **the** Q, D *is the*.

53. **amongst** D *among*.

53–54. **one would think should exact** D *one would expect*.

54. **modest** Temperate; not harsh (OED 1). **hearing** Q *hearmg*.

57. **Britons** Q *Britains*.

60–61. **Let ... fame** D'Urfey paraphrases here, as in the dedications of *A Fool's Preferment* (1688) and *Love for Money* (1691), the final lines of the 'Allusion to Horace' in the earl of Rochester's *Poems on Several Occasions* (1680): 'I loath the Rabble, 'tis enough for me,/ If S—, S—, S—, W—,/ G—, B—, B—, B—,/ And some few more, whom I omit to name,/ Approve my sense, I count their censure Fame' (44).

DRAMATIS PERSONAE

Men¹*Don Quixote.**Sancho [Pancha].*²*Basilus.*

An accomplished gentleman but poor, betrothed to Quitteria.

Camacho.

A jolly, fat-headed farmer, very rich but very dull and ignorant, given by her friends for a husband to Quitteria.

Jaques.

A clownish country fellow, hind to Camacho and to be married to Mary the Buxom.

*Carrasco.*A bachelor of Salamanca,⁴ friend to Basilus, learned, drolling, brisk, and witty, and perpetually bantering Don Quixote and Sancho.*Gines de Passamonte,*
alias *Peter.*

Master of the puppet-show.

*Charlemagne.**Marsilius.**Orlando.**Don Gayferos**Melisendra.**Bishop Turpin.**Guards and Retinue.**Carter to the lion.**[Lopez].**[Friar].**[Notary].***[Acted by]**

Mr [George] Powell.

Mr [Adrian] Newth.

Mr [Hildebrand]
Horden.

Mr [William] Bullock.

Mr [William]
Pinkethman.³

Mr [John] Verbruggen.

Mr [Michael] Leigh.⁵

Puppets.

Designed to be acted
by children.

Mr Smeaton.

Women*Quitteria.*

A young, witty virgin, daughter to an old gentleman of small fortune, betrothed to Basilus but forced by him to marry Camacho.

[Acted by]

Mrs [Katharine] Finch.

*Dulcinea del Toboso.*⁶

Mr Smeaton.

*Teresa [Pancha].*⁷

Sancho's wife.

Mrs [Mary] Powell.

¹ **Men** Not in Q.² [**Pancha**] See chapter 5.3.1 above.³ **Mr [William] Pinkethman** Q, D Mr. *Pinkeman*.⁴ **Salamanca** See *2CHDQ* Dramatis Personae.⁵ **Mr [Michael] Leigh** Q, D Mr. *Lee*.⁶ ***Dulcinea del Toboso*** See *1CHDQ* 1.1.35.

<i>Mary the Buxom</i> . ⁸	His daughter.	Mrs [Susanna] Verbruggen.
<i>Altisidora</i> . ⁹	Woman and confidant to Quitteria.	Miss [Letitia] Cross. ¹⁰

[*Shepherds, Shepherdesses*], *Clowns, Musicians, [Singers], Dancers, and Attendants*.

The scene: a pleasant meadow near a village.

⁷ **Teresa [Pancha]** See *1CHDQ* Dramatis Personae.

⁸ **Mary the Buxom** See *1CHDQ* Dramatis Personae.

⁹ **Altisidora** In the novel, she is a young lady-in-waiting to the duchess (CE).

¹⁰ **Miss [Letitia] Cross** Q, D Mrs. *Cross*. During the 1695–1696 season the young Letitia Cross (bap. 1682?–1737) was indifferently referred to as ‘Miss’ and ‘Mrs’ (BDA). D’Urfey writes ‘Miss Cross’ in the Prologue and later in the play (3.2.59). See chapter 7.3.2 below.

PROLOGUE

Enter Mr Horden.

- MR HORDEN Thrice on one subject to employ a muse,
'Tis owned, has very seldom been in use;
Yet thus far I the poet's cause pursue:
Suppose one had a mistress fair and true,
Is three times visiting so much to do? 5
Don Quixote, like a beauty that ne'er cloyed,
Should charm anew, though twenty times enjoyed.
Thus for the author then most humbly praying—
- Enter Miss Cross.*
- MISS CROSS Hold, Mr Horden, hold, what are you saying?
If it be anything of prologue nature, 10
Know I am come to help ye in the matter.
Come, make your honours, and begin again.
You are to court the ladies—I the men.
Come, come, your bow—your speech, too, quick and short.
Lord, you're so dull, methinks—
- MR HORDEN Lord, you're so pert. 15
- MISS CROSS Your love to th' poet sure is wondrous small.
Why, you say nothing—
- MR HORDEN Because you say all.
- MISS CROSS I must say something if you wonnot speak
To th' ladies. Come, what offers can you make?
- MR HORDEN Faith, I can offer nothing that they'll take. 20
The poet must excuse me. I can't prattle
Nor ask 'em ought unless to drink a bottle.
- MISS CROSS A bottle! Are good manners quite forgot?
It that a thing to ask the ladies, sot?
Are ladies proper to be so harangued?
- MR HORDEN Why not? 25
- MISS CROSS Incense should smoke where beauty's beams do shine,
The mistress of all hearts, a power divine.

11. **help ... matter** Letitia Cross became a recurrent speaker of prologues and epilogues soon after her introduction into the stage (BDA).

16. **wondrous** Wondrously (OED adv.).

18. **wonnot** 'Will not,' 'won't,' with negative *not* affixed (see OED *will* v.1).

24. **sot** See *1CHDQ* 3.2.19.

- MR HORDEN Every one in his way—a bottle's mine.
- MISS CROSS Nay then, I see 'tis an affront designed,
For which henceforth I'll banter all your kind: 30
Praise a pert coxcomb's awkward shape and air;
Tell th' chesnut-coloured spark he's wondrous fair;
Admire a third whose coat all powdered grey
Looks like a miller on a market-day
Or his who swashingly from Flanders comes 35
With slouching sleeves that reach down to his thumbs;
Commend one's foot and hand; another's nose.
I'll have a thousand tricks to fool the beaus,
Show 'em by dancing what to art belongs,
Or, if that fail, I'll charm 'em with new songs 40
And thus I'll draw 'em to the play in throngs.
I will but throw 'em out my hook and straight
Shoals of male gudgeons nibble at the bait,
Some by diversion of my voice and some
In expectation of my prime to come. 45
- MR HORDEN Why then, you think?
Your interest with the sparks is wondrous strong.
- MISS CROSS Yes. What think you—?
- MR HORDEN Child, thou'rt three years too young.
- MISS CROSS Perhaps as much too young as you too good,
Yet 'tis as I would have it understood. 50
- MR HORDEN Nay, I confess thou'rt planted in a place
Where, like a melon underneath a glass,
The town's warm beams soon ripeness will produce.
No hotbed like a playhouse for that use.
- MISS CROSS Think what you please; I'll follow virtue's rules 55
And keep my melon close from knaves and fools.
And now, to turn out of this serious way,
Be pleased but quietly to hear the play.
Then if you can laugh, you shall do't today.
- MR HORDEN Why, that's well said, my dear. So let's away. 60

Exeunt.

35–36. **who ... thumbs** Prob. an allusion to some Flemish fashion of wearing long and wide sleeves. In England after 1675 they tended to lengthen up to the wrist, although elbow-sleeves occur till the end of the 17th century (Kelly and Schwabe 159–160).

38. **the** D *ths.*

42. **straight** Straightway, immediately (OED adv. 2a).

43. **nibble at the bait** See 2*CHDQ* 1.2.83–86.

48. **three years too young** Horden's words suggest that Cross is three years younger than 15, the age of sexual maturity in the 17th century. See chapter 7.3.2 below.

ACT I

SCENE I

[A pleasant meadow near a village].

Discovers a cage with a lion in a cart, Don Quixote, with his sword drawn, standing over the Carter kneeling, Carrasco, Basilius standing by, and Sancho upon a tree near him.

DON QUIXOTE [To Carter] Slave, open the cage or die! (*Offers to kill him*).

CARTER Oh, good Sir Knight, be pacified.

BASILIUS 'Sdeath, sir, are ye mad? D'ye know what you bid him do? Have you a mind to have us all torn to pieces?

CARRASCO 'Slife, I have cried up knight-errantry to fine purpose if I must stand by and see him and myself worried about it. 5

DON QUIXOTE Oh! Good Sir Counsel-giver, if you fear that, put yourself in safety and begone. [To Carter] Sirrah, open quickly or I'll open your puddings with this (*offers to run him through*).

CARTER Oh, Lord! Sir, the lion has not eaten all this day and is so hungry that he'll make no more of us than of so many kitlings. At three mouthfuls we shall be in his puddings ourselves, sir. 10

DON QUIXOTE Cowardly villain. Dog, dog, do it, or—(*offers again*).

CARTER Well, well, sir, I will, I will. Oh! That ever I was born! What will become of me?

BASILIUS Nay, if my counsel has no better effect, e'en let your donship fight your battle by yourself. If you are for duelling of lions, you had best get an armed rhinoceros for your second. For my part, I'm for no tilts with these four-footed sharp-fanged antagonists, so will prudently withdraw. 15

CARRASCO And I. This is no time for bantering.

Exeunt.

DON QUIXOTE Poorness of spirit! How I look down upon 'em! Of all the passions plaguing weak humanity, the basest sure is fear. [To Carter] Come, fellow, hast thou done?

s.d. **a lion** In the novel, the carter carries 'two fierce Lions' (Shelton 2.17, p. 165v). The lion must have been a dummy or an actor in a costume, since there is no evidence of real animals brought on stage, except perhaps the donkeys some actors seemingly rode when speaking the popular 'ass epilogues' (see Portillo 2005: 70; Solomon 2013: 62). See also *1CHDQ* Epilogue 0 s.d.

3. **'Sdeath** See *1CHDQ* 2.2.198. **Have you a mind** See *1CHDQ* 1.1.101.

5. **'Slife** See *1CHDQ* 2.1.186.

8. **Sirrah** See *1CHDQ* 3.2.52. **puddings** The bowels (OED n. 2).

9. **hungry that** Q hungryt hat.

10. **ourselves** Q onr selves (<u> printed upside-down).

15. **tilts** See *1CHDQ* 2.1.87 n. for *tilt and barriers*.

CARTER Done? Yes, yes, sir, time enough, sir, time enough. Done? 'Sbud! Where shall I save myself? (*He unbolts the cage and runs and gets upon another tree*). 20

DON QUIXOTE The General of Oran sends not this lion, as thou hast said, to th' King, but some enchanter sends it to try me, to prove my courage and undaunted soul. He shall be satisfied.—Sancho, where art thou?

SANCHO (*Speaks out of the tree*) Here, here, sir, here. Oons, where should I be? I intend to be no lion's meat today, not I. And d'ye hear, sir? Pray take my advice for once and let him alone. You see he says nothing to you but, as the proverb says, though the bear be gentle, don't bite him by the nose. Sweet Don, let him be quiet and come away. 25

DON QUIXOTE Dull insect, that canst imagine to knock manly resolution o' th' head with a proverb. Come away? Alas, poor soulless wretch! What, from the road of glory on which this third time I have made my sally to exercise the function I was born for? No, no, Don Quixote stirs not from the path of honour, though hemmed with lions fiercer than that famed one that in th' Nemean Vale was quelled by Hercules. Let me see, where shall I best attack him? Lions to me? To me your lion's whelps? Come, all ye enchanters that have formed this monster to try my valour, bestride your fiery dragons and behold me, behold this hand tear from his hollow trunk the bloody heart and dash it in your faces. 30 35

CARTER (*On the tree*) Hark ye me, friend, now I have got myself out of harm's way I don't care much if I spend another wise word or two upon ye. Therefore, for your life—d'ye hear?—don't meddle with his throat but get you packing if you intend to eat your supper tonight. Gadslidikins, there are a pair of portcullises before it, that some folk call teeth, that will make no more to grind that arm of yours than if 'twere a black pudding. Therefore, once more I say, take care. 40

DON QUIXOTE [*To the lion*] Come forth, thou miscalled terror of the forest, and try if thou canst make me give thee ground. Men say thou art the king of beasts. Come forth and show thy royal bravery. Do it and whet thy clawish weapons keen to oppose my force, and speedily, or I shall believe thee not to have courage proper for thy bulk but that like thy diminutive, a cat, thou art only valiant in confinement. Come, come forth, I say. 45

The lion turns his tail to him. [Don Quixote approaches].

SANCHO Oh! For heaven's sake, sir, don't go so near him. You see he turns his backside to ye to let you see how much he minds what you say. Therefore, pray, don't trouble yourself with picking his teeth nor challenging his claws, for if one of those crooked nippers should get hold on ye, the Lord have mercy upon ye for a knight-errant. 50

DON QUIXOTE Ha! By Dulcinea's life, the monster fears me and dares not meet the lustre of my eyes. Ay, 'tis so, 'tis now shown plain. His back parts tremble at me.

20. **'Sbud** See 1CHDQ 1.1.101 n. for *Gadsbud*.

22. **Oran** A Mediterranean port city in northwestern Algeria under Spanish possession from 1509 to 1708 (CE).

25. **Oons** See 1CHDQ 1.1.38.

27–28. **though ... nose** Prov. See Tilley M744 ("Though the mastiff be gentle yet bite him not by the lip").

32–33. **that famed ... Hercules** The first of Hercules' twelve labours was to kill the Nemean Lion, a monster which lived in a cave in the region of Nemea, northeastern Peloponnese (Grimal *Heracles*).

34. **your** D you.

40. **Gadslidikins** See 1CHDQ 1.2.101 n. for *'slidikins*.

CARTER Oh, sir, pray hold yourself contented. He only shakes his tail in contempt. And if you are wise, stand further off, for if he gives ye a thump with the bunch at the end on't, he'll knock you as flat as a flounder. 55

DON QUIXOTE By all my fame, 'tis now as clear as truth. My daring courage has quite daunted him. Sancho, come down and give him three bastinadoes with a cudgel to provoke him to come out.

SANCHO I give him three bastinadoes? Not for three kingdoms, gadzooks, I. Come, sir, too much mettle is dangerous in a blind horse. Content yourself with the thought that he dares not come out t'ye and so the victory is yours. And, good sir, put him to no further trial. 60

DON QUIXOTE I have challenged him fairly—

CARTER Ay, ay, sir. We are both witnesses of that. (*Aside*) I'll coax in with him; it may be he'll leave off and I may save my horses by't, that else would certainly be torn to pieces. 65

DON QUIXOTE Dared him and boldly. And the enchanter sent him.

SANCHO Ye have, ye have, sir, and we'll both of us give ye a certificate that he has refused to answer ye.

CARTER 'Sbud, you have done wonders, sir, and to stickle more in the business were only to tempt providence, as one may say. 70

DON QUIXOTE Fellow, thou'rt in the right, and I'm obliged to think my honour satisfied. For as the laws of chivalry direct us, no combatant is tied to do more than to defy an enemy; if he refuse, he is discomfited.

SANCHO Right, right, sir. Odsheartlikins, you never argued better in your lifetime. [*Aside*] He speaks a little sense now. Pray heaven it hold. 75

DON QUIXOTE [*To Carter*] Come down then, friend, and shut the cage.

Carter comes down.

And Sancho, descend and call to those that fled. Come quickly. Thou art so tardy in everything.

SANCHO Hold a little, good sir, and let me but see the pin in the door and I'll be as nimble as an eel in your service. For perhaps the lion, though he cares not to scratch the hide of a lean knight, may have a fancy to chew the cud with a plump squire. 80

55. **on't** See *1CHDQ* 1.1.78.

56. **as flat as a flounder** Prov. Tilley F382.

58. **bastinadoes** Blows with a stick or cudgel (OED n. 1).

60. **gadzooks** See *1CHDQ* 4.1.194.

60–61. **too ... horse** Prov. Tilley M909.

67. **certificate** Attestation, certification (OED n. 2).

68. **answer** Meet in fight, encounter (OED v. 26; last citation given in 1587).

69. **stickle** Strive or contend pertinaciously (OED v. 3a).

74. **Odsheartlikins** See *1CHDQ* 3.2.9 n. for '*Sheartlikins*.'

78–79. **as nimble ... service** Prov. See Tilley E59 ('As nimble as an eel in a sandbag').

[Carter locks the cage].

Oh! Now I think I may venture.

Comes down and exit.

CARTER So, now all's secure again and give ye joy of your victory, Sir Knight. For, gadsdigs, little did I think to see that Madrid face of yours look so cheerily by this time. But let it be as it is, you have done wonders, as I said before.

DON QUIXOTE 'Tis well, and there's a ducat for thy reward [*gives him a ducat*]. Oh, the unvalued virtue of true valour! Well may enchanters make me unfortunate but of that essence they can ne'er bereave me. 85

Enter Basilius, Carrasco, and Sancho.

BASILIUS [*To Carrasco*] Though Sancho has told us how the business was, yet let's resolve to cry up the exploit.

CARRASCO [*To Basilius*] Oh, as much as if he had quartered the lion and eaten him.—May wreaths of oak, the meed of mighty conquerors, forever flourish on Don Quixote's head. 90

BASILIUS Thrice worthy and eternally renowned, I congratulate your victory. We hear the lion trembled to behold you nor durst accept your challenge.

DON QUIXOTE Both these saw it.

CARTER Yes, truly, the beast's hinder parts shook like an aspen leaf, as the saying is. 95

SANCHO The truth on't is he did wag his tail very frightfully.

DON QUIXOTE The enchanters therefore have not now prevailed. This is my hour, my friends.

BASILIUS Still may it prove so, fortunate and happy (*embracing*).

CARRASCO Thou soul, heart-blood, and genius of knight-errantry.

DON QUIXOTE [*To Carter*] Go, fellow, to Madrid and tell the King Don Quixote did this action, no longer now Knight o' th' Ill-favoured Face but with new title graced Knight of the Lion. 100

CARTER Very well, sir, whene'er I've occasion to drink a flagon with His Majesty, I shall make bold to do your errand, and so goodbye t'ye. [*Aside*] Ha, ha, ha! Tell the King, said he. Ah, Lord save thy crazed pate.

82. **gadsdigs** Prob. an alteration of the expletive *God's diggers* (see OED 'Sdiggers).

83. **Madrid face** See 2CHDQ 3.2.100 n. for *Madrid phiz*.

85. **ducat** See 1CHDQ 1.2.27.

90–91. **wreaths of oak** A mark of military distinction. In ancient Rome, the *corona civica* (Lat. 'civic crown'), a garland made of oak leaves, was regarded as the second highest military decoration to which a citizen could aspire (Smith et al. *Corona*).

95. **shook like an aspen leaf** Prov. Tilley L140.

101. **with new title** D with a new title. **graced** Named (OED v. 5c). **Knight of the Lion** In the novel, 'Knight of the Lions' (Shelton 2.17, p. 167r).

Exit.

Scene shuts.

BASILIUS When I saw first the lion's flaming eyes, I could not think the adventure was so easy. 105

DON QUIXOTE Ah, to a valiant heart and resolute will nothing is hard.

CARRASCO I was confirmed he would succeed and do still prophesy that more and greater things shall court his valour. But now, friend, setting this discourse aside, I think it proper to inform the noble Knight of the Lion your suit to him, which is to make one in the plot tomorrow at Camacho's wedding, who is by compulsion of friends to marry with Quitteria, the rich Andrugio's daughter. I suppose your greatness has heard of the former love between her and my friend Basilius here. 110

DON QUIXOTE I have, thou frog of Aganippe, thou nursling of Parnassus, perpetual delight of the Salamanca schools; I have and am well known too in his worth and virtues. I've also heard Camacho is a dolt, a sordid lump, a glutton that crams his paunch but that neglects his mind, laughed at and scorned by every man of sense nor praised by anyone but Sancho there, whose brains are in his belly. 115

SANCHO Ay, ay, say what you please of my belly or Camacho's either. He has refreshed me often with good beef and brewis and, as far as a good word or a compliment goes, my paunch and my brains too shall be at his service. Besides, he has sent for my wife and daughter from home and offers Mary a good dinner, who is to be married tomorrow, and so to let both weddings go as one. Come, 'tis an ill workman that quarrels with his own tools. I wonder when my master would have done as much for her. 120

DON QUIXOTE Why, Sancho, I did not think the girl was prone to marry.

SANCHO Not prone? Yes, and blown, too. She's so ripe she'd have fallen off the tree with a little more shaking. Oh! Yonder comes her mother and, gadzooks, my son-in-law with her. I warrant they want me for something. 125

DON QUIXOTE Oh, 'tis likely. Therefore, we'll leave thee to her. (*To Basilius*) And now, worthy sir, be assured that in any action where justice or honour are concerned, though ne'er so dangerous, Don Quixote shall be foremost. 130

BASILIUS Spoke like the star of gallantry.

CARRASCO Farewell, Sancho. Whatever business employs us, we shall reserve a minute to wish Mary the Buxom joy.

107. **confirmed** Convinced (OED v. 9).

111. **Andrugio's daughter** The name of Quitteria's father is D'Urfey's addition.

113. **Aganippe** A spring on Mount Helicon, sacred to the Muses, whose water was believed to impart poetic inspiration (Peck). **Parnassus** Mount Parnassus is a mountain north of Delphi, regarded as a principal abode of Apollo and the Muses (Peck); hence, a place associated with poetry, music, and learning.

114. **Salamanca schools** See *2CHDQ* Dramatis Personae n. for *Salamanca*.

115. **but that** D that.

122. **'tis ... tools** Prov. Tilley W857.

131. **Spoke** Spoken; see *1CHDQ* Prologue 6 n. for *well-writ*.

BASILIUS Oh, that we must in course.

Exeunt Don Quixote, Basilius, and Carrasco.

SANCHO Ay, you may wish her what you please but I'm sure I wished her hanged this morning. My wise son-in-law that's coming yonder will have a hopeful bargain of her. She's the plaguiest romp, the veriest hoyden, and, what's the mischief on't, grows every day worse than other. As I was looking up to the sun-dial this morning to see what o'clock 'twas, what does this heedless quean do but throws out of the window a great jordan full of liquor lukewarm just into my mouth? Gadzooks, I was over head and ears like an aitch-bone in a powdering tub. But come, thanks to good luck she's going. This fool will venture on her and much good may she do him. He loves mutton well that can dine upon the wool; marry your son when you will, your daughter when you can; and if coxcombs went not to market, bad ware would not be sold. There's three proverbs for her, however. 'Tis all the portion she's like to have that I know of. 135 140

Enter Jaques and Teresa.

TERESA Come, man, what have you been doing? I thought you'd have made more haste home, being you know tomorrow is to be so busy a day. 145

SANCHO Doing? Why, conquering lions, challenging wild beasts, getting honour, crooked rib, a whole cart-load full.

TERESA Lions? What lions, fool?

SANCHO What lions, fool? I won't tell ye, fool. [*To Jaques*] Oh, son-in-law, good morrow, good morrow. 150

JAQUES Good morrow, vather-in-law.

SANCHO Well, and how go matters? How does your spouse that is to be and you agree, humph?

JAQUES Why, by conscience, I like the young woman well enough. She's a thought too thick and squat but, when she's married, that belly of hers will come down with working. 155

SANCHO How's that? Gadzooks, have a care what you say. Why, she had rather her belly should get up than down when she's married, man. Not a word more of that, good son-in-law.

134. **in course** See 1CHDQ 1.2.156.

s.d. **Exeunt** Q *Exeunt*.

138. **o'clock** Q, D a Clock.

139. **throws out ... lukewarm** In the 17th century, chamber pots (or jordan) with excrement and urine were often emptied on the streets and ditches from upper windows (Picard 15; Waller 95).

140. **powdering tub** A tub used to salt and pickle meat, but also a sweating-tub used to treat those afflicted with venereal diseases (OED 1 and 2).

142. **mutton** Poss. in the slang sense of a woman's sexual parts (see OED n. 4). **He ... wool** Prov. See Tilley M1339 ('He loves mutton well that dips his bread in the wool').

142–143. **marry ... can** Prov. Tilley S626.

143. **if coxcombs ... sold** Prov. See Tilley F551 ('If fools went not to market bad ware would not be sold').

144. **portion** A marriage portion, dowry (OED n. 1d).

- TERESA (*Clapping her hands*) Gadslid, I would not Mary should have heard him for a hundred pounds. I know the girl's humour so well that if she had heard him say that, she would never have endured him after. 160
- JAKUES Pshaw, wagh, I did not mean jokingly, not I, by conscience. I warrant, when she's my wife, Mary shall have no cause to complain. And, by conscience, I like Mary much the better because I think she's a maid and, for my part, I don't love a pippin that other folks have handled. Now, though she be a little unsightly sometimes, yet I believe Mary is a pure maid, by conscience.
- TERESA As when I bound her head first with a biggin, I'll be sworn for her. Besides, the girl is mighty meekly-minded. She'll not speak for money, meat, nor clothes. She'll soon think she has enough, I'll say that for Mary. 165
- SANCHO (*Aside*) Ah, the devil's in that old lying jade. Oons, the noise of twenty powder-mills come not near her if she want but her bread and butter in a morning.—Contrary to womankind, crooked rib, for the proverb says: a young woman, a priest, and your poultry think they never have enough. Ha, ha, ha! 170
- TERESA So, old sandy beard, you have always some good thing to say of the women still. But I'm sure you have no cause to prate, for you have had a good one, and if you did not like me because I was young when we married, you might have taken my mother. She was old enough and we both lived in a house. 175
- SANCHO No, no, matrimony, not so neither. One had as good eat the devil as the broth he's boiled in. Besides, you were both so like there was nought to choose. She had a tongue like thunder and I think, spouse mine, yours is not always as still as a dormouse; like mother like daughter, faith; and if the mare have a bald face, the filly will have a blaze.
- TERESA Humph, will it so, Goodman Garlic-eater? Hang ye! Don't lie vexing me but come your ways home and help to fit out Mary. She's not like to have her shoes soled and her blue jacket edged with green if you won't look after it but stand idling here. 180
- JAKUES Nay, pray be quiet now, by conscience. I must have a word or two more with my vather-in-law about Mary's good parts, for I confess I like her mainly because she's a maid. I was wished to a widow a while ago but I would not have her for, besides that she was no maid, she had four great faults: she had three children and a lame leg. 185
- SANCHO He that marries a widow and three children, marries four thieves. You have escaped a scouring, son-in-law.

158. **Gadslid** See 2CHDQ 1.1.38 n. for *Odslid*. a D an.

165. **As when ... biggin** 'As when she was born.' A biggin is a child's cap (OED *biggin* n.¹ 1).

166. **meekly-minded** Meek-minded (see OED *meekly* adv.).

170–171. **a young ... enough** Prov. See Tilley W717 ('Women, priests, and poultry have never enough').

176. **matrimony** Wife (OED 3).

176–177. **One had ... boiled in** Prov. Tilley D291.

178. **spouse mine** D Spouse of mine. **as still as a dormouse** See 1CHDQ 4.1.169 n. for *silent as a dormouse*. **like mother like daughter** Prov. Tilley M1199.

179. **if the mare ... blaze** Prov. Tilley M656.

181. **not** Not in Q.

185. **wished** Recommended (OED v. 6).

187. **He ... thieves** Prov. Tilley W335.

188. **scouring** Beating, chastising (OED n.² 6).

TERESA Well then, since you must have another cup of prate, I'll leave ye and get me gone to Mary. The girl must have some colbertine lace set upon her wedding smock. Bless me! What ado has there been about that smock! 'Mother,' she cries, 'are the gussets big enough here? Is it sloped enough at top and wide enough at bottom?' I've had above a hundred questions about that smock. I warrant that smock has been bleaching in her head above this two months. 190

Exit Teresa.

JAQUES So, now she's gone, vather, let's discourse a little more, for I've a huge inkling to know a few more of Mary's good qualities. By conscience, I look upon Mary to have a notable understanding, vather-in-law. 195

SANCHO Understanding? She can make a pudding. That's as much understanding as a wife has need of.

JAQUES Now, if she be but virtuous—against which she has one wicked sign, your nose, vather-in-law, for, to quip you with a proverb, too, one may know by your nose what mutton you love—I say, if she be but virtuous and has but an eye to her honour, as gentlefolks call it, then all's right. 200

SANCHO Virtuous? Ay, I warrant her. She's as virtuous as the skin between her brows. But you must not give yourself so much to jealousy nor doubt, son-in-law. He that's afraid of every grass must not piss in a meadow. If you fear, why will you go to't? Why will you marry?

JAQUES Why, by conscience, I don't know. I go to't as other folks do, I think, for ready pudding. Besides, Mary has such a way with her, such a jiggling 'crumptious whim with her backside, that she's as full of temptation as an egg is full of meat. She has a pure stroke with her, fackins. Then, to say the truth, Mary's very well forehanded, too. 205

SANCHO Forehanded? [*Aside*] Oons, this oaf makes a mare of my daughter.

JAQUES We shall do hugely together. I'll set her to weeding in the wheat the next day after we are married. She has curious spud fingers to grub up the chervil. 210

SANCHO Fingers? I think she has and the nails of them are an inch long for the purpose. She has not cut them this twelvemonth, to my knowledge.

189. **prate** Idle talk, chatter (OED n.).

190. **colbertine lace** A kind of open lace with a square ground, worn in the 17th and 18th centuries (see OED *colbertine*). **smock** See 1CHDQ 1.2.120.

200. **one may ... love** Prov. See Tilley N227 ('One may know by his nose what pottage he loves').

202. **Ay** D Ah. **her** Not in D. **She's ... brows** Prov. Tilley S506.

203. **doubt** Fear (OED n.¹ 3a).

203–204. **He that's ... meadow** Prov. Tilley G416.

205. **by** Not in D.

205. **by** Not in D. **pudding** Poss. used as allusive of copulation (see Williams).

206. **'crumptious** Prob. a aphetic variant of *scrumptious*, used as a vague epithet of enthusiastic praise (OED 2b; first recorded in 1836). The form, albeit uncommon, appears in Duffett's *The Mock-Tempest* (1674, 1675) 1.1, p. 1 and *Psyche Debauch'd* (1675, 1678) 5.2, p. 44. See also DiLorenzo 231.

207. **pure** See 2CHDQ 4.3.10. **fackins** See 2CHDQ 4.1.11 n. for *i'fackins*.

208. **Mary's** Q *Mary's* (<a> printed upside-down). **forehanded** Usually said of horses, having a good forehand (OED adj. 1).

211. **curious** Skilful (OED 13).

JAKUES Then, by conscience, she must help the plough, too, a little now and then. You won't be angry if I documentise her and make her a good housewife, vather-in-law? 215

SANCHO Angry? No, not I, boy. Prithee yoke her in with thyself, Tib and Crookhorn, and the rest of the oxen if thou wilt. An idle wife lets the pig burn by the fire. When thou hast her, boy, e'en draw together, a God's name.

JAKUES By conscience, and so we shall, for my mind gives me we shall do mighty well together. For 'tis odd to think how it came about, but ever since I saw Mary's bubbies as she was sitting without her waistcoat at our shearing, I have had a main goodwill to her. By conscience, I have thought of those bubbies, I warrant, above a hundred times, and things have grown up to a head and put forward mightily since that time. Can Mary spin, vather-in-law? 220

SANCHO Spin? Oons, like a spider, boy. Her mother before her was as good at it as ever put spindle between her legs. 225

JAKUES Gadsdiggers! Come away, then, for I'll go presently and get ready my wedding tackle, and tomorrow go to church and say the words, and then at night, vather-in-law, at night—oh, Lord, ha, ha, ha, ha!

SANCHO Ha, ha, ha! Ay, at night—

Exit Jaques.

Oh, poor man! Ha, ha! And yet she'll hold ye tack, if I don't mistake her, for all you're so crank, and so take this proverb with you by way of advice: 230

If you an old flea-bitten ride, you need not fear the dirt,
But when you back a young colt, see your saddle be well girt.

Exit.

214. **help the plough** According to Stone, among 'smallholders and unskilled labours ... If her husband was a day labourer ... the wife was expected at least to assist him in the back-breaking work in the fields' (199).

215. **documentise** Teach, instruct (OED 1; first citation given in 1734).

217. **An idle ... fire** Prov. The notion has biblical origins: 'She looketh well to the wayes of her householde, and eateth not the bread of idlennesse' (Prv. 31: 27).

218. **a God's name** 'In God's name' (see OED *god* n. P1 b.).

220. **bubbies** See *2CHDQ* 1.1.108.

223. **spin** A well-known sexual metaphor, sustained mainly on the image of the spindle or distaff as allusive of the male sexual organs (see Williams *spin*; *spindle*).

226. **Gadsdiggers** See *1CHDQ* 3.2.1 n. for *Odsdiggers*. **wedding tackle** The outfit in which one gets married; prob. also sexually suggestive, from which the present-day meaning—a man's genitals—seems to have developed (OED; this is the first citation given).

230. **hold ye tack** 'Be a match for you' (see OED *tack* n.¹ 11b). **crank** Brisk, pert (Canting Crew).

233. **girt** Bound with a saddle-girth (OED *gird* v.¹ 1d). **If you ... girt** Prov. See Tilley H640 ('A flea-bitten horse never tires').

s.d. **Exit** Q, D *Exeunt*. Q adds this rubric: *The End of the First Act*.

ACT II

[SCENE I]

A poor cottage discovers Teresa and Mary sitting on stools, busy about making a smock.

TERESA Here, Mary, prithee thread my needle, good girl, whilst I turn down this selvage here.

MARY Ay, come, let's see't (*rises from the stool*). And so, mother, you say you had a main deal of prate about me with vather and my man that is to be, ho, ha, ho, ha! [*Trying to thread the needle*] What a dickens! I think I can't do't here. I'm blind, I think, with living so long a maid, ho, ho! D'ye think I shall thread it better tomorrow, mother? Ho, ho, ho!

5

TERESA Ay, ye jade, if my husband's proverb be true that says: sweet marjoram and marriage is good for the eyesight.

MARY Ho, ho, ho! There, now 'tis done purely (*gives Teresa the needle and sits down again*). Well, and pray, mother, let's hear a little. Ecod, 'twas rare stuff you talked, I warrant, if one had been by to hear it, for my vather won't spare none of the broad words when his hand is in. He'll not spice the matter, not he, ecod. And my man, what said he, I wonder?

10

TERESA (*Sewing as she speaks*) Who, Jaquey? Ha, ha, ha! Why, I thought he would have bewatered himself for joy when I told him I was sure thou wert a maid. He swore a great oath he loved a maidenhead better than buttermilk or a Sunday dumpling at the parson's.

MARY Ho, ho, ho! Did he, faith? Well, and good mother, what said vather, then? Ho, ho! Hold, but stay a little. Ecod, you'll make it too narrow at bottom here. I shan't have half room enough if you pinch it so in this place. Odslidikins, if it b'ant wide enough here, mother, you spoil all.

15

TERESA [*Aside*] I think the girl is betwattled.—(*Stands up and shows the smock*) Why, prithee do but see now, where's the pinching? Odsdiggers, 'tis wider than mine was by a foot and half.

MARY Well, let me see now, I can tell to a barley-corn if I measure. Look here (*measures the smock*), from my left thumb to my nose is just a yard. Humph, ecod, I think 'tis pretty well. Ay, ay, 'tis well enough. So. And now, mother, pray go on. What said vather then, ha?

20

4. **I'm blind ... maid** It alludes to proverbial knowledge. See Tilley L396 ('You are mope-eyed by living so long a maid').

6–7. **sweet ... eyesight** Prov., perhaps with a hint to the eye symptoms caused by the pox. Medical treatises often include sweet marjoram (*Origanum marjorana*) and other species of the genus *Origanum* in remedies for different diseases including syphilis. Nicholas Culpeper's widely popular *The English Physitian* (1652) mentions, among the virtues of the 'Sweet Marjerom,' that it is 'good for the Inflammations and watering of the Eyes' (78), while in Thomas Tryon's *The Way to Health, Long Life and Happiness* (first published in 1683) the author recommends burning odours of marjoram and other herbs in order to preserve and help the sight (1726: 57–58).

8. **purely** See 1CHDQ 2.1.197.

9. **Ecod** See 2CHDQ 4.3.18.

11. **what** Q whar.

17. **Odslidikins** See 1CHDQ 1.2.101 n. for 'slidikins.

18. **betwattled** Bewildered (OED v.).

21. **think** D thing.

- TERESA Phoo! Pox take him. He stood choking himself with laughing at his own proverbs but ne'er a one of 'em on our side. I had like to have pulled him by the ears three times, as I'm a Christian. 25
- MARY Well, I think the devil's in my vather for that. He makes no more of a woman, ecod, than of a wisp of hay. He loves nobody but Dapple. On my conscience and soul, he's civiller to that ass than to you, mother.
- TERESA Ah, 'tis e'en too true, Mary. This plaguey knight-errantry—a murrain take it—crams his head so that the man is, as I'm a Christian, I know not how besotted, so that he never thinks of family matters, not he. I've had no comfort from him this half-year, Lord help me. 30
- MARY Ecod, that's very hard. There, come, now let's set on the lace.
- TERESA And a married woman's but a solitary thing without comfort, Mary. If I had married Diego of our town, as I might have done if I had not been a fool, for he cast many a loving sheep's eye at me, I had had comforting enough; I had had my belly-ful of comfort then, as I'm a Christian. 35
- MARY If my husband don't comfort me when I've occasion, I'll make him a cuckold, faith. I'd do myself reason, ecod. Ho, ho, ho, ho!
- TERESA Ay, Mary, in another country now that might be, but in Spain here the more's the pity. A woman can't do herself reason if she would. If a woman does herself reason here, her husband confines her presently; she's under lock and key the next minute. 40
- MARY Oh, Lord, I understand ye and that's a plaguey thing, ecod.
- TERESA Ah, well fare little England! Odslidikins, they say there a farmer's wife, or such a one as I now, may have leave of her husband to be sociable if she can make any advantage on't. She has no confinement upon her. All things are open there. They lock up nothing there but the cupboard. 45
- MARY Why, that's a pure place, then, I'll swear. But hold ye, what d'ye think, mother? Shall I put any lace at bottom or no? You know I'm to be a great lady before I die. And now we are talking of England, I've heard there was one at London, near the Court I think they call it, that wore lace thus long and always took care to have it seen coming down stairs or going out of a coach and that the fool her husband— 50

43. **well fare** An expression of good wishes (OED *fare* v.¹ 9c). **well fare little England** Teresa's words were a dramatic commonplace. In comedies set in Spain and Italy, women often expressed their envy for the liberty they would enjoy in England, sometimes with a satirical purpose. In Shadwell's *The Libertine* (1676), Clara laments her fate as a soon-to-be confined Spanish wife and exclaims: 'O that we were in England! there, they say, a Lady may choose a Footman, and run away with him, if she likes him, and no dishonour to the Family' (3, p. 44). The Epilogue to Shadwell's *The Amorous Bigotte* (1690) plays again with the same contrast: 'For every Favour a poor Spanish wife/ Bestows on her Gallant, she ventures life./ The wanton English ones need never fear,/ By their good men they're ever held most dear,/ And none such hands over their Husbands bear:/ The Husband none so closely does embrace/ As the sweet Gallant who supplies his place./ Well—/ Though on the Stage we Spanish women be,/ Elsewhere we can use English Liberty' (sig. H2v).

49. **London** D *London*.

TERESA Knew nothing of the matter, Moll. He never came so near my lady. He knew nothing of the lace, I'm sure.

MARY No? Ho, ho, ho, ho! Ecod, that's good. He know nothing on't? Why, who should, then?

TERESA Who, fool? Why, some young blade with long powdered curled hair and a patch on's nose 55
that watched her motions. Why, husbands have the least to do with their wives there, fool, o'
any folk. Either to lie with or to lead 'em there is unfashionable and unmannerly.

MARY Ho, ho, ho! Well, ecod, then that's a 'crumptious place, I say again. And then, mother,
there's a sort of cattle they call citizens, ho, ho, ho! Ecod, they say they don't get their own 60
children neither.

TERESA Why no, if they'll drive a subtle trade, no more they must not, ye silly jade. If they intend
to be rich and be aldermen, the courtier must cuckold the citizen in course, then in course he
gets into debt and then the citizen gets his estate for satisfaction in course.

MARY Hey-day! Why, this is whirly-curly-murly round about our coal fire, ho, ho, ho, ho! Ecod,
this is driving a subtle trade, indeed. 65

JAQUES (*Within*) Holloa! (*Whistles*). Mother-in-law and my flesh that must be, where are ye?

TERESA Odslidikins, 'tis Jaquey. He's come to call ye to church, I'll be hanged else. I'll go and
make an end of my work within and get things ready. In the meantime, be sure to coy it and
stand off and niggle him purely, dost hear, Mary?

MARY Ah, ecod, I'll niggle him so he was ne'er so nigged since his mother bound his head, ho, ho, 70
ho! Go, go, I warrant ye, mother, let me alone with him.

Exit Teresa.

Enter Jaques.

55. **powdered curled hair** Powdered curly wigs, or 'perukes,' became highly popular among gentlemen after Charles II brought this French fashion to England in 1660. Powder was typically made from wheat flour or dried clay and they were basically white, off-white, or grey in colour. Powder was often enhanced by fragrances, such as those of citrus flowers and lavender (Angeloglou 66–68). **a patch on's nose** Used to cover the unpleasing effects of syphilis, the patch on the nose was sometimes perceived as a manly feature (see Angeloglou 68).

59. **cattle they call citizens** See *1CHDQ* Prologue 44.

61. **subtle** Cleverly contrived or performed (OED adj. 5).

64. **whirly-curly-murly** Poss. a corruption of *burly-burly* (see OED *burly-burly* adj.; *curly-murly* adj.; *curly-wurly*). **round about our coal fire** Prov. For centuries the hearth was placed in the middle of the hall, around which dances and other sports were performed, particularly at Christmas (see Grose and Astle 1: 71).

69. **niggle** Behave courteously or even provocatively towards someone (OED v.² 3, this is the first citation given).

JAQUES Why, how now, flesh of mine, what, no further yet? Good Lord! Now, how comes this? Why, the—what d’ye call’t (*scratching*)—the can—the can—the canondrichal hour will be past, by conscience. Come, good-now, don thy jacket lightly, good flesh of mine, don thy clothes.

MARY I can’t don my clothes (*Mary turns away and seems coy*). 75

JAQUES Gadsdiggers, Master Camacho and his bride and the man in the black tarry for us. Good-now, Mary, go dizen and come away and be married lightly. Good-now, do, Mary.

MARY Pish, I can’t abide to be married. I’m altered.

JAQUES Gadsdiggers, that’s a good one, by conscience. Not abide to be married! Was there ever one of thy age that could not abide to be married? Pshaw, you must not say so, Mary. Come, buss, come, buss. 80

MARY Pish, I can’t buss.

JAQUES Pshaw, you can buss and you must buss. [*Aside*] ’Sbud, she makes me as hot as a toast. What a devil ails her, trow?—Come, good honey flesh o’ mine, buss now.

MARY I can’t buss. I won’t buss. 85

JAQUES Not buss?

MARY No.

JAQUES Not buss me at all?

MARY No, no, no, no.

JAQUES (*Sings out of tune*) Not at all? 90

MARY No, no, no, no.

JAQUES Nor go to be married?

MARY No.

JAQUES Gadsdiggers, nor lie with me tonight?

73. **the canondrichal hour** The canonical hour. The ecclesiastical proceedings stipulated that weddings should take place in open church, in public view, and during canonical hours. The canons of 1604 indicated that the ceremony could be solemnised only between the hours of 8 a.m. till noon; otherwise, the marriage might be considered clandestine or at least irregular (Cressy 318).

74. **good-now** See 2CHDQ 4.1.24. **don** Put on (OED v.¹ 1). **lightly** Quickly, immediately (OED adv. 5).

76. **the man in the black** The clergyman (OED *man in black*).

78. **altered** Disturbed, affected mentally (OED v. 3).

81. **buss** See 2CHDQ 4.1.49.

83. **and you** Q and yon (<u> printed upside-down). **’Sbud** D ’sbus.

s.d. **Sings out of tune** D’Urfey is possibly imitating the dialogue between Coridon and Mopsa in Henry Purcell’s semi-opera *The Fairy-Queen* (1692) 3, pp. 30–31. The play was performed several times from May 1692 to February 1693 (LS 408–409, 418). The scene seems to have been particularly popular, in light of the number of extant copies of the score.

- MARY No. I'm ashamed. 95
- JAQUES Ah, dear sweet honey, Mary, don't say no. By conscience, I shall hang myself if thou'rt in earnest. Look here (*pulls out a great turnip*). I'll give thee this pure white turnip if thou wilt but buss and say ay. Odsdiggers, you must go.
- MARY Nay, pish, I won't go.
- JAQUES You shall go. 100
- MARY Nay, fie, be quiet. Oh, Lord, I can't go.
- JAQUES Master Camacho will laugh me to death. I would not but be married today for a hundred pound.
- MARY (*Aside*) Nor I neither, ecod, for all my fooling.
- JAQUES Therefore, gadsdiggers, come along, for I must buss and I will buss. I must marry and I will marry and there's the resolution of—(*pulls her out*). 105
- MARY Well, I will, I will, I will, I will! What a dickens ails the man? Ecod, you won't be so sharp-set seven years hence.

Exeunt.

SCENE II

[*The meadow*].

Enter Don Quixote, Carrasco, and Sancho.

- DON QUIXOTE Sir Bachelor, I have with care considered on each particular of your discourse nor shall this sword ever keep back its aid when beauty, wit, or injured love's in danger. I am myself a lover, learned bachelor, and therefore doubly will assist Basilius. Sancho shall be my second (*Sancho starts and stares at him*). He shall fight, too, if there should be occasion.
- CARRASCO My friend and I are doubly yours, heroic sir. 5
- SANCHO I fight? With whom must I fight, I wonder? Good sir, don't let your head run so much upon this fighting work. We are going to a wedding now and I see no monsters that I should be engaged a second to attack there, unless it be an ox that's roasting yonder. And I'll attack that presently with all my heart if you please.

95. **No** Q Oo.

97. **turnip** Prob. with a pun on 'turn-up,' slang for prostitute. The term, derived from the verbal sense, was common in the 17th century. See, for example, *The Passenger* (1612), where one of the speakers rails against women: 'they are whores, harlots, trulls, baggages, bayards, turne-ups, curtesanes' (King 315).

107–108. **sharp-set** Keen or eager; also esp. having a craving for sexual indulgence (OED 2 a, b).

- DON QUIXOTE An ox? A calf! Ha, ha, ha, ha! Sancho's a droll, Sir Bachelor, you'll excuse him, but at a dire adventure, brave as Hercules. 10
- SANCHO A plague of your commendations. (*Aside*) 'Sbud, I never knew him praise my fighting but some damnable drubbing or other happened presently after.
- DON QUIXOTE (*To Carrasco*) But are you sure the virgin has her cue? Is she resolved? Will she assist your friend? 15
- CARRASCO Most vigorously. 'Tis the morose compulsion of an uncle has brought the thing so far. She hates Camacho.
- DON QUIXOTE No more then to be said, sir. If your plot fails, this arm shall do her justice.
- CARRASCO Triumphant voice! How I adore its author! Now, by Apollo and the sacred nine that dip in Helicon to write of glory, you seem, great sir, an emperor already. 20
- SANCHO Ah! The Emperor of Darkness take thee. Art thou putting him in mind of being an emperor again? [*Aside*] Gadzooks, I begin to find this tongue-padding fellow is a very rogue. They say he's a scholar and can tell by his art how many pound of candles are set up in the sky from one year's end to tother and that he can expound dreams. I was such a fool to try him once, but nothing came on't but folly that I know. See, they are complimenting still.—Ah! Go thy ways for a dream-teller. 25
- CARRASCO Who talks of dreams there? [*To Don Quixote*] Then, sir, if that title sound too weak for your high relish, to be Emperor of Constantinople is most grand.
- DON QUIXOTE Ye've hit it, sir. That place I must renown, since one of our best knights patrons of chivalry, the star of arms, great Palmerin d'Oliva, reigned there long since. 30
- SANCHO [*Aside*] They have made a quick voyage on't. They are got as far as Constantinople in two minutes. This plaguey conjurer, I lay my life, is interpreting a dream for my mad master, too.
- DON QUIXOTE What dost thou mutter about dreams, Sancho?
- CARRASCO Oh, sir, his head runs strangely on that topic. I late was his interpreter. Sancho dreamed he was at sea very much tossed in a ship, but amongst the rest had three great tosses that shook 35

11. **Hercules** See 2CHDQ 2.1.52 n. for *the club of Hercules*.

16. **morose** Scrupulous, painstaking (OED adj.¹ 3).

19. **Apollo** See 2CHDQ Epistle Dedicatory 38.

19–20. **the sacred ... Helicon** The Muses, traditionally considered nine in number, who presided over learning and arts and dwelt in Mount Helicon under the control of Apollo (*Grimal Muses*).

22. **tongue-padding fellow** A smooth, glib-tongued fellow (see *Canting Crew tongue-pad*).

23. **scholar** See 1CHDQ 4.1.41.

25. **once** Not in D.

30. **Palmerin d'Oliva** The protagonist of the Spanish romance *El libro del famoso e muy esforçado cavallero Palmerín de Oliva*, at the end of which Palmerin is proclaimed Emperor of Constantinople. The story was prob. written by Francisco Vázquez and first published in 1511. Due to its huge popularity, the romance was often reissued, translated, and continued in several parts which gave rise to the Palmerin cycle. Anthony Munday published the first English version in 1588, to which he later added the translations of some of the sequels (CE Vázquez, Francisco; Bergeron).

him so he waked. I told him the first signified preferment, which so happened, for in two days after he was tossed into his government.

SANCHO And in two days after that I was tossed out again—that was the second. But now, where was the third, good Master Conjuror? How was I tossed the third time?

CARRASCO In that, indeed, Sancho, the stars are cloudy. 40

DON QUIXOTE Oh, sir, that falls within the verge of my small understanding. Sancho was just before that tossed in a blanket and I suppose the stars meant that the third.

SANCHO A plague on your suppose. Have you found it out? Yes, if that were the third tossing, I was tossed with a vengeance and you were the cause—I thank ye—for quarrelling with the carriers at the inn. But come, look not too high lest a chip fall in your eye; and don't scald your lips in another man's porridge. I shall take warning one day and so perhaps 'scape a fourth tossing. I shall, gadzooks. 45

CARRASCO But that I know Sancho's a virtuoso, I should imagine these were marks of cholera.

DON QUIXOTE He is angry, which passion, as others do express by oaths and curses, he always does by proverbs. But hark! I hear the marriage instruments are sounding and the procession coming. I'll stand by and when you give the sign— 50

A noise of pipes and rural instruments are heard within.

CARRASCO Great sir, I'll soon inform you—[*aside*] how to get your head broke.

[*Exit Carrasco*].

Enter first music playing, then Camacho led like a bridegroom between two maids, after him Quiterria like a bride led between two men, after them shepherds, shepherdesses, dancers, and singers, men, and women. They place Quiterria in a bower on a bank of flowers.

CAMACHO Come, neighbours, merry be your hearts all. And now, let's see ye sing your songs and foot it tightly for the honour of Camacho and Quiterria. I have got her at last, d'ye mind me? What, must every poor fellow think to out-suitor me? A sneak, a mortgaging rat? No, I'd have bought his head off, boys, but I'd have had her. What, I have money enough, d'ye mind me? 55

FIRST SHEPHERD Ay, ay, cousin. I am glad she's so well bestowed.

42. **tossed in a blanket** Another allusion to the events narrated in Shelton 1.3.4, p. 33v. See also *1CHDQ* 5.2.97.

45. **look ... eye** Prov. Tilley C354.

45–46 **don't scald ... porridge** Prov. See Tilley L328 ('Scald not your lips in another man's pottage').

48. **cholera** Sancho's complexion has already been identified as choleric in *2CHDQ* 4.3.137–138.

52. **get** D have. **broke** Broken; see *1CHDQ* Prologue 6 n. for *well-writ*.

s.d. **singers** Q *Singers* (<n> printed upside-down).

54. **tightly** D rightly.

SECOND SHEPHERD I wonder what she could see in tother to like him. He could jointure her in nothing but fiddling and poetry. And her good uncle left her too well to give it away all to nothing. 60

FIRST SHEPHERD Besides, he has been always bred in th' town. I'll warrant him as rotten as a medlar, as slim too as a lath, and his legs stand as if they were set on the wrong end upwards. Now, yours, cousin, have some substance.

SECOND SHEPHERD Ay, ay, they'll carry him out o' th' dirt. Those legs are fit for business now. Ah, the bride showed her understanding in her choice, I'll say't. 65

CAMACHO Oh, thank ye, thank ye, this is kind, faith. Come, where are these lazy rogues? Is dinner ready? Quickly, quickly there, let me be served, ye knaves. What, I have money enough, d'ye mind me? Let me have two sirloins in one dish, a dozen of capons in another, for my first course at my own table. Then let the ducks swim in a river of sauce and the pigeons be stuffed with parsley till they crack again. Quick, quick, I say.—And you're all welcome, boys. What, I have money enough, d'ye mind me? 70

ALL A Camacho! A Camacho! Hey!

SANCHO Two sirloins! Humph! And a dozen of capons! (*Sancho leaps for joy*). Royal fare, gadzooks. And I've a stomach as sharp as heart can wish. I shall claw those capons off. [*To Camacho*] Give your worship joy! 75

CAMACHO Oh, honest Sancho, welcome. What, thou art hungry, I warrant, ho, ho, ho! Well, thou shalt suck at the horn of plenty presently, thou shalt. Eat, rogue, till thy guts can hold no more. Where's thy lean-jawed master?

SANCHO Mum, mum, sir; within earshot.

CAMACHO What, he's too proud to dine with us, I warrant, without the ceremonies of the Great Mogul to usher him in, though he be half-starved. [*Aside*] Ho, ho, ho! How I laugh at these poor scoundrels! 80

DON QUIXOTE Sancho.

58. **jointure** To provide with a jointure or dower (OED v.). A jointure is a joint estate, limited to both husband and wife, but commonly one estate limited to the wife only in case she survives her husband (Blackstone 2: 137).

61–62. **rotten as a medlar** Prov. See Tilley M863 ('Medlars are never good till they be rotten').

67. **knaves** D Knaive.

72. **ALL** Q, D *Ommes*.

74. **claw those capons off** 'Eat those capons with voraciousness' (see OED *claw* v. 6b).

79. **Mum, mum** See *1CHDQ* 2.1.171.

80–81. **the Great Mogul** Each of the successive heads of the Muslim dynasty which ruled most of northern India from the early 16th to the mid-18th century. The Mogul dynasty was notable for the ability of its rulers and its administrative organisation at least until the end of the 17th century, when their empire reached its greatest extent (EB *Mughal dynasty*).

SANCHO I come, sir. (*To Camacho*) Pray, sir, don't turn your grin that way, for if he sees it, Lord
have mercy upon your two sirloins and your capons. Your spits will be poking in our own
bellies and the blessings of your porridge pots be showered in carves on our own pates. 85

DON QUIXOTE Sancho, I would not have thee, for I find thee prone, to hold too great a
correspondence with these people, because I know not yet whether they are friends or enemies.
And one thing more I tell thee as a secret. Give me thy ear. Here's an adventure coming. We
shall have action suddenly. 90

SANCHO Action? What? Dinner you mean, sir, I suppose. Why troth, eating is a very pretty action,
I must needs say, and I am prepared, sir. You need not put me in mind.

DON QUIXOTE Nor do I, Sancho, and therefore thus I charge thee, by the unquestioned homage
that thou owest me, not to dine today.

SANCHO Not dine, sir? 95

DON QUIXOTE No, unless on thoughts of honour as I do. Dinner will strangely dull thy animal
spirits, which I shall presently have occasion for. Once more thy ear, mark me attentively: within
this hour, one more and thou and I must fight with all this company.

SANCHO The devil we must! Oh, that ever I was born!

DON QUIXOTE Conquer 'em and do an act ages to come shall story. 100

SANCHO Conquer 'em? Oons, what d'ye mean, sir? They are tame enough, I think. Here's no strife
amongst 'em that I see. And to provoke 'em to fight—not I, faith, sir. He goes too soon to that
market where nothing's to be bought but blows.

DON QUIXOTE Wilt thou not fight, then?

SANCHO Not a stroke, gadzooks. Besides, to forbid me eating too when my belly has rung all in
above this two hours—sir, I'm your vassal, but to think I won't dine at my daughter's wedding
is such a tyrannical whim that I must rebel if you were forty emperors. 105

DON QUIXOTE Scoundrell! Thou shalt not have it in thy power to eat [*threatens him*]. So. No more
words for this time. I see the sports begin.

Here follows an entertainment of music and dancing.

s.d. **Camacho** Q *Camacho*.

86. **carves** Wounds, cuts (OED 1).

100. **story** Record the history of (OED v.¹ 1).

101. **Conquer** Q Canquer.

102–103. **He goes ... blows** Prov. See Tilley M339 ('No man makes haste to the market where there's
nothing to be bought but blows').

105. **has rung all in** Said of the bell, that has sounded the final strokes or peal before the beginning of a
church service (see OED *ring* v.¹ 11c).

s.d. **entertainment of music and dancing** In the novel, there is also music and dance at Camacho's
wedding with several dancers in allegorical costumes representing certain concepts and virtues. Divided into
two groups, some are guided by 'Cupid' or 'Love' and represent 'Poesie,' 'Discretion,' 'Nobility,' and
'Valour,' while the others, guided by 'Money,' personify 'Liberality,' 'Reward,' 'Treasure,' and 'quiet
Possession' (Shelton 2.20, p. 172v).

[The first] song.
Sung by one representing Joy.

Vertumnus, Flora, you that bless the fields 110
Where warbling Philomel in safety builds
And to the nymphs and swains
That revel on these plains
Dispose the joy that heaven and nature yields,
Call Hymen, call him from his merry home, 115
Bid him prepare his torch and come
To sing and drink full bowls; call loud I say.
'Tis beauty's feast, Quitteria's wedding-day.

The second song.
[Sung] by one representing Hymen or Marriage.

I

Here is Hymen, here am I,
Some men's grief and some men's joy. 120
Here's for better and for worse,
Many bless and many curse.

II

Tender virgins soft and young,
They that to be mothers long,

s.d. [**The first**] **song** This song, set by Raphael Courteville (fl. 1675–ca. 1735), was first published in D'Urfey's *New Songs in the Third Part of the Comical History of Don Quixote* (1696) (see Appendix) and later included in *Songs Compleat* (1719) 1: 72.

s.d. **representing Joy** In the novel, the performers, in order to indicate the abstractions they represent, 'carried a white Parchment scrowle at their backs, in which their names were written in great letters' (Shelton 2.20, p. 173).

110. **Vertumnus** S3 *Victumnus*; SC1 *Victumnus*. Also known as *Vortumnus*, a Roman divinity of Etruscan origin connected with the change of seasons and the transformation of plants and their progress from blossom to fruit (Peck). **Flora** See 1CHDQ 1.1.30 n. for *lady Flora*.

111. **Philomel** A poetic or literary name for the nightingale; it alludes to the myth of the maiden *Philomela's* transformation into that bird (Grimal *Philomela*).

113. **on** S3 *ore*; SC1 *o're*.

114. **joy** Q, D *Joy*s. The reading in S3, SC1 matches the 3rd person singular form 'yields' and suggests a self-reference made by the singer.

115. **Hymen** *Hymenaeus*, the Greek god of marriage ceremonies, whose attributes are a torch, a crown of flowers, and sometimes a flute (Grimal *Hymenaeus*). **him** S3, SC1 *Hymen*.

117. **I** S3 *and*; SC1 *and*.

118. **Quitteria's** S3 *Quiteras*; SC1 *Quitera's*.

s.d. **The second song** Raphael Courteville also set this song, whose first two movements were published in *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix) and later in *Songs Compleat* 2: 116–117. The full lyrics appeared only in the play-texts.

121. **for ... worse** See 1CHDQ 4.1.76.

124. **They** S3 *you*; SC2 *You*.

By my aid love's raptures try, 125
Save their blushes, and enjoy.

III

But none must love's banquet taste,
Though 'tis dressed, till I say grace;
Till I license so to do,
Maids that wish must not fall to. 130

IV

The vast universe I sway;
Humankind my laws obey.
By a power that equals fates
I give honours and estates.

V

Thousands me a pillory call, 135
Mousetrap, stocks, the devil and all,
For who tries how I can bind
Is for all his life confined.

VI

But if any honest swain
Ask if I am joy or pain, 140
I am both, the truth to tell:
Sometimes heaven, sometimes hell.

The third song.

[Sung] by one representing *Discord*.

Cease, Hymen, cease; thy brow let Discord awe,
Thou yoke where fools with toil and trouble draw.
I am sworn foe to all thy law does bind. 145
Marriage from first creation was designed
A curse entailed on wretched humankind.
'Tis noble Discord, generous strife,
That gives the truest taste of life.

126. **their** S3 *your*; SC2 *your*. **enjoy** S3 *in joy*.

130. **fall to** Begin eating (OED 5); with sexual innuendo. The whole stanza plays on the association between enjoying a banquet after saying grace and consummating marriage after the religious ceremony.

136. **Mousetrap** See 1CHDQ 1.2.113–114.

s.d. **The third song** The third song at Camacho's wedding was also set by Courteville. Only the section sung by Discord was published in *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix) and later in *Songs Compleat* under the title 'The last Song in the Masque' (2: 144). The full lyrics appeared only in the play-texts.

144. **yoke** S3 *heavy yoake*; SC2 *heavy Yoke*. **toil and** Not in S3, SC2.

145. **I am** S3 *I'me*; SC2 *I'm*.

149. **truest** Q *trnest* (<u> printed upside-down).

- Marriage first made man fall; 150
Had I been in the garden placed,
The woman ne'er had made him taste.
'Twas foolish loving damned us all;
Had I been in, etc.
- JOY Happy mortals, you from me 155
Shall have all felicity.
- HYMEN I'll bestow, to raise your joys,
Charming girls and lovely boys.
- DISCORD And to quell each fond delight 160
I will make you scratch and bite.
- CHORUS OF ALL Let mortals then know,
Let 'em know, let 'em know, let 'em know, let 'em know;
Let us by reflection show
What attends the marriage vow
And what joys and troubles grow. 165
Let mortals then know,
Let 'em know, let 'em know, let 'em know, let 'em know.
- Here follows a dance of six or eight men and women representing the happiness and unhappiness of marriage; which ended, Camacho rises at the sound of some shrieks and cries without.*
- FIRST MAN (*Within*) A surgeon! A surgeon! Help, help for heaven's sake!
- SECOND MAN (*Within*) He faints! He faints! Keep the spirit to his nose! Oh, help, help!
- Enter Carrasco, as frightened.*
- CARRASCO Oh, unfortunate accident! Oh, dreadful mischance! Make room there. Where's the 170
bridegroom? Where's the cruel bride?
- CAMACHO What, are ye mad, d'ye mind me? Here we are. What's the matter? How now, what
business have you here, friend?
- CARRASCO Basilius, my dear friend Basilius! Oh, if you have any pity, let him come in and speak to 175
the bride.
- CAMACHO Basilius! 'Sbud, what, my rival? No, no such matter. He comes not here, d'ye mind me?
- CARRASCO Oh, poor Basilius, he's past being your rival now, sir, for no sooner had the Friar told
him that he was to marry Quitteria this morning, but in a desperate frenzy, with a sharp tuck he
run himself through the body and there he is without weltering in his blood nor will be

s.d. *which ended ... without* In Q, D the s.d. precedes the first song.

178. **No, no** D No, no, no.

180. **tuck** A pointed, thrusting sword (OED n.³).

181. **run** Ran; see *1CHDQ* Epistle Dedicatory 19 n. for *sprung*.

confessed, do what they can, till he speak with the bride and she consents to hear his dying words. 180

CAMACHO What, has he run himself through the body, d'ye say?

CARRASCO Oh! Ay, sir, ay. He has killed himself, he has killed himself. He can't live half an hour.

CAMACHO Nay, look ye—d'ye mind me?—if he has killed himself, I care not much if I do let him come in and tell his tale. What says Quitty? Let the hot-headed fool come in. He can't prate long if he has run himself through the body. 185

QUITTERIA Oh, sir, believe not I will hinder him. The man that sacrificed his life for me, if in my bosom lives a generous thought, must certainly have there a large possession.

CAMACHO Well, bring him then and—d'ye mind me?—tell the cook we'll send him word when the simple fellow's dead and then we'll go to dinner. 190

Enter Basilius carried between two, a sword stuck through his body, which appears all bloody; with him a Friar.

FIRST SHEPHERD Bless us! What a wound's there! The sword comes above five inches out at his back.

SECOND SHEPHERD Ah, he has taken occasion for the sun to shine through him, neighbour.

BASILIUS (*To Quitteria*) Oh! Thou, to whose fair but relentless eyes I sacrificed my youth's entrest duty, behold the latest tribute love can offer, my life, paid to appease the cruel fates, who would not grant that I should live with her for whom I only thought life worth enjoying. 195

QUITTERIA 'Twas the effect of both our rigid fortunes. Alas! I was not in my own dispose. My heart ne'er had the power to make amends for your true love, since 'twas confined by friends.

CAMACHO The short and the long on't is friends did it, d'ye mind me? I had interest with her uncle and you had none. What, the thing is plain enough: you lost her because you were poor and I had her because I was rich. What, I had money enough, d'ye mind me? 200

BASILIUS Live happy, sir, and long, as you can enjoy her. I only beg of you, for my soul's sake, to grant me one request before I die.

CAMACHO Request? Well, what is't? Let's hear, let's hear.

BASILIUS That whilst I live, which is but till this weapon be drawn out of my body, for then 'tis certain my very soul flows with it, that you'd resign Quitteria to me and to confirm it subscribe here this paper [*shows a paper*]. 205

CAMACHO How subscribe? I don't understand that, d'ye mind me?

BASILIUS Alas, sir, 'tis but for a wretched minute.

191. **Well** Q We'll.

195. **for the sun ... him** 'Get wounded making a hole in himself' (see OED *sun* n.¹ P1 e).

199. **in my own dispose** 'In my power or right to dispose' (see OED *dispose* n. 3).

207. **out** Q out out.

- FRIAR Come, good sir, mind your better part, your soul, leave these transitory thoughts and prepare for your confession. 210
- BASILIUS 'Tis for my soul's sake, reverend sir, I beg this, for I, alas, have rashly made an oath that till she's mine I ne'er would be confessed and now am in a state of desperation. [*To Quitteria*] Madam, you may have charity though no love. Do you persuade him. Alas, you know a soul's a precious thing. 215
- QUITTERIA I am given all to him but yet, alas, sir, whether my interest be so much as can assure the grant of any suit I dare not yet affirm.
- DON QUIXOTE (*Beckons Sancho*) Let 'em alone, Sancho. Stand foot to foot by me.
- SANCHO [*Aside*] What can be the meaning of all this? Sure this plaguery devil, my master, has not persuaded this man to kill himself only to hinder me of my dinner. 220
- FRIAR [*To Camacho*] Your charity should exert itself on this occasion, troth, sir. As the poor man says, a soul's a precious thing.
- CAMACHO Why, I should be well enough inclined—d'ye mind me?—to take pity of his soul if it would be civil and go from his body in good time and not hinder us too long from dinner; but to be sure of that now— 225
- CARRASCO That, sir? Alas, it will be gone next minute. Draw out the sword, you draw out his soul, too. Besides, sir, you'll be haunted fearfully if he should die without shrift in this desperate condition. His ghost will be glaring ye in the face every minute.
- CAMACHO His ghost?
- CARRASCO Ay, sir, his ghost in a bloody shroud with a pale face and goggling eyes. 'Twill come every day to dinner t'ye. And to have a ghost, you know, always dipping in one's dish, sir— 230
- CAMACHO Humph, dipping in my dish?
- CARRASCO Ay, sir, with his cold scraggy knuckles.
- CAMACHO Why, troth—d'ye mind me, friend?—I should not much like that, I confess. A ghost is but an odd companion at meals. 235
- BASILIUS The ebbing pulse about my heart grows weaker and little spirits skim before my eyes, all gay and fine in party-coloured dresses, to catch my fleeting soul. Therefore, consent this instant or forever—
- QUITTERIA You have, sir, mine, and with it all my heart and, were my hand my own, I'd give that, too. 240
- BASILIUS (*Staring as distracted*) Fiddlers, physicians, songs, and clyster-pipes!

s.d. **Beckons** Q *Don Quixote beckons*; D *Don Quixote beckons*.

223. **As** D for, as. **poor man** Q *Lady*.

229. **shrift** Confession (OED n. 5a).

CARRASCO He begins to talk idly. Therefore, if you love your quiet, sir, subscribe quickly (*gives* [*Camacho*] *the paper*). 'Tis but for a minute, you know. Besides, think on the ghost, sir.

CAMACHO Dipping his scraggy knuckles in my dish—my hair stands an-end at the thoughts on't. (*Writes*) There, sir, there's my hand and for the little time he lives I do resign her to him but not a jot longer, d'ye mind me? 245

CARRASCO No, no, sir, longer, we desire no longer. [*Gives Basilius the paper*] There, sir, there's balsam for your wound. (*To Camacho*) And now, Sir Bridegroom, welcome to our comedy. [*To Basilius*] Stand up, friend.

Basilius starts up and draws out the sword.

BASILIUS When stately Roscius on the Roman stage 250
Was like some valiant general to die,
The steel not through himself he thrust in rage
But slyly through a wooden trunk close by (*throws away the trunk*).
The purple stains, which were a sheep's warm blood,
Upon his snowy linen sprinkled were. 255
But, oh! The fools that nothing understood,
How they did wonder! Oh! How they did stare!

Ha, ha, ha! A trick, a trick, a trick! (*To Quitteria*) Oh, my dear sweet pretty actress, this was a scene indeed. [*To Camacho*] Noble sir, we have the licence here to go about our business. We thank you for this preparation but we have another entertainment elsewhere and so, sweet sir, adieu (*takes Quitteria*). 260

QUITTERIA [*To Camacho*] Oh, cruel man! Am I turned off at this rate? I shall cry my eyes out. Ha, ha, ha!

CARRASCO [*To Camacho*] Ha, ha, ha! You may get another wife, sir. You have money enough, d'ye mind me? 265

CAMACHO Odsbodikins, am I fobbed off thus? It shan't do, sir. I'll have her again with a vengeance. Fall on, friends, I'm abused. I'll give a thousand ducats for her again. Fall on, boys.

CARRASCO (*To Don Quixote*) Now, sir, this is your time. Now show these rascals your heroic virtue.

DON QUIXOTE Ten millions shall not fetch her back. Draw, Sancho [*they draw*]. Rascals, go on and fight, or— 270

Here Don Quixote, Carrasco, and Sancho beat 'em off and return.

246. **an-end** On end, in an upright position (OED 4).

249. **There** Q There's.

252. **Roscius** Quintus Roscius Gallus (d. 62 BC), Roman actor. He excelled in comedy but also played tragic parts, earning enormous popularity in his lifetime. His name became typical for a consummate actor (Roberts). The figure of Roscius enjoyed such reputation that John Downes titled his history of Restoration theatre *Roscius Anglicanus* (1708).

268. **Odsbodikins** See *1CHDQ* 2.1.168.

271. **Draw, Sancho** In Q, D this is printed as a s.d. between square brackets.

[*To Basilius*] So, sir, now she's your own in peace.

BASILIUS Brave, brave Don Quixote! What honour shall I pay him?

CARRASCO We'll have a statue for him and for Sancho. We'll instantly to his daughter's wedding and caress him there.

SANCHO Ay, when you have taken away my stomach with drubbing, you'll give me a dinner. 275

BASILIUS [*To Quitteria*] And now, dear angel, let's to our own happiness.
Thus let all lovers that by friends are crossed,
Thus let 'em be rewarded for't at last.

[*Exeunt*].

s.d. **and return** In Q this is printed as part of Don Quixote's speech. **Here ... return** In the novel, Don Quixote manages to convince Camacho to let Basilius and Quitteria go peacefully (Shelton 2.21, pp. 175r–175v).

276. **caress** Treat (OED v. 2b).

277. **stomach** Appetite (OED n. 5a).

s.d. [**Exeunt**] Q concludes with this rubric: *The End of the Second Act*.

ACT III

SCENE I

[*The cottage*].*Enter Teresa, Mary, and Jaques; Mary, in her wedding-clothes, strutting.*

JAQUES Why, here has been mad doings in the meadow yonder if all be true as vather-in-law has told us. Master Basilius has whipped away the bride, it seems, and by conscience they have made a mere fool of my Master Camacho.

TERESA Ay, and there's a woundy many stories about it already. Some say the weapon came out above a handful at's back and some say there was above eight or nine inches seen out at's belly, and everybody has a several tale. But let it be how it will, Mary, since Master Basilius has offered thee thy wedding-dinner as well as tother, he's as proper a man as tother and deserves a good wife as well as tother every whit, ha? 5

MARY Ay, ay, mother, so I can but be married and you can but dine, we care not which way it comes, not we, ecod. (*Aside*) But stay, codslidikins, I had forgot I must not be so rompish before Jaques. I'll set my mouth in prim (*he looks on her; she prims*). 10

JAQUES Well, flesh of mine, rumpsy, plumpsy, how is't, ha? Does heart thump yet? The hour's a-coming, chuffy chaps, 'tis a-coming, long nose. Ah, pinkaninny, are your twinklers twinkling, i'faith? Well, the domine will have said grace presently and then I'll fall to with a tantararara. I've a swingeing stomach, by conscience. 15

MARY Oh, Lord, what d'ye mean, trow? Pray, man, don't talk so (*setting her face*).

JAQUES Ah, ye bubbies, you, I must talk so, ye little tempting rogue, I will talk so. (*She goes back coyly*). Well, go thy ways. Thou puts down all Spain for bubbies, that's certain. [*To Teresa*] Hark, mother-in-law, never believe me more if Mary the Buxom's bubbies there be not the making of us when I have made her milch once. She will be sent for to suckle all the great dons' children about Court. She'll yield a pailful a day, by conscience. 20

MARY Pish! Fie upon't. Fegs, now, I can't abide such talk. Can't you let bubbies alone, I wonder?

4. **woundy** Very (OED adv.); prob. with a pun on the fake wound of Basilius.

10. **codslidikins** See *1CHDQ* 1.2.101 n. for *'slidikins*.

12. **rumpsy, plumpsy** Jaques adds the hypocoristic diminutive suffix *-y* which may express slight mocking (see OED *-y* suffix²).

13. **chuffy** Plump-cheeked, chubby (OED adj.² a). **long nose** Poss. pointing to the supposed relationship between nose and sexual capacity and desire. In D'Urfey's song 'The Tunbridge Doctors' (1719) women with long noses need extra treatment for venereal diseases: 'If she have a long Nose,/ The Doctor scarce knows/ How many good handfuls/ Must go to her Dose' (*Songs Compleat* 4: 164). **pinkaninny** A variant of *pinkany*, a term of endearment; darling, sweetheart. The OED only cites *pinkaninny* in D'Urfey's works (OED *pinkaninny*; *pinkany* 2).

14. **i'faith** See *1CHDQ* 2.1.196. **domine** A clergyman or parson (OED n. 2a).

15. **swingeing** Great (OED adj. 2a). **stomach** Poss. suggesting sexual desire (see Williams).

18. **puts down** Excel or surpass by comparison (OED 3c).

22. **Fegs** A common expletive in the 17th and 18th centuries; 'in faith,' 'by my faith' (see OED *fegs* 2; *i'fegs* a).

TERESA [*Aside*] Ah, splice ye for a cunning carrion. The jade simpers as if butter would not melt in her mouth but cheese of three halfpence a pound won't choke her, as the old saying is.

Bagpipes within sound.

MAN (*Within*) Come, where's the bride and bridegroom? Here! Holloa, holloa! 25

JAQUES Hark now. By conscience, our friends are come to fetch us to church. Come, Molly, come away, flesh of mine, prithee come (*he pulls her out*).

MARY Fugh, I can't tell how to come, I'm so ashamed.

TERESA [*Aside*] Ah, cunning quean, ha, ha, ha, ha!

Exeunt.

SCENE II

[*An inn near a grove*].

Enter Basilius, Carrasco, Quitteria, and Altisidora.

BASILIUS (*Embracing Quitteria*) Thus far kind fortune has improved our joy and, when the law has perfected the work, then I shall call this treasure of my soul my own securely. [*To Carrasco*] Oh, my best brother, how am I bound to thee, too! How shall I pay thee for thy friendly service?

CARRASCO The pay of friendly service is the doing it and I am glad at heart it has succeeded. I knew the mad knight's assistance was authentic and therefore blew him up with praise and flattery, which made him, when the brunt of the business came, to lay about him so. [*To Quitteria*] Where have you left him, madam? 5

QUITTERIA I' th' garden, dedicating his fond thoughts to his romantic mistress Dulcinea, to divert him from whom and to promote our mirth I have laid a plot: that Alty here, my niece, shall feign herself passionately in love with him, meet him at every turn, and sigh and languish as if she were despairing. 10

BASILIUS 'Twill make us excellent sport, but she must be sure then to cry up knight-errantry, sing amorous ditties often, and humour him in his romantic vein.

23. **carrion** Dead body or carcass; used familiarly (OED n. 1a, 4).

23–24. **as if butter ... mouth** Prov. See Tilley B774 ('He looks as if butter would not melt in his mouth'). The second part of the proverb is prob. D'Urfey's addition.

24. **cheese ... pound** Cheap cheese. Applying the 200 to 300 multiplier suggested by Robert D. Hume in order to obtain an approximate present-day equivalent of 17th century prices, three halfpence would equate to something like £1.275–£1.875 a pound (2015: 381).

s.d. **sound** Q *Sounds*.

28. **come** Poss. with a pun on experiencing orgasm (see Williams).

5. **knew** Q know.

ALTSIDORA Humour him? 'Slife, I have got *Parismus* and *Parismenos* almost by heart and am as familiar with Don Bellianis of Greece as if I had been his squire. And then for singing I have got the most deplorable matters, the most melancholy miserable madrigals that, being dismally howled about twelve at night, would make all the cats of the parish come into the concert. 15

CARRASCO Ha, ha, ha, ha! The witty rogue will mimic it better than any actress in Spain and the knight will be puzzled damnably. But a pox on't, we want him all this while. Oh, here he comes and Sancho. 20

Enter Don Quixote and Sancho.

BASILIUS The beauty of the morning bless ye, sir, and may the rays of the meridian sun shine gently on the head of the most famed of all knights-errant in the universe.

DON QUIXOTE Oh, good Basilius, generous young man, you do me too much honour. Good faith, 'tis far beyond my mean deservings.

QUITTERIA No flattery can reach Don Quixote's head. He looks above it still. 25

CARRASCO As far as high Olympus does a molehill.

QUITTERIA Or heaven the lowest earth.

DON QUIXOTE Most beauteous lady, happy I am above all other knights to have such praises from so sweet a mouth. (*To Carrasco*) And my most learned sir, I thank you for your goodness.

BASILIUS Nor must my good friend Sancho lose his share in our best compliments, whose service has been notable. Well, my trusty squire to an immortal knight, is Mary sped yet? Are the happy couple coming? You see we wait for 'em. 30

SANCHO (*Speaks as flustered*) Yes, yes, sir, the job is over by this time. The two fools are hobbling hither as fast as they can. I should have had a new jerkin on by right. My master's worship gave me an old mantle to make me one—I thank him—but I have laid it up till another time. I love to be saving. 35

DON QUIXOTE I gave thee that as a reward for th' bruises thou gotst in the late skirmish, for though thy mettle, like a resty jade, ran back at first, yet with my spurring thou gotst honour afterwards, and scars and bruises that are got with honour all merit to be covered with a mantle.

14. *Parismus* and *Parismenos* The first and second parts of a popular Elizabethan romance, written by Emanuel Ford (fl. 1585–1599), first published in 1598 and 1599 respectively, and often reprinted in the 17th century. Their matter imitates the Spanish romances then well-known in England through Anthony Munday's translations (Moore).

15. **Don Bellianis of Greece** See *1CHDQ* 2.1.154.

16. **madrigals** Q Madigrals.

17. **concert** Q, D Consort. See *2CHDQ* 2.2.237.

26. **Olympus** In Greek mythology, the mountain traditionally located on the borders of Macedonia and Thessaly where the gods lived, particularly Zeus (Grimal).

29. **your** Q yonr (<u> printed upside-down).

s.d. **Speaks** Q, D Sancho *speaks*.

34. **jerkin** See *1CHDQ* 4.1.236.

37. **th'** D the.

ALTISIDORA Ah, sweet man! How sweetly he talks! (*Looks amorously on Don Quixote*). 40

DON QUIXOTE [*Aside*] What says the nymph unspotted? (*Looks proudly on her*).

ALTISIDORA Ye sweet face, ah, ye dear man, you.

QUITTERIA Fie, Alty, fie! Did you not promise me to be more moderate? [*To Don Quixote*] You must excuse her, sir. The poor girl can't hide a passion for you, which you had known before had not I feared the charms of the bright Dulcinea were so rooted in you, you could heed nothing else. But now, since she has broke the ice herself, I can no longer forbear telling ye you have bewitched my niece. 45

ALTISIDORA Ah, those alluring eyes—

QUITTERIA Fie, Alty!

DON QUIXOTE Prevailing merit, madam, is not witchcraft. I cannot help my influence. 'Tis not my fault. You should lock up your sisters and your nieces. 50

ALTISIDORA That heart-seducing nose—

CARRASCO This is almost distraction. The young lady is far gone.

BASILIUS Ah, poor young thing! This has been breaking out a great while.

ALTISIDORA That precious— 55

DON QUIXOTE Prithee—

ALTISIDORA Graceful—

DON QUIXOTE Nay, look off, maiden—

ALTISIDORA Honey-wording mouth and that most charming filemot complexion.

A song sung by Altisidora, when she makes love to Don Quixote.

Damon, feast your eyes on me. 60
Whither simply would you lead 'em?
Can you think another she
Has more charms than I to feed 'em?
He that leaves a rosy cheek,

s.d. **Looks** Q, D Altisidora *looks*.

43. **Alty** Q Altis.

s.d. **A song** This song was first published with musical notation in *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix), according to which it was set by 'Mr Morgan,' prob. Thomas Morgan (fl. 1691–1699), organist and composer (Spink 2001c). The piece was later included in *Songs Compleat* 1: 255–256.

s.d. **Altisidora** Q, D Miss *Cross*. The reference to Cross in the s.d. might reveal the prompter's hand or D'Urfey's choice of the actress.

60. **Damon** See 2CHDQ 3.1.74. **feast** S3 *turn*; SC1 *turn*. **on** S3 *to*; SC1 *to*.

Lips vermilioned like a ruby,
Blindly coarser fare to seek—
Pox upon him for a booby! 65

If a smile, the lover's joy,
Can delight, I'll do't divinely;
Or d'ye love a sleepy eye, 70
Here is one can ogle finely.
Charms would make another man
Gaze an age, I'll show to win ye.
And when I've shown all I can,
If you go, the devil's in you. 75

Oh, flower of knights, Don Quixote de la Mancha!

DON QUIXOTE [*Aside*] Oh, Dulcinea del Toboso, guard well the castle of my constancy! The foe is strong, the nymph is wondrous lovely.

Music within.

Oh, I hear music. Now I shall get breath. The married couple's coming. This was lucky.

ALTISIDORA He shuns me. Then break, heart. I'll go and cry my soul out. 80

Exit Altisidora.

DON QUIXOTE Very strange this—

Music plays. Then enter Jaques led by two maids and then Mary led by two men; Gines de Passamonte and Lopez, disguised; then Teresa follows, and singers and dancers.

SANCHO Ay, here comes Mary. The jade tosses her head like the fore-horse of a team. She has made me almost drunk with aqua-vitae this morning and will be foxed herself before night. She's so crank upon the matter.

CARRASCO A very jolly troop. Their faces too look merrily. 85

QUITTERIA A sign their hearts are tuned. This is their time. A wedding-day's the jubilee of life.

BASILIUS Welcome, welcome all, [*to Jaques*] and I wish you joy, my friend. Your spouse there is well pleased, I see by her looks.

JAIQUES Ay, I'll make her look nine ways at once before I have done with her, by conscience.

CARRASCO Take heed of threatening, friend. Mary's a girl of courage. 90

64. **vermilioned** S3 *vermilion*; SC1 Vermillion.

68. **delight** S3 *allure*; SC1 allure.

74. **you** S3 *ye*; SC1 ye.

76. **my** Not in D.

83. **crank** Brisk (Canting Crew).

88. **look ... once** Prov. Tilley W145.

- MARY Ay, ay, let him threaten, 'tis all he can do to hurt me. I'll deal with him well enough, I warrant ye. Odslidikins, what, d'ye think I can't deal with him? When I was a maid and under subjection, I primmed and simpered and was mealy-mouthed, as they call it, but now I am a wife, egad, I'll talk what I please and be master too in my turn, old rock (*gives Jaques a thump on the back*).
- BASILIUS Why, well said, Mistress Bride. [*To Jaques*] Give her a buss for that, friend. 95
- MARY How now, what, do as you are bid. Every fool does as they're bid, lobcock (*he rumples her to kiss her and she gives him a box on the ear*).
- TERESA Ha, ha, ha! 'Tis a plaguey-mettled young quean, but 'tis no wonder, for at her age I was just so myself. This jade puts me in mind of a pure proverb that says: honest men marry quickly but wise men not at all. 100
- SANCHO Nay, Mary. Gadzooks, you'll balk my son-in-law if you fight upon your wedding-day. That's a little too soon. Your mother and I did not go to cuffs in a fortnight after at least, child.
- CARRASCO Oh, 'tis nothing. She intended perhaps to entertain him as the famous Spartan ladies used to do at their marriages, where a good box on th' ear given by the bride to her new husband was held a special favour. 105
- SANCHO 'Tis a special favour that she'll entertain him with, then, as often as any Spartan of 'em all, I'll say that for her.
- DON QUIXOTE A blow may be a sign of overfondness, as mothers sometimes, kissing, bite their children.
- BASILIUS Ay, ay, 'twas a jest. They play the play together. I warrant they're as fond of one another as two kitlings. 110
- JAQUES Nay, I meant no harm, not I. It came a little sour, though, upon my left ear, by conscience. But come, we won't fall out for all that, Mary.
- MARY Fugh, I care not for falling out nor falling in. Ecod, I won't be bussed but when I please. What, d'ye think I'm a fool to be slopped and slopped every time you are bid do't? Ecod I won't be slopped but when I've a mind to't myself, nay, look as you will. I won't be mealy-mouthed, not I. I'm married now, mun. 115

92. **egad** See 2CHDQ 2.2.152.

93. **old rock** A familiar form of address. The form *rock* might be a spelling variant of *rook*, i.e. 'a disreputable, garrulous person' (see OED *rook* n.¹ 2a; *bully-rock*)

95. **they're** Q their.

97. **plaguey-mettled** Having a plaguey temperament or character (see OED *mettled* 1).

98–99. **honest ... all** Prov. Tilley M529.

102–103. **as the famous ... marriages** Spartan women were often considered tough with their husbands. In *The Ladies Dictionary* (1694), the author explains marriage among the old Spartans and remarks that they appointed magistrates 'who had the charge to Correct the Insolency of Women, to Reprove their Arrogancy and Audacity towards their Husbands' (98–99).

113. **falling in** Becoming reconciled (OED 11).

116. **mun** A variant of *man*, used as vocative to indicate contempt, etc. (OED *man* n.¹ 16a, b).

BASILIUS Faith, Mistress Bride, and nothing but reason. And now, to end the difference in mirth, let's have some music. The great Don Quixote's melancholy. Come, let the wedding-sports go forward and bid the servants get dinner ready in the lodge next to the grove. (*To Quitteria*) I've heard the bride dances and sings herself too, my dear, and I hope, to pleasure us, will add to the entertainment upon her wedding-day . 120

QUITTERIA I hope she'll be so kind. And to encourage her, there's something towards housekeeping (*gives her a purse*).

MARY Oh, Lord! 'Tis gold, fackins! Thank your noble ladyship. 125

JAQUES Give your honour many thanks.

MARY Hoy! What do you thank her for? Look here, presto, you are like to see no more on't (*puts up the purse and makes mouths at him*).

BASILIUS Nay, here's another for the bridegroom, too. We must not be kind by halves (*gives another purse to Jaques*). 130

JAQUES Heaven bless ye, by conscience. You are a noble gentleman. Now, flesh of mine—(*shakes the purse and she snatches it away*).

MARY What now? Why now, 'tis where it should be. [*Jaques tries to take it back*] Nay, stand away. Ecod, I'll keep it. I'll make it in my bargain. I'll keep all the money.

SANCHO So, the jade begins already. She'll show him rare pranks ere long. 135

JAQUES Odsbodikins, that were wise work.

CARRASCO Ah, let her have it, let her have her humour till night. You know then you must strip her of all.

BASILIUS Oh, by all means. And besides, 'twill hinder our mirth should you cross her now. [*To musicians*] Come, begin there. 140

The clowns' song at the marriage of Mary the Buxom, in eleven movements, sung to a division on a ground-bass; the words implying a country match at stool-ball.

Ground-bass

Come, all, great, small,
Short, tall, away to stool-ball.

First movement

120–121. **I hope ... wedding-day** Q I hope will pleasure us too, add to the Entertainment upon her Wedding Day.

126. **presto** Quickly, at once; frequently used by conjurors in various commands, for example, to make things disappear (OED adv. 1; see citations). Mary might accompany the expression with some kind of gesture in the way magicians do.

130. **gentleman** Q Gentlemen.

136–137. **strip her of all** Prob. with a double entendre.

Down in a dale on a summer's day
 All the lads and lasses met to be merry;
 A match for kisses at stool-ball play 145
 And for cakes and ale and cider and perry.

[Second movement]

Will and Tom, Hall, Dick, and Hugh, Kate, Doll,
 Sue, Bess, and Moll, with Hodge and Bridget, Ned and Nanny;
 But when plump Siss got the ball in her mutton-fist,
 Once fretted, she'd hit it further than any. 150

Third movement

Running, haring,
 Gaping, staring,
 Reaching, stooping,
 Holloing, whooping.
 Sun a-setting, 155
 All thought fitting
 To sit down and rest 'em.

Fourth movement

Hall got Sue
 And Doll got Hugh.
 All took by turns 160
 Their lasses and bussed 'em.

Fifth movement

s.d. **The clowns' song** This song, with an anonymous setting, was first published in *New Songs in the Third Part of the Comical History of Don Quixote* under the title 'A song sung by 5 Country Men at Mary the Buxoms Wedding' (see Appendix). It appeared later in D'Urfey's *Second Collection of New Songs and Ballads* (1699) 18–19 and Playford's *Wit and Mirth* (1706; 1709) 4: 93–97 entitled 'A match at Stool-ball, the Words made to a Ground by Mr. Thomas D'urfey' (18–19). The playwright finally included it in his *Songs Compleat* with another title: 'A Humorous Song, Sung at Mary the Buxom's Wedding' (1: 91). **division** A term used for a technique of improvised variation in which the notes of a ground are divided into shorter ones, usually not of the same pitch. Division playing achieved a high degree of excellence during the second half of the 17th century (Traficante). **stool-ball** An old rural pastime resembling cricket known since the late Middle Ages. Players were divided into throwers, who attempted to hit the 'stool' or wicket with the ball, and defenders, who warded off the blows using their hands as bats (Gomme 2: 217–220).

142. **dale** S3 *Vale*; 2NSB, 1WM4, 2WM4, SC1 *Vale*.

145. **A match ... perry** The last two lines of the first movement are not printed in 2NSB, 1WM4, 2WM4.

s.d. **[Second movement]** Q, D assign 146–149 to the first movement. This edition corrects the arrangement following S3, which indicates that these four lines are sung by the '3^d Co[untry] Man.'

147. **Ned** S3 and *James*; 2NSB, 1WM4, 2WM4, SC1 and *James*. **Nanny** SC1 *Nancy*.

148. **Siss** S3, 2NSB, 1WM4, 2WM4 *Gris*. **mutton-fist** A large coarse red hand (OED).

149. **fretted** Rubbed, chafed (OED v.⁴ 1a).

150. **haring** Prob. harrying, dragging (see OED *hare* v.¹ 1; *harry* v. 7).

152. **Reaching** 2NSB, 1WM4, 2WM4 *Reeling*.

153. **whooping** S3 *Hooping*; 2NSB *Hooping*.

156. **To sit down and** S3 *by consent to*; 2NSB, 1WM4, 2WM4, SC1 *by consent to*.

Jolly Ralph was in with Peg,
 Though freckled like a turkey egg
 And she as right as is my leg
 Still gave him leave to touse her. 165

Sixth movement

Harry then to Katy
 Swore her dugs were pretty,
 Though they were all sweaty
 And large as any cow's are.

Seventh movement

Tom melancholy was 170
 With his lass,
 For Sue, what he e'er could do,
 Would not note him.

Eighth movement

Some had told her,
 Being a soldier, 175
 In a party
 With MacCarthy
 At the Siege of Limerick
 He was wounded in the scrotum.

Ninth movement

But the cunning filly 180
 Was more kind to Willy,
 Who of all their ally
 Was the ablest ringer.

Tenth movement

163. **as right ... leg** Prov. Tilley L180.

164. **gave** 2WM4 give. **touse** Pull (a woman) about rudely; touse (OED v. 1c; this line is cited).

165. **Katy** D Kitty.

171. **what ... do** D *what e'er he cou'd do*; S3 *do what e're he cou'd*; 2NSB, 1WM4, 2WM4, SC1 do what e'er he cou'd.

176. **MacCarthy** Prob. a reference to Justin MacCarthy, 1st viscount Mountcashel (ca. 1643–1694), Jacobite army officer. After starting his military career in France, he was soon appointed to Ireland, first by Charles II and later by James II. As an Irish Catholic, he fought on the Jacobite side against William III and participated actively in the military campaign of 1689–1691 in Ireland (Wauchope).

177. **Siege of Limerick** Limerick in western Ireland was besieged twice by King William's forces in September–August 1690 and August–October 1691, after which the Jacobites surrendered and were allowed to leave the country (EB *Limerick*).

s.d. **movement** Not in Q.

181. **ally** In collective sense, a person's relations or confederates; by extension, friends or companions (see OED n.¹ 5, 6).

182. **ringer** Poss. a member of a *ring*, a concourse of people for wrestling, cudgel-playing, etc. (see Canting Crew *ring*).

He, to carry on the jest,
Begins a bumper to the best 185
And winks at her of all the rest
And squeezed her by the finger.

[Eleventh movement]

Then went the glasses round;
Then went the lasses down.
Each lad did his sweetheart own 190
And on the grass did fling her.

Ground-bass

Come, all, great and small, [etc.]

[BASILIUS] Now, Mistress Bride.

MARY Ecod, I'll sing my song then of the miller's daughter. Come, give me the trenchers.

A song sung by Mary the Buxom.

The old wife she sent to the miller her daughter 195
To grind her grist quickly and so return back.
The miller so worked it that in eight months after
Her belly was filled as full as her sack.
Young Robin so pleased her
That when she came home 200
She gaped like a stuck pig and stared like a mome.
She hoydened, she scampered, she holloed, and whooped,
And all the day long
This, this was her song:
'Hoy! Was ever maiden so lerricompooped?' 205

'Oh, Nelly,' cried Celie, 'thy clothes are all mealy,
Both backside and belly are rumpled all o'er.

186. **finger** S3 *fingers*.

s.d. **Ground-bass** This section is not printed in 2NSB, 1WM4, 1WM4.

191. **Come ... small** S3 *Com all, Great, Small, Short, Tall, a way to Stool ball*; SC1 *Come all, great small, short, tall, a-way to Stool Ball*.

192. [BASILIUS] Basilius is the host at the celebration and the most likely character to say the unassigned words.

s.d. **A song ... Buxom** The song, with an anonymous setting, was first published in *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix C). It was included as 'The Jolly Miller' and added a final extra stanza in Henry Playford's and John Young's editions of *Wit and Mirth* (1700; 1707) 2: 272–274 and *Songs Compleat* 1: 185–187.

197. **as** Not in 1WM2.

200. **mome** A fool, a dolt (OED n.²).

201. **holloed** Q *hallow'd*; 3WM2 *hallow'd*. **whooped** SC1 *hoop'd*.

204. **Hoy** Not in SC1. **lerricompooped** Prob. a non-sensical refrain charged with sexual resonances (see Williams *poop*).

You mop, mow, and slubber; why, what a pox ails ye?
 I'll go to the miller and know all, you whore.' 210
 She went and the miller so grinding did ply,
 She came cutting capers a foot and half high.
 She waddled and straddled and holloed and whooped,
 And all the day long
 This, this was her song:
 'Hoy! Were e'er two sisters so lerricompooped?' 215

Then Mary o' th' dairy, a third of the number,
 Would fain know the cause they so jigg'd it about.
 The miller her wishes long would not encumber
 But in the old manner the secret made out. 220
 Thus Celie and Nelly and Mary the mild
 Were all about harvest time all big with child.
 They danced in a hey and they holloed and whooped,
 And all the day long
 This, this was their song:
 'Hoy! Were e'er three sisters so lerricompooped?' 225

BASILIUS Most excellently performed. I see the bride's an artist at it.

QUITTERIA Her motion quick and graceful; her voice good, too.

TERESA Nay, at our wake Mary used always to carry away the garland, I'll say that for her. [*Aside*]
 Bless us, how the hilding sweats! [*To Mary*] Here, take my muckender, child (*takes out a clout*).

JAQUES Do, flesh of mine, and wipe bubbies (*he [takes it and] throws it to her*). 230

MARY I won't now because you bid me (*she throws it in his face*).

CARRASCO Oh, her spirits are warm. You must not thwart her now, Master Bridegroom.

204. **mow** S3 *now*; SC1 *now*. **slubber** S3 *slabber*; SC1 *slabber*. **ails** Q, S3, 3WM2 *ail*; 1WM2, 2WM2, SC1 *ail*. **ye** S3 *you*; SC1 *you*.
 205. **you** S3 *ye*; 1WM2, 2WM2, 3WM2, SC1 *ye*.
 206. **so ... ply** S3 *did grinding so ply*; SC1 *did grinding so ply*.
 208. **and** S3 *she*; SC1 *she*. **and** S3 *she*; SC1 *she*. **and** Q *and* (<n> printed upside-down).
 210. **song** 3WM2 *Son*.
 211. **e'er** 1WM2, 2WM2, 3WM2, SC1 *ever*. **two** Q *swo*.
 213. **jigg'd** 3WM2 *jogg'd*.
 215. **made** SC1 *found*.
 217. **all** S3 *Just*; 1WM2, 2WM2, 3WM2, SC1 *just*.
 218. **a** S3 *the*; SC1 *the*. **they** Q *she*. **holloed** SC1 *hallow'd*.
 219. **the** Q *the*.
 220. **their** S3 *her*; SC1 *her*.
 221. **e'er** Not in Q; 1WM2, 2WM2, 3WM2, SC1 *ever*.
 224. **wake** Originally, the local annual festival of an English parish, observed as an occasion for general entertainment, dancing, and other amusements (OED n.¹ 4b).
 225. **hilding** See 2CHDQ 4.3.19. **muckender** A handkerchief (OED).
 s.d. **clout** A piece of cloth (OED n.¹ 4a).

- DON QUIXOTE This exercise of dancing is of use. It is, as one may say, a kind of vaulting and vaulting ever was held very useful, a proper science in the art of war. When I was young I had it in perfection and can now without boots come over Rosinante. 235
- BASILIUS Sir, you excel in everything.
- GINES (*To Lopez*) Let's in amongst 'em. Now is the proper time. [*To the rest, advancing*] Save ye, gentlemen.
- JAQUES Oh, Lord, here's Master Peter come and has brought his motion with him, I warrant. Oh, sirs, if ever you'll see a fine thing whilst you live, let's see Master Peter's puppet-show. By conscience, this is the purest chance that he should come to set out our wedding, too. 240
- MARY Oh, Gemini, vather, the puppet-show! Ecod, I am glad of this, for I have longed to see a puppet-show as much as ever I did to be married, I'll swear (*Mary jumps and dances about*).
- SANCHO Well, well, don't make such a noise. Don't be such a hoyden.
- TERESA And I too, i'fegs. 245
- JAQUES There we shall see kings and queens, and Moors and Jews, and bulls and bears and ladies, and bishops and barbarians, and all the world, by conscience. Oh, rare Master Peter, are you come, i'faith?
- QUITTERIA [*Aside to Basilius*] Ha, ha, ha! How the fool has mixed 'em! Bears and ladies and bishops and barbarians. 250
- BASILIUS [*Aside to Quitteria*] Ay, I minded it. [*To Gines*] Well, honest friend, and what new matters have ye, ha?
- GINES Of all sorts, sir. I have motions proper for all kind of stories. First, sir, I can entertain ye with a pretty piece called *The Taking of Namur, with the Utter Routing of the Confederate Army*. You'll say 'tis very fine when 'tis performed. 255
- BASILIUS Ay, that will be a very fine piece, indeed.
- CARRASCO Ay, marry, sir, these are notable things, indeed.
- JAQUES Did not I tell ye what a pure fellow he was? Well, by conscience, there is not the like of this Master Peter in all Spain.

235. **motion** A puppet-show (OED n. 8a).

237. **set out** Embellish, adorn (OED 15).

238. **Gemini** See 1CHDQ 1.2.135.

250. ***The Taking ... Army*** D'Urfey is possibly alluding to Pierre Motteux's afterpiece musical entertainment 'The Taking of Namur,' set by Eccles and seemingly produced in the late summer of 1695 by the company at Lincoln's Inn Fields (Hume 1998: 21; Lowerre 2009: 139). The show takes its title from the capture of the Belgium city of Namur in the Spanish Netherlands in 1694, an important event of the Nine Years' War (1687–1697) (EB *Namur, sieges of*).

251. **performed** Q performed (<e> printed upside-down).

253. **marry** See 2CHDQ 4.2.13.

- GINES Then I've another, and please ye, upon an English plot. 'Tis called *Englishmen Satisfied; or, The Impossibility*. 'Tis plaguey satirical. It makes 'em the veriest maggots, the merest shatter-brains, for it shows that neither monarchy nor commonwealth, nor pope nor protestant, nor war nor peace, nor liberty nor slavery, nor marrying nor whoring, nor reason nor treason, can satisfy a right Englishman. 260
- BASILIUS Humph, these are shrewd matters, friend. 265
- GINES Then, sir, if you please to see any mimicry, here's my comrade shall divert ye better than anyone in Spain. He shall mimic a cat in a coal-basket, a mastiff dog in a courtyard, a shoulder of mutton upon a spit, and a hundred things beside; all so naturally you would swear it was real.
- SANCHO Pox take him for naming a shoulder of mutton. The rogue has set my mouth a-watering at it. Besides, this plaguey aqua-vitae works so much in my head that if they don't make haste to dinner, I shall ne'er hold out till night, gadzooks. 270
- DON QUIXOTE Peace, Sancho. [*To Gines*] But d'ye hear, friend? What tracts of history can your motion perform? I am for that now. Can you show nothing about knight-errantry?
- GINES Oh, the finest piece in the world, sir. I can show you *The History of the Disastrous Loves of Don Gayferos and Melisendra*. 275
- DON QUIXOTE Ha! Canst thou?
- GINES Yes, sir, how he freed Melisendra from a strong castle in Sansuena where she had been close locked up by the Moorish king Marsilius.
- DON QUIXOTE Ay, that, that, friend, for my money. Methinks I long to see how the valiant knight-errant Don Gayferos behaved himself in that dangerous adventure. What, say, gentlemen and madam, shall we see this noble history? 280
- QUITTERIA Oh, with all my heart, sir. I am a great admirer of 'em.
- BASILIUS That shall be our evening diversion. Now let's in to dinner. I warrant the bride and bridegroom are hungry. Besides, we must have a rouse or two to their healths. Come, Master Bridegroom, manage your spouse, and noble knight, pray follow. 285

256. **another** Q a third. Poss. D'Urfey had thought to provide the names of three pieces.

257. **plaguey** See 1CHDQ 3.2.140. **maggots** Whimsical people (OED n.¹ 3).

266. **plaguey** Q plague.

268. **tracts** D Tracks.

270–271. **The History ... Melisendra** The story belongs to the Carolingian cycle of the Spanish ballad tradition and narrates how Don Gayferos, Charlemagne's fictional nephew, rescues his betrothed wife, the emperor's daughter Melisendra, from the Moors after seven years of captivity in Spain (CE *Gayferos, Don*). In the novel, we are told that Master Peter's motion 'is taken word for word out of the French Chronicles, and the Spanish Romants, which are in every bodies mouth, and sung by Boyes up and down the streets' (Shelton 2.26, pp. 183v–184r).

273. **Sansuena** In Sp. *Sansueña*, an old name for the city of Saragossa (Sp. *Zaragoza*) in central Aragon, northeastern Spain (EB *Zaragoza*).

274. **Marsilius** In Carolingian legend, the pagan king of Sansuena and, in the Spanish versions of that tradition, the captor of Melisendra (CE *Marsilio*).

280. **rouse** A large or full cup or glass of wine, beer, etc., esp. when drunk as a toast (OED n.² 1).

Jaques leads [out] Mary and Don Quixote, Quitteria. [Exeunt Teresa, Basilius, and Carrasco].

SANCHO Ay, ay, come, a rouse, a rouse. Let's sing and let's bouse. Gadzooks, my master must squire himself today, for I must tope a brusher or two more now my hand's in, come what will on't.

Exit Sancho.

Gines and Lopez remain.

GINES So, thanks to good luck thus far I'm undiscovered. Little does this whimsical knight think that I am that famous Gines de Passamonte that, amongst the rest of my brethren galley-slaves whom he freed, beat him so damnably in the mountains of Sierra Morena. My disguise here and false name of Peter has, I find, secured me from his knowledge. Adventures on the highway was my noble function then but, some time after cunningly cheating a poor dull fellow of his motion, I have ever since set up for master of the puppets myself, under the umbrage of which profession I have played pranks innumerable, no man 'scaping my nimble hand or subtle brain that I knew had either money or movable. [*To Lopez*] The two purses, comrade, that were given today are too weighty to stay long in the possession of those fools; therefore, are marked for ours. This foolish Don and clod-pate squire have beasts to ride on, too. This must not be, brother, whilst men of brain and action go on foot; therefore, in reason likewise, are for us, too.

LOPEZ Say but how this is to be done, brother, and I'll warrant I'll play my part.

GINES Why, easily, as easily as you may steal a hen. As thus now, when all these here are gaping at the puppets, which I'll take care to hold 'em by th' ears with, the purses carelessly put in some box or cupboard in the lodge there, then thou, like Mercury gliding through the doors, mayst snap 'em in a moment.

LOPEZ I'll do my best endeavours.

GINES Then with what pleasure at a private hour shall we laugh at these fools! Ah, of all trades a rogue is the most pleasant. They may talk of merchants with their subtle bargains, of shopmen with fallacious weights and measures, of gamesters with false dice, lawyers with lying; but for the wit and pleasure of mystery, the ingenious, the right true modelled thief is the delightful function in the world. Come, brother, first let's to the stable. They are too busy within about themselves to take care of their beasts without—but hold, I think here's some coming out.

Enter Don Quixote and Sancho drunk, Don Quixote leading the ass.

283. **brusher** An exceeding full glass (Canting Crew). **hand's** Q hands's.
s.d. **Gines and Lopez remain** Q *Enter Manet, Gines, and Lopez*; D *Manent Gines, and Lopez*. The reading in Q interprets 'Manet' as the name of a character.
287. **famous Gines ... Sierra Morena** Gines alludes to the events in *1CHDQ* 3.2.
290. **umbrage** Protection, screen (OED n. 5a).
292. **movable** Movable can be 'Rings, Watches, Swords, and such Toies of value' (Canting Crew).
299. **Mercury** The Roman god equivalent to the Greek Hermes. He protected merchants and travellers and was the patron of thieves and rogues. Some of his attributes are the winged sandals and the purse (Rockwood).
302–303. **all trades ... pleasant** The song of the galley-slaves in *1CHDQ* 3.2 also praises the rogue's lifestyle.
305. **mystery** Trade, profession (OED n.² 2a).
306. **function** See *1CHDQ* 1.1.29.
s.d. **the ass** See *1CHDQ* Epilogue 0 s.d.

'Sdeath, 'tis the knight and squire and leading the ass with them. Let's steal cunningly in behind 'em. There's the horse left still and I've a close private place to secure him in. Let 'em search how they can.

Exeunt.

- DON QUIXOTE Sancho. 315
- SANCHO (*Hiccups as drunk*) Ugh—well—
- DON QUIXOTE Fixing just now an eye of observation, I found in the economy of thy behaviour something opprobrious to the character of him that is my squire. Thou tookst thy cups at a too lavish rate, a thing offensive to our sober order. And though I six times called thee to make ready Rosinante for an adventure I had just then thought on, thou answeredst not, which, 320 considering my greatness and what I am to thee, is a prodigious fault.
- SANCHO Why, look ye—ugh—though 'tis true you did call me six times, yet I was just then drinking six bumpers in a hand, which I think—ugh—was anotherguess adventure than yours. And as to your greatness—ugh—why, look ye, I am—ugh—six times greater than I was, too.
- DON QUIXOTE Ah, shame on thee, thou art now less than ever. A flea's a creature of much larger 325 soul, nay, and much larger merit. Thou great? No, sordid fool, the man that's drunk—
- SANCHO (*Hiccups like one drunk*) Is as great as a king, gadzooks.
- DON QUIXOTE Ceases to be at all, thou soulless insect. Heaven, what affront is this to chivalry! What scandal to thy office!
- SANCHO Ugh—hang my office, 'tis a paltry lousy office, an office that—ugh—gadzooks, I am 330 ashamed of.
- DON QUIXOTE How's that, brute?
- SANCHO And as for chi—chi—chivalry, look ye, the man that—ugh—carries guts to the bears has a better trade by half.
- DON QUIXOTE Oh, profanation! Oh, monstrous scoundrel! This to my face? 335
- SANCHO Nay, nay, look ye, 'tis true, 'tis true. For my part, I speak nothing but the truth and—ugh—now am I resolved to speak my belly-ful. When ye're an anvil, hold ye still, but when ye're a hammer, strike your fill. Pop, there's a proverb for ye, too.
- DON QUIXOTE What am I bound to bear for being rational! Poor slave! This is the wine, not him.

313. **economy** The rules which control a person's mode of living; regimen, diet (OED 2c).

319. **six bumpers in a hand** Prob. an exceptionally large quantity. The phrase appears in Thomas Otway's *The Atheist* (1684): 'Six Bumpers in a hand to him that drills the first Whore-Master through the small Guts' (4, p. 42). **anotherguess** Of another sort or kind (OED).

322. **the man ... king** Prov. Tilley K57.

323. **at** Not in D.

329–330. **the man ... half** Prov. See Tilley G486 ('Not worthy to carry guts to a bear').

333–334. **When ... fill** Prov. Tilley A261.

SANCHO And, d'ye hear, friend? Ugh—to be even with ye for all the counsel ye have given me, let me advise ye—d'ye hear?—to leave your errantry and go home—ugh—for to be plain, look ye, as ye are, they take ye for no better than a fool, master of mine. 340

DON QUIXOTE Oh, dog! 'Sdeath, I shall want patience. Come, sirrah, and mount presently. I am your squire for once and will see ye safe tonight, but tomorrow, rascal—

SANCHO Mount? Ay, come, with all my heart, that I may ride away from chi—chi—chivalry. D'ye hear, friend mine? The ass thinks one thing and he that rides him another. I'll get far enough from chivalry, gadzooks. 345

DON QUIXOTE The villain sputters proverbs though he is so sleepy that he can hardly see to get up.

Sancho gets on his ass.

I'll go now and fetch Rosinante and then get him into some adjacent grove or other, that the company within mayn't see him. See, the drunken slave's fast asleep already. 350

GINES (*Peeping*) Ah, pox on him, there's no way to get by him.

LOPEZ [*Peeping*] I'll bark like a dog and try to fright him (*barks like a dog; Don Quixote starts*).

DON QUIXOTE Ha! What's this I hear? A dog, a fierce one, too, yet none kept here nor in the houses round us. 'Tis obvious now this can be nought but magic. Some cursed enchanter here takes Sancho's part on purpose to disgrace me. But dog or devil, I'll not fear to attack him. Therefore, come forth, thou triple-headed Cerberus, that with thy heart's blood I may quell the charm and prove the force of my undaunted valour (*draws [and goes to the wings]*). Not yet? Nay then, I'll drag thee from thy kennel and dare thy sharpest fangs (*pulls out Lopez staring*). Ha! What art thou? Can dogs that bark turn men? Oh, monstrous metamorphosis! (*Lopez is going*) Nay, shun me not, for I will speak to thee to know why thou assumest the face and shape of one I saw today. If thou art substance, I dare thee with my sword, or if a ghost that perhaps wantst revenge, I promise that, too— 355 360

Lopez goes out.

What, gone? Thou shalt not leave me thus. I'll follow thee, though to the centre.

Don Quixote after him.

Enter Gines.

GINES So, I see Lopez is got away and the knight follows but must return quickly, for he can no more overtake him than a paltry village cur can a lightfoot roe upon the mountains—[*sees Sancho*] 365

338. **fool, master** Q Fool-Master.

339. **sirrah** See 1CHDQ 3.2.52.

342. **mine** D of mine. **The ass ... another** Prov. See Tilley H667 ("The horse thinks one thing and he that saddles him another").

353. **Cerberus** In Classical tradition, the dog of Hades, a monster with three dogs' heads and a serpent for a tail which was chained up in front of the gate of the underworld to watch over those entering or leaving it (Grimal).

but hush, who have we here? Ha! Oons, 'tis the motley squire, drunk too and fast asleep. Humph, though we have missed our design upon Rosinante, yet methinks that ass tempts me strangely. Gad, I must have him and I think I have a trick will do't but I must go back to the stable for some engines I saw there.

370

Goes out and returns with stakes.

So, he's at it still and gaping as if he were devouring sleep by mouthfuls. Now, dear Morpheus, let him but dream that he's regaling with buttock beef, bacon, brewis, and such like, and the prize is my own (*props Sancho's pannel up with stakes and steals the ass from under him*). I think I have done it now. Whew, whew! Come, Dapple, come.

Exit [with Dapple].

Don Quixote returns.

DON QUIXOTE [*Breathing heavily*] I'm out of breath with running. The enchanter has given him wings upon his feet to speed him, lest with my sword I should undo the charm and triumph o'er his art. I'm strangely embarrassed but must have patience. Come, where's this sot here? I'll first remove him to some private hole and then recount the miracle within. (*Sees Sancho asleep on the stakes*) Ha! What's this I see? By all my fame, a second metamorphosis: the ass turned into wooden stakes. Ho, Sancho! (*Shakes him; he falls to the ground*).

375

380

SANCHO (*Dreaming*) Another slice of pudding, good Molly.

DON QUIXOTE He's dreaming he's at dinner. Wake, dolt! Fool, wake!

SANCHO Ho, Dapple, ho! Not too fast, good Dapple.

Scrambles up and reels out.

DON QUIXOTE Thinks the ass has run from him, too, insensible of what has befallen by magic. Oh, confusion seize this enchanter! What senseless tricks they play me, as if asses transformed and dogs turned into men could quell Don Quixote's courage. No, ye hell-searching crew, if damned Medusa or infernal Circe should round encircle me with Stygian monsters and fiery dragons threaten to devour me,

385

No terror my undaunted heart should charm
Or e'er abate the vigour of my arm.

390

365. **Gad** See 1CHDQ 2.1.33.

366. **engines** Tools, simple devices (OED n. 5).

367. **Morpheus** The ancient Greek god of dream, who could take human shape and appear to people during their dreams (Grimal).

s.d. **pannel** A wooden saddle for an ass (OED n.¹ 1b).

s.d. **Exit** Q, D and *Exit*. In Q, D it is part of the previous s.d. but this edition places it below in order to fit the sequence of actions and speech.

372. **wings upon his feet** See 3.2.299 n. for *Mercury*.

380. **has run** D is run. **befell** Befallen; see 1CHDQ Prologue 6 n. for *well-writ*.

383. **Medusa** In Classical mythology, the most important of the three Gorgons, the daughters of Phorcys and Ceto. Her gaze made anyone who encountered it turn into stone (Grimal *Gorgons*). **Circe** The daughter of Helios and Perseis (or Hecate). She lived in the island of Aea, where Odysseus' men, on their way home from Troy, were changed into animals by her magic (Grimal). **Stygian** Of the Styx, a river of Hades in Classical mythology; by extension, infernal (Grimal *Styx*).

Exit.

s.d. ***Exit*** Q adds this rubric: *The End of the Third Act.*

ACT IV

SCENE I

[*The inn*].*Enter Don Quixote, Basilius, Carrasco, and Quitteria.*

BASILIUS You tell us wonders, sir.

DON QUIXOTE Sir, my life is full of 'em. No day e'er passes me without some accident worthy of wonder. This last was but a trial. My enemies the enchanters did but try what metal I was made of.

QUITTERIA And when they found you proof against their malice, shrunk back with shame. Oh, 5
wondrous power of chivalry!

CARRASCO Against the charm of whose heroic virtue, Egyptian sharp-fanged dogs nor Russian bears, Tartarian tigers, Libyan catamountains, though one attack it with envenomed teeth and tother whisk about with tabby tails, can e'er prevail a jot.

BASILIUS But what said trusty Sancho, whom this strange adventure did most of all concern? 10

DON QUIXOTE A sot, a swine, drunk as a bacchanal, past saying anything, quite drowned in sleep, his faculties all dozed, nor could my wisdom open his sealed eyes nor sound instruction penetrate his skull.

QUITTERIA A mighty fault indeed, Sir Knight, considering the credit of knight-errantry's at stake, amongst whose virtues cool sobriety is still placed foremost. I see it has a little troubled ye. But 15
come. I hope, sir, this evening's diversion will drive it from your thoughts. The puppet-show's preparing, the mirth of that will mollify—and see here comes the bride and bridegroom, messengers, I warrant, from Don Gayferos and Melisendra to invite ye to't.

Enter Mary and Jaques.

MARY Gadslidikins, come away, gentlefolks, the motion's ready. Master Peter hath been so busy within yonder he has almost sweated himself away with setting on't up. Ecod, there's the purest 20
fine things that ever was seen. There's a curious fine puppet with a long train that's in yellow and another curious fine puppet that's in carnation and then there's one with a little round pearmain-face full of patches with a—what d'ye call't—a commode cocking as 'twere any lady or duchess, ecod.

5. **shrunk** Shrank; see *1CHDQ* Epistle Dedicatory 19 n. for *sprung*.

7. **Egyptian sharp-fanged dogs** Prob. the canids now known as golden jackals, found in northeast Africa and traditionally associated with Anubis, the ancient Egyptian god depicted as a canine or a man with a canine head (see EB *Anubis*; *jackal*).

8. **Tartarian tigers** Prob. the Caspian tiger, a tiger subspecies, now extinct, which used to inhabit the region of Central Asia extending eastward from the Caspian Sea formerly known as Tartary (see EB *tiger*; OED *Tartar* n.² 1). **Libyan catamountains** Prob. the African (or Egyptian) wildcats, mainly found in open and forested regions of Africa, Asia, and southern Europe (EB *Egyptian wildcat*).

21. **was** D were.

23. **call't** D call it. **commode** See *2CHDQ* 2.2.15.

JAQUES Ay, and then there's a 'crumptious fine little gentleman with a long peruke and a long sword and about five inches long himself, so glistening and brave that if he were in another place he'd be taken for a lord, by conscience. Odsbodikins, pray come away quickly. 25

QUITTERIA [*To Don Quixote*] What says your greatness? Are your thoughts at leisure t'employ themselves upon this sport?

DON QUIXOTE Madam, your beauty's servant shall wait on you this moment, and the rather because I think I see Sancho coming yonder, whose odious metamorphosis from man to beast is more horrible to me than what I saw today from beast to man. 30

MARY Ecod, and there's my mother with him, too. Get away, Master Knight, if you love your hearing, for she's in such a plaguey fuss about losing the ass today that she'll be as loud as a storm. I'll warrant you may hear her forty mile if the wind sit right. 35

BASILIUS The bride's in the right, sir. Therefore, let's dodge 'em. (*Aside to Carrasco*) 'Tis no matter if they follow to the puppet-show, there they'll be quiet and perhaps cause more diversion, for they're both now in admirable humours for't.

CARRASCO (*Aside to Basilius*) I'll stay behind a little and blow the coals. We shall have the comical effect on't another time. 40

Exeunt all but Carrasco.

Enter Teresa, and Sancho, drunk.

TERESA Don't let him tell me of enchantment and I know not what. The ass is gone by a mere trick, 'tis plain, and you, like a drunken sot as ye are, to put it up thus! Odsbores, I'd have pinched his lockram jaws till I had made him bray again, but I'd have had my ass again or money.

SANCHO No noise, crooked rib, no noise, as you hope to escape correction (*reels*). 45

CARRASCO I have some inkling of your affair, mistress, and truly am of your opinion, too. The ass was gone by a trick and not enchanted.

TERESA Enchanted? Odsbores, no more than I am, sir, which my swine there shall understand when he's sober or he shall have such a din about his ears shall make him weary on't.

CARRASCO Hark ye, the knight's at bottom on't. I heard him say tother day Sancho was too well mounted and that Dapple far outshined his Rosinante. 50

TERESA Why, look there now. Odsbores, were I a man, he should have heard on't at both ears, i'faith, but you see what I am yoked to there, sir. You see what a condition he's in (*weeps*). He could pour whole quarts today down his ungodly throat but could not spare me so much as a nipperkin to wet my whistle, as the saying is. 55

30. **the rather** All the more quickly (OED adv. 1).

42. **put it up** 'Endure it,' 'suffer it quietly or patiently' (see OED *put up* 5a). **Odsbores** An oath, abbreviated from *God's bores*, i.e. 'God's wounds' (see OED *bore* n.¹ 1c).

43. **lockram jaws** Jaws covered with flesh as thin as lockram (OED).

55. **nipperkin** See *1CHDQ* Prologue 48. **to wet my whistle** Prov. Tilley W312.

SANCHO Reason, iniquity, reason. I must not let my mousetrap smell of cheese; he that lets his wife drink of every cup—ugh—and his horse at every water shall be sure to have neither of 'em good for anything.

CARRASCO Ay, but to deny her a nipperkin, friend Sancho, shows that you love to be a little in the mode and don't value a wife very much, who, in troth, to me appears now to be a very comely person, a handsome presence, and very fair. 60

Teresa simpers and makes curtsies.

SANCHO Fair? Ugh—ay, she's peerless fair indeed, but, d'ye hear, sir? The fairer the hostess the fouler the reckoning. She's a plaguey devil, for all her fair looks.

TERESA Too good for him that has her, gravel-face (*simpers and makes curtsies to Carrasco*).

SANCHO [*Aside*] How the jade smickers and mops and mows at him. 65

Enter Mary in haste.

MARY Good Lord, mother, if you are not bewitched, come away presently. Master Peter is just sending out a little little gentleman all in gold to speak the pro—pro—ecod, I can't tell what they call it. Come away with me, good-now, mother, come away (*pulls Teresa*).

TERESA [*To Carrasco*] Will your worship please to go first?

CARRASCO Oh, no, I'll lead ye thither. 70

Exeunt, Teresa making mouths at Sancho.

SANCHO Ugh—she's very sweet upon his worship, methinks. She gave me a scurvy look too that was half as bad as calling me cuckold to my face. Or does the scraggy quean design to give me horns to make herself fat? I believe the jade has read the proverb that says: change of pasture makes fat calves. Humph, zooks, I'll go in and watch her water.

Exit.

56. **I must ... cheese** Prov. Tilley M1245.

56–58. **he that lets ... anything** Prov. See Tilley W359 ('He that lets his wife go to every feast and his horse drink at every water shall neither have good wife nor good horse').

60. **in troth** Q introth.

62. **peerless** Peerlessly (OED adv.).

62–63. **The fairer ... reckoning** Prov. Tilley H730.

65. **smickers** See 2CHDQ 3.1.108.

73–74. **change ... calves** Prov. Tilley C230.

74. **zooks** See 1CHDQ 4.1.194 n. for *Gadzooks*. **watch her water** 'Scrutinise her behaviour closely' (see OED *water* n. P2 l).

SCENE II

[The inn].

The puppet-show discovers one puppet dressed like the Emperor Charlemagne seated, another like Orlando Furioso, and a third like Archbishop Turpin standing by. On both sides of the stage, without, are seated Don Quixote, Basilius, Carrasco, Quitteria, Altisidora, Jaques, Mary. Then enters Sancho, [drunk], who sits down by Gines, who stands with a rod in his hand to explain the motion. Then Don Gayferos enters as Prologue.

GINES Gallants and noble auditors, in the first place be pleased to observe that, before I discover who those noble persons are that appear yonder in motion, I must inform ye that this is the valiant Don Gayferos, who respectfully introduces himself by way of prologue. Come, noble knight, make your honours and begin.

The puppet bows to the company and Don Quixote rises up and bows to the puppet.

DON QUIXOTE A noble presence and, by my profession of arms, looks like the character is given of him. 5

QUITTERIA The very shape and air of a knight-errant. I warrant he'll fight for his mistress briskly.

BASILIUS Oh, like a fury, no doubt. His whiskers declare as much.

MARY Look, mother, look, there's a fine little man. There's clothes! Oh, Lord, there's a sword!

JAQUES By conscience, that's he I told ye of and he that sits within yonder is a pope, I warrant. 10

TERESA A pope? A fool! Prithee, let's hear a little.

CARRASCO This must be a very noble knight. His very looks are valiant.

SANCHO [*Speaks as drunk*] Looks? Oons, he looks as if he just came from the sucking-bottle. He, a knight-errant? Why, he can fight with nothing but a frog, nor that neither if it has e'er a bulrush in's claw. 15

DON QUIXOTE D'ye hear that rascal? That filthy firkin there, gentlemen, will do nothing but stink and disturb us. Pray give me leave to roll him out.

BASILIUS Oh! 'Tis below ye, sir. We consider Sancho's condition. (*Aside*) I shall laugh out.

GINES Silence, silence, pray, gentlemen. [*To Puppet Don Gayferos*] Come, once more your honours, Don, and then begin. 20

Puppet bows again and Don Quixote returns it.

PROLOGUE

[*Spoken by Puppet Don Gayferos*].

7. **knight-errant** D Knight Erran.
10. **ye** D you.

You'll find by the ensuing matters
 That I'm a cuckold, kind spectators,
 Resolved, for th' honour of our house,
 From huckster's hands to free my spouse. 25
 For though I'd wink at a small shame,
 A cuckold's such a kind of name,
 A scandal so against the hair,
 Our Spanish puncto cannot bear,
 No more than you can, that sit there. 30
 Besides, though female plagues are common,
 Yet there is something still in woman,
 Some sweet alluring *Je n' sais quoi*,
 Some pleasing pretty tickling toy,
 Will make us venture without fears 35
 Through dangers over head and ears.
 'Tis this that sends me to the Moors
 To fetch her from those sons of whores
 And spite of all their guards—d'ye mind me?—
 To make her gallop home behind me
 As fast as e'er my horse can carry. 40
 I've given my word, so sit ye merry.

Exit Puppet Don Gayferos.

GINES This now, gentlemen and ladies, is satirically merry, as most alluding to the present custom of writing prologues.

MARY Ecod, he spoke it purely. When shall we hear him again, I wonder?

DON QUIXOTE Patience, patience. Prithee go on, friend. 45

ALTISIDORA (*Ogles Don Quixote*) Oh! Let me warm me by his fair eyes, let me sit by him. His very touch will charm me.

QUITTERIA I vow now, I'll lock you up if you are thus unruly. Pray sit still. [*To Don Quixote*] Sir, I'll keep her from ye. She'll sit in your lap else.

GINES Be pleased to observe now then, courteous spectators, that he that sits there with a crown on's head and a sceptre in his hand is the Emperor Charlemagne, the father of the princess Melisendra. 50

TERESA Look there now, he's an emperor, d'ye hear? I thought he was no pope.

24. **huckster's hands** A desperate condition (see Canting Crew *huckster*).

28. **puncto** Punctilio, scruple (see OED *punto* n.¹ 1a; *punctilio* n. 1a).

32. ***Je n' sais quoi*** Fr. 'I don't know what,' a common phrase in Restoration plays which expresses some inexplicable emotion.

s.d. ***Puppet Don Gayferos*** Q, D Prologue.

42. **alluding** Appropriate, belonging to (see OED *allude* 6; last citation given in 1634). **present custom** Prologues and epilogues in the 1690s often recalled the contemporary fashion for 'railing' or satirical prologues, whose rhetorical features had been established in the previous decades and were still in vogue by the end of the century (Danchin 5: xxii–xxvi).

49. **ye** D you.

MARY Odsheartlikins, that ever I should live to see an emperor! But hold, let's hear more.

GINES And he that stands by him there with that fierce look and beard of martial overture is the 55
very scarecrow of France and flower of knight-errantry, Orlando Furioso, cousin-german to Don
Gayferos, who would fain have tickled the intellects of the emperor's youngest daughter
Angelica but she, as great ladies have their fancies, rather thought fit to take up with Medoro,
her page.

DON QUIXOTE No more of that, good friend. Her quality is too great to be jested with. And is that 60
then that most famed and most excellent of all our order, Orlando Furioso? He was one of the
Twelve Peers, gentlemen, the only scourge of Rodomonte and the pagans till he fell mad for
love of the bright Angelica. Oh, most heroic and immortal knight! I reverence thy shoe-lappets.

GINES And now, pray observe, gentlemen, the moody countenances that both the emperor and 65
the knight have, because Don Gayferos makes no more haste to release the princess Melisendra,
who was ravished away by Marsilius, king of the Moors, and kept in a strong castle in Sansuena.
And pray note how Don Gayferos enters wearing his cousin Orlando's sword Dirundina, which
he had sent him to fight and to free his wife with. Pray, likewise mark with what submission he
excuses himself to the emperor and with what courage he resolves upon the noble enterprise.—
Come, Don Gayferos, where are ye? Pox upon ye, why don't ye enter? 70

DON QUIXOTE No cursing, friend, no cursing. Here the noble knight comes.

Enter Puppet Don Gayferos.

BASILIUS His boots were not greased, I warrant. Without doubt 'tis that has made him so tardy.

CARRASCO Ay, or swift-footed Bayard might want shoeing.

TERESA Odsbores, here he comes again. Now we shall hear him claw it away, Mary.

MARY Ah, ah, so we shall. Ecod, 'tis the littlest tiniest thing for a husband. Ecod, if he were mine, 75
I should not tell what to do with him, unless 'twere to carry him about with me in my pocket.
But come now, let's hear what he says.

PUPPET DON GAYFEROS (*To [Puppet] Charlemagne*) Great is my sorrow, high and mighty sir,
That I this journey did so long defer,
But this a little may excuse the same: 80

58–59. **Medoro, her page** In Ariosto's *Orlando Furioso* (completed in 1532) Medoro was a Saracen soldier and page to prince Dardinel, not Angelica (CE *Medoro*). See also *1CHDQ* 4.1.95 n. for *Orlando Furioso*.

62. **Twelve Peers** Traditionally, the twelve paladins of Charlemagne's court who formed his special bodyguard and whose names were listed in the 11th century epic poem *Chanson de Roland* (Rockwood *Paladin*). **Rodomonte** Also called Rodamonte, he is a Saracen king and major character in Boiardo's *Orlando Innamorato* and Ariosto's *Orlando Furioso* (CE *Rodomonte*).

63. **reverence** Q reverence.

66. **castle** Q Calste.

67. **Dirundina** D'Urfey's name for Durendal, the name of Roland's sword in French epic literature and later in Ariosto's *Orlando Furioso* (CE). Shelton has 'Durindana' (2.26, p. 184r) like Cervantes (2.26, p. 243).

73. **Bayard** The name of Rinaldo's horse in Ariosto's epic poem (CE *Bayardo*).

74. **claw it away** 'Finish with speed' (see OED *claw* v. 9b).

Myself have had the stone; my horse was lame.

CARRASCO Ha, ha, ha! That was sad, indeed.

DON QUIXOTE Oh! And, by my honour, a very solid excuse and very reasonable.

QUITTERIA Extremely reasonable, for to have undertaken such an enterprise in such a condition
and on foot too might have very much hazarded the happy success. 85

DON QUIXOTE Right, madam. It may be so, indeed.

MARY Oh, Lord, d'ye hear, mother? He said he had the stone. Ecod, I'm sorry for that with all my
heart.

JAQUES He would have but ill riding, by conscience. He said his horse was lame, too.

TERESA Well, well. I heard what he said well enough. Hark! He's going to speak again. 90

PUPPET DON GAYFEROS But now all things are suiting to my mind:
My horse is well before and I behind.
I'll free my spouse, spite of whate'er retards,
From the cursed Moorish king and all his guards.
For her Dirundina I thus unsheathe 95
And speedy death to all oppose bequeath.
She shall behind me be on courser placed
And if she by the pommel but hold fast,
I'll fetch her spite of bars or iron lock
And you tomorrow, sir, by five o'clock 100
Shall find her in my bed without her smock.

Bows and exit.

GINES Shall find her in bed without her smock—very well, Sir Knight, and a very good conclusion
that.

MARY Ecod, that's pure, ho, ho, ho! Did ye hear that, mother?

TERESA Did I? I think I did. 'Slid, I begin to like the man a great deal better than I did. Though 105
he's but little, there's mettle in him, I see.

SANCHO Oons, what plaguey stuff's this? Ugh—I can't understand a word on't, not I. I'll take
tother nap, gadzooks.

BASILIUS Now, what thinks the noble Don Quixote? Does not your brother knight promise very 110
fairly?

81. **the** Q tke.

96. **to all oppose** 'To all who oppose,' without an expressed relativiser (see Lass 298).

105. **'Slid** See 2CHDQ 1.1.38 n. for *Odslid*.

DON QUIXOTE Faith, yes. I like his promise well enough. But to tell the emperor her father that he should find her in bed without her smock, that methinks wanted a little decency. He should have allowed her a little clean linen to be seen in.

QUITTERIA I confess I'm of the great Don Quixote's opinion clearly. Nay, it should have been very fine linen too to show her quality. 115

CARRASCO Ah, 'tis all one for that, if the emperor owned her. A princess is a princess as well without a smock as with one.

MARY Come now, mother. I wonder what's to be next, ha?

TERESA Pish, hold your tongue. Master Peter will tell us presently.

GINES Now, gallants, be pleased to observe how the scene changes to a strong castle in Sansuena, where the beauteous Melisendra is imprisoned by Marsilius, king of the Moors. And cast your eyes a little further and you shall see him with her upon the terrace-walk, first making love, then threatening her with torments if she reject it; which she, resolved on constancy to her dear spouse, contemns. Pray note 'em, here they come. 120

Enter Puppet Marsilius and Puppet Melisendra.

TERESA Oh, Gemini! Here's two pure fine things more. 125

MARY Oh, Lord, but one of 'em's a black thing, though. I warrant he's to eat the tother for being so fair.

GINES Observe how he seats her and now commands some persons of art of his retinue to entertain her with a song and a dance.

Song.

Performed by two puppets, one representing a Captain and tother a town Miss. To the tune of a minuet.

PUPPET CAPTAIN [*Sings*] Dear pinkaninny, 130
If half a guinea
To love will win ye,
I lay it here down.
We must be thrifty,
'Twill serve to shift ye 135
And I know fifty
Will do't for a crown.

s.d. **Song** This song, with an anonymous setting, was first published with musical notation in D'Urfey's *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix). The piece was later included in Playford's and Young's *Wit and Mirth* (1698; 1705; 1707; 1714) 1: 305–306 and *Songs Compleat* 1: 282–283.

s.d. **and** Q *and* (<n> printed upside-down).

131. **half a guinea** An English gold coin worth ten shillings and sixpence, coined from the reign of Charles II to the 19th century (OED *half-guinea*). **Dear ... guinea** In 1WM1–4WM1, SC1 these two lines are printed as a single one.

135. **shift ye** 'Change your clothing'; poss. with a double entendre (see OED *shift* v. 9b).

137. **crown** See 1CHDQ 4.1.367.

- Duns come so boldly,
King's money so slowly,
That by all things holy 140
'Tis all I can say.
Yet I'm so wrapped in
The snare that I'm trapped in,
I, as I'm true captain,
Give more than my pay. 145
- PUPPET MISS (*Sings*)
Good Captain Thunder,
Go mind your plunder.
Odzoons! I wonder
You dare be so bold
Thus to be making 150
A treaty so sneaking
Or dream of the taking
My fort without gold.
- Other town misses
May gape at ten pieces 155
But who me possesses
Full twenty shall pay.
To all poor rogues in buff,
Thus, thus I strut and huff.
So captain, kick and cuff, 160
March on your way.
To all poor rogues, etc.
- PUPPET MARSILIUS
Since your bright eyes and beauties of your face
Have scorched my heart like any burning-glass,
Think not that I will longer bear your scorn 165
Or cherish these strong flames without return.
If because I am black retards my joy,
I'll come at night and not offend your eye.
But if you slight my love without remorse,
Rather than perish for you, I must force. 170
- PUPPET MELISENDRA
My love long since locked up is given away
And of that lock my husband has the key.
- PUPPET MARSILIUS
But for that casket I a picklock have.
- PUPPET MELISENDRA
A picklock suits a thief, sir, not the brave.

138. **come** 4WM1 comes.

142. **wrapped** Entangled, caught (OED v. 3b).

144. **I** Not in 2WM1–4WM1, SC1. **true** 4WM1, SC1 a true.

145. **my** 4WM1 may.

148. **Odzoons** 4WM1 Od—; SC1 Ods—ns. See 1CHDQ 1.1.38 n. for *Oons*.

152. **of the** S3 *of*; 1WM1–4WM1 *of*; SC1 too *of*.

153. **without** S3 *with small*; 1WM1–4WM1, SC1 *with small*.

158. **buff** Military coat made of buff-skin (OED n.² 2b).

162. **To all poor rogues, etc.** Not in S3, 1WM1–4WM1, SC1.

GINES Patience? [*Aside*] 'Sheart, this is ridiculous enough. He takes the puppets for real persons, ha, ha, ha, ha!—Well, thus far you see how much the poor princess is in distress. But now cheer your hearts and lift your eyes to behold the valiant Don Gayferos come prancing to Sansuena to release his love and dearest Melisendra. 205

Enter Puppet Don Gayferos on horseback.

You must suppose it now to be night and that by instinct he has found her window the north side of the castle. And see how she appears there with a taper, as ready to receive him.

Puppet Melisendra comes to the window.

MARY Ecod, here he comes. This is pure now. I hope he'll get her down, faith.

PUPPET DON GAYFEROS Look down, bright star; if love has guided right, 210
With glittering beauty gilding gloomy night
Appear and bless thy amorous weary knight.

PUPPET MELISENDRA Who calls with voice as sweet as morning lark?

PUPPET DON GAYFEROS 'Tis I, my love, who come from France in th' dark, 215
My dearest pinkaninny to set free.

PUPPET MELISENDRA Don Gayferos, my husband! Is it thee?

PUPPET DON GAYFEROS 'Tis I, 'tis I, the truest kindest spouse
That ever marriage mousetrap did inclose.

PUPPET MELISENDRA Ah, me! What shall I do?

PUPPET DON GAYFEROS Rouse up thy wits 220
And through the window slide down by the sheets.
Tie fast the knot and, when thou hast done so,
I, thy dear spouse, will horse thee here below.

PUPPET MELISENDRA I'll venture bones and neck, for who is she,
My dearest lord, would not be horsed by thee?

DON QUIXOTE Brave lady, upon my honour. Her love and constancy move me so that it brings 225
the tears into my eyes. I could weep for her. (*Altisidora makes love signs to him*) Oh, vexation! Is
that teaser still there to plague me?

QUITTERIA This was a very passionate scene, indeed. (*To Basilius*) Pray observe Altisidora. The little
rogue acts it rarely.

BASILIUS [*To Quitteria*] Ha, ha, ha! I see her. She makes the rarest faces at him. 230

MARY Hey, boys! Hey, boys! She's coming, mother, she's coming down, faith.

203. 'Sheart See *1CHDQ* 1.1.109. **ridiculous** Q ridiculons (<u> printed upside-down). **the** Not in D.

215. **pinkaninny** Q *Piakaninny*.

222. **horse** Poss. with a double entendre meaning 'to have sex' (see OED *horse* v. 6).

TERESA Ay, and if the sheet be but tied fast now, she'll be horsed in a twinkling.

JAQUES The gentleman's nag stands very quiet, too. I warrant he knows who he is to carry behind him.

GINES But now, noble spectators, to show fortune's mutability in love affairs and to show ye withal the regular ingenuity of the piece we present, here is to be a turn which is held by all to be a beauty in dramatic writing. The turn therefore thus explains itself. Come, beauteous lady Melisendra, open your window and come out. 235

Here Puppet Melisendra, coming out of the window to get down by the sheet, is hitched by a tenterbook and hangs halfway.

PUPPET MELISENDRA Oh! Fortune, fortune, still unkind to love,
I neither can get down nor stay above. 240

GINES There's the turn now. She was just falling into his arms and now is hanged halfway upon a tenter.

PUPPET DON GAYFEROS Why sighs my love?

PUPPET MELISENDRA Alas! I'm hung i' th' air.

PUPPET DON GAYFEROS I'll cut thee down with a swift lover's care.

PUPPET MELISENDRA Ah, sir, not for the world. My knees are bare
And something may undecently be shown
You must not peep upon, though 'tis your own. 245

PUPPET DON GAYFEROS In such distress we the best means must prove.
To save your modesty I'll wink, my love.

GINES Here you may observe the modest candor of the lady Melisendra's nice character, who would not suffer herself to be unhitched till Don Gayferos had promised her upon his honour to wink. D'ye mark that? 250

CARRASCO That was nice, truly, and considering she's a married woman, too, very rare.

MARY Ecod, I'll lend her my muckender. [*To Gines*] Here, friend, pray give her this to cover her knees a little. Though 'tis coarse, 'tis clean. 255

TERESA Pish, nay, prithe, Mary, let her alone.

MARY What, and let everybody see all? Ecod, but I won't, though. Don't you see how her legs hang sprawling there? [*To Gines*] Here, friend, take it, I say (*holds out her muckender*).

[Here Puppet Don Gayferos unhitches Puppet Melisendra].

246. **undecently** Indecently (OED).

GINES Oh, thank ye, mistress, thank ye, but you see the knight has done the business without and now there's joy on both sides. [*To Puppet Melisendra*] Get up, get up, quickly, sweet lady, get up. 260

Here Puppet Melisendra gets up behind Puppet Don Gayferos and he gallops off with her.

MARY (*Stands up and jumps*) Hey, boys! Hey, boys! He has got her, he has got her! Ho, ho, ho! She's gone, she's gone, faith.

GINES But for all this good success, you must now hear the fatal catastrophe, for by this time some malicious spies have informed the Moorish king she's fled, who presently consults his chancellor, secretary of state, and principal officers of his household and army to fetch her back; to perform which, see on a sudden how they and all his guards are ready and he at the head of 'em, foaming with rage. Hark, hark, pray hear what he says and see how the Emperor Charlemagne and his party, though far inferior in number, yet to assist Don Gayferos have marched a journey to meet 'em. 265

Here Puppet Marsilius appears at the head of the rest on horseback and [Puppet] Charlemagne and the rest on tother side.

PUPPET MARSILIUS Follow me, sirs, I'll fetch her back again 270
And, spite of th' feeble power of Charlemagne
And all his resty knights, the wench enjoy.

Here Don Quixote rises up in a rage.

DON QUIXOTE Ye noisy blustering sooty fool, ye lie!
For as a brother of her husband's order and to revenge me on your pagan insolence, I, the renowned Don Quixote, will defend her, and so have at ye all. 275

Here Don Quixote draws his sword and, fancying he is to fight with armed men, cuts, slashes, backs, and demolishes the spectators. All run out but Carrasco, [Gines] and Sancho.

GINES Hold, hold, why, Sir Knight! Mercy on me, are ye mad? Why, these are but puppets, they are not real. Oh! Undone, undone! Why, hold, hold! They are but puppets, I tell ye.

SANCHO [*Wakes*] What's the matter now? Hey, what, more fighting work? Gadzooks, I'll get out of harm's way.

Exit.

DON QUIXOTE Puppets? Ay, pigmies, too, and would be giants presently if the enchanters please. 280
But I think I have mauled 'em and the lady's at home by this time.

GINES Ay, you have mauled 'em—oh, that ever I was born! My motion spoiled, my livelihood lost! Oh, undone, undone, oh! (*Howls out*).

CARRASCO Bless me, what a massacre is here! What have you done, sir?

DON QUIXOTE Done, sir? 285

268. **party** Q, D Party are.

269. **journey** The portion of a march actually done in one day (OED n. 2c).

GINES Done, sir? Ay, and undone, sir. Oh, Lord! Was there ever such a mad prank?

DON QUIXOTE Why, have I not assisted the noble knight Don Gayferos?

CARRASCO 'Sdeath, you have assisted nothing, sir. The figures were not real. You have only confounded the motion, spoiled the puppets, and undone the poor fellow here.

DON QUIXOTE Humph. Why then, by my renown, I thought 'em all in earnest and, being very angry with that black king there for his insolence, gave my relief accordingly. 290

GINES You thought—ay, that's fine amends for me, indeed. Will your thought mend my motion? Oh, unfortunate hour, oh! (*Howls*).

CARRASCO Peace, friend. The generous knight will consider on't and pay thee for thy loss.

DON QUIXOTE 'Tis, I confess, against my order to do wrong. Therefore, go, fellow, gather up thy fragments and put rates upon 'em. I'll make thee satisfaction. 295

[*Gines goes to the puppet stage and gathers the fragments*].

GINES Why, look ye, in the first place, here's the Emperor Charlemagne with his head off—oh, poor emperor (*takes up the puppet*). I shall never get such another. It deserves a pistole as well as one penny deserves another but six-and-eightpence I must have for him. That's the lowest.

DON QUIXOTE Is this that noble emperor that so boldly held Paris against the pagans? Oh, I heartily beg his pardon and am ashamed to see him thus dismembered. Thou shalt have six-and-eightpence, friend. 300

GINES But then—oh, dismal to behold! Here's Orlando Furioso without an arm and his nether jaw. Here's a furioso for ye, here's a knight-errant, a router of giants, and killer of dragons. See how he looks (*shows the puppet*). Oh, dismal to behold! 305

CARRASCO Sirrah, hold that up at a good rate. Knights-errant are worth money.

GINES (*Aside*) I know't, I know't.—As for him, considering his chivalry, I look upon him to have twice the value of the emperor. A pistole is the least, the least that can be, and cheap, too.

DON QUIXOTE 'Tis so, indeed, but prithee take him from my sight, friend, for I cannot look on the brave knight thus hacked without remorse of conscience and, by his fame, I cannot help confessing that I deserve, for those two blows I gave him, to be served so myself. But prithee go on, friend. 310

298. **pistole** The French name given to a Spanish gold double-escudo dating from the 1530s and surviving into the 19th century (OED). According to a 1702 report of the Royal Mint, the Spanish pistole had a value of sixteen shillings and six pence (Shaw 164).

299. **six-and-eightpence** Also called a 'noble,' a former English gold coin of that value, first minted in the mid-14th century (Rockwood *Noble*).

300. **that noble ... pagans** Don Quixote does not allude to any historical event but instead to the episodes in *Orlando Furioso* which narrate how the Sarracen king Rodomonte attacks the walls of Paris and is eventually defeated by Charlemagne (14–18).

GINES Then here's Archbishop Turpin. Pox on't, I go to church so seldom myself that I don't know how to value a bishop.

CARRASCO Ha, ha, ha! What would I give Basilius were here! 315

GINES Then here's the chancellor and privy counsellor to the black king [*shows the puppets*]. Gad forgive me, one without a nose and tother an ear snipped off and three fingers of his left hand. Let me see, a king's chancellor and privy counsellor—I should have a statesman here now to help to value these.

DON QUIXOTE They should be valued, 'tis true, by their own peers. But come, make haste, friend. 320

GINES Why, look ye then, ninepence apiece, I think, one with another, for you know one must rate them according to their honesty and as they are true to their trust.

CARRASCO Very reasonable, faith.

DON QUIXOTE Ay, ay, 'tis so. But come, without praising more in particular, let's know what thou valuest the rest at in a lump and come in and take your money. 325

GINES You have gelt the king's captain here, too, maimed above twenty of the guards, and hamstringed their horses. Oons, you laid about ye like a devil, so that between Turk and Jew, if you'll pay for them in the lump, I think forty shillings more will but just do.

DON QUIXOTE That makes in all much about three pound. Well, come in and thou shalt have it, fellow. 330

CARRASCO Why, this is noble like Don Quixote's character.

GINES Why, bless him, I say, and send him to be a king as soon as possible (*Gines makes mouths at Don Quixote*).

DON QUIXOTE All this now was for want of heed and patience. But we must do right, good sir, we must do right, for here I was in the wrong unhappily. 335

Fate send me far from such another broil—

GINES [*Aside*] And me more motions for such fools to spoil.

Exeunt.

321. **ninepence** An old coin worth nine pence (OED n. 1).

325. **in a lump** The whole together (OED *lump* n.¹ 5d).

329. **pound** D Pounds.

s.d. **Don Quixote** Q, D *him*.

s.d. **Exeunt** Q adds this rubric: *End of the Fourth Act*.

ACT V

SCENE I

[*The inn*].*Enter Basilius, Carrasco, Quitteria, and Altisidora.*

BASILIUS Ha, ha, ha! Has he paid the puppet man?

CARRASCO To a farthing, and is now retired there into that closet to avoid the intolerable passion, as he calls it, of your niece Altisidora.

QUITTERIA His skulking up so close shan't hinder our coming diversion, for we have a new plot upon him. Our new dairy-maid is to act enchanted Dulcinea and Alty is ready here for a new attack upon him. 5

ALTISIDORA I intend to tease him now with a whimsical variety, as if I were possessed with several degrees of passion. Sometimes I'll be fond and sometimes freakish; sometimes merry and sometimes melancholy; sometimes treat him with singing and dancing and sometimes scold and rail, as if I were ready to tear his eyes out. Go you to your peeping place and you shall see such a scene. 10

BASILIUS And then, I have given order to the servants to supply Sancho with more liquor. We must have a combat royal about the ass, too, or we lose half our sport.

CARRASCO Time enough for that anon. Let your niece act her whim first. Come, let's to our peeping hole. I hear him moving within. 15

Exeunt all but Altisidora, who knocks at the door.

DON QUIXOTE (*Within*) What boldness dares me from my thoughts remove?
What art thou? Speak.

ALTISIDORA A votary of love,
Fond as the lids that close those precious eyes
From whence, though sun be missing, day does rise.

Enter Don Quixote, undressed in his nightcap.

DON QUIXOTE Oh, luckless maid! Why dost thou follow me? 20

ALTISIDORA I can't help it, ye sweet, sweet honey man, you.

DON QUIXOTE Thou talkst erroneously. I am not sweet. None of our bustling order can be so, nor am nor ever was a honeypot. I've not a drop of honey, child, about me. Man's but a bitter sort of animal. If he be brave and honest he may smell in virtues sweet, though he's himself not amber. 25

5. **Alty** Q, D *Altis*.

23. **bitter** Q better.

25. **amber** Ambergris (OED n.¹ 1a).

ALTISIDORA Ah, me! Must I ne'er hope then to find grace in those adored black eyes?

DON QUIXOTE Grey, grey—another notorious mistake. My eyes are grey as grimalkin. Bless me!
How blind is love?

ALTISIDORA Grey let them be, then. They are twinkling still and in their sockets like two farthing
candles burn out themselves and leave poor me in darkness. 30

DON QUIXOTE [*Aside*] Ha! There's another sign now how much the poor creature's sense is
disturbed: her defect in simile. She would else have put in tapers of four in the pound, for to say
my eyes are like farthing candles is but a diminutive compliment.

ALTISIDORA (*Here she starts into her freakish fit*) Death, dungeon, darkness, furies, fate, and fire!
What's in him that can cause this wrack within me? For now I consider better and look on him, 35
he's not handsome a bit, nay, by my virginity, not tolerable nor so sweet as a dock-leaf nor so
cleanly as a radish new pulled; his shape, awkward and ghastly—

DON QUIXOTE So.

ALTISIDORA And his face, ugly and abominable—

DON QUIXOTE Very good. [*Aside*] She looked eastward last minute but now some little cub-devil 40
sits upon the fane of her fancy and turns it northerly.

ALTISIDORA And then for his foolish profession, his knight-errantry—

DON QUIXOTE Ha!

ALTISIDORA 'Tis the most absurd, the most ridiculous, the most—ha! What am I saying? (*Here she
turns in a very passionate tone*) Oh, mighty love, forgive me. I lie, I lie, I lie, I lie! He is handsome, he 45
is sweet, he is clean. His wit is admirable; his profession, glorious; his shape, adroit and graceful
as a hero's; his face, serene and charming as a cherubin.

DON QUIXOTE Hey, show me, thou famed and skilful mariner, the face of the unfathomed Gulf
of Florida, where winds from all the corners of the globe by fickle nature change their course
each moment, and I'll show thee this other gulf of woman, young as she now appears, yet right 50
right woman; woman that, like the satyr in the fable, can with the selfsame breath blow hot and
cold.

27. **grimalkin** See 2CHDQ 5.2.54.

29. **farthing** Q farthng.

41. **fane** Weathercock, vane (OED n.¹ 2).

46. **graceful** Q grateful.

47. **cherubin** See 1CHDQ 4.1.261.

48–49. **Gulf of Florida** Present-day Gulf of Mexico, located on the southeastern periphery of the North American continent and connected to the Atlantic Ocean by the Straits of Florida. The currents in the wind and coastal waters are subjected to an extreme variability both seasonally and annually (EB *Gulf of Mexico*).

51–52. **blow hot and cold** Prov. Tilley M1258. The phrase alludes to Aesop's fable of the traveller who was invited home by a satyr. When the traveller blew on his hands to warm them and then on his soup to cool it, the satyr, appalled by such double dealing, threw him out of his house (Rockwood).

ALTISIDORA Ah, must then Dulcinea have ye all? What parts has she beyond me? Look in my face, is it not pretty?

DON QUIXOTE Compared with hers, a pebble to a diamond. A virgin indeed thou art like her and— 55

ALTISIDORA Younger, I'm sure, by far; perhaps too young. But I'll so swell my breasts and heave and fall and mould 'em with my hands to make 'em grow, pull down my stays, that they may show themselves, and jet it up and down—pray mind me, sir—(*jets up and down the stage*) to show my shape and air; that, as the loadstone does the obedient iron, should draw by force to me all hearts but yours (*sighs and looks amorously on him*). 60

DON QUIXOTE Thus will it be wherever I reside if women chance to see me. There is a saying, old and very famous, that when a man's a favourite of the fair he has been wrapped up in his mother's smock. Sure mine, to make me charm thus, flayed herself and made me blankets of her very skin. 65

ALTISIDORA Has Dulcinea legs? I'll lay ten ducats that mine are straighter, for if fame not lie, she had the rickets once and hers are crooked. Her feet, too big and splay, as I have heard, and turn in like a malkin's at a boarding-school. But look how small mine are, like little mice (*shows her feet*). And had I leave to speak of other matters, ah, sir—

DON QUIXOTE [*Aside*] By fame, if I don't curb her, the creature is so rapt that she'll talk bawdy. 70

ALTISIDORA She may boast of gaining ye by her rare qualities, but, sir, did I but show—

DON QUIXOTE No, maid, no showing. I will conceive things well of ye without it—[*aside*] 'tis as I said. Oh, strong effect of passion!

ALTISIDORA I mean some rare perfections of the mind as well as graces of the body, sir. Come now, you shall see me sing and dance and how far I excel dull Dulcinea. 75

Here Altisidora sings.

[*Song*] *in five movements.*

First movement

Love

57. **too young** See Prologue 48.

58. **to make 'em grow** Marcella, when railing against women in *2CHDQ* 3.1, claims that the girl of ten 'always stands on tiptoes and her hand is never from her breasts to make 'em grow' (103–104).

63–64. **wrapped ... smock** Prov. 'born to fortune' (see OED *lap* v.² 3b). See also Tilley M1203.

66. **not lie** D lye not.

68. **malkin's** See *1CHDQ* 1.2.138. **look** Q loak.

s.d. [*Song*] *in five movements* This song, considered Henry Purcell's last piece, was first published with musical notation in *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix). It was included in *Orpheus Britannicus* (1698: 90–94; 1706: 63–67) and it later opened the collection *Songs Compleat* with the title: 'A Mad Song. By a Lady distracted with Love [...] performing in the Tune all the Degrees of Madness' (1: 1). The piece, whose movements are associated with different kinds of madness, is the third and last 'mad song' in D'Urfey's trilogy and is thematically and musically linked to Purcell's 'Let the dreadful engines' sung by Cardenio in *1CHDQ* 4.1 and John Eccles's 'I burn, I burn' sung by Marcella in *2CHDQ*.

s.d. **Love** Not in S3, 1OB1, 2OB1; SC1 *Sullenly Mad*.

From rosy bowers, where sleeps the god of love,
 Hither, ye little waiting Cupids, fly,
 Teach me in soft melodious strains to move
 With tender passion my heart's darling joy.
 Ah! Let the soul of music tune my voice
 To win dear Strephon, who my soul enjoys. 80

Second movement, swift

Or if more influencing
 Be doing something airy,
 With a hop and a bound
 And a frisk from the ground 85
 I'll trip, trip like a fairy.
 As when on Ida dancing
 Were three celestial bodies,
 With an air and a face
 And a shape and a grace, 90
 Let me charm like beauty's goddess.

Third move[ment], slow
 Melancholy

Ah! 'Tis in vain, 'tis all, 'tis all in vain;
 Death and despair must end the fatal pain.
 Cold, cold despair disguised like snow and rain
 Falls on my breast; bleak winds in tempests blow; 95
 My veins all shiver and my fingers glow.
 My pulse beats a dead march for lost repose
 And to a solid lump of ice my poor fond heart is froze.

Fourth movement

76. **the god of love** See 2CHDQ 5.2.29.
 78. **strains** 1OB1, 2OB1 Songs.
 81. **Strephon** A stock name for a rustic lover (Rockwood).
 s.d. **Second movement** SC1 *Mirthfully Mad*.
 s.d. **swift** Q, D Gaily; not in S3, 1OB1, 2OB1; SC1 *A swift Movement*.
 83. **Be doing something** S3 *is to be brisk and*; 1OB1, 2OB1 *is to be brisk and*; SC1 *Is to be Brisk and*.
 84. **hop** S3, 1OB1, 2OB1, SC1 Step.
 85. **frisk** A brisk and lively movement in dancing (OED n. 1). **ground** Q, D *round*.
 86. **I'll** S3 *I will*; 1OB1, 2OB1 *I will*. **trip** Not in S3, 1OB1, 2OB1, SC1. **a** S3 *any*; 1OB1, 2OB1, SC1 *any*.
 87. **when on** S3 *once an*; SC1 *once an*; 1OB1, 2OB1 *once on*. **Ida** A mountain located in the vicinity of Troy (in present-day Turkey) and the scene of the Judgment of Paris (Rockwood *Ida*; Grimal *Paris*).
 88. **Were** S3 *where*. **three celestial bodies** The Classical goddesses Athena, Hera, and Aphrodite. In the story known as the Judgment of Paris, the three deities claimed to be the fairest and therefore Zeus decided that Paris of Troy should judge the case and decide which one was the most beautiful (Grimal *Paris*).
 89. **a** Not in S3.
 91. **Let me** SC1 *I'll*.
 s.d. **slow** Not in S3, 1OB1, 2OB1, SC1.
 s.d. **Melancholy** Not in S3, 1OB1, 2OB1; SC1 *Melancholly Madness*.
 96. **my** Not in Q, D.
 98. **froze** Frozen; see 1CHDQ Prologue 6 n. for *well-writ*.

Passion

Or say, ye powers, my peace to crown,
 Shall I thaw myself and drown 100
 Amongst the foaming billows,
 Increasing all with tears I shed?
 On beds of ooze and crystal pillows,
 Lay down my lovesick head?

Fifth movement, swift
Frenzy

No, no, I'll straight run mad; 105
 That soon my heart will warm.
 When once the sense is fled,
 Love has no power to charm.
 Wild through the woods I'll fly
 And dare some savage boar. 110
 A thousand deaths I'll die
 Ere thus in vain adore.

DON QUIXOTE This, I confess, another heart might charm; but mine is constant as the northern star and Dulcinea only must enjoy it.

ALTISIDORA (*Pauses and then frowns*) Let her enjoy it then, and some ten thousand, some fifteen 115
 hundred, fourscore and odd furies take her for her pains. But I'll not die, however. No. Hear
 me, Don Bullet-head; thou Jack-a-Lent, fit to hang on a signpost; thou skeleton of Barber-
 Surgeons' Hall; thou walnut-coloured, lean-jawed, head of a bass-viol; thou baboon on cock-
 horse, fit only to ride before the bears; thou maimed, miserable, mischievous, mouldy, mangy,
 maggot-eaten monster; thou poor, paltry, pimping, putrefied, proud, penniless puppy, hear me. 120
 Merlin is coming. He'll revenge all my wrongs. I see him there in vision and Dulcinea with him,

s.d. **Passion** Not in S3, 1OB1, 2OB1; SC1 *Fantastically Mad*.

100. **and** S3 *or*; 1OB1, 2OB1 *or*.

s.d. **swift** Not in S3, 1OB1, 2OB1, SC1.

s.d. **Frenzy** Not in S3, 1OB1, 2OB1; SC1 *Stark Mad*.

107. **When once** SC1 *Whene'er*.

110. **boar** Q *Boor*. **And ... boar** S3 *Robes Locks shall thus, thus, thus, thus be tore*; 1OB1, 2OB1 *Robes, Locks shall thus, thus, thus, thus be tore*; SC1 *Robes, Locks—shall thus—be tore*. Curtis Price considers the reading in S3 'a notable improvement,' prob. made by Purcell himself, which 'avoids an infelicitous double entendre' between *boor* and *boar* (2009: 220).

s.d. **Pauses** Q, D *She pauses*.

117. **Bullet-head** A dull, silly fellow (*Canting Crew bullet-headed*). **Jack-a-Lent** Originally, the figure of a man set up to be pelted in a throwing game practised during Lent (OED 1).

117–118. **Barber-Surgeons' Hall** The Barbers' Hall was established in Monkwell Street (north-east of the City) in the mid-15th century and became the Barber-Surgeons' Hall after the two companies merged in 1540 by Act of Parliament. In 1636 an anatomy theatre designed by Inigo Jones was added, where surgeons carried out lectures and dissections of corpses. The theatre was the only Company building to survive the Great Fire of London in 1666 (Weinreb et al. 167; Waller 328–329).

118–119. **baboon ... bears** In his *Diary*, John Evelyn records a visit to the bear garden in 1670 where he describes a bloody spectacle which included dogs tossed and killed by the bears and a final entertainment of 'the ape on horseback' (345)

121. **Merlin** See *1CHDQ* 5.2.68.

Who, spite of thee, shall be enchanted still
And so, thou withered eel-skin stuffed, farewell.

Exit in a rage.

Merlin and Dulcinea rise out o' th' stage.

DON QUIXOTE Why, what a hurricane of extravagancy is there in woman when she's once
enraged. But hold, either my senses fail me or Dulcinea greets my eyes indeed. 'Tis so, and the 125
immortal Merlin with her. Could then that little passionate imp speak truth?—Oh, gracious
figures! What do ye intend?

DULCINEA To fricassee thy soul, thou dull performer of women's business when there's most
occasion; and to dine upon thee, if I could get leave of my reverend keeper here to have my 130
wish and diet that I long for. Is this the honour of knight-errantry, to promise and not do? Oh,
most dishonourable! Was I not to be freed from my enchantment by some few lashes laid on
lazy Sancho? Yet to thy lasting shame, the debt's not paid yet when, though he might be resty,
yet a lover, as thou pretendst to be, might have engaged him or at least have from its covering
stripped thy own tough hide and with a horsewhip or strong bridle-reins have given thyself five
hundred jerks by proxy. This had begun a means for my releasement but, on th' contrary, I have 135
a rival here and Dulcinea is no more remembered than the old boots are when they are left off.
Well, since 'tis so, farewell, ingrate, for ever. I'll to my cave again, far under ground

Chaw roots and acorns and enchanted lie,
Worm-eaten knight and musty squire defy,
And wish they both were hanged, and so goodbye. 140

Descends [with Merlin].

DON QUIXOTE Stay, princess! Sweet surprising vision, stay!
I have been much to blame in not performing by my authority dull Sancho's task, which when I
meet him next, shall trebly make amends.

Enter Teresa, and Sancho, [drunk].

And see, blessed fortune sets him before my eyes this very moment but in a vile condition:
drunk. No matter, that may now chance to be convenient to make him bear his whipping-
penance better. 145

TERESA Here he is and I'll begin with him first myself. [*To Don Quixote*] Here's a foul house, as one
may say, in a twinkling. The whole family is together by the ears already. The ass was lost
yesterday and Master Carrasco tells us your worship can tell within a mile of an oak where he is.
And now the new-married couple have lost their purses that were given 'em, no one knows 150
how, and they believe each other is the thief. There's a foul house within yonder.

s.d. *Dulcinea* Played by Mr Smeaton, who doubled as the Carter to the lions in 1.1 (see *Dramatis Personae*).

126. **Merlin** Q *Merling*.

135. **hundred** Q *hundert*. **jerks** Strokes with a whip, lashes (OED n.¹ 1a). **th'** D *the*.

138. **Chaw** See *1CHDQ* 4.1.312.

149. **within ... oak** Prov. Tilley M926.

DON QUIXOTE Prithee, woman, leave me. Why pratest thou to me of purses and of asses? I cannot hear these vulgar matters now. Sancho, a word.

TERESA Vulgar matters? Nay, then let me tell ye, as vulgar as the matter is, your worship is shrewdly suspected to have a hand in't and that the ass and you are not far off one another. 155

DON QUIXOTE (*To Teresa*) Alas, I hear thee not nor mind thee.—Come hither, Sancho, I have had a vision just now of Dulcinea has torn my heart in pieces. She complains, Sancho—

SANCHO [*Hiccups as drunk*] Look ye, master mine—ugh—let's divide things equally—ugh. Dulcinea is your friend and Dapple is mine.

DON QUIXOTE Still muttering about Dapple? What dost thou mean? Why dost thou clog my ears with thy strange folly? 160

TERESA Your ears? Odslidikins, I'll be drumming there this month unless we have the ass. You need not have put this trick upon us. My husband has not got so much in your service.

SANCHO Well said—ugh—buttock, thou'rt in the right. And, d'ye hear, sir? As great as you are, remember this: the nightingale and cuckoo sing both in a month. Therefore, let Dapple be produced. What, I am not grown so rich with being a squire but I can miss 'em when any of my goods are purloined. Better have a mouse in the pot than no flesh at all. Dapple was a considerable movable. 165

TERESA I am sure if I had brought him forth I could not have been more careful of him. And therefore, odsbores, bring him again and quickly, or you shall hear such a noise— 170

Noise within.

I must be gone now to make peace between Mary and her husband, whom I hear in a filthy squabble yonder, but if Dapple be not forthcoming against I come back again, the roaring sea shall be nothing to me.

Exit Teresa.

DON QUIXOTE [*Aside*] Was ever such a couple joined as these? One's drunk and dozed; tother bewitched and mad. But at this juncture I must bear with all.—And as I was telling thee, Sancho, the beauteous Dulcinea complains as well she may of our remissness to her, that thou hast not yet given thyself the lashes nor I, ungrateful, have refreshed thy memory. But come, five hundred I expect this moment. The place is as it should be, still and proper, thy doublet too unbuttoned seems consenting and I myself will help thee to unstrip. 175

158. **mine** Q ruine; D Ruin. The reading in Q is prob. the result of the compositor's confusion between <m> and <ru> when reading the manuscript.

162. **Odslidikins** Q Odslidkins.

164. **buttock** Poss. used as a slightly risqué term of endearment. In D'Urfey's *The Royalist* (1682), Sir Oliver Oldcut uses the term when addressing his wife Camilla: 'ye little Buttock, I'll tell you more anon' (2, p. 12).

165. **the nightingale ... month** Prov. Tilley N181.

167. **Better ... at all** Prov. Tilley L468.

171. **to make** Q tomake.

172. **squabble** Q squobble.

178. **doublet** See 2CHDQ 2.2.42.

SANCHO Strip? Yes, yes, you are good at stripping. My wife says you have stripped me of my Dapple already and if you can strip me of my doublet, too, gadzooks, you shall strip me of my skin and that will be pretty difficult. 180

DON QUIXOTE No, flaying will be overdoing it. Some brisk smart lashes to the blood or so will serve to disenchant the princess and those thou hast already given thy word for.

SANCHO Ay—ugh—that may be, but there’s difference between a word and a blow, seignior. Besides, I promised for a government worth something. Now, my government happening to be worth nothing, my promise is void in law. 185

DON QUIXOTE Come, I’ll bear part with thee to honour the performance. I’ll take off fifty from thee and flog myself.

SANCHO [*As drunk*] That you may; and to honour the performance, as you say, I’ll help you to unstrip if you please, but by thinking to have me curried is a malignant design upon my person. Come, come, sir, ’tis a hard winter when one wolf eats another. If Dapple had been here and promises performed, some lashes might have followed; but now— 190

DON QUIXOTE What now, ungrateful?

SANCHO [*Hiccup*] Why, now I shall say unto my buttocks—ugh: ‘friends mine, sit ye down in a whole skin.’ For if flogging must do yours and the princess’s business—all that I can advise is to flog one another. 195

DON QUIXOTE You shall be kicked into compliance, incorrigible rascal.

SANCHO Hark ye, master mine, not a word more of kicking. A small sum, look ye, will pay a short reckoning. I am not so much in your debt now Dapple’s gone to bear that. And therefore if you kick here, as the song says, were you as good as George a Green, I should make bold to kick again. 200

DON QUIXOTE Oh, slave! What, rebel against thy natural lord? I’ll pound thee into ashes.

Here they fight. Don Quixote falls and Sancho gets astride on him.

SANCHO Ay, ay, come on, many words go to a bargain. [*Aside*] Now have I great mind to beat him from a knight to a squire, that we may be both upon equal terms. 205

185. **seignior** D Seignor. Used to represent It. *signor* or Fr. *seigneur* (OED 2); by extension, also used for Sp. *señor*.

192. **’tis a hard ... another** Prov. Tilley W509.

195. **mine** D of mine.

195–196. **in a whole skin** Unwounded, uninjured (OED *skin* n. P6).

199. **mine** D of mine.

199–200. **A small ... reckoning** Prov. Tilley S965.

201. **were ... Green** Prov. Tilley G83.

201–202. **were ... again** Sancho alludes to two lines from Samuel Butler’s *Hudibras* (second part, published in 1664): ‘And were y’as good as George a Green,/ I shall make bold to turn agen’ (103). George a Green was the ‘pinder’ of Wakefield who got into fight with Robin Hood, Will Scarlet, and Little John when they attempted to commit a trespass in Wakefield. The story, very familiar already in the late 16th century, was adapted into a 17th century broadside ballad entitled ‘The Jolly Pinder of Wakefield’ (Singman 23–24).

204. **many ... bargain** Prov. See Tilley W819 (‘More words than one go to a bargain’).

Enter Basilius, Quitteria, and Altisidora.

BASILIUS Wonder of wonders! What's this I see? Don Quixote overthrown and by his varlet, too? Why, how now, Sancho! D'ye know who you are pounding so?

SANCHO [*Speaks as drunk*] Why, he was for pounding me and now you see the dice are turned. I'm pounding him (*they take him off*).

ALTISIDORA What, the famed knight swung by his man. Oh! I shall die to see this, ha, ha, ha! 210

DON QUIXOTE Have then my cruel stars disgraced me thus? Knight-errantry, avaunt! Forgot be Dulcinea. I'll never see the sun shine forth again.

Rises up and runs out in a rage.

QUITTERIA Ha, ha, ha, ha! This is Carrasco's trick upon him. I find he has been managing Sancho.

Enter Teresa, Jaques, and Mary, [quarrelling].

BASILIUS Here comes the rest of 'em and brawling. Never was marriage turned to such a counter-scuffle. 215

MARY [*To Jaques*] Come, come, say what you will. I'll have my purse again. Ecod, I won't be choused so. What, take away your wife's money the first week of her marriage? Ah, nincompoop.

JACQUES You choused? No, no, 'tis I am choused, by conscience. What, d'ye think I'm blind? D'ye think I can't see how things go between ye? 220

TERESA Between us? Come, son-in-law, don't put your afflictions upon me, you had not best, for though I've had my daughter's concerns, I have never had your concerns in my hand, I'm sure. And say what you will, you must have the money or nobody. And truly, as she says, 'tis a nincompoop thing to be so dirty the first week. Nobody robs their wives the first week they are married, whatever they do afterwards. 225

BASILIUS How's that? Robbed, d'ye say?

QUITTERIA Of the purses we gave 'em, I warrant.

MARY Ay, as true as you are there, madam; and I never handled it but once since I had it.

TERESA Ay, and I'd have it again and upon his knees, too, or he should never handle me as long as he had a nose on's face, if I were as Mary. 230

MARY No more he shan't, ecod (*clapping her hands*).

206. **varlet** See *1CHDQ* 2.1.57.

213. **Carrasco's** Q *Currasco's*.

214–215. **counter-scuffle** A scuffle between opposing parties or persons (OED).

218. **nincompoop** See *1CHDQ* 1.2.80.

224. **wives** Q *wives* (<e> printed upside-down).

230. **on's** D on his.

JAQUES 'Sbud, I think you are all mad. I know no more what's become of the purses than I know what I did before I was born. And if I must not handle nor have to do with my own wife, mother-in-law, by conscience, that's very hard. Come, I'll tell ye what we'll do. We'll go to the cunning man. He'll tell us which way 'tis gone presently. 235

TERESA Do, do, Mary, since he's so crank about it.

MARY With all my heart. To the cunning man, faith. He'll ask the devil but he'll tell us what's become of 'em. And if I have but this, if ever thou getst anything of mine in thy hands again, Then tell among thy friends once in thy life Thou foundst a cuckold wiser than his wife. 240

Exeunt [Mary, Teresa, and Jaques].

Enter Carrasco.

BASILIUS How now, friend, thou lookst as if thou wert big with some new event? What's the matter?

CARRASCO 'Sheart, we have carried the jest too far. The knight is dying yonder, swoounded twice at his chamber-door and is now got to bed and has sent for a notary to make his will. He's troubled with delirious fits, too, for I hear him often mutter 'Dulcinea,' but against Sancho he rails perpetually. 245

QUITTERIA Nay, this last miscarriage must needs stick upon his conscience, if he has any, as long as he lives. Come, let's go and comfort the knight. See, Sancho looks wisely now. This frightful news has made him sober.

CARRASCO To beat his master! Oh, incorrigible! 250

Exeunt Basilius, Quitteria, and Carrasco.

[Sancho remains].

SANCHO Oh, drink, drink, drink! Thou devilish damnable enemy, that dost more to a man's brains in a minute than all the good they can recompense in his lifetime. Thou Jordan of foul juice, thou hast undone me. I shall never get into favour again now nor into his will, I'm sure, and that's worse. Well, I'll go to him, fall down on my knees, and if he does not pardon me, rise instantly and hang myself at the window. Oh, drink, drink, drink! 255

Exit.

235. **cunning man** A fortune-teller, conjurer (OED *cunning* adj. 3).

243. **swoounded** D swooned. Fainted, swooned (OED v.).

252. **Jordan** The Jordan River, located in Palestine and revered by Christians after Jesus Christ was baptised in its waters by St John the Baptist (EB *Jordan River*).

SCENE II

[A room in the inn].

Don Quixote is discovered in bed, Basilius, Quitteria, Carrasco, Notary, and Servants standing by. Sancho enters cringing and looking sneakingly.

DON QUIXOTE (*Speaks squeaking and sickly*) Remove my pillow, set me up a little [*they set him up*]. So. Draw near, pray, gentlemen. [*Sees Sancho*] What, Sancho, too? Ah, thou ungodly vermin.

SANCHO I'll hang myself, sir. I can do no more (*cringes and shakes his head*).

BASILIUS No, faith. That's pretty reasonable satisfaction.

DON QUIXOTE Egh, egh. You wonder, sirs, at this sudden alteration, but this is nothing in the hand of providence. Thousands that are struck so have died ere this time. Therefore, pray wonder not but, ere I go, witness my will and so farewell. [*To Notary*] Are ye ready, friend? 5

NOTARY Yes, sir, yes. Begin when you please.

QUITTERIA Methinks his sense is very clear now.

NOTARY [*To Quitteria*] For a minute or two, madam, but then he falls to strange extravagancies. I am only here to humour him. 10

DON QUIXOTE Well, first then—egh, egh—without complimenting the worms about my carcass, for 'tis so lean and scraggy that they'll have but poor feeding, I give my chiefest quality, my knight-errantry, to the veriest idiot amongst my countrymen, that he may have it in his head to conquer kingdoms and that he may be heartily drubbed about it as I have been. (*Peevishly [to Notary]*) Quickly, quickly, set it down, I say. 15

NOTARY [*To Don Quixote*] I do, I do, sir.—Now pray observe. Now the fit begins.

DON QUIXOTE In the next place, I bequeath my valour, which in me was but a worse sort of itch, to all the cowards and faint-hearted in the armies abroad, that they may fight with one another to the end of the world without knowing why or wherefore. 20

CARRASCO That is indeed a very mad legacy.

BASILIUS Satirical, though, if you mind it.

s.d. **standing** Q *standing* (<n> printed upside-down).

s.d. **cringes** Q, D Sancho *cringes*.

5. **sirs, at** Q Sir—sat.

7. **my will** D'Urfey might have adapted in this scene the theme of the 'mock testament,' a popular medieval genre in which a dying testator bequeaths real or imaginary things to different people with a satirical purpose. The work of French poet François Villon, first printed in 1489, made this literary form popular again among European writers of the 16th century. John Donne's poem 'The Will' follows the convention of Villon's 'The Smaller Testament' and 'Legacy.' See Donne 1983: 123; Villon xiv.

10. **extravagancies** Extravagances (OED 3).

13. **I** Not in D.

15. **he** Not in D.

DON QUIXOTE Egh, egh. Set me a little higher [*they set him up*]. So. My conscience and one half of my brains I give to the French, that they may learn to be contented with their own country and not leap like wild horses into other men's ground till they are secure their neighbours are not strong enough to lash 'em out again. 25

QUITTERIA These are, I confess, more than common legacies.

BASILIUS Well said again, faith.

DON QUIXOTE To all statesmen, politicians, privy counsellors, and such like, I bequeath my integrity of soul to be an umpire between their gain and their honesty, that whenever they chance to boil over in 'em it may cool and allay like a wooden ladle when the fire hath provoked the pottage into fury. 30

BASILIUS A Solon! A Solon! I say still.

DON QUIXOTE To the great clergy and the small I give my voice and lungs, loud and sound as they were at twenty, and a good will to use 'em often. They preach so faintly now, as if they were ashamed of their trades, and the priest dozes at church as often as the parish. 35

CARRASCO Good again. That was close somewhere, too.

DON QUIXOTE To all knights of the curtain, court-followers, and so forth, I generally bequeath the empire that I proposed to myself to get, to defray their reasonable expenses till they come to preferment. 40

NOTARY [*To Basilius, Quitteria, and Carrasco*] This is strange. I expected he would have changed before now.

DON QUIXOTE (*Starts suddenly into a rage*) Give me a tun of wine there—Bordeaux, Burgundy, sherry, champagne. Quick, quick, I grow thirsty.

25. **other** Q others. **ground** D Grounds.

25–26. **the French ... again** An allusion to the aggressive expansionist policy of Louis XIV of France (1638–1715), which provoked three major wars in Europe: the Franco-Dutch War (1672–1678), the Nine Years' War (1688–1697), and the War of the Spanish Succession (1701–1714).

33. **A Solon ... still** See *2CHDQ* 5.1.177.

38. **knights of the curtain** The epithet might suggest Don Quixote's distinction between real 'knights' in the medieval, military sense of the term, and those knights or gentlemen simply attached to a royal household, which was the prevalent sense of the word in the 17th century (see OED *knight* 4a, b). Accordingly, Don Quixote groups them together with the court-followers.

43. **Bordeaux** In general, any of the wines produced in the Bordeaux region in France; often in 17th century England, another name for the claret, the most common wine exported from the region until the 18th century (Robinson *Bordeaux*; *claret*).

43. **Burgundy** Red and pink wines produced in Burgundy, France. The white varieties of Burgundy wine were hardly mentioned before the 18th century and presumably were a later addition to the region's vineyards (Robinson).

44. **sherry** Formerly, a generic term used for a wide range of fortified wines made from white grapes in Jerez de la Frontera, southern Spain. Sherry wine, also known as 'sack' in England, became popular in Elizabethan times (Robinson).

44. **champagne** Prob. not the famous sparkling wine but any of the white varieties produced in the region. They were originally light, pinkish still wines whose fame grew rapidly in the second half of the 17th century after their introduction to the Court of Versailles and later to London society (Robinson).

- NOTARY Oh, now, sir. [*To Basilius, Quitteria, and Carrasco*] Mind him. 45
- DON QUIXOTE [*Squeakingly*] My soul's upon a spit alive. I feel it roasting. Hark, it squeaks like a lobster. [*To Sancho*] Some wine, I say, ye scoundrel (*Sancho gives him a bottle; trembling he drinks*).— (*Mildly again*) Hum, hum. Your ears once more, my friends. To all old bachelors, drunkards, and amoretos above sixty-five and upwards I give—humph—I give a whore and a bottle (*throws his nightcap at Quitteria and the bottle at Basilius*), that they mayn't lose their character at last but die as they lived in their calling. 50
- NOTARY [*To Basilius, Quitteria, and Carrasco*] I told ye there would be a turn. See now he's calm again.
- DON QUIXOTE To all loyal and wise citizens that are married I soberly bequeath my hollow eyes and my hearty patience, that they may never see the sprouting of their own horns nor grumble at the payment of the King's taxes. 55
- CARRASCO That's soberly said enough, I'll swear.
- DON QUIXOTE You too that wait here to see my end must have some remembrance. [*To Basilius*] And first to you, sir, that are newly married, I frankly give my lepid age and limber experience, that by knowing the folly you have committed now it may prevent ye from conjugating a second time. 60
- QUITTERIA How's that, Sir Knight?
- DON QUIXOTE Nay, nay, no noise, no noise, and ye shall all have something. [*To Quitteria*] To you, madam, I give and transfer, and much good may it do ye, my chastity to support your own, for a woman of your age and constitution has not singly enough to keep honest, I'm sure. 65
- BASILIUS Ha, ha, ha! The knight grows merrier as he draws nearer the bottom.
- DON QUIXOTE [*To Carrasco*] To you, sir, that are a great scholar and book-learned, I bequeath my wit and gentile air to help your college breeding, for search the universities and you'll find this saying true: th' greatest clerks are still the awkwardest blockheads.
- CARRASCO Oh, thank ye, sir. I should be loath to have been left out. 70
- DON QUIXOTE Lastly, to Sancho there—
- SANCHO Ay, a small purse, if you please. Poor honest Sancho, sir.
- DON QUIXOTE Dull, saucy, drunken Sancho. I do bequeath two gallons a day of my small beer to keep him cool from state of reprobation during his life.
- SANCHO Small beer? Oons, that's small comfort. Well, I'll go get the rope ready, oh, oh, oh! 75

Weeps and goes out.

49. **amoretos** Lovers (OED).

69. **th'** D the. **clerks** Scholars, people of book learning (OED n. 4a). **th' greatest ... blockheads** Prov. See Tilley C409 ("The greatest clerks are not the wisest men").

DON QUIXOTE This is all, sirs. There's no great need of executors or overseers. The will can walk alone without leading-strings. And now methinks I would fain rest a little.

BASILIUS Do, sir, and to divert your melancholy and cheer the fading spirits we'll treat ye with some musical performance. You used to love it. Let 'em begin there.

Here follows the last entertainment of singing and dancing; which ended, Don Quixote sleeps.

A dialogue sung between Lisis and Celide, a boy and a girl supposed to be brother and sister.

I

LISIS Ah, my dearest Celide, 80
Tother day I asked my mother
Why thy lodging changed must be,
Why not still lie with thy brother.

CELIDE I remember well you did 85
And I heard too what she said:
'Lisis, you're a great boy grown;
Therefore, now must lie alone.'

LISIS To part us the custom of modesty votes,
Unless both had breeches—

CELIDE Or both had long coats.

II

LISIS Ah! What mischief can there be 90
In these little tiny breeches
That can part me thus from thee?
Sure there's witchcraft in the stitches.

76. **overseers** People appointed by the testator to supervise or assist the executor(s) of a will (OED n. 1b). s.d. **A dialogue sung** This song, set by Samuel Akeroyde (fl. 1684–1706), was first published in *New Songs in the Third Part of the Comical History of Don Quixote* (see Appendix B) with musical notation, significant changes in the lyrics, and the characters' names replaced by 'He' and 'She.' The words were later included with further minor changes in *Songs Compleat* (2: 143–144).

s.d. **Celide** Q, D *Alisidora*. The reading in Q, D simply indicates that Miss Cross was intended to sing this dialogue. The speech-prefixes have been emended accordingly.

85. **heard** S3 *know*; SC2 know.

86. **Lisis** In D the boy's name is erroneously printed as a speech-prefix and, consequently, some of the lines are assigned to him. **Lisis ... grown** S3 *Lisis is a great Boy, a great Boy grown*; SC2 *Lisis is a great Boy, great Boy grown*.

89. **both** S3 *you*; SC2 you. **both** S3 *you*; SC2 you. **coats** See 1CHDQ 1.1.2.143. **To part ... long coats** These three lines are printed as chorus in SC2.

90–93. **Ah! ... stitches** S3 *I wonder what's In my little tinny britches, sure, ther Some whichcraft in the Stiches*; SC2 I wonder what's in my little tiny Breeches,/ Sure there's some Witchcraft in the Stitches.

93. **Sure** Q *Sures*.

QUITTERIA 'Tis pity he's condemned to such extravagance. The man has excellent parts. 115

CARRASCO And on all themes, excepting his knight-errantry, most ready and acute.

BASILIUS [*To Quitteria*] Come, sweet, let's take the air,
 Whilst I amongst all great contentments known,
 Looking on thee, am happiest in my own.

Curtain falls.

The End of the Third Part.

115. to Not in Q.

s.d. *Curtain falls* See 1CHDQ 1.1.0 s.d.

s.d. *The End of the Third Part* Q, D FINIS.

EPILOGUE

By *Mary the Buxom*.

Well, gentlefolk, I dare now wage a crown
 You take me for the veriest romp in town.
 But ere I part from ye, I'll let ye see
 There's other Molly Buxoms besides me;
 More hoydens that as awkward gambols show: 5
 (*To the gallery*) I'll warrant forty in that upper row;
 (*To the pit*) Ecod, perhaps too forty more below;
 They're just like hens; they'll be amongst the cocks.
 [*To the side-boxes*] Let's see, is ne'er a one in the side-box?
 Yes, there's a swinger by yon bully-rocks. 10
 [*To the front-boxes*] Then let me look in th' places too foreright.
 Humph! Strange. I think there's ne'er a one tonight.—
 Each of 'em thought I'd paint her for a blowze
 And so they're gone, ecod, to tother house.
 Gadslidikins! What would I give t'have showed 15
 You, errant knights, a romp in a commode,
 For if the truth with reason may be spoke,
 One may be found among the gentlefolk
 Who, though she gravely does to visit come,
 Will leap upon the footmen's backs at home. 20
 The country wife, too, she that comes to town
 To see her kin and buy a tawdry gown,
 Goes to a play, there hoydens with the men,
 Cuckolds her spouse, and so romps down again.
 Here too about the streets they swarm like bees 25
 And all the nation round through all degrees:
 From the Court velvet scarf, the gay and witty,
 To her that slabbers custard in the City.
 From thence back here again to bulking Betty.
 And so, goodnight. 'Tis time to end my ditty. 30

Exit.

8. **be** Q *ba*.

10. **swinger** Prob. a derog. term for prostitute (see OED *swinge* v.¹ e). **bully-rocks** Bravos, hectors (Canting Crew).

11. **foreright** Directly forward, straight ahead (OED adv.).

13. **blowze** See *1CHDQ* 4.1.387.

14. **tother house** The remodelled tennis-court at Lincoln's Inn Fields, where the dissenters from the United Company established their new theatre under the leadership of Thomas Betterton. The playhouse opened in April 1695 with the premiere of William Congreve's *Love for Love* (LS xliii).

24. **her** Q *here*.

28. **custard** Custards were a food much used in City feasts (Johnson 1785).

29. **bulking Betty** A street-walking woman, a prostitute (OED *bulking* adj.). In the Epilogue to Nathaniel Lee's *Gloriana* (1676), Betty Buly is the name of one of the 'thund'ring Whores' who frequent the playhouse, one who will 'firke you up each day to pleasure duly' (sig. K2v). See the Prologue to *A Common-Wealth of Women* (1685, 1686): 'The censuring Spark wou'd fain seem Great and Witty,/ Yet Whispers Politicks with Orange Betty' (sig. A4v).

7. D'Urfey's stage version of *Don Quixote*

7.1. The theatrical context

7.1.1. The United Company in 1694

The theatrical circumstances of the early 1690s seem to have been decisive for D'Urfey's adaptation of the *Don Quixote* novel. By the time *1CHDQ* premiered at Dorset Garden, the United Company had enjoyed twelve years of theatrical monopoly. On 4 May 1682 Charles Killigrew signed the Articles of Union, and the King's Company was in practice absorbed by the more successful Duke's Company, eliminating all competition and creating a seemingly strong and stable theatre. For years the United Company found itself in a very comfortable position and enjoyed a healthy economic outlook.¹

As the company's manager, Betterton was the particular champion of semi-opera, a predilection he had inherited from his master William Davenant at the Duke's Company.² Between Davenant's death in 1668 and 1682, Betterton had supervised the construction of the Dorset Garden theatre and produced the first Dorset Garden spectaculars in 1673: Davenant's version of *Macbeth*, with new costumes, scenery, and music, and Settle's *The Empress of Morocco* (LS 203, 206). The company's first great success was Shadwell's scenically enhanced version of *The Tempest* (1674), based on the Dryden-Davenant version (1667, 1670). Next came Shadwell's *Psyche* (1675) and the Charles Davenant's *Circe* (1677), both of them also profitable. There were no more new semi-opera productions between 1678 and 1684, a consequence partly of the death in that year of Locke but also of the political

¹ Milhous (1979: 42) shows that between 1682 and 1692 the company 'declared an actual profit (overall) of £9 6s daily,' and asserts that in general 'the United Company must have been a highly profitable operation in the five years Betterton and Smith managed it.' For details of the union of the patents, see Milhous (1979: 37–43).

² The term 'semi-opera' was first used by Roger North to describe post-1660 revisions of older plays which were expanded and equipped with considerable musical scores. See Burden (1995: 86) and Scouten (1998: 290). Semi-opera is referred to also as 'dramatic(k) opera,' 'English opera,' or simply 'opera.' When the production made extensive use of machines, often the term 'Restoration spectacular' is used. According to Price and Stein (2001), Betterton and his collaborators, the playwright Thomas Shadwell and the composer Matthew Locke, were determined to produce an English equivalent of Lully's *comédies-ballets* and early *tragédies lyriques*. They recognised that all-sung opera of the Italian type would not suit 'rational' English taste, which was deeply rooted in the spoken play tradition, and their solution was to increase the already plentiful amount of music and dance in the early Restoration adaptations and to exploit the scenic potential of the new Dorset Garden Theatre in London, which had been equipped as an opera house.

upheavals of the period. After the great fiasco of Dryden's all-sung *Albion and Albanus* (1685), the United Company spent the 1685–1686 and 1686–1687 seasons recouping its fortunes.

Until 1690 the company did not venture another major spectacular, when the company decided to return to the old, safer style of semi-opera with greater emphasis on music, now composed by Henry Purcell (Milhous 1984a: 56). Betterton adapted Philip Massinger and John Fletcher's tragicomedy *The Prophetess (or Dioclesian)*, which became a notable success and helped establish a pattern of production which lasted for many years, but because these productions stretched the company's resources to the utmost, only one new work was possible each year. Next production, premiered in June 1691, was Dryden's *King Arthur* which, according to Downes, was 'very Gainful to the Company' (42), unlike the lavish extravaganza *The Fairy-Queen*, produced the following year. In fact, Betterton's last Dorset Garden spectacular seems barely to have managed to break even, as Downes notes that "the Expences in setting it out being so great, the Company got very little by it" (43).

After *The Fairy-Queen*, the United Company understandably would not put any disproportionate sum into opera productions if it did not feel that the publicity and interest warranted the investment (Milhous 1979: 48).³ However, Betterton must have perceived that, as Hume (1998: 38) has shown, public taste for music was growing in the 1690s and that standard plays would not entice theatregoers enough to make such a large company sustainable in the absence of multi-media spectaculars. Seeking a compromise between small risk and popular appeal, D'Urfey's two-part adaptation of *Don Quixote* must have looked slightly less than ideal, since, as Price has contended, it was 'obviously designed to emulate the so-called semi-operas [...] probably intended as a cheap substitute for the annual spring extravaganza' (1984: vii).

³ Only two months before the opera's premiere the company had acknowledged an £800 debt (Milhous 1979: 65).

Similar responses had been produced before. The earliest precedent could be found in the mid-1670s, when the King's Company's lack of machines and capital forced them, instead of competing with the Duke's successful operatic productions, to capitalise on and snipe at them by staging Thomas Duffett's travesty versions—*The Empress of Morocco* (1674), *The Mock-Tempest* (1674, 1675), and *Psyche Debauch'd* (1675, 1678).⁴ Later, the popularity of the staging tricks and the hiatus in operatic productions after the *Albion and Albanus* fiasco contributed to the 'machine farce' boom of the period. Such plays as Behn's *The Emperor of the Moon* (1687), Mountfort's *Dr. Faustus* (1687? 1697), and Dryden's *Amphitryon* (1690), which indulge freely in the supernatural and the farcical, were obviously written to capitalise on the staging capacities of Dorset Garden without incurring the sort of expense an opera entailed (Milhous 1984a:43).⁵ Though produced under equivalent circumstances, the first two parts of *The Comical History of Don Quixote*, however, are neither travesties like Duffett's plays nor machine farces like the ones staged in the 1680s.

Considering Milhous's argument that the distinction between the Dorset Garden spectacular and ordinary plays is more one of degree than kind, particularly, 'the extent of the use of music, the size of the cast, and the elaborateness of the staging' (1984a: 42), D'Urfey's *Don Quixote* seems to stand as a hybrid form characterised by the combination of an operatic-sized cast of people, ordinary scenery and staging, and an innovative integration of music in the dramatic action.

According to Holland (78), the number of roles required by most standard plays produced between 1682 and 1695 was normally between 13 and 18, while Milhous (1984a: 46–60) has calculated that Betterton's spectaculars involved casts of at least around 30 plus extras for *The Tempest*, *Psyche*, and *King Arthur*, and up to 40–45 in the case of *Circe*, *Albion*

⁴ The records for the mid-1670s are particularly incomplete and the public reaction to Duffett's pieces is not known, but the printed versions have proved highly entertaining to modern critics. See Hume 1976: 298 and Milhous 1979: 36–37.

⁵ A similar claim is made by Al Coppola in his examination of Behn's play: 'The stunning effects of *The Emperor of the Moon*'s final scene—the descent of the zodiac, the waxing moon-chariot, the joust of Harlequin and Scaramouch, the gorgeously painted discovery panels—were all recycled from *Albion* and earlier semi-operas to satisfy the audience's appetite for spectacle with a minimum of new capital risk' (495–496).

and *Albanus*, and *The Fairy-Queen*. The size of the casts of *1CHDQ* and *2CHDQ* seems to come closer to the requirements of the operatic works. A certain amount of doubling to cover minor characters is probable, but *1CHDQ* would have required at least 16 men, 7 women, and 3 professional singers, in addition to an unspecified number of dancers, musicians, and extras. Similarly, the script of *2CHDQ* indicates approximately 17 men and 8 women, plus at least 2 musicians and 7 dancers, 5 professional singers, and some extras conceivably used as attendants. At a conservative guess, the total cast for each part should have been of 26 and 39, respectively.

Operatic productions could result in considerable expenditure on scenes and staging. Set designs were normally made for specific productions and not reusable for ordinary pieces, because of the allegorical or fantastic nature of locations, while complex scenic effects required elaborate trap and flying systems. While not all of the Dorset Garden spectaculars had new scenery, *King Arthur* and especially *The Fairy-Queen* were provided with detailed and expensive scenes (Milhous 1984a: 58–59). The cost of staging *The Fairy-Queen* seems to have been particularly high, as the Preface mentions ‘the extraordinary expence that attends it every day ’tis represented’ (sig. A2v). Reducing staging costs seems to have been the company’s top priority and it probably accounts for the little to no use of machinery in *1CHDQ* and *2CHDQ*; yet a small investment was made for the first part, something normally ruled out for ordinary plays, whose scenery and costumes were drawn from stocks.⁶

Locations in *1CHDQ* are few and far from elaborate: more than half of the scenes are set in an inn (1.2; 2.1; 3.1; 5.1) or a ‘town with the inn’ (5.2), while the rest feature a rocky landscape with mountains (3.2; 4.1) or a ‘deep grove’ (2.2). Their inexpensive simplicity and lack of variety indeed provide a contrast between a realistic setting common to many standard comedies and a more exotic locale normally associated with semi-operas

⁶ Although Langhans (1981: xxii) has shown that stage directions do not always indicate what the companies actually did on stage, the scene locations printed in the text of *1CHDQ* seem to reflect the actual production.

like *The Tempest*, but mostly they make the specificity of the first location plainly evident. The play opens with Don Quixote and Sancho against a backdrop showing an open country ‘with a windmill at distance’ (1.1) which the knight-errant mistakes for giants at the end of the scene. Clearly Betterton understood that the visual depiction of the iconic episode was an effective and affordable device worth the investment.⁷

D’Urfey’s *Don Quixote*, while it does not feature as much music as semi-operas, is far more musical than most standard comedies, and it altogether contains at least 16 songs and 12 dances equally divided between *1CHDQ* and *2CHDQ*, plus an unknown amount of incidental music.⁸ Although Betterton reduced the length of the plays for the premiere and possibly not all the musical turns were actually performed, still the effort required of the company, in terms of personnel and rehearsing at least, suggests a spectacular production.⁹

The financial requirements of the United Company and the musical interests of D’Urfey seem to have contributed to the hybrid aspects of *The Comical History of Don Quixote*. Evidence suggests that D’Urfey probably thought that his two-part adaptation represented a step towards a new format unknown until them, a musico-dramatic piece which in its singularity was, as Price has propounded, ‘*sui generis* and the only comic equivalent of the tragic extravaganzas’ (Price 1984b: 147). Therefore, when in 1694 Samuel Briscoe advanced notice of the forthcoming publication of the two plays, the advertisement read: ‘There is in the Press, and will speedily be Publisht *Don Quixot, or the Knight Errant, Comical Opera, in two Parts* (Petronius Arbiter’s *Satyr*, sig. †K8v). Nevertheless, the term ‘Comical Opera’ was rarely used in the late 17th century and it probably would have meant

⁷ The popularity of the episode is recorded by D’Urfey in *Collin’s Walk* (1690), his first known allusion to the novel: ‘Don Quixot de la Mancha’s Tilt with the Wind-mills, is so obvious to every one, that it would be impertinent to note it further’ (198).

⁸ Restoration comedies up to the 1690s usually contain a few songs and dances. For a brief examination of the musical conventions in the drama of the period, see Price (1984b: 3–11) and Kephart (3–6).

⁹ At least one song of *2CHDQ* was not included in the actual representation. See Appendix A.

little for an audience who shared a somewhat loose concept of the operatic genre.¹⁰ In fact, Gildon, in his revision of Langbaine, described Settle's *The World in the Moon* (1698)—designated as 'An Opera'—as 'something unusual, being a comical Opera' (1699: 124).

The three plays were finally published as *The Comical History of Don Quixote*, without any subtitle or further generic indication, perhaps with the intention to point in another direction and exclusively allude to the 'comical histories,' the burlesque narrative works which sprang in 17th century England mostly as translations or imitations of the French *histoires comiques* or *romans comiques*, some of which, in turn, had been influenced by Cervantes's novel. According to Appleton (ii), one of them, *The Comical History of the States and Empires of the Worlds of the Moon and Sun* (1687), translated from Cyrano de Bergerac's satirical novel, provided D'Urfey with some material for his *Wonders in the Sun* (1706), which D'Urfey significantly labelled 'A Comick Opera.'¹¹

7.1.2. The Patent Company in 1695

D'Urfey seems not to have originally planned a continuation of the first two parts of *Don Quixote*.¹² The playwright possibly turned to the preparation of *Cinthia and Endimion*, whose performance, apparently 'Designed to be Acted at Court' (title-page), was nevertheless prevented by the death of Queen Mary in December 1694, and the subsequent three-month suspension of acting.¹³ Meanwhile, the United Company was heading towards its dissolution. After a year of power struggle between Thomas Betterton and Christopher

¹⁰ Hume has noticed that 17th century writers did not have a clear and distinct notion of 'opera' as a genre, and consequently they designated works as 'Opera,' 'Comedy,' 'Tragedy,' 'Masque,' and 'Pastoral' rather indistinctly (1998: 18).

¹¹ Earlier works include *The Comical History of Francion* (1655), translated from Charles Sorel; *Don Juan Lamberto; or, A Comical History of the Late Times* (1661), a mock-chivalric romance attributed to Thomas Flatman and sometimes also to John Phillips; and Paul Scarron's famous *The Comical Romance* (1665).

¹² Some critics observe that the material used by D'Urfey in *3CHDQ* suggests that the playwright 'Evidently he did not expect to write a third part' (Forsythe 1916: 105), and that 'it did not form part of his original design' (Loftis 154).

¹³ According to D'Urfey's preface, the play 'had the Honour to be look'd upon with a gracious Regard by the best of Queens, of late happy and glorious Memory, before whom it had been presented in her Court, if the ensuing National Fatality, had not, in the interim, unfortunately happened' (sig. A2r).

Rich, the growing internal dissension reached a climax in the autumn of 1694 and the senior actors walked out, effectively ending the theatrical monopoly established in 1682.¹⁴ In March 1695 the seceding actors and actresses, led by Betterton, Barry and Bracegirdle, obtained a license to form a new company and set up a new company at Lincoln's Inn Fields.¹⁵

As Milhous (1979: 68–74) conclusively demonstrated, the secession implied an unequal division of assets which left both groups in difficult positions. Rich had financial resources, the two functional playhouses in London, and the entire stock of costumes and scenery of the defunct United Company, but Lincoln's Inn Fields had a decisive advantage in personnel. By the time theatrical activity resumed in the spring of 1695, with the exception of John and Sussana Verbruggen who had returned to Drury Lane, nearly all the performers of any standing, included the best of the actor-singers, had followed Betterton, leaving the Patent Company with a much diminished and hardly experienced troupe. According to *A Comparison Between the Two Stages* (1702),

The disproportion was so great at parting, that 'twas almost impossible, in Drury-lane, to muster up a sufficient number [of actors] to take in all the Parts of any Play; and of them so few were tolerable, that a Play must of necessity be damn'd that had not extraordinary favour from the Audience: No fewer than Sixteen (most of the old standing) went away; and with them the very beauty and vigour of the Stage; they who were left behind being for the most part Learners, Boys and Girls, a very unequal match for them who revolted.... The Theatre-Royal was then sunk into a very despicable Condition: Very little difference appear'd between that and the Theatre at the Bear Garden. (7–8)

Moreover, John Eccles and several of the United Company's most experienced singers went over to Lincoln's Inn Fields, but Rich soon gathered a varied ensemble of talented

¹⁴ In fact, D'Urfey's *1CHDQ* and *2CHDQ* seem to have been the last successes of the United Company, since the company's last recorded production, Ravenscroft's *The Canterbury Guests* in September 1694 (published in 1695), appears to have 'met with only a very indifferent success' (Genest 2: 517–518). For an account of the events that led to the dissolution of the United Company, see Milhous 1979: 51–79.

¹⁵ Lincoln's Inn Fields had been the site of one of the earliest Restoration playhouses. Its building capacity seems to have been comparatively smaller than that of the Drury Lane and Dorset Garden. For estimated dimensions of the three theatres, see Langhans 1980.

vocalists and, above all, he retained the invaluable services of Henry Purcell, England's leading composer of his time.¹⁶ In fact, the composer became a key asset in Rich's company.

Rich probably understood that his company's young performers were 'no match for the veteran stars at Lincoln's Inn Fields in the standard repertory,' and therefore he tried to capitalize on with the production of increasingly musical new plays, lighter weight drama, and farce, rather 'than trying to meet the stars on their own ground' (Milhous 1979: 71–72; Hume 1984: 70).¹⁷ During the first seasons, as the patentees struggled for survival, Purcell's music 'supported a Company of young raw Actors, against the best and most favour'd of that Time' (Gildon 1710: 167). As Hume observes, 'to employ Purcell to the utmost was obviously a good idea for a struggling company of journeymen and beginners' (1984: 71), but generally both companies had to resort to extra features, first to entice non-theatre-goers, then in the hope of retaining the interest of unsophisticated patrons after they had ventured inside. Songs, dances, and music, as well as prologues, epilogues, and scenery were all exploited and lent themselves readily to use as competitive devices at the end of the century (Milhous 1979: 77, 91).

The Patent Company seems to have focused on mounting revivals during the shortened 1694–1695 season. They opened with Behn's *Abdelazer*, the only recorded production (LS 443). Other possible revivals may have been *The Devil of a Wife* and, as Cibber implies, *Hamlet*, *Julius Caesar*, and *Othello*. Otway's *Don Carlos* and *The Tempest* might be among the older plays which were 'revived with new music in a process of continuous adaptation' (Lowerre 2009: 134)¹⁸. From the evidence of a published songsheet, the company may have staged Dryden's *The Conquest of Granada* (Milhous 1979: 100–101).

¹⁶ For a list of selected singers in each company during the first seasons, see Lowerre 2009: 126–127.

¹⁷ In general, both companies had to resort to extra features, first to entice non-theatre-goers, then in the hope of retaining the interest of unsophisticated patrons after they had ventured inside. At first these features are merely extensions of theatre arts, such as additional dances and special songs. Indeed, a whole special class of performers develops—people who are hired specifically to appear in these extra features. The additions grow into short masques done as entr'actes and afterpieces (Milhous 1979: 77).

¹⁸ Hume (1984: 72) assigns the possible revival of *The Tempest* to the following season.

Congreve's *The Old Batchelour* was performed imitating the actors at the rival house.¹⁹ Rich opened the 1695–1696 season with a string of musical productions. In addition to the long-delayed *The Indian Queen*, five other plays were produced between October and November featuring Purcell's music—Thomas Scott's *The Mock-Marriage*, Robert Gould's *The Rival Sisters*, George Powell's *Bonduca*, Southerne's *Oroonoko*, and D'Urfey's third part of *Don Quixote*—of which only Southerne's tragedy became a stock play.²⁰ *The Mock-Marriage*, 'only the Product of some leisure Hours' (sig. A2r) according to the author, probably had an adequate initial run; the adaptation of *Bonduca*, presumably 'studied up in one Fortnight' (sig. A3v), was never revived; but Gould's claims that his play 'was kindly receiv'd' seem improbable (Milhous 1979: 103).²¹ The third part of D'Urfey's *Don Quixote* was a complete failure.

Critics have frequently suggested that the reasons behind the 3CHDQ fiasco on its premiere night were essentially the play's poor quality and its coarse humour, but in bringing the play to the stage, the Patent Company was not only 'operating under insurmountable obstacles,' as Lowerre has observed (2009: 144), but also forced 'to take whatever plays it could find and mount them in a hurry' (Milhous 1979: 101).²² Seeking to capitalise on Susanna Verbruggen's popularity and exploit Letitia Cross's youth and charm, Rich probably believed that D'Urfey's tried-and-tested formula of *Don Quixote* could not fail. However, the production suffered badly from insufficient preparation and rehearsal.

¹⁹ The personal burlesque combined with the rehearsal play gave Drury Lane actors a chance to show off in their own persons, as well as a chance to distort and exaggerate their rivals' habits (Milhous 1979: 90).

²⁰ According to the list of acting days provided by Rich in 1704, the company opened the season on 9 October 1695 (Hotson 308). Although LS (444) suggests that *The Indian Queen* was produced in mid-April 1695, both Milhous (1979: 103) and Hume (1984: 71) place the performance in autumn during the 1695–1696 season.

²¹ Susan M. Martin argues that Gould probably got the play staged because of 'the dire circumstances in which the remnants of the Patent Company found themselves,' something which is evident in the fact that his own prologue and epilogue were discarded and replaced by ones written by D'Urfey, 'who mocked the author as a country bumpkin who has no place in the theatre or even the city' (74–76).

²² Scholars have noted 'that Rich's company was forced to rush out a larger number of new plays in its first difficult seasons after the split' (Hume 1984: 72).

In his Preface, D'Urfey complains that, 'by some accidents happening in the presentment,' the play was disliked and hissed off the stage (16–17). The dramatist was particularly disappointed with 'the indifferent performance' of the musical parts, which were hurried and 'straitened in time through ill management' (17–19), and with the dances, which did not please 'for want of some good performers' (20–21). The author further comments on the careless staging of the puppet-show (4.2), which was 'placed so far from the audience' that they could not hear either the puppets or the master puppeteer (39–40). D'Urfey's remarks suggest not only that the play's production lacked organisation and direction in terms of pace, but also that stage management was inefficient. His complaints were possibly directed to George Powell, who had been put in charge of rehearsals and repertory at Drury Lane after Betterton seceded. Powell seems to have been initially overjoyed by his leading position in Rich's company, but he soon began to neglect his job (Milhous 1979: 83). According to Cibber, the Patent Company suffered from 'a certain dreaming Idleness, or jolly Negligence of Rehearsals ... when Powell was at the Head of them' (334).

The puppet-show also seems to have been the target of D'Urfey's enemies, who called it 'Bartholomew Fair stuff' (45). The accusation was not new, since earlier in 1692 the anonymous *Poeta Infamis* similarly pointed out that some of D'Urfey's plays were 'more fit for Bartholomew Fair, than the Theatre' (12). Such insistent criticism reveals, however, an increasing tension generated as the 'traditional distinctions between theatre and fair' vanished because of the competition, and nontheatrical or semitheatrical attractions appeared regularly on the professional stage, especially after 1700 (Milhous 1979: 78).

Another possible factor behind the play's negative reception was the audience's disconcerting attitude during the first seasons of re-established theatrical competition. As most playwrights expressed in prologue after prologue at the turn of the century, D'Urfey laments the fickleness of the audience and complains about the moral concerns raised by

the play's broad humour, claiming that, though 'a jest adapted to the genius of the pit bearing some little distant obscenities and double entendres has passed currently in all the comedies of the past and present age,' he has the 'ill luck to be most detected' (33–35).

According to Milhous (1979: 51), in the years around 1700, the rival troupes seem to have faced an enormous difficulty in determining the tastes of a changing audience. As Scouten and Hume have argued, theatregoers 'damned practically all new plays mounted by both companies' for reasons which remain unclear (57). The public arguably preferred high comedy, yet they seem 'unwilling to accept either extreme of contemporary comedy.' The failure of so many new plays reflects the authors' inability to find an engaging formula which would please the audience (Scouten and Hume 59). In prefaces and dedications playwrights tend to blame actors and managers for their failures, but professional writers simply did not know what to do. Managers were equally baffled, and they soon 'imported foreign singers ... tried entr'acte dancers, animal acts, acrobats, and vaudeville turns ... cannibalized favourite scenes from plays and popular operas, ... [and] kept changing the starting time of performance.' The inexplicable audience-revolt against new plays, far from revealing a shift in taste or morals, was 'a temporary aberration' which quite probably conditioned the reception of D'Urfey's *3CHDQ* (Scouten and Hume 64, 69).

7.2. The adaptation

The Comical History of Don Quixote stands unique within the dramatic production of the late Restoration partly by reason of D'Urfey's extensive use of Cervantes's novel. By 1694 the playwright was a seasoned adaptor who knew how to integrate borrowed material with his own theatrical devices, and Cervantes's novel *Don Quixote*, which was experiencing a great surge in its popularity among English audiences, was extremely appropriate for his

aims (see chapter 3 above).²³ The novel provided D'Urfey with well-known, varied material and sufficient potential for farce as the playwright's noisy slapstick style would require. The story of the famous knight-errant allowed him not only to have 'his imagination liberated by a subject no longer need of tight knitting together and ingenious resolution but loose, accommodating, diversionary' (McVeagh 117), but also to introduce musical scenes and new content relatively easily (Portillo 2007: 98). D'Urfey took material from at least 51 different chapters of *Don Quixote* and, in order to adapt them into three five-act plays, he rearranged and altered both action and characters, and to them he added some material of his own creation and at least 24 songs and as many as 18 dances. However, such significant work has been generally undervalued, and criticism has often dismissed D'Urfey's plays on account of their apparent lack of cohesiveness and design.²⁴

D'Urfey's dramatisation of *Don Quixote* essentially followed the practice of most stage adaptations and dramatic translations of the period.²⁵ Gewirtz argues that Restoration comedy was profoundly shaped by William Davenant's adaptations produced by the Duke's company. Davenant revised early 17th century plays in terms of theatrical variety—an 'assortment of elements' presented to the audience as a 'light-hearted, many-sided entertainment which achieves its purpose in its variety' (9). The format was principally conceived as sheer entertainment which combined 'a strong element of farce [with] music, dance, and spectacle' (25), while relying less on other aspects such as plot cohesiveness or theme development. Gewirtz stresses the significant influence that Davenant's 'variety for variety's sake' (21) had on Restoration comic form, and particularly on D'Urfey as one of the major adaptors of the period (30). In fact, in his dedication to *The Intrigues at Versailles*

²³ Out of the 17 plays that D'Urfey produced before 1694, at least 6 of them can be considered straightforward adaptations which, with the sole exception of *Trick for Trick*, produced in 1678, were staged between 1682 and 1693: *The Injured Princess*, *A Common-Wealth of Women*, *The Banditti*, *A Fool's Preferment*, and *Bussy D'Ambois*.

²⁴ Critical remarks disapproving the plays' design can be found, for example, in Forsythe (1916: 105), Hume (1977: 385), Bevis (148), and Canfield (2007: 91).

²⁵ Vaughn observes that D'Urfey's plays 'are entirely representative of the mainstream of Restoration comedy' (22).

(1697), D'Urfey describes his *Don Quixote* as 'Farsical Scenes of Mirth, mixt with Variety of Divertive Vocal Musick and Dancing' (sig. A2v).

Jones (21) observes that Restoration dramatists who translated French plays took varying approaches, but all had to consider primarily whether to retain or adapt the plots of the original works. English adaptors, taking raw dramatic material from across the channel, found ways to rearrange it for new audiences, whose expectations were based on English plot conventions. Adaptations of Moliere were typically combinations, or 'hybridizations' of two or more plots. From the 1670s onwards dramatists often preserved single Moliere plots but expanded or added character-roles to suit English dramatic taste or to emphasize the new satirical slant of the adaptations. Plot adaptation was also a 'double exercise in anglicization and intensification of comic effect' which resulted in a farcically enhanced English version (Jones 22).²⁶ The addition or enhancement of character-roles was an expedient way for adaptors to satisfy the need for recontextualisation (Jones 37).²⁷ A strong farcical element was nearly always added in plays featuring the Restoration mixed comic form such as the *Don Quixote* plays (see Gewirtz xvii).²⁸ As an intrusive and digressive element, farce 'prevents the concentrated unfolding of the plot or theme of a play' and, instead, it tends to 'focus attention on itself' (Gewirtz 49–50), therefore stressing the theatricality of the dramatic action.²⁹

Moreover, the presence of farce may also account for the mixture of comic and serious situations which can be found in *Don Quixote*.³⁰ J. A. Prieto Pablos has pointed out

²⁶ Flecknoe's inclusion of the farcical characters in a comedy, however, functions likewise as a means of providing entertaining 'by-concernments'. These are essentially farcical interludes rather than subplots, but they serve to provide the diversity that was expected of English drama (27).

²⁷ Ultimately, as playwrights were writing in an increasingly competitive environment, particularly after 1694, the changes to the plot and structure of the source-text are triggered by the need to suit the dramatic, social and political environment of late seventeenth-century England (38–39).

²⁸ Scholarship generally agrees with Vaughn's claim that most of 'D'Urfey's comedies properly should be called farces' (22)

²⁹ Gerwitz extends the impact of the farce on artificiality to the performers: 'Even when a skilful playwright used it to develop his plot or theme, we may well wonder whether the actors and audience saw the scene in the context of the play as a whole or rather viewed it for all the laughs available' (49–50).

³⁰ Price describes the plays' mixed tone as 'a nightmare' resulting in 'a Fellinian crazy-quilt' (1984b: 206).

that John Lacy's *Sir Hercules Buffoon* (1684) features a blend of a farcical plot and a melodramatic one designed by the author as an attempt to challenge the audiences' generic expectations and offer a new type of engagement with them, 'blending laughter with other kinds of emotional response' (72). Lacy's play, which has been described as 'sui generis' (Hume 1976: 372) and 'bizarre' (Canfield 1997: 37), combines farce and melodrama in a hybrid form whose episodic and fantastic plot draws on other generic forms such as tragedy and romance (Prieto Pablos 72).

The resulting mixture of heroic and low comic was 'a foretaste of what the audience could expect to find at Bartholomew Fair,' and thus it enhances the connection between professional farcical comedy and popular entertainment (Rosenfeld 11). In fact, as Peter Holland has observed, English native farce had its sources in popular culture and had shown itself in drolls and market-place performances (2000: 113). Leo Hughes argues that the audiences in the fairbooths loved bombast and fine tragic speeches and that, in fact, the typical droll is a 'combination of melodramatic rant, melting love story ... hearts-of-oak British patriotism, and rough-and-tumble farce,' designed for a spectator who wanted to run the gamut of feelings either all at once or in close alternation (1956: 214).

Some scholars have recognised the presence of satire in the *Don Quixote* trilogy which, in line with its hybrid form, is elusive, unstable, and mild.³¹ The three plays were clearly modelled after the Jonsonian comedy, yet the farcical implausibility and unrealistic subject-matter are not necessarily incompatible with satiric aims. As Gómez has argued, the hybrid nature of D'Urfey's plays negotiates the theoretical borderline that separates farce from comedy, just as D'Urfey is 'both a satirist and a farceur' (80). Canfield has dubbed the playwright the 'most prolific writer of comical satire in the Restoration' (1997: 213), whose merry social depictions paradoxically tend to underline 'the vulgar side of life' and also suggest a rather grim view of things (2007: 85).

³¹ Jones states that, although variety was a major concern in translations, 'the addition of characters could also intensify the satirical edge of plays' reformulated for the English stage (45).

Music in *Don Quixote* represents a break with D'Urfey's previous dramatic productions, where songs and dances, though extensively used, are still ancillary to the dramatic action. In the trilogy, music is nearly always used 'to extend humour, pathos, madness, and satire into realms unreachable through spoken dialogue' (Price 1984b: 153). Before 1692 D'Urfey often introduced music in the form of entertainments, like most of his fellow dramatists, but still these works already show experiments in the combination of songs and speech. His first play *The Siege of Memphis* contains only one song, but the piece is necessary to the action.³² All of D'Urfey's plays after *The Siege of Memphis* were furnished with music, especially song. In this he at first followed prevailing trends, but as time passed, D'Urfey came to place more and more emphasis on the musical side of his creativity, aware that his skills in songwriting could be turned to the service of writing plays refreshingly different from the norm. As McVeagh points out, D'Urfey 'is an unusual figure among Restoration dramatists' who came to feel more and more interested in musical experiment as the century drew to a close, so that 'by the 1690s he was pushing towards musical organization and away from spoken drama' (12).

In *The Fool Turn'd Critick* D'Urfey intends his songs to function as an integral part of the play, in the interest of furthering the social satire implicit in the plot, and includes a main character as a singer whose songs portray his personality.³³ Likewise, music in *Trick for Trick* concentrates in a funny scene vital to the plot and, though the music itself is unnecessary to the scene's dramatic action, yet it adds to the atmosphere of gaiety and good humour (Gewirtz 30–31).

In *Squire Oldsapp* D'Urfey included a profane musical invocation scene meant to satirise the solemn rituals that had impressed audiences at *The Indian-Queen*, *The Tempest*, and *Psyche*, and performed, not by a professional singer but the protagonist of the play, the

³² The spirited song 'Begone dull fear, and servile duty fly' infuses the hero Moaron and his beloved Amasis with courage to resist the commands of the evil queen Zelmura (Kephart 7; Noyes 170).

³³ *The Fool Turn'd Critick* was also the first play of the period to be printed with its music, which is included with the songs as they occur in the play (Kephart 62).

aged, impotent and superstitious Oldsapp himself, played by Nokes, who had sung in earlier plays but only short drinking songs. In *A Fool's Preferment* D'Urfey confined music to the subplot, where Lyonel (played by Mountfort), a young gentleman, goes mad for love of Celia in a derangement that expresses itself chiefly in songs that demanded both Purcell's technical virtuosity and Mountfort's. Kephart considers that '*A Fool's Preferment* broke ground for the tuneful and influential comedies of the 1690s,' in which the playwright combined the skills of good singers and good composers in context which were dramatically plausible and also theatrically innovative (35).

D'Urfey's plays after 1689 joined his characteristic style of lively town farce mixed with an abundance of functional songs mostly performed by the actors themselves rather than professional singers. The complicated plot of *Love for Money* allows opportunity for much singing and dancing of both a comical and a serious nature. Throughout *The Marriage-Hater Match'd* music develops both characters and plot and holds a position of intimate involvement in the comic structure of the play.³⁴ Of the at least seven songs included in the play, only one of them seems to have been sung by a professional singer; the rest are performed by the persons in the play.

Next came *The Richmond Heiress*, a play which 'approaches the crossroads of spoken and sung drama' (McVeagh 117). In the play, D'Urfey altered the standard practice of mixing songs and speech in order to assist rather than interfere with dramatic continuity, thus creating 'a superb structure which combines a multitude of separate elements held in balance only because of his logical organization' (Lincoln 107). In fact, Kephart claims that in the play D'Urfey merges play 'into opera with surprising ease, creating an atmosphere of delightful fantasy within a context of ordinary London city-comedy' (46). *The Richmond Heiress*, however, did not meet with the same success as *The Marriage-Hater Match'd* when it was first performed because of its excessive length and an overly complicated plot, but

³⁴ According to Price, 'a close inspection of the drama helps understand the extraordinary proliferation of songs in the later *Don Quixote* trilogy' (Price 1984b: 160).

D'Urfey was nevertheless happy to remark the success of its innovative musical features: 'the Entertainments of Songs and Dances in it, as they gave more diversion than is usually seen in Comedy's, so they were perform'd with general Applause, and I think my Enemies have cause to say with greater than is ordinary' (sig. A2r).

7.2.1. Source material and adaptation in *Don Quixote, Part 1* and *Part 2*

In adapting the novel for *1CHDQ* and *2CHDQ*, D'Urfey took several of the most famous episodes of Cervantes's novel, rearranged the events in a different order, and made some alterations. In *1CHDQ*, after the famous episode of the windmills, Don Quixote is dubbed knight at the same inn where the audience also learns of the story of Cardenio and Luscinda, and where Teresa and Mary, Sancho's wife and daughter respectively, have arrived in search of the squire. D'Urfey continues with Chrysostom's funeral and the confrontation between Ambrosio and Marcella, Don Quixote's obtaining the Golden Helmet of Mambrino, and the release of Gines de Passamonte and the other galley-slaves. At the end of the play, Dorothea and Don Fernando, Cardenio and Luscinda, all reconcile and plan the stratagem of Merlin and the wooden cage to send both the knight-errant and his squire back to their village.

D'Urfey's *2CHDQ* borrows exclusively from the second part of Cervantes's novel, but he introduces additional material of his own, maintaining several characters from *1CHDQ* as well. Cardenio and Luscinda appear as part of the Duke's household, while Ambrosio and Marcella develop a subplot of love and rejection which, as the dramatist indicates in the Preface, is his 'own invention' (12). Teresa and Mary are also given more relevance in the episode of the government of Barataria than in the novel. Further material borrowed from the story comprise Sancho's trick to delude Don Quixote into believing

that a rough country woman is Dulcinea del Toboso, her false enchantment, and a brief appearance of the Countess Trifaldi telling the story of Malambruno's curse. The last two acts are devoted to the governor Sancho, his family and the disastrous end of his long-desired preferment. Don Quixote concludes the play, vanquished by the Knight of the Screech-Owl (the Duke's Page in disguise) and sentenced to one year of seclusion. The table below shows the relations of *1CHDQ* and *2CHDQ* to the source material:³⁵

Shelton's <i>1DQ</i>	D'Urfey's <i>1CHDQ</i>		Shelton's <i>2DQ</i>	D'Urfey's <i>2CHDQ</i>
(book, chapter)	(act, scene)		(chapter)	(act, scene)
1.7	1.1		10	1.1
1.8			31	
3.10	1.2		31	1.2
1.6			32	
4.1	2.1		---	2.1
1.3				
4.8				
4.4	2.2		32	2.2
4.5			34	
4.6			35	
4.9	3.1		---	3.1
	3.2		36	3.2
			37	
3.7			38	
3.8			39	
			40	
			41	

³⁵ The information is based on Forsythe 1916: 101, 105.

			62	
3.9				
3.12	4.1		50	4.1
4.2				
			42	
3.10			43	
			45	
4.2	5.1		47	4.2
4.9			49	
			51	
			53	
4.19				
2.35	5.2		47	4.3
4.20				
			45	
			47	5.1
			53	
			64	5.2

The first two parts share most of the characters and a similar narrative structure. Forsythe considers that *1CHDQ* is ‘not unskillfully composed of bits picked out here and there from the novel and woven into a story’ (1916: 100), while Loftis claims that *1CHDQ* has ‘lines of tightly plotted action with excitement and suspense in the idiom of the Spanish plot,’ and that the resolution of the subplot of Cardenio/Luscinda and Dorothea/Don Fernando ends ‘in a sequence of events neatly joined to the adventures of Don Quixote

and Sancho' (154–155). Price finds that *1CHDQ* and *2CHDQ* adhere 'closely to the form and spirit of the original' (1984a: vii).

The love intrigues in *1CHDQ*, which involves Cardenio, Luscinda, Don Fernando, and Dorothea, represents the contrast with with the farcical moments of Don Quixote and Sancho which, rather than a standard plot, presents a diversity of self-contained, episodic scenes (the release of the galley-slaves and Chrysostom's funeral) which are of a great theatrical effect due to the addition of songs and dances. In *2CHDQ* the source material seems to have been arranged chiefly in order to accommodate D'Urfey's changes instead of creating a structure as coherent as the one in the first part. The main plot concerns the farcical Sancho and his family, while the subplot, kept completely apart from the comical scenes, is decidedly more serious as it revolves around the attempted rape of Marcella and her gradual descending into madness. The knight-errant closes the play in a scene which presents Don Quixote after he has been defeated in battle and is sentenced to a year of penance without seeking adventures.

As Loftis suggests, D'Urfey has altered the material 'by reducing to secondary position the intrigues and passionate sufferings of the young lovers, and elevating to primacy the comic scenes presided over by the gracioso, here Sancho. With a folk wisdom to which proverbs come readily, Sancho also functions as a choral figure, interpreting and explaining the gratuitous and often unwarranted assumptions of other characters (Loftis 155–156).

³⁶ See analysis in Price 1984b: 211-213; Winkler 2006: 158-162.

All the music discussed above grows naturally from the drama. And even the final entertainment is provided with a flimsy rationale. The characters from the romantic subplot have banded together to frighten the knight into giving up knight-errantry by convincing him that the inn is enchanted. One could ignore such foolishness except for Purcell's splendid masque, a lengthy composition that knits the play's seemingly incongruous and trivial themes of low humour, pathos, and wanton brutality into a satisfying dénouement.

In the second part, most of the musical scenes are indolently incidental. The song's tragic, almost sentimental, expressiveness is ambiguously mixed with lust, so that the limits between the fictitious character and Anne Bricegirdle, herself a Restoration sex symbol, blur. Finally, Marcella also asks for weapons to commit suicide, the most likely prospects for her mental and physical state, since her early scorn for men has now become desire.

The incident that brings about her change is devastating. A villain named Diego enters the story, described as 'a rough ill natur'd vicious fellow.' He is obsessed with Marcella and is furious that she has refused his overtures. Diego decides the best way to punish Marcella for her pride is to physically possess her. In Act II, scene i, he lies in wait for her as she goes for a walk in a secluded myrtle grove, and attacks her. Marcella calls out for help during the struggle and is saved by Ambrosio, her previously sworn enemy. Ambrosio does not realize at first whom he has saved; he was merely assisting a woman in danger

Purcell's main contribution is the famous trumpet song 'Genius of England.' In the play-text this piece is incorrectly inserted into Marcella's mad scene near the beginning of 5.2. Instead, it should be heard in the Duke's entertainment later in the act. Like the final masque in *King Arthur*, the play loses all track of time and space, and the show is a disgraceful debate between the emblematic heroes of England and France. First, St Dennis sings a pair of hilarious verses in a French accent. The limp-wristed anonymous setting is blasted by Purcell's pompous trumpet tune and the vanquishing appearance of St George himself, who calls forth the Genius of England, sung by Catherine Cibber, the daughter of the trumpeter Matthew Shore, who probably played the brave responses. The piece would stir the throng at the Last Night of the Proms, but in its original context it is an overblown and misguided display of patriotism. D'Urfey's dramatization, which until this point is like reading the original novel.

7.2.2. Source material and adaptation in *Don Quixote, Part 3*

In his design of *3CHDQ*, D'Urfey approached the *Don Quixote* novel from a different perspective. He had used up the most iconic episodes of the novel and had effectively concluded chief narrative strands in *1CHDQ* and *2CHDQ*. Since most of the material still adaptable was less popular, or perhaps barely known, the playwright must have considered the audiences' familiarity with the material a secondary factor in creating the third part. Drawing on the episodes of Basilius and Quitteria, Master Peter's puppet-show, and Altisidora, the dramatist added significant changes and reinterpreted the source-material with a view to prioritise the musical and entertaining elements within the casting options he had available (see section 7.3.2 below). The following table shows the distribution of D'Urfey's borrowing from Shelton:³⁷

Shelton's <i>2DQ</i>	D'Urfey's <i>3CHDQ</i>
(chapter)	(act, scene)
17	1.1
---	2.1
20 21	2.2
---	3.1
44 46 25 27 4	3.2
---	4.1
26	4.2
44 57	5.1

³⁷ The information is based on Forsythe 1916: 110.

Although modern critics have generally agreed with Price's view that 'the story is incoherent, the characters extremely vulgar, and some of the musical episodes, unabashedly irrelevant' (1984a: ix), D'Urfey's play is an entertaining variety show certainly not inferior to *1CHDQ* and *2CHDQ*. For McVeagh the play is D'Urfey's 'most thoroughly musical literary comedy' (119). Led by the vulgarly comical Mary the Buxom, *3CHDQ* is full of low-class rustic humour and filled with enjoyable theatrical numbers—puppets, dances, pastoral songs and racy ballads, a wedding masque, and also Purcell's greatest mad-song. Despite relying less on conventional farcical devices, the play shows a combination of enhanced sexuality and domestic disharmony which hints at drolls and other forms of late 17th century popular entertainment. It is also the most episodic of the three parts and the least connected with the core narrative of Cervantes's novel, yet *3CHDQ* does not consist of isolated distinct episodes nor are they simply linked with the unity of purpose in the way drolls were commonly represented (Leo Hughes 1956: 22–23). The play presents a hybrid structure in which mostly self-contained scenes follow one after the other as new characters create new situations. In the first act, once finished the encounter of Don Quixote and Sancho with the Carter, Sancho's monologue leads to his conversation with Teresa and Jaques (1.1) and the domestic scene (2.1 or 3.1).³⁸ The scene of Camacho, Basilius, and Quitteria (2.2) leads to the equivalent marriage of Mary (3.2). The long scene of the rustic celebration introduces Gines de Passamonte (alias Peter) and Altisidora, whose presence fosters the action and justifies the events in 4.1–2, and in 5.1, respectively. Don Quixote's death and a final entertainment complete the last scene (5.2). The knight-errant and his squire indeed provide the elementary framework for the play, but they do not exert

³⁸ Either one of the domestic scenes in 2.1 and 3.1 might have been actually cut off for the final performance. See *3CHDQ* 2.1.0.

any significant influence on the course of action, and even their familiar setting ‘Mancha in Spain,’ used in the 1694 productions, changes to a vague ‘pleasant meadow near a village’ (Dramatis Personae).³⁹ D’Urfey seems to have conceived *3CHDQ* rather as a theatrical revue focused on a cynic and sexualised view of marital relations, and located in a pastoral setting which might point at the influence of his operatic *Cinthia and Endimion* that he claimed to have written in the late 1694.⁴⁰

Pastorals flourished in the late 17th century, especially after D’Urfey’s opera was first staged in December 1696 (LS 471). Neufeldt claims that in works such as *Cinthia and Endimion* the mock-pastoral uses rustic characters to directly address social issues related to fashion and courtship through comic and ironic twists (133–134). In *3CHDQ*, D’Urfey twists pastoral conventions in the rural celebration of love and marriage at the wedding feast of Camacho and Quitteria (2.2), possibly inspired by the Masque of Hymen in *The Fairy-Queen*. According to Poggioli, when marriage happens in pastoral literature, it is usually a joyful celebration of requited love that, if it must take place, occurs in the final scene (Poggioli 55). Here dancers, musicians, and shepherds join in a masque of an appropriately sardonic tinge in which Joy sings the happy ‘Vertumnus, Flora’ in a sharp comment on Quitteria’s situation, forced to marry the foolish farm. Hymen’s piece adds to the grim meaning underlying the lyrics. Finally Discord’s song promises a hell of strife for the bride and groom, and a dance ‘representing the happiness and unhappiness of marriage’ closes the entertainment.⁴¹

³⁹ D’Urfey also reduces the number of allusions to Spanish places and only two locations are mentioned, whereas *1CHDQ* and *2CHDQ* contain five and six allusions, respectively.

⁴⁰ Boyd suggests a similar approach taken by late 17th century mock-pastoral poets, who returned ‘to the skeptic, scabrous, and sexualized Theocritean and Vergilian origins of pastoral [in order] to blow apart arcadianism’s idealizing retrospect’ (12).

⁴¹ The s.d. suggests that, instead of a pastoral dance as it might be expected, the masque closes with a grotesque dance which further stresses the contrast between the pastoral mode and D’Urfey’s mock-version of it. The strategy resembles the one operating in *1CHDQ* in which Don Quixote’s mock-ceremony reveals the ironic contrast between Purcell’s grandiloquent music and D’Urfey’s farcical lyrics, and also between the fake knighting and the dance ‘representing knights-errant killing a dragon’ (2.1.x).

The rural masque functions in further contrast to the unhappy marriage of Sancho and Teresa, and as an anticipation of Jaques and Mary's marital life. The happy ending of Basilius and Quitteria links them with Joy's song, while Discord anticipates the marital disharmony of Mary and Jaques, an inevitable continuation of her parents' marriage. D'Urfey depicts contrastive versions of the same situation while, ironically, Hymen's realistic conclusion cannot be applied to any character:

But if any honest swain
Ask if I am joy or pain,
I am both, the truth to tell:
Sometimes heaven, sometimes hell. (2.2.x-x)

The mock-elevated celebration of love and marriage turns to low-class musical numbers at the wedding of Mary and Jaques. After Mary's affected refusal to kiss Jaques (2.1)—a parody of the farcical dialogue between two haymakers, Mopsa and Corydon, in *The Fairy-Queen* (3, p. 30–31)—their wedding celebration shows, instead of hymeneal joys and sorrows, the uninhibited and sexual expression of love through the May Day tradition, first with 'Come, all, great, small,' a morris-dance song performed by five rustic boors, and next with Mary dancing and singing 'The old wife she sent to the miller her daughter,' a raunchy ballad of 'downright rustic fornication' (Kephart 105). McVeagh perceives that both songs, in their depiction of vulgar fun, anticipate 'the sympathetic mockery' of *The Beggar's Opera* (120). D'Urfey insists on the ironic dissonance between the pastoral and the low-class rural perspectives, in order to comment of the issues of marriage and marital life, which is the playwright's major concern in this third part of the trilogy.

Possibly one of the most innovative additions made by D'Urfey in his treatment of the story of Don Quixote, albeit the departure from the Cervantean text that it implies, is his display of the cynical perspective on marriage and marital discord in Sancho's family, which the playwright shows by providing the squire with a number of domestic situations. In fact, marriage is possibly the only consistent topic throughout the whole trilogy apart

from Don Quixote's framework-like presence, and the one which most contributes to incorporate Sancho within the traditional scope of Restoration comedy, that is, as a prototypical Restoration comical character.

As well as in the whole English dramatic tradition, marital discord was fundamental in Restoration comedy. Hume explicitly states that it 'is a significant theme in, and even a focus for, a surprising number of plays,' particularly in the last decade of the century (1977a: 176). Similarly, Corder and Clayton claim that the majority of the dramatists writing between 1660 and 1710 'produced at least one comedy which either centres on a marriage in crisis or balances a courtship action against a detailed anatomy of an irretrievably failed union' (xii). And Thomson further asserts that in the comedies of the 1690s playwrights tend to represent unions 'shaded with duplicity and infidelity,' and they often make explicit 'the potential for subjugation in marriages that are supposed to represent newfound liberty for his heroines (Thomson 117).

D'Urfey's trilogy cannot be studied as a comedy where marriage is a central, the extent of the author's additions to this aspect makes his intentions conspicuous, and his perspective relevant. Far from being occasional or isolated, references to marriage and the marriage question can be found in the three parts. In *1CHDQ* and *2CHDQ* the audience could see a glimpse of Sancho's marital status, but it is in *3CHDQ*, however, where marital disharmony occupies a substantial position in the plot as Sancho's marriage is thematically linked with the wedding of Mary and Jaques, notwithstanding the farcical approach that D'Urfey might have taken.

Most of the numerous comic instances of marital discord 'rely on the appeal of inversion—a domineering wife tyrannizes an ineffectually rebellious husband,' as in Jevon's *The Devil of a Wife* (Hume 1977b: 254). More than the first two parts, *3CHDQ* is overwhelmingly dominated by its female characters, particularly Mary, Teresa, and

Altisidora. D'Urfey heightened and intensified scenes, both dramatically and musically, in order to give them a prominence that seems to confirm McVeagh's observation that D'Urfey typically designed his plays 'so as to bring the woman out on top of her male exploiters' (103). Yet in *3CHDQ* women tend to behave impulsively and even aggressively towards men, and they have been interpreted as 'the principal disruptive element' in the play (Pettegree 145). D'Urfey often introduced exaggerated female behaviour as humour and reversal in farcical terms, but his depiction of assertive or unruly women who resist to their secondary status and fight actively for their goals also shows the playwright's satiric interest 'in the deep-seated hostility between the sexes, in the huge resentment women feel at their casual mistreatment by men' (Gewirtz 141).⁴²

Ripples of discord seem to surface in Altisidora's prank on Don Quixote through musical performance. Appointed to lure Don Quixote away from Dulcinea, Altisidora mirrors the character of Marcella dramatically and musically. As part of the charade, Altisidora shows 'several degrees of passion,' sometimes 'fond and sometimes freakish; sometimes merry and sometimes melancholy' (5.1.7–9); while Morgan's 'Damon, turn your eyes to me' (3.2.60) and Purcell's great 'From rosy bowers' (5.1.76) are both influenced by Pack's 'Damon, let a friend advise ye' and Eccle's 'I burn, I burn' in *2CHDQ*. According to Price (1984b: 219–222), Purcell's song 'trascends the drama' and is a 'far more effective depiction of raving lunacy' than any previous mad-song, but Altisidora is only feigning madness. Unlike Cardenio or Marcella, whose mad rants were not part of any entertainment, Altisidora has learned the chivalric code in order to organise a practical joke on Don Quixote: 'I have got *Parismus* and *Parismenos* almost by heart and am as familiar with Don Bellianis of Greece as if I had been his squire' (3.2.14–15). Besides providing a musical showstopper, Purcell's 'From rosy bowers' is the climax of Altisidora's practical

⁴² The last part of the trilogy bears resemblance to *A Common-wealth of Women*, which depicts an 'unnatural reversal of order' and has been interpreted as 'D'Urfey's dramatization of deeply felt anti-masculine emotions' sometimes harsh 'even in its farce' (Gewirtz 134).

joke but also of D'Urfey's accumulative debasement of the chivalric discourse anticipated by the puppet-show staged by the old galley-slave Gines (4.2).

D'Urfey reinterprets the romance content of the puppet-show into 'a lewd parody of high art' (Pettegree 146) by including the sung dialogue, between a Captain and a town Miss, about the price of her sexual services. The piece functions an entertainment within a puppet-show within the play, and it provides further metatheatricality and debasement against the mock-chivalric in a scene where D'Urfey's puppets were actually performed by children but still Gines ridicules him: 'He takes the puppets for real persons, ha, ha, ha, ha!' (4.2.3–4).

Outside his original narrative, Don Quixote's chivalric ideals are crushed by a resentful and drunken Sancho whose function as squire has become void. Just as the puppet-show ends with Don Quixote's violent fit, so the play ends with Sancho violating the most basic rules of decorum. Moreover, his unnatural attack against his master echoes the senseless violence of Punch.

The play's ending has been described as 'unsatisfactory' and D'Urfey's dramatisation of Don Quixote's death-scene as 'a curious perversion' of Cervantes (Forsythe 1916: 109), but the dramatist's reinterpretation of the knight-errant's demise in terms of the mock-testament genre is certainly ingenious. The deathbed scene in Cervantes shows the Don as sweetly repentant and cured of his folly, but D'Urfey's knight dies raving

and cursing while making out a blisteringly satirical last will and testament that Carrasco accurately called 'a very mad legacy' (5.2.21).

The mock-testament was a popular medieval genre which exposes vices and burlesques legal authority while a dying testator bequeaths real and/or imaginary things to different people with a satirical purpose. The work of French poet François Villon, first printed in 1489, made this literary form popular again among European writers of the 16th century. The genre had the function of exposing through madness the hypocrisy of the real world.

7.3. The casts

Restoration players specialized in certain roles and the audience quickly associated a performer with the kind of characters he or she played. Peter Holland has drawn attention to the role of the actor in order to explain how the English audience of 17th century theatres related to the dramatic phenomenon and how, conversely, the theatre related to reality: ‘The reality of the actor, emphasised by his spatial connection with the audience, functions as evidence that the action of the play is at least analogous to reality’ (56). The actor intervened in the process of performance as well as in the process of creation, as it was common for an author to write parts for a specific actor. The effect was that the public would usually identify a player with their repertory and establish a clear identification between the player and their parts in the form of patterns of expectations that could be further reassured or, as playwrights often did, challenged, reverted or mocked. The very existence of a theatrical persona connected to the figure of a performer was a convention well exploited by authors. In the case of linked plays as *The Comical History of Don Quixote*, these patterns of expectations and anticipations were inevitably emphasised, since the audience’s perception of both the characterization and, particularly, the underlying structure in the first play could continue to operate over the sequel. Therefore, through their acquaintance with the actor’s persona, the audience ‘anticipates, from the presence of an actor, certain structures of a dramatic event that can, at the dramatist’s will, be fulfilled or frustrated’ (Holland 77).

7.3.1. The cast in *The Comical History of Don Quixote, Part 1* and *Part 2*

The first two parts of *The Comical History of Don Quixote* were given an especially large and strong cast. A total number of 13 actors and 6 actresses—perhaps as much as 90% of the troupe available in May 1694—were included in the production, which suggests that the playwright had in mind not only to draw on the popularity of the chief performers but also to examine the possibilities of a choral play.⁴³ As McVeagh notes, D’Urfey knew how to suit his characters to the talents of the actors and play with the audience’s expectations of them based on their previous roles (24–25).⁴⁴

Anticipation was clearly foregrounded in the case of *1CHDQ* and *2CHDQ*, since their production within the same month would have made it easier for the public to scrutinise the performer/role assignments.⁴⁵ Not only the actor who played a part previously taken by another actor would certainly be under a watchful audience conscious of the change, but also actors playing different characters would have been easily spotted, as D’Urfey probably knew. Price has observed that the episodic material of the novel left D’Urfey with ‘little time to develop secondary characters’ (1984b: 211), but nothing suggests that he intended to do it. Instead, he may have been interested in exploring just briefly the interactions of actor and character, and of character and plot that, as Holland has shown, ‘so bemused the contemporary audience’ (148). D’Urfey was experimenting not only with generic and musical conventions, but also with typecasting and format. The playwright must have also been conscious of the associations expected in the sequel and he seems to have played on such expectations in *2CHDQ* as an extension of the impersonations and disguises which, at the dramatic level, the characters use in the

⁴³ The LS lists 33 performers for that season (Van Lennep 425) but perhaps as many as one third of them were not available or simply too inexperienced for the production.

⁴⁴ Deborah Payne has noticed that the pattern of casting in *A Fond Husband* (1677) reveals that by then D’Urfey was ‘very much a company writer [and] tailored parts for specific actors’ (2005: xxxiv).

⁴⁵ The only precedent of a sequel produced within a short stretch of time was Dryden’s *The Conquest of Granada*, the first part staged in December 1670 and the second in January 1671, whose cast was exactly the same in each part. The benefits of consistency were clearly in Dryden’s mind and he ‘reinforced the unity of the plays and helped entice spectators to return to the playhouse and follow the fortunes of the characters’ (Mora 156).

elaborate tricks they work on Don Quixote and Sancho. Some of the performers present in both plays did not keep the same part, while some of those who repeated role saw their relevance considerably altered. A few characters that appear briefly in *1CHDQ* acquire greater importance in *2CHDQ*, while others either disappear or are pushed into peripheral, almost irrelevant, positions. As the playwright introduced these changes, he implemented the strategy that McVeagh has observed generally in D'Urfey's works, that is, 'to keep the broad outline but vary the details so that each character makes a fresh impact' (McVeagh 29). Free from unwieldy plot constraints, the playwright probably saw the production as a once-in-a-lifetime opportunity to explore characterization strategies and casting expectations in the plays both independently and conjointly.⁴⁶ Therefore, role-play lies in the foreground of the second part and in the way both plays link with each other.

D'Urfey's plot featured the associations of even the minor players who appeared only in either *1CHDQ* or *2CHDQ*. George Bright (Vincent in *1CHDQ*) had played mostly minor roles before moving into larger ones in the 1690s. He had diverse parts in some plays by D'Urfey, such as Old Zachary Bragg in *Love for Money*, Bias in *The Marriage-Hater Match'd*, and Sir Quibble Quere in *The Richmond Heiress*. Vincent may be considered an example of the bouncy supporting roles in which Bright would specialise in time, together with other lines such as the comic dullards and fops (BDA). John Freeman (Pedro Rezio in *2CHDQ*), though considered 'fairly undistinguished as an actor in comedy' (Holland 154), was very active between the late 1680s and the first years of the 18th century.⁴⁷ He seems to have played comic roles of various kinds, but perhaps his disguise of Merlin in *2CHDQ* (2.2.x) reminded the audiences of previous parts such as the Doctor—a magician—in *The Devil of a Wife* (1686) and one of the Persian Magi in Settle's *Distress'd Innocence* (1690, 1691).

⁴⁶ The playwright had previously sought to pose questions on the assumed expectations of comedy in his two immediate productions before his trilogy. As Holland already pointed out, *The Marriage-Hater Match'd* 'is also a fascinating re-examination of the methods of contemporary comedy through a re-examination of the nature of the stock character' (148), while *The Richmond Heiress*, following the same line, 'makes plain its intention of deforming comic expectation for its satiric purpose, principally by altering the assumptions on which stock characterization and hence stock plots were based' (157).

⁴⁷ Not to be confused with singer John Freeman, who also participated in *2CHDQ*.

Joseph Trefusis (Bernardo in *2CHDQ*) had joined the United Company in 1688, where he would become a well-esteemed low comedian of a particular gait ‘beyond imitation’ and famous for performing awkward country clowns (BDA). D’Urfey possibly drew Bernardo after his namesake in Joseph Harris’s *The Mistakes* (1691), and his role of MacBuffle in *The Marriage-Hater Match’d*, an Irish servant commanded by his master to impersonate a parson.⁴⁸ Michael Leigh had performed few parts before he played Page to the Duke and Dulcinea in *2CHDQ*, yet his role as Jeremy in George Powell’s *A Very Good Wife* (1693), a clever and witty servant ‘who puts on the Disguise of a Woman, to serve his Master’ (sig. A4v), may have led D’Urfey to write a similar part for the actor to appear in drag as Dulcinea, and as the Knight of the Screeching-Owl at the end of the play.⁴⁹ Mary Kent’s acting career was also starting in 1694, but her role as Dona Rodriguez in *2CHDQ* was preceded by other parts similar in line—Rosamund’s Woman in *Henry II* (1692, 1693), Florence in *The Maids Last Prayer* (1693), and the Nurse in *Love Triumphant* (1694).⁵⁰

By 1694 Joseph Haines (Gines de Passamonte in *1CHDQ*) had been acting in London for nearly 30 years and was already one of the most popular comedians of the period. Frequently in financial trouble and with a history of discharges from the companies, Haines was also famous for his adventures, some broad lampoons, and numerous incidents derived from his shameless ways. Records of his ‘exceeding wickedness’ was known even in the continent (BDA), and his life inspired a highly fictionalised account, possibly written by the actor Tobias Thomas, published under the title *The Life of the Late Famous Comedian, Jo. Hayns* (1701).⁵¹ Such was the actor’s public fame that D’Urfey’s choice of Haines as the chief galley-slave would certainly have amused the audience. The last lines of the galley-song perhaps pointed to one of Haines’s best-known stories, that of his conversion to

⁴⁸ As in D’Urfey’s play, Bernardo in *The Mistakes* is a servant to a nobleman called Ricardo and gets involved in an argument with the character played by William Bowen.

⁴⁹ Holland believes that Leigh as Jeremy might have been the only secondary character in *A Very Good Wife* able to match the brilliant performance of Powell (159).

⁵⁰ Kent would again take up the part in revivals of *2CHDQ* during the 1718–1719 season.

⁵¹ According to the BDA, the account ‘must contain some grains of truth, but is so riddled with fancy that one can scarcely sort them out.’

Catholicism and later facetious recantation: ‘Then blame not the rogue that free sense does enjoy,/ Then falls like a log and believes—he shall lie’ (*1CHDQ* 3.2.x-x).

Most of the second-rank performers, some of whom would in short time rise in status, participated in both plays with different roles. Colley Cibber was in 1694 a young actor of around 23 who would eventually reach great prominence. By the end of 1693 he was still playing small and walk-on parts—like Splutter in *The Marriage-Hater Match’d*—and had not yet developed a line, but his success in January 1694 as Lord Touchwood in *The Double-Dealer* signalled the beginning of Cibber’s specialisation in the part of the fop which would be evident in his *Love’s Last Shift* produced two years later. The actor’s roles as Perez the Curate in *1CHDQ* and Duke Ricardo in *2CHDQ* show precisely that transition. Cibber’s first part may have reminded the audience of his first popular role as the Chaplain in *The Orphan* in March 1692, while his part as Duke Ricardo was possibly designed following Cibber’s recent success as the fop in Congreve’s play.⁵² Joseph Harris was a second-rank actor active between 1685 and 1715. Before playing Nicholas in *1CHDQ* and Diego in *2CHDQ* he had acted a variety of roles—mostly minor ones—in other plays by D’Urfey, such as Boucher in *The Common-Wealth of Women* (1685, 1686), Corigidore in *The Banditti* (1686), Lanoo (or L’Annou) in *Busy D’Ambois* (1691), and Dorrel in a mid-1691 revival of *Madam Fickle* (BDA).

D’Urfey drew the romantic subplot in *1CHDQ* building on the actors’ repertory in order to introduce changes and emphasize the apparent inadequacy of the cast. While the choice of George Powell as the wild Don Fernando was consistent with the actor’s frequent gallant roles, the use of John Bowman, Frances Maria Knight, and Elizabeth Bowman as the other actors involved in the intrigue was perhaps without precedent.

⁵² Cibber remarks in his *Apology* that the role of Chaplain has ‘a decent Pleasantry, and Sense enough to shew an Audience whether the Actor has any himself. Here was the first Applause I ever receiv’d, which you may be sure, made my Heart leap with a higher Joy, than may be necessary to describe’ (106). Similarly, his performance in *The Double-Dealer* was praised by the playwright: ‘After the Play, Mr Congreve made me the Compliment of saying, that I had not only answer’d, but had exceeded his Expectations, and that he would shew me he was sincere, by his saying more of me to the Masters’ (108).

After the death of William Mountfort in 1692, George Powell gradually became one of the leading actors of the company. As a handsome, well-built young man, he was suited to heroic and rakish parts.⁵³ Despite the stories of his intemperance and negligence, Powell was a highly valued actor with great natural gifts and was praised for his ‘unaffected Gestures in the Comick’ parts and for his passionate temper when performing in tragedy (BDA). D’Urfey wrote some characters presumably with Powell in mind, such as Nedd Bragg in *Love for Money* (1691), ‘an impudent lying Town Sharper of infamous Birth and no Merit’ (sig. A1v), and Tom Romance in *The Richmond Heiress* (1693) ‘a young, vain, fluttering, lying Fellow [...] perpetually intriguing, and never constant to any’ (sig. A2v).⁵⁴

Don Fernando’s rival Cardenio was played by John Bowman, but Powell was rarely paired with Bowman; instead, he mainly played opposite Mountfort, Joseph Williams, and John Verbruggen, with Elizabeth Barry, Anne Bracegirdle, and Susanna Verbruggen often taking the female parts.⁵⁵ Playwrights repeated such pattern—with variations—on numerous occasions especially in the 1690s before the split of the United Company.⁵⁶

By 1682 John Bowman, a successful player and singer, had established two oddly different acting lines: the silly fop and the kindly friend. Some of his roles, if they did not fall into one of these categories, partook of both.⁵⁷ Among his fop parts he played Whachum in *The Scurvers* (1690, 1691), Sir Fopling Flutter in the 1692 revival of *The Man of Mode* (Holland 215), Dainty in *The Volunteers* (1692, 1693), Sir Maggot Jingle in *The Female Virtuoso’s* (1693), and Rice ap Shinken in *The Richmond Heiress*, a ‘young, whimsical, Welsh

⁵³ That year in *The Richmond Heiress* the actor was described as ‘a very pretty Fellow’ (1.1, p. 5).

⁵⁴ Holland describes Tom Romance ‘not a great rake but a rake and a fool’ (158).

⁵⁵ Susanna Verbruggen, née Percival, was Mrs Mountfort between mid-1686 and January 1694. For the sake of clarity, she will be referred to solely as Verbruggen throughout the chapter.

⁵⁶ D’Urfey’s adaptation of *Busy D’Ambois* mounted in March 1691 was perhaps the last new production to have Mountfort and Powell on stage together (see LS 394). Verbruggen was normally the secondary rake-hero between 1689 and 1694. He and Powell were paired either as friends or foes in plays such as *The Widow Ranter* (1689, 1690), *The Mistakes* (1690, 1691), *The Fatal Marriage* (February 1694), and *The Ambitious Slave* (March 1694).

⁵⁷ Between 1689 and 1694 he played a number of roles as king or emperor which might form a specific subgroup: Indian King Cavarnio in *The Widow Ranter* (1689, 1690), Isdigerdes, King of Persia, in *Distress’d Innocence* (1690, 1691), King Alphonso in *Alphonso* (1690, 1691), and again King of Persia in *The Ambitious Slave* (1694).

fop' (sig. A2v).⁵⁸ Considering Bowman's parts until 1694, his acting as Powell's rival in the serious romantic subplot of *1CHDQ* seems to work consciously against his previous repertory and reinforces the apparent contradiction between actor and character that is most evident in Cardenio's most prominent feature—his musical madness.

D'Urfey had included a singing madman in a previous play. In *A Fool's Preferment* (1688) Mountfort played Lyonel, 'A Well Bred Ingenious Gentleman' who, like Cardenio, has been driven mad because he believes his beloved has been seduced. As he opens the play 'crown'd with Flowers, and Antickly drest, sitting on a Green Bank' (1.1, p. 1), critics have claimed that Lyonel exemplifies the traditionally ambiguous depiction of men turned mad by love. Winkler has noticed that an 'ambivalent treatment of male lovesickness can be found in Purcell's mad songs for Lyonel' whose 'combination of musical ranting and lamenting, of misogynist rhetoric and womanish grief' became the standard representation of male madness (2006: 151, 158). As a result, mad male characters were portrayed as emasculated because of their surrender to excessive emotion.

In the case of Bowman, who was 'fam'd for his Voice' (Cibber 317), at the end of the century he developed a few roles in which he combined his foppish line with his singing skills, such as Lord Brainless in *The Marriage-Hater Match'd* and Lord Froth in *The Double-Dealer*.⁵⁹ Cardenio implies a departure from Bowman's singing fops but also from D'Urfey's previous mad men. In the play, Cardenio has turned genuinely mad because he believes his beloved Luscinda deserted him for his best friend Don Fernando, and his mad-song, 'Let the dreadful engines,' seems to go beyond the narrative of the play, redefining the audience's potential expectations about the actor and the character. As Bowman's repertory and standard depictions of male madness probably worked against the

⁵⁸ For Biswanger, Rice ap Shinken is not a stereotypical Welsh fool, but somewhat unusual in that he is a fop and a beau (lix).

⁵⁹ Bowman seems to have sung as Rice ap Shinken in later revivals of *The Richmond Heiress* (see Price 1984b: 167). Other singing roles from the turn of the century include Tattle and Petulant in *Love for Love* and *The Way of the World*, as well as his specifically musical roles such as his Mars to Bracegirdle's Venus in Motteux's dramatic entertainment *The Loves of Mars and Venus* (see Lowerre 2014: 268).

verisimilitude and mixed tone intended by D'Urfey, the playwright designed a characterization in which both music and visual elements play down the potential effeminacy of the mad lover. Cardenio's abrupt presentation in *1CHDQ* and Purcell's impressive composition—specifically designed for Bowman—must have compelled the audience to interpret the character's madness through the actor's musical performance, which therefore prevented the ambiguous implications of Lyonel's extended wallowing in lovesickness.⁶⁰ Visually, mad Cardenio is also more aggressively masculinised than Lyonel, both in his outward appearance and his violence against Don Quixote and Sancho.⁶¹

The casting of Frances Maria Knight as Dorothea and, especially, of Elizabeth Bowman as Luscinda was likewise uncommon. Elizabeth Watson married John Bowman shortly before she appeared as Sylvia in *The Old Batchelour* in 1693, her first recorded role. Silvia is presented as a 'forsaken Mistress' who tries to regain the love of the rake Vainlove, but her prospects are as poor as her social situation, according to her maid: 'You may as soon hope, to recover your own Maidenhead, as his Love' (3.1, p. 19). However, the characters she played next retained the association of inconsistency, but were placed within socially acceptable boundaries. She was Mrs Stockjobb in *The Richmond Heiress* (1693), 'a trim, gay Coquette' (sig. A2v) that for McVeagh is just 'lightly satirized' (29), while her Cecilia in Crowne's *The Married Beau* (1694) is a 'young, foolish, Maiden Beauty' (sig. A5v). D'Urfey's Luscinda was designed to take advantage of the expectations created by pairing

⁶⁰ Cardenio's mad-song has been described the 'most difficult song Purcell wrote for Bowman' (Price 1984b: 212). Purcell had composed pieces for Bowman since his first stage commission for Lee's *Theodosius* (1680), where he provided music for the actor as the chief priest Atticus. He was to continue to sing for Purcell until the end of 1694, a longer working relationship than the composer experienced with any of his other theatre singers (Baldwin and Wilson 1996: 105).

⁶¹ Cardenio's aggressive kind of madness paradoxically resembles the attitude of Whachum in *The Scourers*, who vainly tries to seduce Eugenia with a description of his scouring: 'I am one of the maddest Fellows about the Town, I sing, roar, serenade, bluster, break Windows, demolish Bawdy-houses, beat Bawds, scower the Streets, and the like, as well as any he that swaggers in the Town, ha Lady' (4.1, p. 31).

the Bowmans together, and therefore the role was probably intended to reinforce the actress's line of more virtuous characters.⁶²

On the other hand, casting Knight as Dorothea must have been used precisely to render a morally ambiguous depiction of Don Fernando's mistress. Knight had her first significant role in Shadwell's *The Squire of Alsatia* (1688), where she and Susanna Verbruggen played Teresia and Isabella, two young wanton girls fruitlessly warned against men by her governess: 'Ye seek Temptacion: You look out of the Casement to pick and cull young Men; whereby to feed the Lust of the Eye: Ye may not do it' (3.1, p. 50). She quickly specialised in the young, affected girl, as Madam Squeamish in *The Richmond Heiress*, a 'young fantastical Creature [...] horribly afraid of being Lampoon'd' (sig. A2v), and as Teresia in *The Volunteers* (1692, 1693).⁶³ In addition, by 1691 she seems to have developed a line as a loose woman, for example as Dorothea in *The Successfull Strangers* (1690) and Volante in *Sir Anthony Love* (1690, 1691), matching a reputation which later publications helped spread (BDA).⁶⁴

Knight reappeared in *2CHDQ* as Duchess, and so did the Bowmans as Cardenio and Luscinda, but their participation was significantly reduced as they became spectators and commentators of the dramatic action. Powell was given a different part—still secondary but instrumental—as Manuel, whose similarity to Courtwitt in the actor's *A Very*

⁶² Bowman seems to have reoriented her image gradually but successfully. In *The Intrigues at Versailles* (1697) she acted the Countess De Brissac, 'Wild, and Extravagant' (sig. A4v), but a married aristocrat who loves the character played by her husband in real life. Then in Dilke's *The Pretenders* (1698) her Ophelia is already 'a virtuous young Lady' (sig. A4r). In both *She Ventures and He Wins* (1695, 1696) and *The City-Lady* (1696, 1697) the Bowmans were cast for the romantic plot in which their characters end up getting married. Then by 1701 Elizabeth was sometimes paired with Elizabeth Barry playing the chaste heroine in lieu of Bracegirdle, apparently when Bracegirdle was too busy with other roles (Howe 1994: 160–161).

⁶³ Similar parts include Lovewit in Wright's *The Female Virtuoso's* (1693), Widow Lacy in Powell's *A Very Good Wife* (1693), Herminia in Settle's *The Ambitious Slave* (1694), and Julia in Southerne's *The Fatal Marriage* (1694).

⁶⁴ Speaking the epilogue to *Greenwich Park*, Susanna Verbruggen, with Knight standing by her, claimed: 'If you're displeas'd with what you've seen to Night;/ Behind Southampton House we'll do you right,/ Who is't dares draw 'gainst me and Mrs Knight?' (sig. A4v). In 1698 *A Letter to A. H. Esq.* hinted at the actress's offstage reputation by suggesting that if Knight acted 'a very Modest and Chaste' role, it might prove offensive to the audience (13). Tom Brown insisted on Knight's alleged reputation as one of the players at Drury Lane who sold her favours for gain (1703: 163–164).

Good Wife suggests that D'Urfey was trying to capitalise on Powell's skill at impersonation.⁶⁵

Manuel resorts to disguises on three occasions—as the Devil, Countess Trifaldi, and Sancho's Secretary—and he is sometimes accompanied by the Duke's Page (acted by Michael Leigh) in a clear imitation of Courtwitt and Jeremy in Powell's play.

John Verbruggen acted Ambrosio in both parts but D'Urfey kept him in the background. The actor had joined the United Company around 1688, married Susanna Mountfort in 1694, and had already become a promising actor normally paired with the leading male actors of the company. According to Anthony Aston, Verbruggen—a 'rough Diamond'—was tall, well-built, but 'a little In-kneed, which gave him a shambling Gate, which was a Carelessness, and became him.' Where Betterton was artful, Verbruggen was 'wild and untaught' in his performance, yet he was 'Nature, without Extravagance—Freedom, without Licentiousness—and vociferous, without bellowing' (1889: 311–312). Ambrosio is a broad adaptation of Verbruggen's rakish parts whose profound aversion towards women and marriage reveals a cold-hearted cynicism which seems almost unnatural.⁶⁶

The title-role of D'Urfey's *Don Quixote* was given to William Bowen, a comic actor of considerable popularity in the 1690s (BDA). Betterton considered him a quick study of vigorous performance and D'Urfey described him as 'a notable Joker' in *The Richmond Heiress* (1.1, p. 4). He specialised in foppish parts, but he seemingly excelled in farcical comedy, according to *The Post-Boy*, 1–4 March 1701: 'it's the opinion of the best Judges in Town that no person in either of the Theatres can come so Near the Performance of the famous Original Mr. Lacy as he can' (BDA). In addition, Chetwood notes that Bowen had a loud strong voice 'which gave him the Title of an Actor of Spirit' and a violent

⁶⁵ According to Holland, 'Powell as Courtwitt dominated the stage and demonstrated his versatility in disguises' (159).

⁶⁶ Careless in *The Double-Dealer*, a rather standard rake half-way between the arch-villain Maskwell and the coxcomb Brisk, represents the cynic-rake, kept apart from marriage in the play (Holland 217).

personality which made him, until his end, ‘fiery to a Fault, and passionate to his Prejudice’ (100–101).⁶⁷

Such a peculiar combination of features probably encouraged D’Urfey to write the part of Don Quixote for Bowen, who must have embodied the knight-errant’s noble mien and volatile temper to perfection. In fact, according to McVeagh, the playwright had previously capitalised on Bowen’s capacity for violence and ‘menacing kind of fun’ by giving him ‘comic parts which also played up to his violent streak’ (25). For instance, Monsieur Le Prate in *Love for Money* is an impertinent, ‘prating French Fop, perpetually gabbling in Company and crying up the Actions of the French King’ (sig. A1v), but his royalist chauvinism makes him interrupt a conversation as he starts to speak ‘fiercely’ and ‘more fiercely’ (1.1, p. 4). In *Bussy D’Ambois*, Bowen played the small part of Laffoil, a fencing master whose nonchalantly violent attitude is noticed by Maffe before Laffoil beats him up: ‘this Rogue Makes no more of killing a Man, than I do of cutting a Corn’ (4.2, p. 35). Similarly, Cunnington in *The Richmond Heiress* has been described as ‘a sinister villain rather than a straight comic’ (McVeagh 25).

Nevertheless, other important roles played by Bowen are chiefly harmless fools, such as lieutenant Callow in *The Marriage-Hater Match’d*, a cursing rascal accused of being a coward and a Jacobite conspirator, or Sir Joseph Wittol in *The Old Batchelour*, a foolishly coward country knight who fancies being addressed as the ‘Mirroure of Knighthood’ and the ‘Pink of Courtesie in the Age’ (2.1, p. 12).⁶⁸ Don Quixote’s madness and ridiculous bravery must have worked against Bowen’s line, just as the knight-errant’s platonic love for Dulcinea must have reminded the audience of some of the amorous fops recently played by Bowen. In *The Maid’s Last Prayer*, when asked about a notebook he carries, Sir Symphony comments: ‘Why, this is a Catalogue of the Ladies/ I Visit, Ogle, and say soft

⁶⁷ Congreve and D’Urfey tailored some roles to suit Bowen’s voice, which must have been particularly effective for playing rascals who speak using oaths and curses (BDA).

⁶⁸ The farcical aspect of Callow has been compared to the stereotype of the *Capitano* in the Italian *Commedia dell’Arte* who also flees as soon as he considers himself to be in danger (Gómez-Lara et al. 31).

things to:/ Seven and Fifty, Widows, Wives, and Maids' (3.1, p. 24). He describes his lodgings as a place 'Sacred to the Fair' (4.1, p. 40) and claims that he is 'for defending the Ladies' (5.1, p. 54). And later in *The Married Beau*, Bowen's Sir John is nothing more than 'A whimsical, silly, giddy, young Amorous Fop; in Love with all the Women he sees, and is never in a Mind a Minute' (sig. A5v).⁶⁹

The recasting of Sancho between the productions of the two plays is an exceptional case. In *1CHDQ* the part was given to Thomas Doggett, a popular actor recently discovered, while in *2CHDQ* the company transferred it to the celebrated comic star Cave Underhill. The decision was probably taken by the managers of the United Company as part of a dispute with Doggett over his salary, which forced D'Urfey to readjust the character in accordance with Underhill's abilities and repertory.⁷⁰ In 1694 Doggett was a rising comedian whose acting gifts for comic roles were discovered by D'Urfey, who gave the actor his first known role as Deputy Nincompoop in *Love for Money* (1691), a character so 'ridiculously fond of [his wife] and the Romp his Daughter' (sig. A1v). D'Urfey's Sancho often complains against his daughter and argues with his wife, who establishes the comparison by calling him 'nincompoop' as soon as she sees him (*1CHDQ* 1.2.x). It was, however, a year later in 1692 when Doggett achieved great popularity with his role of Solon in another play by D'Urfey, *The Marriage-Hater Match'd*, to the extent that he would keep the name Solon as his nickname. Next years Doggett went on to establish himself as one of the most talented and versatile comedians on the London stage, playing a wide range of elderly fools, fops, citizens, and rustics (BDA; Burling).

Contemporary commentaries about Doggett's performance focus on his physical acting style, especially his gesticulation, which would have contributed to the clownish

⁶⁹ Bowen played Sir John in *The Married Beau* according to a manuscript cast, which appears to the original one, found in a copy of the 1694 quarto in the Folger Shakespeare Library (LS 434).

⁷⁰ Mora has argued that Doggett's removal was perhaps the patentees' response to the actor's complaints about his salary cut, which took place around May/June 1694 amidst growing conflict within the company (160–161). Holland, on the other hand, suggests that reasons for the change were chiefly dramatic, as the part was 'transferred from Doggett to Underhill, whom it suited better' (69).

portrayal of Sancho. Anthony Aston considers him as ‘the best Face-player and Gesticulator’ (88). In his *Poeta Infamis* (1692) Charles Gildon notes Doggett’s ‘grimaces and tricks of Activity’ and explicitly mentions his buffoonish acting style, describing him as ‘a Harlequin’ (11). A similar remark is made by Downes: ‘Mr. Dogget, On the Stage he’s very Aspectabund, wearing a Farce in his Face; his Thoughts deliberately framing his Utterance Congruous to his Looks. He is the only Comick Original now Extant’ (1708: 52). Doggett was also praised for his ability to play low and vulgar characters with impeccable naturalness. In the preface to his *Woman’s Wit* (1697), Colley Cibber states his conviction that the success of the character he tailor-made for the actor is basically due to Doggett’s remarkably natural performance: ‘I prepar’d a low Character, which (tho’ I dare not recommend it to the Reader) I knew from him cou’d not fail of Diverting; I have seen him Play with more success I own, but ne’re saw any Man wear a truer face of Nature.’ In his *Apology*, Cibber also calls him ‘the strictest Observer of Nature,’ whose ‘greatest Success was in Characters of lower Life, which he improved from the Delight he took in his Observations of that Kind in the real World’ (268). In the case of Sancho, Doggett’s capacity to adapt to the characters’ nature probably resulted in a credible and successful combination of buffoonery and country coarseness. Concretely, Cibber points to his ability in exact characterisation when he says:

In dressing a Character to the greatest Exactness, he was remarkably skilful; the least Article of whatever Habit he wore, seemed in some degree to speak and mark the different Humour he presented; a necessary Care in a Comedian, in which many have been too remiss or ignorant. He could be extremely ridiculous, without stepping into the least Impropriety to make him so. (268)

Moreover, Cibber says of Doggett that in ‘Songs, and particular Dances too, of Humour, he had no Competitor’ (268). The actor was, according to Aston, a good singer

who ‘sung in Company very agreeably, and in Public very comically’ and a good dancer as well (309). His famous role as Solon in *The Marriage-Hater Match’d* included a song, and a year later Dryden praised his singing in *The Richmond Heiress* (BDA). The actor also had some experience with ribald songs like the piece sung in *1CHDQ* (4.1.x), since months before D’Urfey’s play he wrote and interpreted a bawdy song in his role as Coridon in S. C.’s masque *The Rape of Europa* (1694), where he was also one of the dancers (LS 427).⁷¹ D’Urfey undoubtedly took advantage of Doggett’s singing and dancing abilities when he ‘sings a song and then dances ridiculously’ (*1CHDQ* 4.1.x) intending to emphasise Sancho’s buffoonish nature through the combination of a comical but technically well rendered song and clownish dancing. In addition, Sancho’s occasional display of common sense—mostly by way of proverbs—shows that D’Urfey thought of Sancho as a variation of Solon, who has been labelled not as a complete fool but rather an ‘accomplished fool’ (Price 1984b: 194). The playwright further contributed to associate Dogget with characters that could be both comical and witty with the part of Quickwit in *The Richmond Heiress*, who Biswanger has described as near to the ideal ‘man of sense’ in a play where there is no real hero (lviii).

D’Urfey’s adaptation of the Barataria scenes in *2CHDQ* would have provided a perfect occasion for the display of the ‘accomplished fool’ played by Dogget, but his replacement by Underhill brought about some changes. Cave Underhill was one of the most popular actors of the Restoration stage and the only living member of the roster of star comedians who thrived during the 1670s and 1680s.⁷² He specialised in eccentric and stupid characters—foolish old men, citizens, drunkards, and cowards (BDA; Astington). In order to suit the character to the new actor, D’Urfey probably tried to reinterpret Sancho in

⁷¹ In *Cynthia and Endimion* (1698) Doggett would take the role of Coridon which D’Urfey tailored to him (BDA).

⁷² He began his career in John Rhodes’s company in the Cockpit theatre before becoming shareholder in the Duke’s Company in 1660, and until 1692 he made one of the star trio of comedians with Anthony Leigh and James Nokes at the Duke’s Company and later the United Company (BDA).

line with Underhill, whose strong point in performance apparently lay in the successful combination of his acting style and his outward features.

According to Aston, Underhill had no rivals ‘in his dry, heavy, downright Way in Low Comedy’ (307). Cibber notes that ‘his particular Excellence was in Characters that may be called Still-life, [...] the stiff, the heavy, and the stupid; to these he gave the exactest and the most expressive Colours, and in some of them look’d as if it were not in the Power of human Passions to alter a Feature of him’ (89). D’Urfey himself mentions Underhill’s hilarious grimace in his epilogue to Smith’s *Win her and Take her* (1691) while Aston points to the actor’s peculiar countenance as a major source of laughter, picturing him as ‘about six Foot high, long and broad-fac’d ... his Face like the *Homo Sylvestris*, or *Champanza*; for his Nose was flattish and short, and his Upper Lip very long and thick, with a wide Mouth and short Chin’ (85). According to Cibber’s description of the actor:

His Face was full and long; from his Crown to the end of his Nose was the shorter half of it, so that the Disproportion of his lower Features, when soberly compos’d, with an unwandering Eye hanging over them, threw him into the most lumpish, moping Mortal that ever made beholders merry! (89)

In his presentation as governor of Baratavia Underhill appears ‘dress’d Fantastically’ and playing completely dumb (*2CHDQ* 4.2.x–x), probably with a face of boobyish stupefaction that was one of his acting hallmarks. In relation to the same scene, Aston recalls the clownish way in which the actor pronounced the Latin oath ‘Sit bonus Populus, bonus ero Gubernator’ (*2CHDQ* 4.2.x–x). Probably using his characteristic ‘churlish Voice,’ Underhill, instead of the Latin words, seems to have uttered some obscene gibberish that would have delighted the audience, according to Aston’s remarkably precise observation: ‘Shit bones and babble arse / Bones, and ears Goble Nature’ (308).

Unlike the jester-like version of Doggett, Underhill's performance of Sancho thus combined the 'coarse, rustick Humour' of Justice Clodpate in *Epsom Wells* (1672, 1673) and the 'boobily heaviness' of Lolpoop in *The Squire of Alsatia* (1688), two of his most famous roles mentioned by Cibber (89). Moreover, the role of Sancho triggered some expectations drawn from Underhill's previous parts that could be challenged or confirmed in *The Comical History*. For instance, governor Sancho stands in an ironic contrast with the leading role in *Mr. Turbulent* (1680) who is described as 'a hater of governors and governments' (Dramatis), but they share gluttony and drinking as some of their comical traits. However, the governor's thirst for wine would confirm the audience's perception of the actor as a notorious drinker. In Dryden's *The Tempest* (1667, 1670) he played the drunken sailor Trincalo with such success that it became his nickname, while *A Satyr on the Players* (ca. 1682–1685) describes Underhill as a quarrelsome drunkard:

Roaring mad *Cave* is the reproach o'th'Age
 Scandal to all but the lewd shameless Stage
 The Coffee-houses & the Taverns Scum
 Drunk every night; The Looby [bobby?] tumbling home
 Alarms the Watch; his chiefest Eloquence
 Does lye in many Oaths & little Sense
 E'gad he'd make a swinging Evidence. (35–41)⁷³

A similar description can be found in one of Brown's fictional letters, where the actor is portrayed as 'a good sociable sort of a Drunkard, and a pretty little pedling sort of a Whoremaster' (1703: 231). Sancho's flight from Barataria also resembles the final scene of Behn's *The Widow Ranter* (1689, 1690) where 'Timerious Cornet, played by Underhill and described as a 'Justice of the Peace and [a] very great coward' deserts his position, like

⁷³ The full version of the satire is included in Bush-Bailey 57–60, transcribed from MS 'Satyrs and Lampoons', British Library, Harley 7317, pp. 96–100. Citations from this text here and elsewhere follow Bush-Bailey's line numbering.

Sancho, during a foreign invasion. On another occasion, the audience could ironically associate the roguish canter condemned by Sancho at Barataria with the ‘solemn Formality’ of the hypocritical puritan Obadiah (Cibber 89), one of Underhill’s first successes and which he played in the 1690s revivals of Howard’s *The Committee* (1662, 1665).⁷⁴

Despite the risks of such an evident change in the cast, Underhill’s performance proved greatly successful, to the extent that Ravenscroft, a few months after, would choose the actor for the character of Sir Barnaby Buffler in *The Canterbury Guests* (1694, 1695), described as a ‘Country Knight that affects to speak Proverbs’ (sig. A2v).

Possibly one of the factors which helped reduce the impact of recasting Sancho was the consistent appearance of Elinor Leigh (née Dixon) as Teresa, the squire’s wife. Leigh was a prolific actress who joined the Duke’s Company in 1670 and had cultivated a line in old women, nurses, governesses, maids, and the like. In his *Apology* Cibber said that Leigh

had a very droll way of dressing the pretty Foibles of superannuated Beauties. She had, in her self, a good deal of Humour, and knew how to infuse it into affected Mothers, Aunts, and modest stale Maids, that had miss’d their Market [...] she was extremely entertaining, and painted, in a lively manner, the blind Side of Nature. (96–97)

In the 1690s such roles included Oyley in *Love for Money*, Rhadegonda in *The Rape*, the Nurse in *The Fatal Marriage*, and Rosalin in *The Ambitious Slave*. However, in the last two seasons of the United Company Leigh was frequently cast for comedies in which she was paired with either Doggett or Underhill as a married couple, or similarly involved. Sometimes Leigh played the domineering wife and Doggett/Underhill the foolish or submissive husband, as in *The Volunteers*, where Mrs Hackwell behaves like ‘A most Devillish Imperious Wife’ (sig. A4v) while her husband (Doggett) speaks affectionately to

⁷⁴ A portrait of the actor in character as Obadiah was made by Robert Bing.

her. As Siam in *The Maids Last Prayer*, Leigh calls her husband Drydrubb (Underhill) ‘a Jealous, Old, Coxcomby Fellow’ who ‘ought to be a Cuckold’ (2.1, p. 13). Citizen Maurice Meanwell (Underhill) in *The Female Virtuoso’s* cannot handle Lady Meanwell, also ‘An imperious Wife [and] great Pretender to Wit’ (sig. A4v). The pattern was repeated by Congreve in *The Double-Dealer* by opposing Doggett as the ‘Uxorius, Foolish, old Knight’ Plyant and Leigh as his wife Lady Plyant, ‘Insolent to her Husband, and easie to any Pretender’ (sig. A4v), both social-climbing cits. D’Urfey’s ability to accommodate Sancho for Doggett and Underhill partly relied on the expectations created by casting Leigh as Teresa. Her line as the domineering, quarrelsome, and foolish wife reinforced her compatibility with both actors and consequently the consistency of Sancho’s portrayal.

D’Urfey’s work with the performers heretofore mentioned already suggests that the playwright demonstrated remarkable skill to generate dramatic effect through the use of theatrical repertory. However, he took particular pride in writing the roles of Sancho’s daughter Mary and the shepherdess Marcella for the ‘two most influential comediennes of the 1690s’ (Howe 1994: 82), Susanna Verbruggen and Anne Bracegirdle. As he claims in the Preface to *2CHDQ*,

I think I have given some additional diversion in the continuance of the character of Marcella, which is wholly new in this part and my own invention [...] with a song so incomparably well sung and acted by Mrs Bracegirdle that the most envious do allow, as well as the most ingenious affirm, that ’tis the best of that kind ever done before.

Then I must tell my severe censurers, who will be spitting their venom against me, though to no purpose, that I deserve some acknowledgment for drawing the character of Mary the Buxom,

which was entirely my own and which I was not obliged to the history at all for, there being no mention of her there ... yet by making the character humorous and the extraordinary well acting of Mrs Verbruggen, it is by the best judges allowed to be a masterpiece of humour. (12–24)

Having first appeared on the stage at the age of 14 in 1681, by the end of the decade Susanna Verbruggen had established herself as the United Company's most versatile comedienne and one of London's best actresses (Heddon). She stood out among her fellow comediennes for her ability to perform a wide range of humorous stock, from charming heroines and coquettes to ugly, foolish, and low-life characters (Howe 1994: 84). Her contemporaries admired the actress and praised her performances. In 1702, the author of *A Comparison Between the Two Stages*, who censured most performers, found Verbruggen 'a Miracle' (200), while the anonymous writer of the preface to *The Female Wits* (1696, 1704) mourned her as one 'whose Loss we must ever regret, as the Chief Actress in her Kind, who never had any one that exceeded her' (sig. A1v).

Aston (313) offers a vivid image of Verbruggen as a 'fine, fair Woman, plump, full featured; her Face of a fine smooth Oval, full of beautiful, well-dispos'd Moles on it, and her Neck and Breast.' The same author called her acting 'all acquir'd' and her gestures 'all design'd,' while claiming that they were dressed so nicely that it looked like nature. Similarly, the consistency of her line did not result in flat characters but it 'sat charmingly easy on her,' and Aston particularly notes that her 'greatest, and usual, Position was Laughing, Flirting her Fan, and—*je ne scay quois*—with a Kind of affected Twitter' (314). For Cibber, she had 'more variety of Humour' than any other actress and the talent to breathe life into dull roles and make them interesting through her delivery: 'Nothing, tho' ever so barren [...] could be flat in her Hands. She gave many heightened Touches to

Characters but coldly written, and often made an Author vain of his Work, that in it self had but little merit' (98).

Verbruggen seems to have been extremely good in breeches roles. Her physical attractiveness—with 'thick Legs and Thighs, corpulent and large Posterious' (Aston 313) resulted in 'a more adroit pretty Fellow, than is usually seen upon the Stage' (Cibber 99). This ability certainly led Southerne to create for her the title role in his successful comedy *Sir Anthony Love* (1690), for he stated as much when commending her acting of the part in the dedicatory epistle:

since I have this occasion of mentioning Mrs. Montford, I am pleased, by way of Thanks, to do her that publick Justice in Print, which some of the best Judges of these Performances, have, in her Praise, already done her, in publick places; that they never saw any part more masterly play'd: and as I made every Line for her, she has mended every Word for me; and by a Gaiety and Air, particularly to her Action, turn'd every thing into the Genius of the Character. (sig. A2r)

As Howe (1994: 83) defends, Susanna's success as Sir Anthony/Lucia presumably inspired another leading breeches role for her as Florella in *Greenwich Park* in 1691 and, two years later, led George Powell to capitalise on her popularity with a similarly strong part in *A Very Good Wife*. As Annabella, the title character, the actress—playing opposite Powell as the new 'gay couple'—resorts to a ploy and dresses as a man in order to court a rich widow and help her impoverished husband Courtwit.

However, Verbruggen became famous also for her particular skill in acting grotesque characters, which she played with as much relish as she played women of wit. Cibber notes that she

was so fond of Humour, in what low Part soever to be found, that she would make no scruple of defacing her fair Form, to come heartily into it; for when she was eminent in several desirable Characters of Wit, and Humour, in higher Life, she would be, in as much Fancy, when descending into the antiquated Abigail, of Fletcher, as when triumphing in all the Airs and vain Graces of a fine Lady; a Merit, that few Actresses care for. (99)

D'Urfey was particularly influenced by the actress's talent for the grotesque and adapted for her the part of Sancho's daughter, who is minutely described early in the play as a 'young tadpole dowdy as freckled as a raven's egg, with matted hair, snotty nose, and a pair of hands as black as the skin of a tortoise, with nails as long as a kite's talons upon every finger' (*1CHDQ* 1.2.x-x).

Mary seems to have been designed as 'a downward version' of the avowed sexual teasers that Verbruggen had previously interpreted (McVeagh 27), witty and attractive women who nevertheless show an inclination for the ludicrous or bizarre that Mary fully manifests.⁷⁵ The uncouth 'Welsh Jilt' Winifrid in *Sir Barnaby Whigg* (1681) and the cheeky Amazonian Julietta in *A Common-Wealth of Women* think only about how to find a husband, whereas the confidante Lucia in *The Banditti*, despite her perceptive and quick-witted remarks, similarly talks 'on nothing all day long but Men' (3.3, p. 32). Behn and Shadwell provided Verbruggen with parts of young women yearning for marriage in *The Emperour of the Moon* (as Bellemante) and *The Squire of Alsatia* (as Isabella).

D'Urfey's characterisation of Mary might also seek to exploit the line in affected women and coquettes that Verbruggen had started developing in 1693. Mary's squawking exclamations recall those of Lady Susan Malepert, the old maid in *The Maids Last Prayer*, who continually uses expletives such as such as 'O law!' and 'O Jesu!' (3.1, p. 21). Lady Susan is a 'Youthful Virgin of five and forty, with a swelling Rump, bow Leggs, a shining Face, and colly'd Eyebrows' (1.1, p. 3), who affects ridiculous manners in her pursuit of a

⁷⁵ As Howe indicates, D'Urfey designed the Epilogue to *2CHDQ* to further exploit Verbruggen's success and parody the many female epilogues in which the speaker offers her sexual favours to spectators (1994: 85).

husband and, like some of the actress's roles, features a peculiar speech. A few months later she played a very similar role as Catchat, a 'stale Virgin, who fancies every Man is in Love with her' (sig. A4b), in Thomas Wright's *The Female Virtuoso's*. Verbruggen's best remembered coquette seems to have been the attractive Melantha in Cibber's *The Comical Lovers* (1707), a revision of Dryden's *Marriage a-la-Mode* (1672). Gildon states that Verbruggen's portrayal of Melantha made her character's ridiculous affectations appear quite natural and believable (1710: 53–54), and Cibber indicates it was her finest role and goes on to describe Melantha's 'compleat System of Female Foppery' in which Verbruggen used 'Language, Dress, Motion, Manners, Soul, and Body' (99).

Mary is the grotesque version of the female fop, often portrayed as a '*preciense ridicule* and a would-be gentlewoman' (Styan 127) also 'excessive in her affectations, grooming, and gestures' (Tasker 66). First when she is beguiled with ridiculous aspirations to become a countess (*1CHDQ* 1.2.x), but mostly when Manuel tries to teach her and Teresa how to behave, speak, and walk (*2CHDQ* 4.3.x–x), Mary's grossly exaggerated version of the coquette must have delighted her audience.

Years later D'Urfey would create a similar role for her as Gillian Homebread in *The Bath* (1701). In a commendation similar to the one written in 1694, D'Urfey praised Verbruggen, 'whose incomparable performance answering my design, has rais'd it, if not to her Master-piece, yet at least second to any' (sig. A3r). Cibber, who remained silent about Mary the Buxom, was impressed by Verbruggen's Gillian:

she transform'd her whole Being, Body, Shape, Voice, Language,
Look, and Features, into almost another Animal; with strong
Devonshire Dialect, a broad laughing Voice, a poking Head, round
Shoulders, an unconceiving Eye, and the most be-diz'ning dowdy
Dress that ever cover'd the untrain'd Limbs of a Joan Trot. To
have seen her here, you would have thought it impossible the same

Creature could ever have been recovered, to what was as easy to
her, the Gay, the Lively, and the Desirable. (98)

At the same time as Verbruggen became highly popular, her fellow comedienne Anne Bracegirdle fascinated the audience of the late 17th and early 18th centuries. She was already a star on stage and off when in 1694 her performance of Marcella in *1CHDQ* and *2CHDQ* caused a sensation among theatregoers. Bracegirdle's performance of Marcella has attracted considerable scholarly attention, mostly because of the associations made by D'Urfey between the character and the actress's offstage life. In fact, the adaptation of Cervantes's shepherdess may be considered unique in Bracegirdle's repertory, for D'Urfey seems to have created a role which combines comic and tragic elements, stands out almost in isolation from the other narratives in play, and undergoes a transformation that is as improbable as its effective. In his search for dramatic effect and musical experimentation, D'Urfey produced a multifaceted character that at times looks somewhat incongruous with the genuinely farcical scenes, but whose significance can hardly be exaggerated in light of the complex relationship that seems to work between role, actress, and playwright.

Because she operates within multiple discourses, Marcella exemplifies, perhaps better than any other character in *1CHDQ* and *2CHDQ*, Holland's claim that 'writing parts for an individual actor opens the way for various literary and theatrical influences as embodied in the actor himself to work—and be made by the author to work—on the text as performed' (57). In order to adapt Cervantes's Marcella for Bracegirdle, D'Urfey drew on established patterns concerning the Restoration audience's response to actresses on stage, the function of rape scenes, the performance of female madness, as well as Bracegirdle's much-discussed offstage life, her reputation, and ultimately her own repertory.

Lee has observed that Restoration theatre accommodated the introduction of actresses by leveraging their 'personal glamour, charm, womanly figure, and sexual appeal,

the innovative and titillating displays of which became a measure of “talent” and helped to establish actresses as box office draws.’ Playwrights tended to blur the line between the female performer’s life and that of the character’s in an overtly sexual manner, and performances fostered a public intimacy between actresses and spectators, one that throve on a sexual subtext (17–18). Perhaps more than her fellow male partner, the Restoration actress came equipped with such a powerful intertext—a conjunction of life and art, and a continuity of sequential roles—that she was, at the same time, a body onstage, the character she played, and an individual woman whose offstage life was conditioned by an extratheatrical discourse which came to essentialise her according to her sexual behaviour (Lowenthal 2003: 112, 118).⁷⁶

In the case of *Bracegirdle*, contemporary remarks seem to focus chiefly on her physical attributes and her sexual virtue rather than her acting talents, to the point that, in the words of James Peck, ‘*Bracegirdle*’s chastity seems to have been the cornerstone of her fame’ (89).⁷⁷ Cibber, who notes ‘the Delight which the Publick receiv’d from her Appearance, while she was an Ornament to the Theatre,’ recalls that he met *Bracegirdle* when she was ‘blooming to her Maturity; her Reputation as an actress gradually rising with that of her Person’ (100). He claims that no other woman was ‘in such general Favour of her Spectators,’ because she was not ‘unguarded in her private Character,’ a discretion that contributed to make her ‘the Cara, the Darling of the Theatre.’ He goes on to say that because she was ‘the Universal Passion, and under the highest Temptation,’ her resistance served ‘but to increase the number of her Admirers’ (101). *Bracegirdle* seems to have been extremely attractive, although ‘she had no greater claim to Beauty than what the most desirable Brunette might pretend to. But her Youth and lively Aspect threw out such a

⁷⁶ This view of the female performer did not represent, however, a widespread attitude. Instead, as Deborah Payne argues, stories about Restoration actresses are ambiguous, and the public’s fascination with their lives and skills ‘can be situated at the intersection of civic prominence, virtuoso display, and professional anxiety’ (1995: 35).

⁷⁷ Among the scholars who have recently made this point, see Howe (1994: 35–36) and Lowenthal (1996: 224).

Glow of Health and Cheerfulness, that on the Stage few Spectators that were not past it could behold her without Desire.’ It was, Cibber adds, ‘a Fashion among the Gay and Young to have a Taste or Tendre for Mrs. Bracegirdle’ (101). Aston describes her as being ‘of a lovely Height, with dark-brown Hair and Eye-brows, black and sparkling Eyes, and a fresh blusky Complexion ... a chearful Aspect, and a fine set of even white Teeth.’ She was altogether ‘finely shap’d, and had very handsome Legs and Feet’ (305). Her physical allure on stage was such that it seemed to shape the public’s perception of the actress, as Cibber’s observation suggests: ‘In all the chief Parts she acted, the Desirable was so predominant; that no Judge could be cold enough to consider, from what other particular Excellence she became delightful’ (101).

Bracegirdle was around 20 when in 1691 she played the first of her most characteristic female leads, the orphan Mirtilla in *Love for Money*, but her previous minor appearances already insinuated the beleaguered innocence which later became her hallmark both on stage and in real life.⁷⁸ Loved by both hero and villain, and sometimes sexually abused, Bracegirdle’s heroines remained pure and virtuous even in their fall. Teamed up with Elizabeth Barry, her dramatic opposite in so many serious dramas from 1688 to 1706, both actresses underlined their contrasting characters—one as the proud and lustful villainess; the other as the ‘Ravish’d Virgin.’⁷⁹ In comedy she was consistently cast as an attractive, wealthy young woman, pursued by numerous unworthy suitors and normally refusing them all. Compared with Verbruggen’s light-hearted roles, Howe (1994: 88–89) notes that Bracegirdle tended to play more serious heroines, ‘both in terms of their personalities and their thematic functions,’ and often cynical and suspicious of men. In

⁷⁸ Her date of birth is a source of dispute. When she died in 1748 her tombstone listed her as 85, hence pointing to 1663 (BDA; Howe 1994: 85–88). Her baptism, however, took place in November 1671 (Milling). In her discussion of Bracegirdle’s age, Hook (135) suggests that she may have been ‘Miss Nanny’ playing Clita in *A Common-Wealth of Women* (1685, 1686) and perhaps the speaker of the epilogue who claims to be thirteen.

⁷⁹ Barry and Bracegirdle were first paired together in Mountfort’s *The Injur’d Lovers* (1688).

addition, Bracegirdle became the actress who spoke most prologues and epilogues, in which her reputation for chastity was played on suggestively again and again.⁸⁰

While she sought to maintain at least the appearance of virtue in her offstage life, rumours circulated about her supposed liaisons and lampoons of the period suggested that she was not as pure as she claimed. In *A Comparison between the Two Stages* Bracegirdle was described as ‘a haughty conceited Woman, that has got more money by dissembling her Lewdness, than others by professing it’ (199). Of more serious consequences was the persistent gossip about her loving relationship with William Mountfort, her partner in numerous plays. Cibber is probably recalling such rumours when he insists on her charms as Statira in Lee’s *The Rival Queens*, which she played opposite Mountfort’s Alexander: ‘If any thing could excuse that desperate Extravagance of Love, that almost frantick Passion of Lee’s Alexander the Great, it must have been when Mrs Bracegirdle was his Statira’ (102). In one of Brown’s *Letters from the Dead to the Living*, a fictionalised Mountfort intimates that he and Bracegirdle were lovers as he complains of backache: ‘how can a single Girdle do me good, when a Brace was my Destruction[?]’ (1703: 128).⁸¹

Whether Bracegirdle and Mountfort were lovers is not clear but the rumour of such an affair seems to have been common. Captain Hill certainly believed that Mountfort was his rival for her favours. On 9 December 1692, after he and his friend Lord Mohun failed to abduct Bracegirdle, the two men, standing outside her house, stopped Mountfort on the street, at which moment Hill ran him through and killed him.⁸² Hill escaped but Lord Mohun was captured. He was acquitted of murder by his fellow peers, but the trial

⁸⁰ At least nine prologues and twenty-two epilogues were spoken by Bracegirdle throughout her career (Howe 1994: 94). On the interplay between Bracegirdle’s avowed offstage chastity and her onstage embodiment of sexuality, see Solomon (2005).

⁸¹ Similarly, her intimate relationship with Congreve prompted satirical verses and even insinuations that they had married, but there is no evidence of this (Milling 2015). Brown did not miss the occasion to quip in his *Amusements Serious and Comical* that ‘he Dines with her almost ev’ry day, yet She’s a Maid, he rides out with her, and visits her in Publick and Private, yet She’s a Maid; if I had not a particular respect for her, I should go near to say he lies with her, yet She’s a Maid’ (1700: 51).

⁸² The attack on Bracegirdle is one example of the various examples of violence against female theatre workers recounted in the histories of the Restoration stage (see Piccirillo 22–23).

captivated the public.⁸³ From the extant reports, it seems that the events, and Bracegirdle, were on many Londoners' minds. Mountfort was quickly memorialised: the trial transcripts were published and disseminated, and songs and poems lamented the actor's early death. Among the satirical reactions, the anonymous *The Player's Tragedy*, a thinly veiled roman à clef, appeared in 1693. The novel gave a fictionalised account of Mountfort's murder and insisted on the supposed affair between the actors—renamed Bracilla and Monfredo—that so enraged Hill: 'How happy she made him in private I shall not dare to Divine; yet the Publick Favours she bestow'd, discover'd she cou'd ill conceal the Passion she had entertain'd for him, in whom a Wife had so Powerful a Claim' (5).⁸⁴

The novel might have threatened the actress's image and career, as Solomon (6) maintains, but probably D'Urfey designed Marcella partially as a dramatic revamp of Bracilla in order to allure an audience fascinated with the tragic events, as well as to respond to the novel's malicious depiction of Bracegirdle through a caricature of Bracilla.⁸⁵ Marcella represents a further step in the fictionalisation of Bracegirdle's life and, to a certain extent, an attempt to deactivate public accusations through the dramatic instrumentalisation of such accusations.

Marcella's first speech significantly recalls the claim made in *The Player's Tragedy* that an actress's 'Reputation, as well as Person is exposed for the Pleasure, and Diversion of the Audience' (10). As soon as the shepherdess appears at Chrysostom's funeral, she addresses the dead man's friend Ambrosio and explains her presence:

Great cause thou hast to wonder, rash Ambrosio, that I, who from
my infancy devoted to solitude have shunned all human converse,

⁸³ The assault, murder, and trial are reconstructed in Borgman (123–179). For summaries of the surviving evidence, see Borgman (142) and Forsythe (1928: 35–38).

⁸⁴ The novel's treatment of Bracegirdle's reputation is mixed. Although it implies that she did have intercourse with Mountfort, and the first few pages are particularly incriminating, most of the novel actually focuses on her sexual unattainability (Solomon 2011: 5).

⁸⁵ The assault by Hill and Mohun remained an active part of Bracegirdle's reputation throughout the decade. At least 33 copies of the original trial transcripts survive, plus a 1734 reissue (Solomon 2011: 6), and the assault is mentioned in extant sources as late as 1702 (Peck 102).

should now unasked expose my person here, but know I do it to
defend my honour against the poisonous slander of vile tongues
who render me the cause of their unrest and the late death of thy
ill-fated friend. (*1CHDQ* 2.2.x–x)

D'Urfey plays with Bracegirdle's public persona and the rumours about her celebrated chastity and her involvement with Mountfort, but Marcella displays an ambiguous temperament. Although she begins with a sensible defence and denies any responsibility for Chrysostom's death, she grows inconsiderate and gradually hostile, a change in attitude which coincides with her shift from prose to rhyming couplets and a veiled allusion to Mountfort:

AMBROSIO Triumphant mischief, have you no remorse?
MARCELLA I rather look on him as a good actor
 That, practising the art of deep deceit
 As whining, swearing, dying at your feet,
 Cracked some life artery with an overstrain
 And died of some male mischief in the brain. (*2.2.x–x*)

Marcella's style of speech, which belongs more to tragedy than comedy, provides the scene with a new dimension, mostly as it activates resonances from Bracegirdle's tragic repertory which further accentuate the overall mourning atmosphere of the scene. D'Urfey had introduced tragic formulas in previous comedies by replicating the Barry–Bracegirdle pair that audiences associated with tragic plays.⁸⁶ Here, however, Bracegirdle displays the fury and wildness that Barry's roles normally vented and, in so doing, the author is underlining the tension between the actress and her role while pointing to the artificiality and duplicity of her exaggerated behaviour. Bracegirdle is not only carrying over conventions from one genre to another, but she is adopting an acting style that any theatre-goer must have

⁸⁶ For an analysis of the tragic dimension provided by the Barry and Bracegirdle partnership in D'Urfey's and Congreve's comedies, see Howe (1994: 164–170).

recognised not hers. In addition, Marcella's ambivalent attitude lies in the fact that, ironically, she defends her choice to live a chaste life and, at the same time, she acknowledges that she teases men with her beauty. As she yells at Ambrosio:

Fair is my face, my liberty my own.
I will accept no love, nor promise none,
Nor pity any would my peace betray,
Though there should die ten thousand in a day. (2.2.x-x)

Yet a few lines below:

But know that I was born to plague your sex,
Formed to attract, and featured to excel.
.....
But whilst your fate's submitted to my sway,
I know my power and men shall obey. (2.2.x-x)

Despite the contradictions expressed by the character, D'Urfey intended to display Marcella's behaviour as unacceptable for the public, and consequently he developed a continuation in *2CHDQ* in which she suffers an attempted rape and falls madly in love with Ambrosio—'the design finishing,' the author wrote, 'with more pleasure to the audience by punishing that coy creature by an extravagant passion here, that was so inexorable and cruel in the first part' (Preface 13–15). In the play, a shepherd called Diego abducts Marcella with the intention of forcing her, but he is stopped by Ambrosio, who by chance heard Diego talking about his plans. Marcella, whose honour now she owes to Ambrosio, quickly feels how her improper pride transforms, first into gratitude and deep shame, and eventually into an intense passion for Chrysostom's dearest friend whose rejection drives her completely mad. D'Urfey justifies Marcella's abduction and its consequences as a punishment for the callous behaviour she shows in *1CHDQ*, but Price has observed that 'everything points to the exploitation not only of Bracegirdle's special

talents but of her sensational private life as well' (1984b: 2015). D'Urfey indeed recreates the actress's well-known episode but, somehow paradoxically, this triggers a loving passion in Marcella as fierce and ambivalent as the chastity on which she insisted at Chrysostom's funeral.

In alluding to the actress's famous episode, D'Urfey adapted the popular accounts of the story which, among other misconstructions, stated that Mountfort was slain while rescuing Bracegirdle from Mohun and Hill, and therefore portrayed him as a heroic saviour who prevented the attempt to kidnap an endangered maiden. Luttrell, for example, records a tale that emphasizes Mohun's perfidy and Mountfort's heroism while minimizing Bracegirdle's own resistance in actually thwarting the attack. Luttrell narrates:

Last night lord Mohun, captain Hill of colonel Earle's regiment, and others, pursued Mountfort the actor from the playhouse to his lodgings in Norfolk Street, where one kissed him while Hill run him thro' the belly: they ran away, but his lordship was this morning seized and committed to a prison. Mountfort died of his wounds this afternoon. The quarrel was about Bracegirdle the actress, whom they would have trapan'd away, but Mountfort prevented it, wherefore they murdered him thus. (2: 637)

Presuming that Luttrell relates the story as he heard it, his account reduces Bracegirdle's intervention to being the object of a quarrel between men, and shows that the public probably assimilated the episode partially in dramatic terms and, equating the actors with their roles, saw it as an kidnapping attempt on the chaste and suggestive Bracegirdle

prevented by the brave and honourable Mountfort.⁸⁷ D'Urfey must have perceived the audience's deep interest in the actress's attack but the attempted-rape scene in *2CHDQ* is not simply an excuse to see Bracegirdle looking threatened and dishevelled.

Modern scholars have reached little consensus as to how theatregoers responded to scenes of sexual assault. Howe (1994: 43–49) and Marsden (2006) have defended that rape scenes were interpreted as titillating erotic performances, made popular by the advent of professional actresses on public stages in 1660.⁸⁸ A similar conclusion has been recently defended by Greenfield (58) in her study of sexual desire in the Restoration and early 18th century.⁸⁹ However, others like Hughes interpret scenes of rape and attempted rape as far more concerned with Restoration politics than Restoration eroticism and, particularly in comedies, as a means always used to criticise the sexual predator and to show the darker side of libertine characters (2005: 227–229).⁹⁰ Although Staves has defined attempted rape as 'a natural topos of comedy' (1994: 87) and Solomon has argued that it was used for

⁸⁷ D'Urfey also alluded to the assault in *The Richmond Heiress*, in which Bracegirdle's character Fulvia thwarts three abduction attempts by a lord. The playwright's focus on the high-rank assailant, just as Luttrell had cast Lord Mohun as the leading attacker, seems to echo the Whig interpretation of the story 'as a tale of noble power grievously abused,' with Bracegirdle herself cast as an imperilled heroine like those she played in the Whig tragedies along with Mountfort. After the actor's murder, Bracegirdle's offstage reputation and her repertoire began to blend and she soon became 'an icon of female resistance to aristocratic presumption.' During the 1690s, Bracegirdle's stage representation of virgins sexually assaulted often functioned as a Williamite trope for the fate of the nation. She embodied the defence of property as a national value. Bracegirdle's well-publicized escape from a rape attempt functioned analogously to her stage characterizations of virgins threatened by the nobility (Peck 100–103). For the association between rape and political tyranny, see also Staves 1979: 59 and Marsden 1996: 193–194.

⁸⁸ For Howe the portrayal of rape is 'the most striking manifestation of sexual exploitation' and 'a major feature of English tragedy,' because rape 'became a way of giving the purest, most virginal heroine a sexual quality' (43). On rape and sexual titillation, see Marsden (1996: 186–200 and 2006: 75–79). Howe (1994: 182–183) provides a list of Bracegirdle's roles and indicates those suffer rape or attempted rape, but inexplicably Marcella is not among them.

⁸⁹ Greenfield's claims that 'rape, very probably, did titillate many [...] theatregoers' (58) is based on three main arguments: that sexual violence was a common component of the erotica consumed in the period (58–59); that a man's desire to rape a woman was understood as natural and masculine, while a woman's resistance normally conveyed a sexual enticement (64); and that tragic rape scenes were seen as beautiful components of high art rather than obscene and indecent (65–66).

⁹⁰ Hughes admits the sex appeal of the 'ruffling and raping' of Anne Bracegirdle in the late 1690s, but he concludes that, with the exception of some rare cases, Restorations plays used rape 'to portray the anomalies of power far more than to exploit the delights of lustful violence' (2005: 233–234). Still, Wrinkler defends that Bracegirdle's chaste offstage persona encouraged playwrights to 'flaunt her onstage sexual vulnerability' and frequently made her characters the victims of rape, or attempted rape (2013: 273). See also Solomon (2013: 148).

laughs in Restoration comedies (2013: 148), many scholars still see rape scenes as complex situations which defy simple interpretations.⁹¹

In *2CHDQ* D'Urfey echoes Bracegirdle's offstage attempted abduction and presents Marcella in similar terms to the actress's earlier portrayals of rape victims in tragedies. Perhaps there is satire in Diego's use of antifeminine rhetoric as he justifies his sexual depravation politically and socially in terms of the war of the sexes (2.2.x-x). The audience might have also recalled Hill and Mohun as Diego, the would-be rapist, mentions a 'trusty friend' who has helped him in his plans (1.1.x) and how is later stopped by the hero Ambrosio. Yet the scene exhibits the ambiguous tone found in *1CHDQ*, increasingly isolating Marcella's subplot from the rest of the play and gradually dominating Bracegirdle's performance. Furthermore, Diego is not a ridiculous villain; his abduction attempt, though clearly not tragic, is hardly comic. In fact, he shows some resemblance to villains in tragedies such as Brady's *The Rape*, a play 'stunning in its fascination with the violence of the attack' (Lowenthal 2003: 164). Just as Genselarc before his attack on Eurione, also played by Bracegirdle, Diego couches his intentions in traditional language of self-justification and feigned female resistance, and relishes his crime, describing how he will force Marcella physically as well as psychologically: 'I'll mould your body to a proper form,/ make every part about you do its office,/ and fit ye for the business of the world' (2.1.x-x). D'Urfey's treatment of Marcella becomes even more serious as the shepherdess develops a violent passion for Ambrosio which eventually drives her mad, to the extent that, despite having been saved, she ironically ends up displaying the sort of mental disorder that Bracegirdle's raped heroines often showed in tragedies, here heightened by

⁹¹ According to Solomon, attempted rape is given slapstick treatment in Shadwell's *The Amorous Bigotte* (1690). In the play, Bracegirdle plays a minor role as the Spanish Rosania and she twice has to fend off the Irish friar Tegue O'Divelly, played by comedian Anthony Leigh in the line of 'foolish old men' (2013: 148-149). The crude rape attempt on the heroine in D'Urfey's *Trick for Trick* (1678) seems to display more repulsiveness than titillation, as Hughes has pointed out: 'A specular delight in the ruffling of the woman is certainly part of the polyphony of this scene, but it is not a delight which is presented as theatrically normal' (2005: 29). Attempted-rape scenes in another successful comedy, Behn's *The Rover*, have been interpreted as intended to reveal and question the objectification and commodification of women (Owen 2002: 80 and Marsden 1996: 196).

the actress's performance of her famous mad-song 'I burn, I burn.' Marcella's degradation after the failed assault, though dramatically motivated by the sought-after spectacularity of Bracegirdle's singing, invariably recalls the treatment of rape in serious drama.

Scholars have pointed out that rape scenes and mad-songs function similarly in their capacity to stress female sexualisation and generate pathos, particularly in the case of Bracegirdle.⁹² According to Solomon, through her performance of tragic heroines threatened by rape, Bracegirdle not only contributed to prove her virginity, but also 'she both made herself a sexual spectacle and drew audience sympathy,' while in mad songs she 'again invited sympathy and sexualized herself' (2011: 6). Mad songs generally showed actresses in dishevelled, emotionally vulnerable states, and often signing sexually suggestive texts, but, in acting Marcella, Bracegirdle was also allowed 'to purge any residual animosity the audience may have felt toward her' after Mountfort's murder by enacting 'a male fantasy that ended in her own (onstage) capitulation' (Wrinkler 2006: 94–96).

D'Urfey seems to enhance the dramatic dimension of Marcella's madness against the comic—therefore ambiguous—tone that Bracegirdle's singing may have carried over from her appearance as Fulvia in *The Richmond Heiress* a few months before. D'Urfey's play introduced Bracegirdle's first portrayal of madness and also inaugurated a new occasion for the mad song, since Fulvia is not suffering from madness, but merely feigning in order to escape marriage.⁹³ The mad duet she sang with Doggett gave the actress the opportunity to continue building on her chaste reputation, as Fulvia proclaims 'I'm still of Vesta's Train a Maid [...] In thought and deed, and so will die' (2.2, p. 22).⁹⁴ Unlike Fulvia, Marcella shows signs of the lasciviousness typical of female victims of lovesickness. In fact, she displays the

⁹² The association can already be found in Ophelia, considered the first female mad singer in English theatre. For a brief survey of the dramatic antecedents of Restoration mad songs, see Vélez Núñez: 220–223.

⁹³ Lister (53) points out that the custom of the woman feigning madness to avoid marriage occurs in several Renaissance comedies, Solomon claims that this 'is the first time on the English stage that such resistance manifests itself in song' (2011: 10).

⁹⁴ The piece, with music by Eccles, established certain conventions that became associated with Bracegirdle's comic roles. For an analysis of how Eccles shaped his music to suit Bracegirdle's talents, see Wrinkler 2013: 267–280.

excessive emotion associated with ‘hysteria,’ the female-only, more virulent kind of madness which displayed ‘symptoms that connoted a convoluting of sense’ (Solomon 2011: 7). Marcella’s madness also evokes the unstable behaviour of Bracegirdle’s abused heroines like Eurione, ‘traumatized and stigmatized by actions not her own’ (Lowenthal 2003: 164). As soon as she is rescued, the shepherdess asks Ambrosio to kill her if he regrets his deed (2.2.x–x); later she follows him claiming rather suggestively: ‘like a generous bankrupt am so honest I cannot rest nor harbour any quiet till I have made repayment’ (3.1.x–x). However, her gratitude quickly develops into an obsessive passion that combines self-abasement with angry declarations of love. As her self-propelled lunacy grows, Marcella becomes, in Lowenthal’s words, ‘a traumatized consciousness that must be embodied and performed,’ both pathetic and appealing in ‘her performance of the symptoms of her internal trauma’ (2003: 167–168).

7.3.2. The cast in *3CHDQ*

The significant differences between the cast of the two plays mounted in 1694 and that of the last part of *Don Quixote* arise chiefly from D’Urfey’s attempt to adjust the characters to the performers available in the Patent Company after Betterton’s rebellion. Since the chief roles in *1CHDQ* and *2CHDQ* were played by actors who had defected, the author had to reduce the cast and allot popular parts to younger actors, who lacked the experience and training necessary to perform them successfully. D’Urfey’s approach, as Kephart (102) proposes, was to introduce new characters in order to cover up the change of actors to some extent. Since the greatest comedians of the day were not available, D’Urfey must have decided to change tactics and give a more prominent part to Susanna Verbruggen, whose depiction the hoydenish Mary the Buxom might draw a large audience.

To that end, he made the wedding of Sancho's daughter central to the action and advertised the last instalment pointing to it: 'With the Marriage of Mary the Buxom.'

D'Urfey's portrayal of Mary in *3CHDQ* incorporates significant variations in comparison with the depiction of the character in the previous parts. He seems to have relied on the 'persuasive appeal' and physicality of Verbruggen's performance in order to enhance the character's farcical behaviour through physical comedy, which back then 'fell well outside acceptable female behavior' (Tasker 129). Moreover, the playwright provided Mary with a domestic context in which Verbruggen could employ her skills in playing assertive comic female parts, such as Nell in Jevon's farce *The Devil of a Wife* (1686), a robust country wife described as 'a simple innocent Girl' (sig. A2v); and far more significantly, her most notable breeches role as Lucia in Southerne's *Sir Anthony Love* (1690).

Like Southerne's transvestite heroine, Mary's female assertiveness 'necessarily appears sometimes as aggressive and dangerous' (Drougge 548). Right after the wedding, Mary hits Jaques on his back and snaps at his dirty comments: 'Ecod, I won't be bussed but when I please. What, d'ye think I'm a fool to be slopped and slopped every time you are bid do't? Ecod I won't be slopped but when I've a mind to't myself, nay, look as you will' (3.2.115–117). Both Lucia and Mary act as tricksters, but Southerne's character is positively a female rake, a forceful woman whose vitality comes from her sense of freedom (Drougge 549).⁹⁵ In addition, the revival in March–December 1692 of Etherege's *The Man of Mode* (1676) allowed Verbruggen to play Harriet, another assertive and resourceful female part. Considered wild yet virtuous and witty, Harriet exhibits several 'unfeminine' traits, according to Jacknewitz, who argues that her mocking Dorimant's seductive actions and

⁹⁵ In line with D'Urfey's approach to Verbruggen's repertory, Mary's personality might be regarded as a debased version of Lucia's liberating rakishness, which for Weber represents 'a metaphor for [the] larger tension between order and misrule' (10). In fact, at the conclusion of the play, Lucia subverts the traditional ending of the breeches comedy and, instead of choosing marriage, she decides to remain as Valentine's mistress, which she believes will better keep the romantic spark alive and let her retain her freedom (Tasker 136). Female libertines in Restoration drama tend to be presented as motivated by the assertion of power through revenge (Chernaik 148).

deceptive charms is an attempt to demand equality, or, in Markley's words, 'a form of control' (133).

However, Mary in *3CHDQ* is greedy and cynical, which may have reminded the audience of other recent roles given to Verbruggen. In his *Amphitryon* (1690), Dryden introduces a whole new plot in the story revolving around Phaedra, also known as 'Queen of the Gypsies,' whose business 'is to be scraping up something against a rainy Day, call'd the Day of Marriage' (1.2, p. 7). Phaedra's 'greed and crossgrained character' nevertheless seems to be nurtured by a deep-rooted mistrust towards men whose logic has been considered 'irresistible' (Dryden 1976: 478). Dryden probably wrote the character of Dalinda in his *Love Triumphant* (1694) specifically for Verbruggen, or at least he chose her for it (Dryden 1996: 394). Dalinda is a greedy mistress who has had two children by a count, and is wooed by Carlos, a wit, and Sancho, a wealthy fool. As soon as she accidentally receives 'a Bill of Exchange for 200 Pistols' sent by the rich man, Dalinda declares that Sancho is 'An accomplisht Cavalier' (1.1, p. 13) and eventually marries him. Also in 1694 Verbruggen played Lionell in John Crowne's *The Married Beau* (LS 434). Lionell is 'young, handsome, and amorous, only very desirous of a Husband,' (sig. A5v), and yet she is deeply suspicious of men:

Let Men have a care of us, we are as false as they. Men have such high conceits of their Sex; and say theirs is the stronger Sex, and the wiser Sex, and the wittier Sex, and such a Sex—And they may be a notable Sex among themselves; but among us (if we have any wit) we may make 'em (as we very often do) a simple Sex, and a weak Sex: We can out-do 'em in their own ways; out-lye 'em, out-flatter 'em, out-dissemble 'em—out—out—out—every thing 'em.
(2, p. 19)

When George Powell chose to stay with Rich in 1695, he became the leading actor at Drury Lane, where Rich employed him as his ‘commanding Officer’ (Cibber 118) during the first three seasons after the rebellion. As he was put in charge of rehearsals, Powell regularly took up most of the principal parts in the new productions. Evidently in D’Urfey’s *3CHDQ* Bowen’s former title-role as Don Quixote was assigned to him. Even though he was probably ‘more at home playing rakes’ than a fantastic knight-errant (Price 1984b: 218), Powell was, ironically, a good choice.

In spite of his considerable talent, ambition, and competitiveness, he had a drinking problem and soon began to neglect his job (BDA). He drank heavily and occasionally even appeared drunk on stage. Thomas Davies wrote that he:

often toasted to intoxication, his mistress, with bumpers of Nantz-brandy; he came sometimes so warm, with that noble spirit, to the theatre, that he courted the ladies, so furiously on stage, that, in the opinion of Sir John Vanbrugh, they were almost in danger of being conquered on the spot. (416)

Most of the references to Powell during the late 1690s concerned his bad temper and violent disposition, which for years caused him numerous problems. In 1705 he was charged with attempting to incite a riot in the company at Lincoln’s Inn Fields, to the point that the companies were ordered not to employ him because of his insolent behaviour (Backscheider). Frequently hunted for debt, Powell ‘usually walked the streets with his sword in his hand’ (Davies 269). In *The Female Wits* (1704) he was cast as the gallant, but was depicted as drinking in the early morning and unashamed of regarding ‘neither Times nor Seasons in Drinking’ (1, p. 13).

The actor’s inflammable temper was fit for the character of Don Quixote especially in *3CHDQ*, where the knight-errant is depicted as more violent and reckless than in the two previous instalments. Just as the play opens, Don Quixote can be seen ‘*with his sword*

drawn,' threatening to kill the Carter, who is '*kneeling*' and trying to placate him (1.1.x-x); later, with the help of Sancho and Carrasco, he defends Basilius and Quitteria against Camacho and his men and they '*beat 'em off*' (2.2.x); and when Lopez '*barks like a dog*' off stage, Don Quixote '*draws*' and searches for him (3.2.x-x). The events displayed in the puppet-show infuriate the knight who, in a fit of violent temper, suddenly '*rises up in a rage*' and '*draws his sword and, fancying he is to fight with armed men, cuts, slashes, hacks, and demolishes the spectators*' (4.1. x-x). Don Quixote '*runs out in a rage*' (5.1.x) after his fight with Sancho; and even while he is in bed making his will, his discourse is frequently interspersed with short bursts of rage.

D'Urfey may also have conceived Sancho's constant state of intoxication as a strategy to enhance Don Quixote's abstinence and therefore make Powell play against his well-known drinking habits. Evidently the audience must have found the knight's reaction amusing, and his remarks about Sancho's habits probably elicited some laughter: 'I found in the economy of thy behaviour something opprobrious to the character of him that is my squire. Thou tookst thy cups at a too lavish rate, a thing offensive to our sober order' (3.2.x-x).

The company's decision of giving the part of Teresa to Mary Powell was probably motivated by the relative similarity between her then slim repertory and that of Elinor Leigh. Powell seems to have specialised in buxom or chubby women, and her first known role was Gammer Grime in Behn's *The Luckey Chance* (1686), an old wife who, in Erickson's words, is 'one of the most vividly realized female grotesques in Restoration drama' (96-97). Grime is unhappily married and shows a bitterness against her husband which might be perceived in Teresa's attitude to Sancho particularly in *3CHDQ*, to the point that, like in Behn's play, her 'virulent tongue seems to hold [him] in impotent abjection' (Erickson 98).

For the next decade Powell probably continued acting, but her name did not emerge again until September 1695 in Scott's *The Mock-Marriage*, where she played Quakeress (or Mother), a small part in the last act. The play concerns the marriage of Sir Arthur and a girl named Marina, which Belmont endeavours to prevent by bribing a Quakeress to swear that Sir Arthur was already engaged to her daughter. Such hypocritical behaviour, though perhaps depicted less prominently, is similarly assigned to Teresa in *3CHDQ*, in which she convinces Jaques about Mary's maidenhead with deliberate lies.

Just as Susanna Verbruggen understandably became one of the most valuable assets at Drury Lane, her husband John was warmly welcomed by the company's managers, who promptly signed an arrangement which ranked him with Powell. Verbruggen was by then an experienced leading man, particularly skilful in tragic parts. Southerne praised his portrayal of Oroonoko in his dedication in 1696. Much-esteemed in his day, *The Laureat* (1740) describes Verbruggen 'in many Characters an excellent Actor' and names some of his tragic parts, but of his 'several Parts in Comedy' only the Rover is mentioned (58). In D'Urfey's *3CHDQ* Verbruggen played Carrasco, 'learned, drolling, brisk, and witty,' a supporting character whose major contribution to the action lies in 'perpetually bantering Don Quixote and Sancho' (*Dramatis Personae*).

The role of Gines de Passamonte, which had been taken by Joe Haines in *1CHDQ*, was given to Michael Leigh. The reasons for this change are far from clear. The playwright may have had Haines in mind when he wrote the part since the veteran actor, who chose not to follow Betterton, was undoubtedly the most experienced comedian at Drury Lane, and his acting line and public persona suited Gines's role in *3CHDQ* almost perfectly. Haines, described by Cibber as a 'Fellow of a wicked Wit' (159) and similarly by Aston as 'remarkable for the witty, tho' wicked, Pranks he play'd' (314), was by the end of the century a highly recognised celebrity and a popular writer and performer of satiric prologues and epilogues (Milling 2011: 70–71). In addition, Haines had been performing

regularly in the London fairs since the 1680s, particularly at Bartholomew where, according to Aston (315), Haines operated a booth and offered drolls with titles such as *The Whore of Babylon, the Devil and the Pope* (1685). The audience was probably well acquainted with Haines's anecdotes and fairground activities, and they must have noticed the similarity between the actor and his former role when Gines recounts how Don Quixote liberated him in *1CHDQ* and his new trade:

Adventures on the highway was my noble function then but, some time after cunningly cheating a poor dull fellow of his motion, I have ever since set up for master of the puppets myself, under the umbrage of which profession I have played pranks innumerable.
(3.2.x-x)

For some reason, however, Haines seems not to have been available. The scarce records extant indicate that, after his participation in *1CHDQ*, he did not reappear until February 1696, when he spoke the epilogue to *Neglected Virtue* at Drury Lane (LS 459). In the meantime, Michael Leigh played the First Innkeeper in *The Canterbury Guests* in September 1694, and one year later, Sir Arthur Stately in *The Mock-Marriage* and Macer in *Bonduca*. Leigh was a competent comedian who enjoyed some popularity, but his status was not comparable to that of Haines, who was highly popular among audiences. That the part of Gines was unexpectedly reallocated to Leigh might also explain the company's decision to have Adrian Newth, almost amateur, to play such a key character as Sancho. Certainly D'Urfey must have been aware that none of the young actors could replace Doggett and Underhill successfully, but probably he had few other possibilities.⁹⁶

⁹⁶ The Patent Company might have assigned the role to Cibber, but after his success in *The Old Batchelour* a few months before, the rising actor started to specialise mostly in fops and coxcombs (Salmon; LS 446). He had already appeared playing facetious characters in *1CHDQ* (as Perez the Curate) and *2CHDQ* (as Duke Ricardo), and during the production of *3CHDQ* he presumably focused on the preparations of his own *Love's Last Shift* for its premiere in January. Cibber did not resume acting apparently until December, when he played Lorenzo in *Agnes de Castro* and Pharamond in *Philaster* (LS 455).

Newth was a virtually unknown actor whose recorded career began precisely with *3CHDQ* in 1695; he is no longer mentioned after 1702, when a Lord Chamberlain's warrant (later cancelled) indicated that he was sworn a comedian (BDA). His presumably short and unremarkable dramatic career included two other, small and disparate roles, which may suggest that his choice as Sancho was perhaps a last-minute decision. He played Pedro in Scott's *The Unhappy Kindness* (1696, 1697), a brave, cruel old officer, and Sobersides in Pinkethman's *Love without Interest* (1699), 'a Formal, Magisterial sort of a Man, and a pretended Sceptick' (sig. A4v). In his debut, Newth had to face the unavoidable comparison with the performance of his celebrated forerunners, which many in the audience must have still remembered. Relying less on singing, dancing, and gesticulation and more on jokes, puns and comical dialogues, Newth's unremarkable skills must have played against him and his portrayal of Sancho, now little more than a foolish rogue seeking to marry his ill-bred daughter.

The roles of the country fools Camacho and Jaques were given to William Bullock and William Pinkethman, who would become two popular comedians in the early 18th century but were then at the beginning of their career.⁹⁷ Bullock's first recorded performance was in September 1695 when he played Landlady in *The Mock-Marriage*, a transvestite role—such parts later became his hallmark. From the start his specialty was comic and farcical characters, such as fops and country bumpkins, but he also played coarse fathers, hotheads, and old ladies. He soon established himself and by 1702 even the scathing author of *A Comparison Between the Two Stages* proclaimed Bullock to be 'the best Comedian that has trod the Stage since Nokes and Lee' (199). His fame continued growing until the end of his days, as contemporary testimonies illustrate. Steele remarked in *The Tatler* (26 April 1709) that the actor had 'much wit and ingenuity' along with his 'talent of looking like a fool' (Addison and Steele 1: 70), and Thomas Davies, who actually saw an

⁹⁷ Bullock's role of Camacho is not mentioned in Backsheider or Highfill.

elderly Bullock on stage, described him as ‘an actor of great glee and much comic vivacity [...] in his person large, with a lively countenance’ (3: 463).

Bullock was often seen on stage with his fellow actor William Pinkethman, who started his career playing small roles with the United Company, such as tailor Stitchum in *The Volunteers* in November 1692, an attendant (‘Porter’) in *The Maids Last Prayer* in February 1693, and the Second Inkeeper and Jack Sawce in *The Canterbury Guests* in September 1694. He stayed with the Patent Company in 1695 and took more significant roles, the first of which was Jaques in *3CHDQ*. Surviving portraits show a good-looking man, and he had the singing, dancing, and gymnastic skills needed in physical comedy. Perhaps D’Urfey recognised some potential in Pinkethman and, in an attempt to create a pair similar to the Jevon/Verbruggen couple in *The Devil of a Wife*, the author chose Pinkethman as Mary’s husband and designed a musical number to be performed by the actor which, nevertheless, was cut out from the final production (see Appendix A).⁹⁸

During the late 1690s Pinkethman managed to establish himself as a relatively popular speaker of prologues and epilogues, first imitating the style of Haines but eventually outdoing him. The audience admired his buffoonery and clowning—Leo Hughes places Pinkethman in ‘the highest rank among farceurs in the first quarter of the eighteenth century’ (181).⁹⁹ Cibber claimed that Pinkethman ‘had certainly, from Nature, a great deal of comic Power about him,’ but he complained that Pinkethman sometimes gagged and ‘would make frequent Deviations into the Whimsies of an Harlequin’ (90). Still, his popularity continued to grow, and he and Bullock became particularly well-known for beatings and performing in what became formulaic comic scenes (Backscheider). In 1709 *The Female Tatler* jocularly observed: ‘Tis very rare that a Comedy succeeds [...] without a

⁹⁸ Thomas Jevon’s forte was in low-comic roles involving singing or dancing, such as Harlequin in *The Emperor of the Moon* (1686) and *Dr Faustus* (1688). His own *The Devil of a Wife* was possibly his greatest contribution to the theatre whose popularity saw many versions and adaptations well into the 19th century (Ross).

⁹⁹ Pinkethman developed a successful business career in the fairgrounds, where he ran booths until the end of his life (see Mares; Morley 353).

little of Pinkethman's—Alackaday—and Bullock's—O Lamentable' (qtd. in Highfill, et al. 2: 409).

The couple made by Basilius and Quitteria were played by Hildebrand Horden and Katharine Finch, whose acting careers had started only recently. Horden joined the United Company just before the troupe divided, but some contemporary sources suggest that he might have had some previous acting experience (BDA). Horden, who played a wild young lover in *Love's Last Shift*, was on his way to become the romantic lead of the Patent Company when in May 1696 he was killed at the Rose Tavern by Captain Burgess. Cibber describes that

This young Man had almost every natural Gift, that could promise an excellent Actor; he had besides, a good deal of Table-wit, and Humour, with a handsom Person, and was every Day rising into publick Favour. Before he was bury'd, it was observable, that two or three Days together several of the Fair Sex, well dress'd, came in Masks (then frequently worn) and some in their own Coaches, to visit this Theatrical Heroe, in his Shrowd. (174).

Horden is first mentioned in the roles of Fairly in *The Mock-Marriage*, Venutius in *Bonduca*, and Vilander in *The Rival Sisters*, all of them staged between September and October 1695. In adapting the story of Basilius, Camacho, and Quitteria, D'Urfey seems to repeat the pattern of *The Mock-Marriage*, where Horden was paired with Katharine Finch playing Flavia, the actress's first known role.

The minor parts of the Carter and Dulcinea were played by Mr Smeaton, whose only recorded roles before *3CHDQ* were Rugby in *The Merry Wives of Windsor* (1691) and parson Thummun in *The Marriage-Hater Match'd* (1692). The reasons behind Smeaton's doubling were possibly budget-related rather than plot- or performer-motivated as in *2CHDQ*. There Leigh's deliberately scripted impersonation as Dulcinea is known to the

other characters precisely because it is thematically relevant and consistent with the actor's repertory and well-known skills. In *3CHDQ*, however, the significance of the cross-dressing scene is considerably reduced and the grotesque seemingly not exploited. The *Dramatis Personae* indicates that Dulcinea was acted by Smeaton, but everywhere else in the text the transvestite element of the impersonation is largely ignored, even denied, as Quitteria announces that her 'new dairy-maid is to act enchanted Dulcinea' (5.1.x) for their new prank.

Young Letitia Cross was given the part of Altisidora, which in all probability D'Urfey wrote for her. Having 'from her Childhood been educated in the theatre,' Miss Cross joined the United Company in 1694 when she was approximately twelve years old (Milhous and Hume 1982a: 428). After the actors' secession, she remained at Drury Lane as one of Purcell's leading performers. In 1695 she seems to have been working at a frantic pace. She played Dorinda and sang in the operatic version of *The Tempest*, and she performed new songs by Purcell in *The Indian Queen*. Later in Autumn she spoke the prologue and sang two songs in *The Mock-Marriage*; she played the pathetic role of young Bonvica and sang in Powell's rewrite of Fletcher's *Bonduca*, and in *The Rival Sisters* she had the part of Alphanta and performed one song.

As the chief singer in D'Urfey's *3CHDQ*, Cross was to sing three songs, the second of which was the celebrated 'From rosy bowers,' Purcell's 'greatest theatre piece' (Price 1984b: 219). For Baldwin and Wilson, the fact that Purcell wrote such 'complex and deeply emotional song' for her clearly demonstrates that Cross 'was an exceptionally gifted young singer' (1982: 608). In fact, some scholars have suggested that her alleged poor performance in the play's premiere when she sang 'From rosy bowers' might indicate that she was under considerable stress and further affected by the death of her master Purcell, which possibly coincided with the opening night (Baldwin and Wilson 1982: 609; Lister 120–121).

Despite the limited success of the musical part, D'Urfey's characterisation of Altisidora succeeded in popularising the young girl prologues and epilogues, a theatrical fashion whose closest precedent can be found in *3CHDQ*.¹⁰⁰ The device consisted in having prologues and epilogues delivered by very young girls who stressed their virginity but alluded suggestively to their approaching sexual availability.¹⁰¹ The girl-epilogue device helped young Cross to get experience and became a popular actress at an early age. In the Prologue to *3CHDQ* Cross exhibits the attitude of a mature woman but Horden's remark 'thou'rt three years too young' (51) indicates that she probably was then twelve—three years under fifteen, the age of sexual maturity in the 17th century.¹⁰²

The play's '*last entertainment of singing and dancing*' (5.2.x) further contributed to the actress's sexualised depiction. The piece is a faux-naïf boy-girl duet, sung by Cross, now acting Celide instead of Altisidora, and Celide's brother Lisis—probably the singer Jemmy Bowen (Price 1984a: xiv).¹⁰³ According to Baldwin and Wilson (1996: 124), Bowen, or 'the Boy' as he was often styled, had a brief career as a singer that lasted until 1701, when he vanished from the records. During the 1690s he collaborated with 'the Girl' Cross on numerous occasions, especially after their saucy dialogue in *3CHDQ*. Previous pieces of a similar character are scarce, possibly the innovative prologue to *The Indian Queen*, sung 'by

¹⁰⁰ Solomon (2013: 100–101) cites some precedents: the epilogues to *The Indian Emperour* (1674–1675) and to *Don Carlos* (1676), and ten years later in 1685, D'Urfey's epilogue to *A Common-Wealth of Women*, which was delivered by a young girl of approximately thirteen years of age—prob. Anne Bracegirdle. But critics tend to underestimate D'Urfey's contribution to the practice in the 1690s. The trend seems to have started after *Bonduca*, produced hardly a month before *3CHDQ* and whose epilogue was spoken by a six-year-old Miss Denny Chock who alludes to her 'Rose-bud.' Yet during the mid-1690s, audiences saw Cross grow up on stage and deliver at least ten prologues and epilogues, more than any other actress. For a detailed examination of these prologues and epilogues, see Danchin 5: xviii–xxii, and Solomon 2013: 99–106.

¹⁰¹ Danchin (5: xxii) argues that it was Rich's solution to the lack of experienced performers. By exploiting the youth and sexual charm of their untrained actresses, the company could attract audiences and at the same time professionalise them. The idea was not entirely new, but it proved successful in the mid-1690s as theatrical competition renewed.

¹⁰² A couple of years later in the prologue D'Urfey wrote for the actress, Cross proudly claims to be fourteen and then adds: 'Look to't, ye Beaus, my Fifteen is a coming' (printed in TWM2: 339). Burden argues that the phrase is 'employed in equivalent contexts by other Restoration authors, where it is always similarly capitalized,' and he concludes that to reach fifteen at the time was undoubtedly to be sexually available (600).

¹⁰³ Most critics have traditionally overlooked the numerous errors that both editions of *3CHDQ* contain. The incongruous reference to Altisidora in the s.d. very likely reveals the prompter's hand on the text. Only one line below Lisis rightly calls her Celide. The confusion with Altisidora simply indicates that Celide was played by Miss Cross. See also *3CHDQ* 5.2.x. n. for *Celide*.

Indian Boy and Girl,' and Purcell's masque designed for *Timon of Athens*, the first recorded collaboration of Cross and Bowen (Baldwin and Wilson 1996: 128).

D'Urfey's musical number intended to enhance Cross's sexual appeal through a dialogue that represents childish innocence as well as a suggestive depiction of prepubescent incest.¹⁰⁴ The device proved popular and between November 1695 and January 1696, Cross and Bowen were already singing similar faux-naïf dialogues in Southerne's *Oroonoko*, Banks's *Cyrus the Great*, and Cibber's *Love's Last Shift* (LS 455–457). According to Lowerre, by then the device had possibly become an entr'acte entertainment (2009: 147).

Letitia Cross was not the only child performer in D'Urfey's play. The printed cast provides a list of the puppets of Master Peter's show and indicates that they were 'Designed to be acted by children.' Though an unusual practice in the late 17th century professional stage, some precedents do exist. Burden argues that in 1692 the United Company gave the roles of the Fairy King and Queen in *The Fairy-Queen* to children of eleven or twelve years old, perhaps under-age players 'in training' recruited from the boarding school that the dancing-master Josias Priest ran in Chelsea (601–603). D'Urfey spent the summer of 1689 in that school for gentlewomen, during which time Purcell's *Dido and Aeneas* was mounted there by the students.

The demands on D'Urfey's puppets involve speaking, as well as also singing and dancing in a long scene, all of which suggest that casual child performers cannot have taken the roles. On the contrary, they must have had some training and experience—and it seems

¹⁰⁴ In November 1696 Cross spoke the first prologue in Vanbrugh's *The Relapse* combining her innocent appearance with 'out-spoken images of birth, conception, miscarriage and premature birth' (Danchin 5: xix).

they did.¹⁰⁵ Since Purcell must have asked Priest for young performers more than once, he may have provided D'Urfey with the children-puppets that he needed for *Don Quixote*.

¹⁰⁵ D'Urfey does not seem to have complained about the puppets' performance, but rather the opposite: 'As to the puppet-show in the fourth act, the accident of its being placed so far from the audience, which hindered them from hearing what either they or the prolocutor said, was the main and only reason of its diverting no better' (Preface 39–41).

8. Conclusions

The main object of study of this dissertation is the critical edition of the three plays of *The Comical History of Don Quixote*. The modern-spelling text and its annotation seek to render an amusing Restoration comedy overlooked by scholars accessible. The purpose, in short, is to offer a modern reader broadly defined—from the student to the theatre lover—the necessary tools to facilitate reading this piece. Furthermore, along with the revised text, this work provides a study of the key elements that give *The Comical History of Don Quixote* much of its distinctive character.

D'Urfey's musical trilogy has been consistently marginalised in scholarship on Restoration drama; this marginal status is much in line with the playwright's long-standing reputation as a hack playwright. As Knowles and Armistead note, over the last three centuries critical response has been 'predominantly, though not entirely, negative' (72). Appreciation for the work has been slow to consolidate and John McVeagh could still refer to D'Urfey in 2000 as 'a neglected writer.' In spite of the success that he achieved in his own time, very few of his comedies are available to the modern reader.

However, as I have proved with the present critical edition, *The Comical History of Don Quixote* is a dramatic set that has relevant things to offer and thus challenges the assumption that the trilogy 'graphically illustrates what was most rotten in the late seventeenth-century London theatres' (Price 1984b: 106). On the contrary, the first two parts made a definitive break with the dramatic opera that preceded it, while the third instalment, produced under adverse circumstances, already points at the musical production that London playhouses would start to mount feverishly in the next century. Price's unfavourable judgment stems from a fundamental misconception, excusable in light of D'Urfey's *Don Quixote*'s radical innovation: it is not a series of plays, but of comic dramatic operas.

D'Urfey may be considered, as Stoddard Lincoln terms him, 'the father of musical comedy' (94), for he popularised the English musical format—in contrast to the Italian opera—and the theatrical inclusion of the English ballad. In writing *The Comical History of Don Quixote*, D'Urfey was experimenting in a totally new form, moving away from the French-influenced Shadwellian and the nationalistic Purcellian dramatic opera to promulgate a distinctly popular style of musical-dramatic entertainment.

Finally, the present dissertation puts forth that there are still neglected dramatic works from the Restoration period which merit scholarly attention and lie waiting for a proper critical edition to do them justice. Furthermore, the analysis of this comedy illuminates relevant conceptions about social practices and cultural mores of late 17th century London.

APPENDIX A

Songs and dances in D'Urfey's *Don Quixote*

A) Songs

act, scene	title	composer	singer(s)	source	comment
<i>The Comical History of Don Quixote, Part 1</i>					
2.1	Sing, all ye Muses (D&M 2973)	Henry Purcell	---	S1 (1–7) 1OB1 (141–147) 2OB1 (106–112) SC1 (158)	a duet for countertenor and baritone; part of the knighting ceremony
2.2	Young Chrysostom had virtue (D&M 4120)	John Eccles	---	S1 (8)	sung by a young shepherdess
2.2	Sleep, poor youth (D&M 2997)	John Eccles	---	S1 (9–18) SC1 (151)	the dirge sung at Chrysostom's funeral by a shepherd and a shepherdess
3.2	With my strings of small wire (D&M 4000)	Anon.	---	2WM3 (207–208) 3WM3 (207–208) SC5 (128–129)	sung by a Barber. Since only the first line is given in the playbook, it may have not been entirely performed. See full lyrics in Appendix C
3.2	When the world first knew creation (D&M 3808)	Henry Purcell	---	S1 (19–20) 2WM3 (181–183) 3WM3 (181–183) SC2 (21–22)	sung by a galley-slave
4.1	Let the dreadful engines (D&M 1998)	Henry Purcell	John Bowman (Cardenio)	S1 (20–26) 1OB1 (243–248) 2OB1 (222–226) SC1 48–50)	Cardenio's mad-song
4.1	'Twas early one morning (D&M 3493)	John Eccles	Thomas Doggett (Sancho)	S1(27) 1WM1 (303–304) 2WM1 (303–304) 3WM1 (303–304) 4WM1 (303–304) SC1 (228–230)	
5.2	With this sacred charming wand (D&M 4003)	Henry Purcell	Bowman (Montesino) and two sopranos	S1 (28–42) 2OB2 (192–202)	sung in recitative by Montesino, Urganda, and Melissa as part of the mock-magic masque

act, scene	title	composer	singer(s)	source	comment
<i>The Comical History of Don Quixote, Part 2</i>					
1.2	If you will love me (D&M 1720)	Anon.	---	S2(2) 1WM1(228) 2WM1(228) 3WM1(228) 4WM1(228) SC1(164–165)	the first part of a love dialogue sung by an unnamed male singer as part of the Duke's entertainment
1.2	You love and yet, when I ask you (D&M 4089)	Anon.	---	S2(2) 1WM1(229) 2WM1(229) 3WM1(229) 4WM1(229) SC1(165)	'The lady's answer,' sung to the same tune
2.2	Ye nymphs and sylvan gods (D&M 4049)	John Eccles	Mrs Ayliff (dressed as a milkmaid)	S2 (3–4) 1WM1 (229–231) 2WM1 (229–231) 3WM1 (229–231) 4WM1 (229–231) SC1 (237–239)	
3.1	Damon, let a friend advise ye (D&M 790)	Simon Pack	Mrs Hodgson	S2 (4)	
4.3	Since times are so bad (D&M 2968)	Henry Purcell	John Reading and Mrs Ayliff	S2 (5–12) 1OB1 (168–174) 2OB1 (138–145) SC1 (88–90)	a dialogue sung by a clown and his wife
[4.3?]	Lads and lasses blithe and gay (D&M 1920)	Henry Purcell	Mrs Hodgson	TM (28) 1WM1 (260–261) 2WM1 (260–261) 3WM1 (260–261) 4WM1 (260–261) SC1 (304–305)	a Scotch air, perhaps intended as another entertainment in 4.3, but not printed in the playbook; evidently omitted in performance. See lyrics in Appendix C
5.2	I burn, I burn (D&M 1497)	John Eccles	Anne Bricegirdle	S2 (19–23) SC1 (76) ECS (143–144)	Marcella's mad-song

5.2	Genius of England (D&M 1111)	Henry Purcell	John Freeman and Mrs Cibber	S2 (13–19) 1OB2 (121–126) 2OB2 (121–126) SC1 (215–219)	part of the Duke's final entertainment, printed by mistake near the beginning of 5.2 in the playbook
5.2	De foolish English nation (D&M 1039)	Anon.	---	S2 (23–24)	

act, scene	title	composer	singer(s)	source	comment
------------	-------	----------	-----------	--------	---------

The Comical History of Don Quixote, Part 3

2.2	Vertumnus, Flora (D&M 3546)	Raphael Courteville	---	S3 (n.p.) SC1 (72)	sung 'by one representing Joy' as part of the pastoral masque at Camacho's wedding feast
2.2	Here is Hymen (D&M 1345)	Raphael Courteville	---	S3 (n.p.) SC2 (116–117)	sung 'by one representing Hymen' as part of the pastoral masque at Camacho's wedding feast
2.2	Cease, Hymen (D&M 492)	Raphael Courteville	---	S3 (n.p.) SC2 (144)	the final song in the wedding feast, sung 'by one representing Discord,' perhaps Richard Leveridge (Price 1984b: 219)
3.2	Damon, turn your eyes to me (D&M 793)	Thomas Morgan	Letitia Cross	S3 (n.p.) SC1 (255–256)	
3.2	Come, all, great, small (D&M 588)	Anon.	---	S3 (n.p.) 2NSB (18–19) 1WM4 (93–97) 2WM4 (93–97) SC1 (91–95)	a song in eleven movements, sung to a ground bass by five clowns (or 'country men') at Mary's wedding feast
3.2	The old wife (D&M 2602)	Anon.	Susanna Verbruggen	S3 (n.p.) 1WM2 (272–274) 2WM2 (272–274) 3WM2 (272–274) SC1 (185–187)	sung by Mary at her wedding feast
[3.2]	The infant spring (D&M 1815)	Anon.	Will Penkethman (Jacques)	S3 (n.p.) SC2 (128–131)	'intended to be Sung by Mary ye Buxoms Husband,' but not printed in the playbook and presumably omitted in performance. See lyrics in Appendix C
4.2	Dear pinkaninny (D&M 820)	Anon.	---	S3 (n.p.) 1WM1 (305–306) 2WM1 (305–306)	sung by two puppets, one representing a Captain and tother a town Miss

5.1	From rosy bowers (D&M 1091)	Henry Purcell	Letitia Cross	3WM1 (305–306) 4WM1 (305–306) SC1 (282–283) S3 (n.p.) 1OB1 (90–94) 2OB1 (63–67) SC1 (1–2)	Altisidora's mad-song
5.2	Ah, my dearest Celide (D&M 67)	Samuel Akeroyde	Letitia Cross and prob. Jemmy Bowen	S3 (n.p.) SC2 (143–144)	a dialogue between Lisis and Celide, a boy and a girl supposed to be brother and sister
[5.2?]	Well fare, trumpets (D&M 3604)	Anon.	Richard Leveridge and Thomas Edwards	S3 (n.p.) 1WM1 (306–309) 2WM1 (306–309) 3WM1 (306–309) 4WM1 (306–309) SC1 (22–25)	a dialogue in act 5, perhaps intended as a final entertainment, sung by Leveridge and Edwards 'representing two Country Boors arguing about the War,' but presumably omitted. See lyrics in Appendix C

B) Dances

act, scene	stage direction	comment
<i>The Comical History of Don Quixote, Part 1</i>		
2.1	<i>Here Hostess and Maritornes raise up Don Quixote and lead him to the further part of the stage and arm him. Then a dance is performed, representing knights-errant killing a dragon; which ended, they bring Don Quixote to the front of the stage.</i>	part of the knighting ceremony
2.2	<i>Here a song is sung by a young shepherdess. Then they all dance a solemn dance expressing despairing love.</i>	performed during Chrysostom's funeral
4.1	<i>Dance here.</i>	performed by Princess Micomicona's servants 'dressed after the Moorish fashion'
4.1	<i>Sancho sings a song and then dances ridiculously.</i>	performed by Sancho after singing 'Twas early one morning'
5.2	<i>Then enter furies bearing a great cage into which they put Don Quixote. Sancho struggles to get off. The enchantresses wave their wands and then there is an antic dance of spirits to fright Sancho, who at last drive him into the cage by Don Quixote</i>	part of the final masque of enchanters
5.2	<i>Music sounds again. The Magicians return. Then a dance of furies; which ended, they take up the cage and prepare to go out.</i>	the last part of the final masque of inchanters

act, scene	stage direction	comment
<i>The Comical History of Don Quixote, Part 2</i>		
1.2	<i>Here follows an entertainment of dancing; then the banquet is prepared and brought in.</i>	performed after the minuet-song 'If you will love me'
2.2	<i>Music sounds and then a dance of spirits is performed, which ended, the scene opens and discovers Pedro dressed like Merlin and Page like Dulcinea, sitting in a chariot.</i>	
2.2	<i>Pedro waves his wand; then here is performed this song sung by a milkmaid and followed by a dance of milkmaids.</i>	
3.2	<i>Enter two with drum and fife sounding hoarsely and marching solemnly o'er the stage ... then four antics in several shapes bearing a table on which stands the figure of a large golden Head. They go round the stage and then, the table and Head being placed in the middle, they dance. Then Pedro advances to the Duke and speaks.</i>	prob. an 'antick dance'
4.3	<i>Sancho, Teresa, and Mary sit down. Then music sounds and an entertainment follows of singing and dancing, which ended, a table is brought in furnished. Then is a dance of spinsters.</i>	part of the entertainment for Sancho's family
5.2	<i>A dance here of the Seven Champions</i>	part of the Duke's final entertainment

act, scene	stage direction	comment
<i>The Comical History of Don Quixote, Part 3</i>		
2.2	<i>Here follows an entertainment of music and dancing ... Here follows a dance of six or eight men and women representing the happiness and unhappiness of marriage</i>	part of the pastoral masque at Camacho's wedding feast
[3.2]	<i>Music plays. Then enter Jaques led by two maids and then Mary led by two men; Gines de Passamonte and Lopez, disguised; then Teresa follows, and singers and dancers.</i>	prob. a dance at Mary's wedding feast performed by the clowns after singing 'Come, all, great, small,' though none is mentioned in the s.d.
[3.2]	---	Prob. Mary performed a rustic dance while singing 'The old wife she sent to the miller her daughter.' Quitteria later remarks: 'Her motion quick and graceful; her voice good, too' (3.2.223)
[4.2]	---	Gines remarks that the puppet entertainment contains 'a song and a dance' (4.2.129)
[5.1]	<i>Here Altisidora sings.</i>	Before singing, Altisidora tells Don Quixote: 'Come now, you shall see me sing and dance and how far I excel dull Dulcinea' (5.1.74–75)
[5.2]	<i>Here follows the last entertainment of singing and dancing; which ended, Don Quixote sleeps.</i>	Part of the last entertainment that includes the sung dialogue 'Ah, my dearest Celide,' but no further allusion to the dance is given

APPENDIX B

Copies examined of *New Songs in the Third Part of The Comical History of Don Quixote*

A) British Library, Music K.4.i.17 (EEBO digital facsimile copy);

song	folio(s)
Victumnus Flora [Vertumnus, Flora]	[1–2]
Here is Hymen	[3]
Cease, Hymen	[4–6]
Damon, turn your eyes to me	[7]
The infant spring [second folio]	[8]
Come, all, great, small	[9]
Dear pinkaninny	[10]
Well fare, trumpets	[11]
Ah, my dearest Celide	[12–14]
From rosy bowers	[15–16]

B) Glasgow University Library (Ca.13-y.25).

song	folio(s)
Victumnus Flora [Vertumnus, Flora]	[1–2]
Here is Hymen	[3]
Cease, Hymen	[4–6]
Damon, turn your eyes to me	[7]
Come, all, great, small	[8]
Dear pinkaninny	[9]
Well fare, trumpets	[10]
The old wife	[11]
The infant spring	[11–12]
Ah, my dearest Celide	[13–15]

APPENDIX C

Song lyrics omitted in the playbooks

1) With my strings of small wire, lo, I come

[Copy-text: 2WM3 (207–208); collation: 3WM3 (207–208), SC5 (128–129)]

With my strings of small wire, lo, I come,
And a cittern made of wood;
And a song, although you are deaf and dumb,¹
May be² heard and understood.
Dumb, dumb—

Oh! Take pity on me, my dear,
Me thy slave and me thy vassal,
And be not cruel, as it were,
Like to some strong well-built old castle.
Dumb, dumb—

Lest, as thou passest along the street
braver every day and braver,
Every one that does thee meet
will say ‘there goes a woman-shaver.’
Dumb, dumb—

And again will think fit,
and to say they will determine
‘There goes she that with tongue killed clip-chops,
as a man with his thumbs kill vermin.’
Dumb, dumb—

For if thou dost, then farewell, pelf,
Farewell, Bridget, for I vow I’ll
Either in my bason hang myself,
or drown me in my towel.
Dumb, dumb—

¹ **dumb** 3WM3 Domb.

² **be** 3WM3 we.

2) Lads and lasses blithe and gay

[Copy-text: SC1 (304–305); collation: TM (28), 1WM1 (260–261), 2WM1 (260–261), 3WM1 (260–261), 4WM1 (260–261)]

Lads and lasses blithe and gay,
Hear³ what my song discloses:
As I one morning sleeping lay
Upon a bank of roses,
Willy, ganging out his gait,
By geud⁴ luck chanced to spy me,
And pulling bonnet from his pate,⁵
He softly lay down by me.

Willy, though I muckle prized,
Yet now I would not⁶ know him,
But made a frown, my face disguised,⁷
And from me strove to throw him;
Fondly he still nearer pressed,
Upon my bosom lying;
His⁸ beating heart too thumped so fast,
I thought the loon was dying.

But resolving to deny,
An⁹ angry passion feigning,¹⁰
I often roughly pushed him by
With words full of disdain;
Willy balked¹¹ no favour¹² wins,
Went¹³ off so¹⁴ discontented;
But I, geud¹⁵ faith, for all my sins
Ne'er half so much repented.

³ **Hear** TM here.

⁴ **geud** TM gud; 1WM1–4WM1 gude. Scottish form of *good* (see OED *good* adj.).

⁵ **pate** The head (OED n.¹ 1a).

⁶ **would not** TM wa'd no.

⁷ **disguised** TM disguise.

⁸ **His** TM My.

⁹ **An** 3WM1 And.

¹⁰ **feigning** TM faining.

¹¹ **balked** 1WM1, SC1 baulk'd.

¹² **favour** TM faver.

¹³ **Went** TM, 1WM1–4WM1 But went.

¹⁴ **so** Not in 1WM1–4WM1.

¹⁵ **geud** TM gud; 1WM1–4WM1 gude.

3) The infant spring

[Copy-text: S3 (n.p.); collation: SC2 (128–131)]

The infant spring was shining,
With greens and cowslips¹⁶ gay,
The Sun was just declining,
To bathe him in the sea:
When as o'er Wandsor Hill I passed,¹⁷
To view the prospect rare,
A lovely lass sat on the grass,
Whose breath perfumed the air.

No more let Fame advance, sir,¹⁸
In London Jenny's praise;
For pretty Pegg of Wandsor,¹⁹
Excels her a thousand ways:
For face, for skin,
For shape, for mein,
For charming, charming smile;
For eye, and thigh,
And something by,
A king would give an isle.

The courtier for her favour,
Would slight his golden claims;
The Jacobite to have her,
Would quite abjure King James;
The ruddy plump judge,
That circuits²⁰ does trudge,
Would managing trials defer;
Postpone a cause,
And wrest the laws,
To get but the managing her.

The general would leave bombing²¹
Of towns in hot campaigns;
The bishop his vum and thumbing,²²
And plaguing his learned brains:
One fighting would mock,
And tother his flock,
A pin for religion or France;
This shun the wars,
And that his prayers,²³

¹⁶ **cowslips** S3 *Consilips*.

¹⁷ **When ... passed** S3 *As ore a famous hill I pass'd*.

¹⁸ **No ... sir** S3 *No more let Noysy fame say*.

¹⁹ **Wandsor** S3 *Ramsey*

²⁰ **circuits** S3 *Cricuits*.

²¹ **bombing** S3 *Booming*.

²² **thumbing** S3 *Thummin*.

²³ **prayers** S3 *Prayres*.

If Peggy but gave a glance.

The powdered playhouse ninny,
With much less brains than hair;
That deals with Moll and Jenny,
And tawdry common ware:
If Peggy once he,
Saw under a tree,
With rosy chaplets crowned;
He'd roar, and scow'r,
And curse the hour
That e'er²⁴ he saw London town.

The sailor used to slaughter,
In ships of oak strong walled;
Whose shot 'twixt wind and water,
The French jam foutres mawled:
If Peggy once there,
Her vessel should steer,
And give the rough captain a blow;
He'd give his eyes,
And next French prize,
That he might but thump her so.

The doctor here²⁵ half-sainted
For cures controlling fate,
That has warm engines planted
At many a postern gate;
If Peggy once²⁶ were ill
And wanted his skill,
He'd soon bring her to death's door,
By love made blind,
Slip from behind,
And make his injection before.

The Cit that in old Sodom,
Sits cheating round the year;
And to my lord, and madam,
Puts off his tarnished ware:
This sneaking young fop,
Would give his whole shop,
To get pretty Peggy's good will;
To have her stock,
So close kept locked,
And put in a key to her till.

Yet though she hearts disposes,
And all things at her point;
Though London Jenny's nose is,

²⁴ **e'er** S3 *ere*.

²⁵ **here** SC2 *her*.

²⁶ **once** Not in S3.

Like others out of joint:
Yet she has one fault,
Which Jenny has not,
Who love's happy laws has obeyed;
For Peggy does slight,
And starve her delight,
To keep the dull name of a maid.

4) Well fare, trumpets

[Copy-text: S3 (n.p.); collation: 1WM1 (306–309), 2WM1 (306–309), 3WM1 (306–309), 4WM1 (306–309), SC1 (22–25)]

CORIDON Well fare, trumpets, drums, and battling, too;
Collin, lay, lay down thy spade,
And never more follow Adam's old trade,
But come on to the war,
Where swords and guns are
Rattling now whilst we
March with hautboys merrily,
Free hunters of honour,
Thou'rt slave to the pride
Of some boor²⁷ of a manor.²⁸

COLLIN Well, what then? Much better
Is brown bread and water,
With bacon that's rusty
And beef though 'tis damnable²⁹ musty,
In coarse wooden platters
And cooked up by our country sluts,
Than slashes and bruises
And holes made by fuzees,
Or feeding on fame
When I'm crippled and³⁰ lame.
Or sent packing with a broad sword through my guts,
Zoons,³¹ with a broad sword through my guts.

CORIDON Dull fool,³² rail no more at cavaliering,
What a damned scandal it is
To sneak here at home,
Grow mouldy with peace,
When loud Fame calls thee out;
Where bold dragoons are domineering,
Thou'lt see Fortune ready to befriend thee,
If thou art wounded
For honour and valour,
Preferment's propounded.

COLLIN I fear my commission
Will prove but a vision,
For when I am posted
On mines, where I'm like to be roasted,
'Tis forty to one but I'm puffed from my future command,

²⁷ **boor** 1WM1, 2WM1, 3WM1, 4WM1, SC1 Boar.

²⁸ **manor** S3 Manner; 1WM1 manner; 2WM1, 3WM1 Mannour.

²⁹ **damnable** Damnably; used as a strong intensive (OED adv.).

³⁰ **and** 2WM1, 3WM1, 4WM1 or.

³¹ **Zoons** SC1 Z—ns.

³² **fool** 1WM1 foul.

Or if with much toiling
I chance to 'scape broiling,
A³³ damned bit of lead
Drills me quite through the head,
How the devil then shall I kiss the king's hand?
Zoons,³⁴ how shall I kiss the king's hand?

To the second part of the tune

CORIDON From bullets and fire,
 Though oft we retire,
 Our wishes we crown
 When we enter a town
 That is rich, where the Lasses are kind,
 And the plunder's refreshing³⁵ and cool.

COLLIN But what if foul weather
 Won't let us come thither,
 The trench full of water,
 Then is it³⁶ not better
 Lie safe at home and our plough-jobbers rule?

CORIDON Gadzooks, you're a cowardly fool.

³³ **A** 3WM1 And a.

³⁴ **Zoons** 4WM1 Z——.

³⁵ **refreshing** 1WM1 refeshing.

³⁶ **it** Not in S3.

APPENDIX D

The cast in the Dublin edition of *The Comical History of Don Quixote* (1727)

The Comical History of Don Quixote, Part 1 (D'Urfey 1727a: sig. A4v)

MEN

<i>Don Quixote</i>	Mr [James] Quin
<i>Don Fernando</i>	Mr [John] Evans
<i>Cardenio</i>	Mr [John] Leigh
<i>Ambrosio</i>	Mr [John] Thurmond
<i>Perez</i> ³⁷	Mr Schooling
<i>Nicholas</i>	Mr [Thomas] Hallam
<i>Sancho Pancha</i>	Mr [Thomas] Griffith
<i>Gines de Passamonte</i> ³⁸	Mr [John] Watson, Sen.
<i>Vincent</i>	Mr [John] Hall

WOMEN

<i>Marcella</i> ³⁹	Mrs [Sarah] Thurmond
<i>Dorothea</i>	Mrs Schooling
<i>Luscinda</i>	Mrs Dumeney
<i>Teresa Pancha</i>	Mrs Martin
<i>Mary the Buxom</i>	Mrs Moreau

The Comical History of Don Quixote, Part 2 (D'Urfey 1727b: sig. A5v)

MEN

<i>Duke Ricardo</i>	Mr [John] Evans
<i>Cardenio</i>	Mr [John] Leigh
<i>Ambrosio</i>	Mr [John] Thurmond
<i>Don Quixote</i>	Mr [James] Quin
<i>Manuel</i>	Mr [Benjamin] Husband ⁴⁰
<i>Pedro Rezio</i>	Mr Schooling
<i>Bernardo</i>	Mr [Richard] Buckley
<i>Sancho Pancha</i>	Mr [Thomas] Griffith

WOMEN

<i>Duchess</i>	Mrs Schooling
<i>Luscinda</i>	Mrs Dumeney
<i>Dulcinea del Toboso</i> ⁴¹	Mrs [Thomas] Hallam
<i>Teresa Pancha</i>	Mrs Martin
<i>Mary [the Buxom]</i>	Mrs Moreau ⁴²

³⁷ **Perez** Clark (151) misreads 'Percy' for 'Perez.'

³⁸ **Gines de Passamonte** In Clark (151), 'Gines de Passeronte.'

³⁹ **Marcella** In Clark (151), 'Manella.'

⁴⁰ **Husband** The actor is listed as 'Husbands.'

⁴¹ **Dulcinea del Toboso** In Clark (151), 'Dulcina del Pobosa.'

⁴² **Mrs Moreau** The 1727 edition of *2CHDQ*, unlike that of *1CHDQ*, lists the actress as 'Miss Schooling,' her name until March 1718 when she became Mrs Moreau, wife of Anthony Moreau, her dancing teacher (BDA).

WORKS CITED

- Adair, Patrick 1886. *A True Narrative of the Rise and Progress of the Presbyterian Church in Ireland (1623–1670)*. Belfast: C. Aitchison.
- Addison, Joseph 1751. *The Guardian. Vol. 1*. London: printed for J. and R. Tonson, and S. Draper.
- Allmand, C. T. 2010. 'Henry V (1386–1422).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Álvarez Calleja, María Antonio 2007. 'La serie de traducciones de *El Quijote* y su influencia en el desarrollo de la literatura inglesa.' *La Huella de Cervantes y del Quijote en la Cultura Anglosajona*. Eds. José Manuel Barrio Marco and María José Crespo Allué. Valladolid: Universidad de Valladolid. 499–504.
- Angeloglou, Maggie 1970. *A History of Make-up*. London: The Macmillan Company.
- Anton, Robert 1613. *Moriomachia*. London: imprinted by Simon Stafford.
- Apperson, George Latimer, and Martin H. Manser 2006. *Dictionary of Proverbs*. Ware: Wordsworth Editions.
- Appleton, William W. 1964. 'Introduction.' *Thomas D'Urfey, Wonders in the Sun; or, The Kingdom of the Birds (1706)*. The Augustan Reprint Society 104. Los Angeles: University of California. i–iv.
- Arber, Edward 1876. *A Transcript of the Registers of the Company of Stationers of London; 1554–1640 A.D.* Vol. 3. London: Privately printed.
- 1903–1906. *The Term Catalogues, 1668–1709 A.D. A Contemporary Bibliography of English Literature in the Reigns of Charles II, James II, William and Mary, and Anne*. London: Privately printed.
- Ardila, J. A. G. 2005a. 'Sancho Panza en Inglaterra: *Sancho at Court* de James Ayres y *Barataria* de Frederick Pilon.' *Bulletin of Hispanic Studies* 82.5: 551–569.

- 2005b. 'Traducción y Recepción del "Quijote" en Gran Bretaña (1612–1774).' *Anales Cervantinos* 37: 253–265.
- 2009a. 'Las adaptaciones teatrales del *Quijote* en Inglaterra (del siglo XVII al XIX).' *Anales Cervantinos* 51: 239–250.
- 2009b. 'The Influence and Reception of Cervantes in Britain, 1607–2005.' *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 2–31.
- 2009c. 'Thomas D'Urfey y la recepción del *Quijote* en el siglo XVII inglés.' *Hispanic Research Journal* 10.2: 91–107.
- Ariosto, Ludovico 2009. *Orlando Furioso*. Tr. David R. Slavitt. Cambridge: Harvard University Press.
- Ashbee, H. S. 1895. *An Iconography of Don Quixote, 1605–1895*. London: The Bibliographical Society.
- Astington, John H. 2004. 'Underhill, Cave (1634–1713), actor.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Aston, Anthony 1889. *A Brief Supplement to Colley Cibber, Esq; His Lives of the Late Famous Actors and Actresses*. In Colley Cibber's *Apology*. Vol. 2. Ed. Robert W. Lowe. London: John C. Nimmo. 297–318.
- Audi, Robert, ed. 1999. *The Cambridge Dictionary of Philosophy*. Cambridge: Cambridge University Press.
- Avery, Emmett L., ed. 1960. *The London Stage, 1660–1800. Part 2: 1700–1729*. Carbondale: Southern Illinois University Press.
- [Ayres, James] 1742. *Sancho at Court; or, The Mock-governor*. London: printed and sold by J. Torbuck.

- Ayto, John, ed. 2004. *An A–Z of Food and Drink*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Backscheider, Paula R. 2004. 'Bullock, William (b. in or before 1667, d. 1742), actor.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Bakewell, Lyndsey 2015. *Changing Scenes and Flying Machines: A Re-examination of Spectacle and the Spectacular in Restoration Theatre, 1660–1714*. Diss. Loughborough University.
- Baldwin, Olive, and Thelma Wilson 1982. 'Purcell's Sopranos.' *The Musical Times* 123.1675: 602–609.
- 1996. 'Purcell's Stage Singers.' *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press. 105–129.
- 2004. 'Priest, Josias (d.1734/5).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition. [AÑO correcto, revisar en citas]
- 2008. 'Cross, Letitia (bap. 1682?, d. 1737), singer and actress.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Ball, Francis Elrington 1912. *The Correspondence of Jonathan Swift, D.D. Vol. 3*. London: G. Bell and sons.
- Baltzly, Dirk 2014. 'Stoicism.' *The Stanford Encyclopedia of Philosophy (Spring 2014 edition)*. Ed. Edward N. Zalta. Stanford: Stanford University.
- Barber, Charles 2006 (1976). *Early Modern English*. Edinburgh: Edinburgh University Press.
- Barnard, Toby Christopher, and Jane Fenlon 2000. *The Dukes of Ormonde, 1610–1745*. Woodbridge: The Boydell Press.
- Barrio Marco, José Manuel 2007. 'La proyección artística y literaria de Cervantes y *Don Quijote* en la Inglaterra del siglo XVII: los cauces de recepción en el contexto político y cultural de la época.' *La Huella de Cervantes y del Quijote en la Cultura*

- Anglosajona*. Eds. José Manuel Barrio Marco y María José Crespo Allué. Valladolid: Universidad de Valladolid. 19–72.
- Battestin, Martin C. 2003. 'Introduction.' Miguel de Cervantes Saavedra, *The History and Adventures of the Renowned Don Quixote*. Tr. Tobias Smollett. Eds. Martin C. Battestin and O. M. Brack, Jr. Athens, Georgia: University of Georgia Press. xxxiii–xlix.
- Bauman, Richard 1983. *Let your words be few. Symbolism of Speaking and Silence among Seventeenth-Century Quakers*. Cambridge: Cambridge University Press.
- Bautista Naranjo, Esther 2015. *La Recepción y Reescritura del Mito de Don Quijote en Inglaterra (siglos XVII–XIX)*. Madrid: Dykinson.
- Beaumont, Francis 1613. *The Knight of the Burning Pestle*. London: printed for Walter Burre.
- 1986. *The Knight of the Burning Pestle*. Ed. Michael Hattaway. London: A. & C. Black.
- Beaumont, Francis, and John Fletcher 1908. *The Knight of the Burning Pestle*. Ed. Herbert S. Murch. New York: Henry Holt.
- Beaven, Alfred B. 1908–1913. *The Aldermen of the City of London Temp. Henry III–1912*. 2 Vols. London: Corporation of the City of London.
- Behn, Aphra 1671. *The Amorous Prince; or, The Curious Husband*. London: printed by J. M. for Thomas Dring.
- 1673. *The Dutch Lover*. London: printed for Thomas Dring.
- 1677. *The Rover; or, The Banish't Cavaliers*. London: printed for John Amery.
- 1915. *The Works of Aphra Behn*. Ed. Montague Summers. Vol. 4. London: William Heinemann.
- 1996. *The Works of Aphra Behn*. Ed. Janet Todd. Vol. 5. London: William Pickering.
- Bentley, Gerald Eades 1967. *The Jacobean and Caroline Stage*. Vol. 5. Oxford: Clarendon Press.

- Bergeron, David M. 2007. 'Munday, Anthony (bap. 1560, d. 1633).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Bevis, Richard W. 1989. *English Drama: Restoration and Eighteenth Century, 1660–1789*. London: Longman.
- Biswanger, Raymond Adam, Jr., ed. 1987. *Thomas D'Urfey's 'The Richmond Heiress.'* *An Edition with Introduction and Notes*. New York and London: Garland.
- Blackstone, William 1765–1769. *Commentaries on the Laws of England*. 4 Vols. Oxford: printed at the Clarendon Press.
- Blackburn, Simon 2008. *The Oxford Dictionary of Philosophy*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Bliss, Lee 1987. 'Don *Quixote* in England: The Case for *The Knight of the Burning Pestle*.' *Viator: Medieval and Renaissance Studies* 18: 361–380.
- Blount, Thomas 1670. *Nomo-lexikon: A Law-Dictionary*. London: printed by Tho. Newcomb, for John Martin and Henry Herringman.
- Boehrer, Bruce Thomas 2011. *Animal Characters: Nonhuman Beings in Early Modern Literature*. Philadelphia: University of Pennsylvania Press.
- Boiardo, Matteo Maria 1823. *The Orlando Innamorato*. Tr. Francesco Berni. Edinburgh: W. Blackwood.
- The Book of Common-Prayer*. 1662. London: printed by John bill and Christopher Barker.
- Borgman, Albert S. 1935. *The Life and Death of William Mountfort*. Cambridge: Harvard University Press.
- Boutell, Charles 1914. *The Handbook to English Heraldry*. London: Reeves and Turner.
- Bowers, Fredson 1949. 'Thomas D'Urfey's *Comical History of Don Quixote*, 1694.' *Bibliographical Society of America Papers* 43: 191–195.

- 2012. *Principles of Bibliographical Description*. New Castle: Oak Knoll Press.
- Boyd, Brad Quentin 2013. *Against Arcadia: English Mock-Pastoral and Mock-Georgic, 1660–1740*. Diss. University of California.
- Boyle, Roger 1669. *Two New Tragedies: The Black Prince and Tryphon*. London: printed by T. N. for H. Herringman.
- Bredvold, Louis I. 1962. *The Literature of the Restoration and the Eighteenth Century, 1660–1798*. London: Collier-Macmillan.
- The British Book Trade Index*. 2002–2015. University of Oxford <<http://www.bbti.bodleian.ox.ac.uk>>
- Brown, Thomas 1691. *Wit for Money; or, Poet Stutter*. London: printed for S. Burgis.
- 1700a. *Amusements Serious and Comical*. London: printed for John Nutt.
- 1700b. *Familiar and Courty Letters of Monsieur Voiture*. London: Samuel Briscoe.
- 1703. *Second Part of the Letters from the Dead to the Living*. London.
- 1708. *The Second Volume of The Works of Mr. Tho. Brown*. London: printed for S. B.
- 1709. *The Fourth Volume of The Works of Mr. Thomas Brown, Serious, Moral, Comical, and Satyrical*. London: printed for S. B.
- 1720. *The Remains of Mr. Tho. Brown, Serious and Comical, in Prose and Verse*. London: printed for Sam. Briscoe.
- Browne, Thomas 1646. *Pseudodoxia Epidemica; or, Enquiries into very many received Tenents, and commonly presumed Truths*. London: printed for Tho. Harper for Edvard Dod.
- Bruyn, Frans de 2009. 'The Critical Reception of *Don Quixote* in England, 1605–1900.' *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 32–52.
- Burden, Michael, ed. 1995. *Purcell Remembered*. Portland: Amadeus Press.

- Burden, Michael 2003. 'Casting Issues in the Original Production of Purcell's Opera *The Fairy-Queen*.' *Music & Letters* 84.4: 596–607.
- Burford, E. J. 1990. *London. The Synfulle Citie*. London: Robert Hale.
- Burke, John 1844. *Encyclopaedia of Heraldry*. London: printed for Henry G. Bohn.
- Burling, William J. 2000. *Summer Theatre in London, 1661–1820, and the Rise of the Haymarket Theatre*. Madison: Fairleigh Dickinson University.
- Burling, William J. 2004. 'Doggett, Thomas (c. 1670–1721), actor and theatre manager.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Burrow, Colin 2004. 'Anton, Robert (fl. 1606–1618).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Bush-Bailey, Gilli 2006. *Treading the Bands: Actresses and playwrights on the Late-Stuart stage*. Manchester: Manchester University Press.
- Butler, Samuel 1663. *Hudibras. The First Part*. London: printed by J. G. for Richard Marriot.
- 1664. *Hudibras. The Second Part*. London: printed by T. R. for John Martyn, and James Allestry.
- 1967. *Hudibras*. Ed. John Wilders. Oxford: Clarendon Press.
- Canavaggio, Jean 2006. *Don Quijote, del libro al mito*. Tr. Mauro Armiño. Pozuelo de Alarcón (Madrid): Espasa Calpe.
- Canfield, J. Douglas 1997. *Tricksters & Estates: On the Ideology of Restoration Comedy*. Kentucky: The University Press of Kentucky.
- 2001. 'Restoration Comedy.' *A Companion to Restoration Drama*. Ed. Susan J. Owen. Oxford: Blackwell. 211–227.

- 2007. 'Comical Satire Alive and Well after the Glorious Revolution.' *Sustaining Literature: Essays on Literature, History, and Culture, 1500–1800. Commemorating the Life and Work of Simon Varey*. Ed. Greg Clingham. Lewisburg: Bucknell University Press. 85–95.
- Cannon, John, ed. 2009. *A Dictionary of British History*. Oxford: Oxford University Press.
- Carpenter, William E., ed. 1987. *Thomas D'Urfey's 'The Virtuous Wife.'* *A Critical Edition*. New York and London: Garland.
- Carver, Robert H. F. 2010. 'Prose Satire.' *The Oxford History of Literary Translation in English, Volume 2: 1550–1660*. Eds. Gordon Braden, Robert Cummings, and Stuart Gillespie. Oxford: Oxford University Press. 358–370.
- Cervantes Saavedra, Miguel de 1607. *El Ingenioso Hidalgo Don Quixote de la Mancha*. Brusselas: por Roger Velpius.
- 1612. *The History of the Valorous and Wittie Knight-Errant Don-Quixote of the Mancha*. Tr. Thomas Shelton. London: printed by William Stansby, for Ed. Blount.
- 1616. *Segunda Parte del Ingenioso Cavallero Don Quixote de la Mancha*. Bruselas: por Huberto Antonio.
- 1620a. *The Second Part of the History of the Valorous and Witty Knight-Errant, Don Quixote of the Mancha*. Tr. Thomas Shelton. London: printed for Edward Blount.
- 1620b. *The History of Don-Quichote. The First Parte*. Tr. Thomas Shelton. London: printed for Edward Blount.
- 1652. *The History of the Valorous and Witty-Knight-Errant, Don-Quixote, of the Mancha*. Tr. Thomas Shelton. London: printed by Richard Hodgkinsonne, for Andrew Croke.
- 1675. *The History of the Valorous and Witty Knight Errant, Don Quixote, of the Mancha*. Tr. Thomas Shelton. London: printed for R. Scot, T. Basset, J. Wright, R. Chiswell.
- 1686. *The Famous History of Don Quixote De La Mancha [...] with the Merry Humours of Sancho Panca his Squire : Pleasant and Profitable, &c.* London: printed for G. Conyers.

- 1689. *The Delightful History of Don Quixot, the most Renowned Baron of Mancha [...] Also, the Comical Humours of His Facetious Squire Sancho Pancha, and all Other Matters that Conduce to the Illustration of that Celebrated History, no Less Pleasant than Gravely Moral.* Ed. Edwin Sadleir. London: printed for Benj. Crayle.
- 1699. *The Much-esteemed History of the Ever-famous Knight Don Quixote de la Mancha [...] with the Comical Humours of Sancho Pancha his Remarkable 'Squire &c.* London: printed for N. Boddington.
- 1700?. *The History of the Ever-renowned Knight Don Quixote de la Mancha [...] with the Pleasant Humours of his Trusty Squire, Sancha Pancha: Being very Comical and Diverting.* London: printed by and for W.O. and sold by H. Green.
- 1881. *The Ingenious Knight Don Quixote de la Mancha.* Tr. Alexander James Duffield. 3 Vols. London: C. Kegan Paul & Co.
- 1885. *The Ingenious Gentleman Don Quixote of La Mancha.* Tr. John Ormsby. 4 Vols. London: Smith, Elder, & Co.
- 1888. *The Ingenious Gentleman Don Quixote of La Mancha.* Tr. Henry Edward Watts. 5 Vols. London: Bernard Quaritch.
- 1896. *The History of Don Quixote of the Mancha. Translated from the Spanish of Miguel de Cervantes by Thomas Shelton. Annis 1612, 1620.* Ed. James Fitzmaurice-Kelly. 4 Vols. London: David Nutt.
- 2002. *A Facsimile Edition of the First English Translations of Miguel de Cervantes Saavedra's El Ingenioso Hidalgo Don Quixote de la Mancha (1605–1615). Thomas Shelton, Part I, London, 1612; Leonard Digges, Part II, London, 1620. Compiled and with an Introduction by Anthony Lo Ré.* Chapel Hill.

Chamberlayne, William 1659. *Pharonnida.* London: printed for Robert Clavell.

- Chartier, Roger 2013. *Cardenio between Cervantes and Shakespeare: The Story of a Lost Play*. Tr. Janet Lloyd. Cambridge: Polity Press.
- Chernaik, Warren 1995. *Sexual Freedom in Restoration Literature*. Cambridge: Cambridge University Press.
- Cherry, Robin 2014. *Garlic, an Edible Biography: The History, Politics, and Mythology behind the World's Most Pungent Food*. Boston: Shambhala Publications.
- Chetwood, William Rufus 1752. *The British Theatre*. London: printed for R. Baldwin, jun.
- Cibber, Colley 1740. *An Apology for the Life of Mr Colley Cibber*. London: printed by John Watts.
- 1968. *An Apology for the Life of Colley Cibber*. Ed. B. R. S. Fone. Ann Arbor: The University of Michigan Press.
- Clark, William Smith 1955. *The Early Irish Stage*. Oxford: Clarendon Press.
- Close, Anthony 1978. *The Romantic Approach to Don Quixote*. Cambridge: Cambridge University Press.
- Colahan, Clark 2009. 'Shelton and the Farcical Perception of *Don Quixote* in Seventeenth-Century Britain.' *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 61–65.
- 2015. 'Cervantes' Captive's Tale in English and American Literature from Massinger to Tyler.' *Bulletin of Spanish Studies* 92.6: 879–905.
- Cole, William 1689. *Physico-Medical Essay Concerning the Late Frequency of Apoplexies*. Oxford: printed at the Theater.
- Coles, E. 1696. *An English Dictionary*. London: printed for Samuel Crouch.
- Collier, Jeremy 1698. *A Short View of the Immorality, and Profaneness of the English Stage*. London: printed for S. Keble, R. Sare, and H. Hindmarsh.

- Collins, Tony et al., eds. 2005. *Encyclopedia of Traditional British Rural Sports*. Abingdon: Routledge.
- A Comparison Between the Two Stages*. 1702. London.
- Congreve, William 1693. *The Old Batchelour*. London: printed for Peter Buck.
- 1700. *The Way of the World*. London: printed for Jacob Tonson.
- Coppola, Al 2008. 'Retraining the Virtuoso's Gaze: Behn's *Emperor of the Moon*, the Royal Society, and the Spectacles of Science and Politics.' *Eighteenth-Century Studies* 41.4: 481–506.
- Cordner, Michael 1990. 'Marriage Comedy After the 1688 Revolution: Southerne to Vanbrugh.' *Modern Language Review* 85.2: 273–289.
- 2000. 'Playwright versus Priest: Profanity and the Wit of Restoration Comedy.' *The Cambridge Companion to English Restoration Theatre*. Ed., Deborah Payne Fisk. Cambridge: Cambridge University Press. 209–225.
- Cordner, Michael, and Ronald Clayton 1995. *Four Restoration Marriage Plays*. Oxford: Oxford University Press.
- Cotgrave, John 1662. *Wits Interpreter, The English Parnassus*. London: printed for N. Brook.
- Cressy, David 2002. *Birth, Marriage, and Death. Ritual, Religion, and the Life-Cycle in Tudor and Stuart England*. Oxford: Oxford University Press.
- Cross, F. L. and E. A. Livingstone 1989. *The Oxford Dictionary of the Christian Church*. Oxford: Oxford University Press.
- Crowcroft, Robert, and John Cannon, eds. 2015. *The Oxford Companion to British History*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Culpeper, Nicholas 1652. *The English Physitian; or, An Astrologo-Physical Discourse of the Vulgar Herbs of this Nation*. London: printed by Peter Cole.

- The Daily Advertiser*. No. 1594. 17 May 1739. London: printed by Matthew Jenour.
- Danchin, Pierre 1981–1988. *The Prologues and Epilogues of the Restoration, 1660–1700*. 7 Vols. Nancy: Presses Universitaires de Nancy.
- Darby, Trudi L. and Alexander Samson 2009. ‘Cervantes on the Jacobean Stage.’ *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 206–222.
- Davenant, William 1630. *The Cruell Brother*. London: imprinted by A. M. for John Waterson.
- 1669. *The Man’s the Master*. In the Savoy [London] printed for Henry Herringman.
- Davies, Thomas 1784. *Dramatic Miscellanies*. Vol. 3. Dublin: printed for S. Price et al.
- Davis, Alex 2003. *Chivalry and Romance in the English Renaissance*. Cambridge: D. S. Brewer.
- Day, Cyrus Lawrence 1930. *The Life and Nondramatic Works of Thomas D’Urfey*. Diss. Harvard University.
- 1933. *The Songs of Thomas D’Urfey*. Cambridge: Harvard University Press.
- 1934. ‘A Lost Play by D’Urfey.’ *Modern Language Notes* 49.5: 332–334.
- 1950. *Dates and Performances of Thomas D’Urfey’s Plays*. Michigan: Bibliographical Society of the University of Virginia.
- Day, Cyrus Lawrence and Eleanore Boswell Murrie 1940. *English Song-books, 1651–1702: a Bibliography with a First-line Index Songs*. Oxford: printed for the Bibliographical Society at the University Press.
- Day, Robert Adams 1969. ‘Introduction.’ *Olinda’s Adventures; or, The Amours of a Young Lady*. By Catherine Trotter. The Augustan Reprint Society 138. Los Angeles: University of California. i–viii.
- Davies, J. D. 2010. ‘Butler, Thomas, sixth earl of Ossory (1634–1680).’ *Oxford Dictionary of National Biography, online edition*. Oxford: Oxford University Press.

- Delahunty, Andrew, and Sheila Dignen 2010. *The Oxford Dictionary of Reference and Allusion*.
Oxford Reference Online. Oxford: Oxford University Press.
- Dent, Robert William 1984. *Proverbial Language in English Drama Exclusive of Shakespeare, 1495–1616: An Index*. Berkeley: University of California Press.
- The Description of a Town Miss*. [1688?] [London]: printed for F. Coles, T. Vere, J. Wright, and J. Clarke.
- DiLorenzo, Ronald Eugene, ed. 1972. *Three Burlesque Plays of Thomas Duffet*. Iowa: University of Iowa Press.
- Donne, John 1633. *Poems, with Elegies on the Authors Death*. London: printed by M. F. for John Marriot.
- 1983. *The Songs and Sonnets of John Donne*. Ed. Theodore Redpath. London: Methuen.
- Douglas, Charles Noel 1917. *Forty Thousand Quotations: Prose and Poetical*. New York: Halcyon House.
- Downes, John 1708. *Roscious Anglicanus*. London: printed and sold by H. Playford.
- 1928. *Roscious Anglicanus*. Ed. Montague Summers. London: The Fortune Press.
- 1987. *Roscious Anglicanus*. Eds. Judith Milhous and Robert D. Hume. London: The Society for Theatre Research.
- Drougge, Helga 1993. “‘We’ll Learn That of the Men’: Female Sexuality in Southerne’s Comedies.” *Studies in English Literature, 1500–1900* 33.3: 545–563.
- Dryden, John 1669. *The Wild Gallant*. London: printed by Tho. Newcomb, for H. Herringman.
- 1681. *The Spanish Fryar; or, The Double Discovery*. London: printed for Richard Tonson and Jacob Tonson.
- 1691. *King Arthur; or, The British Worthy*. London: printed for Jacob Tonson.

- 1692. *Cleomenes, the Spartan Heroe*. London: printed for Jacob Tonson.
- 1700. 'To her grace the duchess of Ormond.' In *Fables Ancient and Modern*. London: printed for Jacob Tonson.
- 1976. *The Works of John Dryden. Vol. 15*. Ed. Earl Miner and George R. Guffey. Berkeley: University of California Press.
- 1996. *The Works of John Dryden. Vol. 16*. Ed. Winton A. Dearing. Berkeley: University of California Press.
- Duffett, Thomas 1675. *The Mock-Tempest; or, the Enchanted Castle*. London: printed for William Cademan.
- 1678. *Psyche Debauch'd*. London: printed for John Smith.
- Dugaw, Dianne 2001. *'Deep Play': John Gay and the Invention of Modernity*. Delaware: University of Delaware Press.
- Dunton, John 1699. *The Dublin Scuffle*. London: printed for the author and sold by A. Baldwin and by the booksellers in Dublin.
- D'Urfey, Thomas 1676a. *The Siege of Memphis; or, The Ambitious Queen*. London: printed for W. Cademan.
- 1676b. *Zelinda. An Excellent New Romance*. London: printed by T. R. and N. T. for James Magnes and Richard Bentley.
- 1677. *Madam Fickle; or, The Witty False One*. London: printed by T. N. for James Magnes and Rich. Bentley.
- 1678. *Trick for Trick; or, The Debauch'd Hypocrite*. London: printed for Langley Curtiss.
- 1679. *Squire Oldsapp; or, The Night-Adventurers*. London: printed for James Magnes and Richard Bentley.

- 1680. *The Virtuous Wife; or, Good Luck at Last*. In the Savoy [London]: printed by T. N. for R. Bentley, and M. Magnes.
- 1681. *Sir Barnaby Whigg; or, No Wit like a Womans*. London: printed by A. G. and J. P. for Joseph Hindmarsh.
- 1682. *The Royalist*. London: printed for Jos. Hindmarsh.
- 1683. *A New Collection of Songs and Poems*. London: printed for Joseph Hindmarsh.
- 1686a. *The Banditti; or, A Ladies Distress*. London: printed by J. B. for R. Bentley, and J. Hindmarsh.
- 1686b. *A Common-Wealth of Women*. London: printed for R. Bentley and J. Hindmarsh.
- 1688. *A Fool's Preferment; or, The Three Dukes of Dunstable*. London: printed for Jos. Knight and Fra. Saunders.
- 1690. *Collin's Walk through London and Westminster*. London: printed for Rich. Parker and Abel Roper.
- 1691. *Love for Money; or, The Boarding School*. London: printed for J. Hindmarsh [and] Abel Roper.
- 1692. *The Marriage-Hater Match'd*. London: printed for Richard Bentley.
- 1693. *The Richmond Heiress; or, A Woman Once in the Right*. London: printed for Samuel Briscoe.
- 1694a. *The Comical History of Don Quixote, Part I*. London: printed for Samuel Briscoe.
- 1694b [=1698]. *The Comical History of Don Quixote, Part I*. London: printed for Samuel Briscoe [=Richard Wellington].
- 1694c. *The Comical History of Don Quixote, Part the Second*. London: printed for S. Briscoe and H. Newman.

- 1694d. *The Songs to the New Play of Don Quixote, Part the First*. London: printed by J. Heptinstall for Samuel Briscoe.
- 1694e. *The Songs to the New Play of Don Quixote, Part the Second*. London: printed by J. Heptinstall for Samuel Briscoe.
- 1695. *Gloriana*. London: printed for Samuel Briscoe.
- 1696a [=1695]. *The Comical History of Don Quixote, The Third Part. With the Marriage of Mary the Buxome*. London: printed for Samuel Briscoe.
- 1696b. *New Songs in the Third Part of The Comical History of Don Quixote*. London: printed for Samuel Briscoe.
- 1697. *A New Opera, call'd Cinthia and Endimion; or, The Loves of the Deities*. London: printed by W. Onley, for Sam. Briscoe and R. Wellington.
- 1698a. *The Campaigners; or, The Pleasant Adventures at Brussels*. London: printed for A. Baldwin.
- 1698b. *Pendragon; or, The Carpet Knight his Kalendar*. London: printed for John Newton.
- 1699. *The Second Collection of New Songs and Ballads*. London: printed by William Pearson for Henry Playford.
- 1701. *The Bath; or, The Western Lass*. London: printed for Peter Buck.
- 1702. *The Comical History of Don Quixote, Part II*. London: printed for H. Newman and R. Wellington.
- [1706?]. *Stories, Moral and Comical*. London: printed by Fr. Leach.
- 1719. *Songs Compleat, Pleasant and Divertive; set to Musick by Dr John Blow, Mr Henry Purcell, and other Excellent Masters of the Town*. London: printed by W. Pearson, for J. Tonson.
5 Vols.

- 1727a. *The Comical History of Don Quixote, Part I*. Dublin: printed for R. Gunne and A. Rhames.
- 1727b. *The Comical History of Don Quixote, Part the Second*. Dublin: printed for R. Gunne and A. Rhames.
- 1729a. *The Comical History of Don Quixote, Part I*. London: printed for J. Darby, A. Bettesworth, and F. Clay.
- 1729b. *The Comical History of Don Quixote, Part II*. London: printed for Jacob Tonson, John Darby, Arthur Bettesworth, and Francis Clay.
- 1729c. *The Comical History of Don Quixote, With the Marriage of Mary the Buxome, Part III*. London: printed for Darby, Arthur Bettesworth, and Francis Clay.
- D'Urfey, Thomas, and Robert Shottelwell 1676. *Archerie Reviv'd; or, The Bow-Man's Excellence. An Heroick Poem*. London: printed by Thomas Roycroft.
- E., B. 1699. *A New Dictionary of the Terms Ancient and Modern of the Canting Crew*. London: printed for W. Hawes, P. Gilbourne, and W. Davis.
- Eccles, John [1704]. *A Collection of Songs for One, Two, and Three Voices*. London: printed for I. Walsh.
- 2015. *Incidental Music, Part 1 (plays A–F)*. Ed. Amanda Eubanks Winkler. Middleton: A-R Editions.
- Elias, Norbert 1994. *The Civilizing Process: The History of Manners*. Tr. Edmund Jephcott. Oxford: Basil Blackwell.
- Ellison, T., ed. 1895. *Blundell's Diary, Comprising Selections from the Diary of Nicholas Blundell, Esq., from 1702 to 1728*. Liverpool: Gilbert G. Walmsley.
- Encyclopaedia Britannica Ultimate Reference Suite*. 2014. Chicago: Encyclopaedia Britannica.

- Erickson, Robert A. 1996. 'Lady Fulbank and the Poet's Dream.' *Broken Boundaries: Women and Feminism in Restoration Drama*. Ed. Katherine M. Quinsey. Lexington: The University Press of Kentucky. 89–110.
- Estienne, Charles 1616. *Maison Rustique; or, The Country Farme*. Tr. Richard Surflet. London: printed by Adam Islip for John Bill.
- Evans, James E. 1996. 'Resisting a Private Tyranny in Two Humane Comedies.' *Broken Boundaries: Women and Feminism in Restoration Drama*. Ed. Katherine M. Quinsey. Lexington: The University Press of Kentucky. 150–163.
- Evelyn, John 1699. *Acetaria. A Discourse of Sallets*. London: printed for B. Tooke.
- 1889. Ed. William Bray. *The Diary of John Evelyn, Esq., F.R.S. From 1641 to 1705–6. With Memoir*. The Chandos Classics. London: Frederick Warne and Co.
- Farquhar, George [1706]. *The Recruiting Officer*. London: printed for Bernard Lintott.
- Finnis, John, 'Aquinas' Moral, Political, and Legal Philosophy.' *The Stanford Encyclopedia of Philosophy (Summer 2014 edition)*. Ed. Edward N. Zalta. Stanford: Stanford University.
- Fitzmaurice-Kelly, James 1905. *Cervantes in England*. Oxford.
- Flatman, Thomas 1658. *Naps upon Parnassus*. London: printed for N. Brook.
- 1674. *Poems and Songs*. London: printed by S. and B. G. for Benjamin Took and Jonathan Edwin.
- Flecknoe, Richard 1667. *The Damoselles a la Mode*. London: printed for the Author.
- Fletcher, John 1647a. *The Pilgrim*. Francis Beaumont and John Fletcher, *Comedies and Tragedies*. London: printed for Humphrey Robinson and for Humphrey Moseley.
- 1647b. *The Sea Voyage*. Francis Beaumont and John Fletcher, *Comedies and Tragedies*. London: printed for Humphrey Robinson and for Humphrey Moseley.

- Fletcher, John, and Philip Massinger 1647. *The Double Marriage*. Francis Beaumont and John Fletcher, *Comedies and Tragedies*. London: printed for Humphrey Robinson and for Humphrey Moseley.
- 1647. *The Prophetesse*. Francis Beaumont and John Fletcher, *Comedies and Tragedies*. London: printed for Humphrey Robinson and for Humphrey Moseley.
- Fletcher, R. 1656. *Ex otio Negotium. Or, Martiall His Epigrams Translated. With Sundry Poems and Fancies*. London: printed by T. Mabb for William Shears.
- The Fond Lady*. 1684. London: printed for Simon Neale.
- Forsythe, Robert Stanley 1916. *A Study of the Plays of Thomas D'Urfey, with a Reprint of A Fool's Preferment*. Cleveland: Western Reserve University Press.
- 1928. *A Noble Rake: The Life of Charles, Fourth Lord Mohun*. Cambridge: Harvard University Press.
- Freehafer, John 1969. 'Cardenio, by Shakespeare and Fletcher.' *PMLA* 84.3: 501–513.
- Freeman, Lisa 2013. *Character's Theater: Genre and Identity on the Eighteenth-Century English Stage*. Philadelphia: University of Pennsylvania Press.
- Fuchs, Barbara 2013. *The Poetics of Piracy: Emulating Spain in English Literature*. Philadelphia: University of Pennsylvania Press.
- Garencières, Theophilus 1685. *The True Prophecies or Prognostications of Michael Nostradamus*. London: printed by John Salusbury.
- Gayton, Edmund 1654. *Pleasant Notes upon Don Quixot*. London: printed by William Hunt.
- 1663. *The Religion of a Physitian; or, Divine Meditations upon the Grand and Lesser Festivals*. London: printed by J. G. for the Author.
- Genest, John 1832. *Some Account of the English Stage, from the Restoration in 1660 to 1830*. 10 Vols. Bath: H. E. Carrington.

- Gerhard, Sandra Forbes 1982. *Don Quixote and the Shelton Translation: A Stylistic Analysis*. Madrid: José Porrúa Turanzas.
- Gewirtz, Arthur 1982. *Restoration Adaptations of Early 17th Century Comedies*. Washington: University Press of America.
- Gildon, Charles 1699. *The Lives and Characters of the English Dramatick Poets*. London: printed for William Turner.
- 1710. *The Life of Mr Thomas Betterton*. London.
- Gollapudi, Aparna 2011. *Moral Reform in Comedy and Culture, 1696–1747*. Farnham: Ashgate.
- Gómez, Carlos J. 2002. 'Farcical innocuousness versus morality and satire in the comedies of Thomas Durfey.' *SEDERI* 13: 77–86.
- Gómez-Lara, Manuel J. 2006. 'The Politics of Modesty: The Collier Controversy and the Societies for the Reformation of Manners.' *The Female Wits: Women and Gender in Restoration Literary Culture*. Ed. Pilar Cuder-Domínguez et al. Huelva: Servicio de Publicaciones de la Universidad de Huelva. 117–34.
- Gómez-Lara, Manuel J., Maria José Mora, and Paula de Pando, eds. 2014. *The Marriage-Hater Matched*. By Thomas Durfey. Barcelona: Universitat de Barcelona Publicacions i Edicions.
- Gomme, Alice Bertha 1894–1898. *The Traditional Games of England, Scotland, and Ireland*. 2 Vols. London: David Nutt.
- Gosse, Edmund 1888. *Life of William Congreve*. London: Walter Scott.
- Gould, Robert 1689. *Poems chiefly consisting of Satyrs and Satyrical Epistles*. London.
- Greene, John C. 2011. *Theatre in Dublin, 1745–1820: A Calendar of Performances*. Vol. 1. Bethlehem: Lehigh University Press.

- Greene, John C. and Gladys L. H. Clark 1993. *The Dublin Stage, 1720–1745: A Calendar of Plays, Entertainments, and Afterpieces*. Bethlehem: Lehigh University Press.
- Greenfield, Anne 2016. ‘The Titillation of Dramatic Rape, 1660–1720.’ *Interpreting Sexual Violence, 1660–1800*. Ed. Anne Greenfield. Abingdon: Routledge. 57–68.
- Greg, W. W. 1950–1951. ‘The Rationale of the Copy-Text.’ *Studies in Bibliography* 3: 19–36.
- Griffith, Mark 2012. ‘The Language and Meaning of the College Motto.’ University of Oxford <<https://www.new.ox.ac.uk/sites/default/files/1NCN1%20%282012%29%20Griffith-Manners.pdf>>
- Grimal, Pierre 1990. *The Concise Dictionary of Classical Mythology*. Ed. Stephen Kershaw. Oxford: Basil Blackwell.
- Grose, Francis, and Thomas Astle 1807. *The Antiquarian Repertory*. 4 Vols. London: printed and published for Edward Jeffrey.
- H. N. 1694. *The Ladies Dictionary; Being a General Entertainment for the Fair-Sex*. London: printed for John Dunton.
- Habington, William 1634. *Castara*. London: printed by Anne Griffin for William Cooke.
- Hamilton, Charles, ed. 1994. *Cardenio, or, The Second Maiden’s Tragedy*. Lakewood: Glenbridge Pub.
- Hammond, Brean 2009. ‘The Cervantic Legacy in the Eighteenth-Century Novel.’ *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 96–103.
- , ed. 2010. *Double Falsehood; or, The Distressed Lovers*. London: Arden Shakespeare.
- Hanks, Patrick, Kate Hardcastle, and Flavia Hodges 2006. *A Dictionary of First Names*. *Oxford Reference Online*. Oxford: Oxford University Press.

- Handley, Stuart 2005. 'Montagu, Charles, earl of Halifax (1661–1715).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- 2006. 'Butler, James, second duke of Ormond (1665–1745).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- 2016. 'Whig junto (act. c.1694–c.1716).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Harris, Tim 2008. 'Cooper, Anthony Ashley, first earl of Shaftesbury (1621–1683).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Harvey, K. 2011. 'Mason, John (1646?–1694).' *Oxford Dictionary of National Biography, online edition*. Oxford: Oxford University Press.
- Hayes, Julie Candler 2004. 'Tobias Smollett and the Translators of the *Quixote*.' *Huntington Library Quarterly* 67.4: 651–668.
- 2009. 'Eighteenth-Century English Translations of *Don Quixote*.' *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 66–75.
- Heddon, Deirdre E. 2004. 'Verbruggen [née Percival; other married name Mountfort], Susanna (bap. 1666, d. 1703), actress.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Hembry, Phyllis May 1990. *The English Spa, 1560–1815: A Social History*. London: The Athlone Press.
- Henshaw, Victoria 2011. *Scotland and the British Army c. 1700–c. 1750*. Diss. University of Birmingham.
- Highfill, Philip H. et al. 1973–1993. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London: 1660–1800*. 12 Vols. Carbondale: Southern Illinois University Press.

- Hitchcock, Richard 2005a. 'Spanish Literature.' *The Oxford History of Literary Translation in English, Volume 3: 1660–1790*. Eds. Stuart Gillespie and David Hopkins. Oxford: Oxford University Press. 406–415.
- 2005b. '¿Traducir o interpretar? Un comentario sobre algunas traducciones del *Quijote* al inglés en los siglos XVII y XVIII.' *Boletín de la Biblioteca de Menéndez Pelayo* 81: 247–270.
- Hitchcock, Robert 1788. *An Historical View of the Irish Stage*. Vol. 1. Dublin: printed by R. Marchbank.
- Hogan, Charles Beecher, ed. 1968. *The London Stage, 1660–1800. Part 5: 1776–1800*. Carbondale: Southern Illinois University Press.
- Holland, Peter 1979. *The Ornament of Action. Text and Performance in Restoration Comedy*. Cambridge: Cambridge University Press.
- 2000. 'Farce.' *The Cambridge Companion to English Restoration Theatre*. Ed. Deborah Payne Fisk. Cambridge: Cambridge University Press. 107–126.
- Holmes, Nancy Grayson 1980. A Critical Edition of Thomas D'Urfey's *The Famous History of The Rise and Fall of Massaniello*. Diss. Knoxville: The University of Tennessee.
- The Holy Bible. King James Authorised Version*. 1611. London: printed for Robert Barker.
- Hook, Lucyle 1959. 'Anne Bracegirdle's First Appearance.' *Theatre Notebook* 13: 133–136.
- Hopkins, Charles 1696. *Neglected Virtue; or, The Unhappy Conquerour*. London: printed for Henry Rhodes, Richard Parker, Sam. Briscoe.
- Hotson, Leslie 1928. *The Commonwealth and Restoration Stage*. Cambridge: Harvard University Press.
- Howard, Robert 1665. *The Indian-Queen*. In *Four New Plays*. London: printed for Henry Herringman. 137–175.

- Howatson, M. C., ed. 2011. *The Oxford Companion to Classical Literature*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Howe, Elizabeth 1988. 'The Impact of the Introduction of Actresses on English Drama 1660–1700.' Diss. University of London.
- 1994. *The First English Actresses: Women and Drama, 1660–1700*. Cambridge: Cambridge University Press.
- Howell, James 1645. *Epistolae Ho-Eliaanae. Familiar Letters Domestic and Forren*. London: printed for Humphrey Moseley.
- 1659. *Proverbs, or Old Sayedsaws, and Adages in the English Toung*. In *Paroimiographia. Proverbs or, Old Sayed Sawes & Adages*. London: printed by J. G.
- Hudgebut, John, ed. 1695. *Thesaurus Musicus; Being a Collection of the Newest Songs Performed at Their Majesties Theatres, and at the Consorts in Viller-street in York-Buildings, and in Charles-street Covent-Garden*. Vol. 3. London: printed by J. Heptinstall for John Hudgebut.
- Hughes, Derek 1996. *English Drama, 1660–1700*. Oxford: Clarendon Press.
- 2005. 'Rape on the Restoration Stage.' *The Eighteenth Century* 46.3: 225–236.
- Hughes, Leo 1940. 'Attitudes of Some Restoration Dramatists toward Farce.' *Philological Quarterly* 1.19: 268–287.
- 1956. *A Century of English Farce*. London: Geoffrey Cumberlege.
- Hume, Martin 1905. *Spanish Influence on English Literature*. London: Eveleigh Nash.
- Hume, Robert D. 1977a. *The Development of English Drama in the Late Seventeenth Century*. Oxford: Clarendon Press.
- 1977b. 'Marital Discord in English Comedy from Dryden to Fielding.' *Modern Philology* 74.3: 248–272.

- 1983. “‘The Change in Comedy’: Cynical versus Exemplary Comedy on the London Stage, 1678–1693.’ *Essays in Theatre* 1.2: 101–118.
- 1984. ‘Opera in London, 1695–1706.’ *British Theatre and the Other Arts, 1660–1800*. Ed. Shirley Strum Kenny. Washington: The Folger Shakespeare Library. 67–91.
- 1998. ‘The Politics of Opera in Late Seventeenth-Century London.’ *Cambridge Opera Journal* 10.1: 15–43.
- 1999. ‘Jeremy Collier and the Future of the London Theater in 1698.’ *Studies in Philology* 96.4: 480–511.
- 2015. ‘The Value of Money in Eighteenth-Century England: Incomes, Prices, Buying Power-and Some Problems in Cultural Economics.’ *Huntington Library Quarterly* 77.4: 373–416.
- 2016a. ‘Believers Versus Skeptics: An Assessment of the *Cardenio/Double Falsehood* Problem.’ *Revisiting Shakespeare’s Lost Play: Cardenio/Double Falsehood in the Eighteenth Century*. Ed. Deborah C. Payne Fisk. Cham, Switzerland: Palgrave Macmillan. 7–56.
- 2016b. ‘Theatre Performance Records in London, 1660–1705.’ *The Review of English Studies, New Series* 67.280: 468–495.
- Hunter, Michael. 2009. *Editing Early Modern Texts: An Introduction to Principles and Practice*. Basingstoke: Palgrave Macmillan.
- Ingram, Jill Phillips 2013. *Idioms of Self Interest: Credit, Identity, and Property in English Renaissance Literature*. New York: Routledge.
- Jacknewitz, Jennifer L. 2002. ‘The Role of the Woman in *The Man of Mode*.’ *Scholars* 2, mckendree.edu/academics/scholars/issue2/jacknewitz.htm.
- Jędruch, Jacek 1998. *Constitutions, Elections and Legislatures of Poland, 1493–1993*. Summit, NJ: EJJ Books.

- Jeffares, A. Norman, ed. 1974. *Restoration Comedy*. Vol. 2. London: The Folio Press.
- Johnson, Richard 1597. *The Second Part of the Famous History of the Seaven Champions of Christendome*. London: printed for Cuthbert Burbie.
- Johnson, Samuel 1785. *A Dictionary of the English Language*. 2 Vols. London: printed for J. F. And C. Rivington [etc.].
- Johnston, Mark Albert 2007. 'Bearded Women in Early Modern England.' *SEL* 47.1: 1–28.
- Jones, Suzanne B. 2016. *French Imports: English Translations of Molière, 1663–1732*. Diss. Oxford University.
- Jonson, Ben 1600. *The Comicall Satyre of Every Man out of his Humor*. London: printed for William Holme.
- 1612. *The Alchemist*. London: printed by Thomas Snodham, for Walter Burre.
- 1640 [1641]. *Underwoods*. In *The workes of Benjamin Jonson*. London: printed for Richard Meighen.
- Jordan, Thomas 1684. *London's Royal Triumph for the City's Loyal Magistrate*. London: printed for John and Henry Playford.
- Kassler, Michael 2016. *Music Entries at Stationers' Hall, 1710–1818*. London: Routledge.
- Keating, Erin M. 2013. 'Envious Productions: Actresses, Audiences, and Affect in the Restoration Playhouse.' *Restoration: Studies in English Literary Culture, 1660–1700* 37.2: 37–53.
- Kelly, Francis M., and Randolph Schwabe 1925. *Historic Costume. A Chronicle of Fashion in Western Europe 1490–1790*. London: B. T. Batsford.
- Kelly, L. G. 2008. 'Shelton, Thomas (fl. 1598–1629).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.

- Kendrick, Walter M. 1987. *The Secret Museum: Pornography in Modern Culture*. Berkeley: University of California Press.
- Kephart, Carolyn Marie 1983. 'The Use of Music in Thomas Durfey's Dramatic Works.' Diss. The Pennsylvania State University.
- Kewes, Paulina 1998. *Authorship and Appropriation: Writing for the Stage in England, 1660–1710*. Oxford: Clarendon Press.
- King, Mr, tr. 1612. *The Passenger*. London: printed by T. S. for John Stepneth.
- The King of Poland's Ghost; or, A Dialogue betwixt Pluto and Charon, upon his Reception*. 1683. London: printed for Jos. Hindmarsh.
- The King of Poland's Last Speech to his Country-men*. 1682. London: printed for J.P.
- Kinservik, Matthew J. 2001 'Theatrical Regulations during the Restoration Period.' *A Companion to Restoration Drama*. Ed. Susan J. Owen. Oxford: Blackwell. 36–52.
- Kirkman, Francis 1661. *A True, Perfect, and Exact Catalogue of all the Comedies, Tragedies That Were Ever Yet Printed and Published, Till This Present Year 1661*. London.
- Knights, Mark 2002. 'Montagu, Charles (1661–1715), of Jermyn Street, Westminster, and Bushey Park, Hampton Court, Mdx.' *The History of Parliament: the House of Commons, 1690–1715*. Eds. D. W. Hayton, Eveline Cruickshanks, Stuart Handley. Cambridge: Cambridge University Press.
- Knowles, Edwin B., Jr. 1940. 'Don Quixote through English Eyes.' *Hispania* 23.2: 103–115.
- 1941a. 'Allusions to *Don Quixote* before 1660.' *Philological Quarterly* 20: 573–586.
- 1941b. 'The First and Second Editions of Shelton's *Don Quixote* Part I: A Collation and Dating.' *Hispanic Review* 9.2: 252–265.
- 1943. 'Some Textual Peculiarities of the First English *Don Quixote*.' *Bibliographical Society of America Papers* 37: 203–214.

- 1955. 'Don Quixote Abridged' *Bibliographical Society of America Papers* 49: 19–36.
- 1958. 'Thomas Shelton, Translator of *Don Quixote*.' *Studies in the Renaissance* 5: 160–175.
- 1969. 'Cervantes and English Literature.' *Cervantes Across the Centuries*. Eds. Ángel Flores and M. J. Benardete. New York: Gordian Press. 277–303.
- Knowles, Elizabeth, ed. 2006. *The Oxford Dictionary of Phrase and Fable*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Knowles, Jack and J. M. Armistead 1984. 'Thomas D'Urfey and Three Centuries of Critical Response.' *Restoration: Studies in English Literary Culture 1660–1700* 8.2: 72–80.
- Koppenfels, Werner von 2005. 'Samuel Butler's *Hudibras*: A Quixotic Perspective of Civil War.' *Cervantes in the English-speaking World: New Essays*. Eds. Darío Fernández-Morera and Michael Hanke. Kassel: Reichenberger. 25–42.
- Kraut, Richard 2014. 'Aristotle's Ethics.' *The Stanford Encyclopedia of Philosophy (Summer 2014 edition)*. Ed. Edward N. Zalta. Stanford: Stanford University.
- Krutch, Joseph Wood 1948. 'Introduction.' *Thomas D'Urfey, Preface to The Campaigners (1698) and Anonymous, Preface to the Translation of Bossuet's Maxims and Reflections upon Plays (1699)*. Ann Arbor: The Augustan Reprint Society. 1–4.
- Lacy, John 1672. *The Old Tropp; or, Monsieur Raggou*. London: printed for William Crook and Thomas Dring.
- Laguna, Ana María 2007. 'Importing the Impertinent Curiosity: A New Moral Category in English Theory.' *La Huella de Cervantes y del Quijote en la Cultura Anglosajona*. Eds. José Manuel Barrio Marco y María José Crespo Allué. Valladolid: Universidad de Valladolid. 73–80.
- Lamont, William 2008. 'Muggleton, Lodowicke (1609–1698).' *Oxford Dictionary of National Biography, online edition*. Oxford: Oxford University Press.

- Lancashire, Anne, ed. 1978. *The Second Maiden's Tragedy*. Baltimore: Johns Hopkins University Press.
- Langbaine, Gerard 1691. *An Account of the English Dramatick Poets*. Oxford: printed by L. L. for George West and Henry Clements.
- Langhans, Edward A. 1980. 'The Theatres.' *The London Theatre World, 1660–1800*. Ed. Robert D. Hume. Carbondale: Southern Illinois University Press. 35–65.
- 1981. *Restoration Promptbooks*. Carbondale: Southern Illinois University Press.
- Lass, Roger, ed. 1999. *The Cambridge History of the English Language. Vol. 3 1476–1776*. Cambridge: Cambridge University Press.
- The Laureat; or, The Right Side of Colley Cibber, Esq.* London: printed for J. Roberts.
- Le Baum, Gregory 2013. "'Mine, though Abortive': Reading and Writing *Don Quixote* in Seventeenth-Century England.' Diss. The University of Chicago.
- Le Clerc, Charles Gabriel 1701. *The Compleat Surgeon; or, The Whole Art of Surgery Explain'd in a most Familiar Method*. London: printed for W. Freeman, J. Walthoe, T. Goodwin, M. Wotton, and R. Parker.
- Lee, Melissa 2014. 'Staging the Actress: Dramatic Character and the Performace of Female Identity.' Diss. The Ohio State University.
- Lee, Nathaniel 1676. *Gloriana; or, The Court of August Caesar*. London: printed for J. Magnes and R. Bentley.
- A Letter to A. H., Esq., Concerning the Stage*. 1698. London: printed for A. Baldwin.
- Lesser, Zachary 2006. 'Typographic Nostalgia: Play-Reading, Popularity, and the Meanings of Black Letter.' *The Book of the Play: Playwrights, Stationers, and Readers in Early Modern England*. Ed. Marta Straznicky. Amherst: University of Massachusetts Press. 99–126.

- Link, Frederick 1980. *Aphra Behn*. New York: Dial Press.
- Lister, Rebecca Crow 1997. “‘Wild thro’ the Woods I’le fly’”: Female Mad Songs in Seventeenth-Century English Drama.’ Diss. The Florida State University.
- Loftis, John 1973. *The Spanish Plays of Neoclassical England*. New Haven & London: Yale University Press.
- The London Gazette*. No. 1972. 9 October 1684. London: printed by Authority.
- The London Gazette*. No. 2983. 11–14 June 1694. London: printed by Edward Jones.
- The London Gazette*. No. 2989. 2–5 July 1694. London: printed by Edw. Jones.
- The London Gazette*. No. 3140. 16 December 1695. London: printed by Edw. Jones.
- The London Gazette*. No. 3146. 6 January 1696. London: printed by Edward Jones.
- Lo Ré, A. G. 1991a. ‘The putative Thomas Shelton *Quixote*, Part II, 1620, with Leonard Digges as the likely translator.’ *Essays on the Periphery of the Quijote*. Newark: Juan de la Cuesta. 29–43.
- 1991b. ‘Renold Elstrack as the probable engraver of the title page.’ *Essays on the Periphery of the Quijote*. Newark: Juan de la Cuesta. 55–76.
- 1991c. ‘The Second Edition of Thomas Shelton’s *Don Quixote*, Part I: A Reassessment of the Dating Problem.’ *Cervantes: Bulletin of the Cervantes Society of America* 11.1: 99–118.
- 1991d. ‘Thomas Lodge as the most likely candidate for the role of Thomas Shelton’s “deere friend,” the instigator of the first translation of Cervantes’ *Don Quixote*, Part I, 1612.’ *Essays on the Periphery of the Quijote*. Newark: Juan de la Cuesta. 9–27.
- Love, Harold 2004. ‘Sackville, Charles, sixth earl of Dorset and first earl of Middlesex (1643–1706).’ *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.

- 2005. 'Restoration and early eighteenth-century drama.' *The Cambridge History of English Literature, 1660–1780*. Ed. John Richetti. Cambridge: Cambridge University Press. 107–131.
- Lowenthal, Cynthia 1996. 'Sticks and Rags, Bodies and Brocade: Essentializing Discourses and the Late Restoration Playhouse.' *Broken Boundaries: Women and Feminism in Restoration Drama*. Ed. Katherine M. Quinsey. Lexington: The University Press of Kentucky. 219–234.
- 2003. *Performing Identities on the Restoration Stage*. Carbondale: Southern Illinois University Press.
- Lowerre, Kathryn 2009. *Music and Musicians on the London Stage, 1695–1705*. Farnham: Ashgate.
- 2014. "'Quotation is the sincerest form of ...'?: Signature Songs as Inter-Theatrical References.' *The Lively Arts of the London Stage, 1675–1725*. Ed. Kathryn Lowerre. Farnham: Ashgate. 259–279.
- Lucía Megías, José Manuel 2006. *Leer el Quijote en imágenes: Hacia una teoría de los modelos iconográficos*. Madrid: Calambur.
- Lucía Megías, José Manuel, and J. A. G. Ardila 2009. 'The Much Esteemed History of the Ever-Famous Knight Don Quixote de la Mancha (1699): El éxito editorial de una traducción abreviada inglesa.' *Anales Cervantinos* 41: 135–165.
- Luttrell, Narcissus 1857. *A Brief Historical Relation of State Affairs from September 1678 to April 1714*. 6 Vols. Oxford: Oxford University Press.
- M., R. 1665. *Scarronides; or, Virgile Travestie, a Mock-Poem*. London: printed by Thomas Mabb, for Robert Clavel.
- Mancing, Howard 2004. *The Cervantes Encyclopedia*. 2 Vols. Westport: Greenwood Press.

- Marsden, Jean I. 1990. 'Pathos and Passivity: D'Urfey's *The Injured Princess* and Shakespeare's *Cymbeline*.' *Restoration: Studies in English Literary Culture* 14.2: 71–81.
- 1996. 'Rape, Voyeurism, and the Restoration Stage.' *Broken Boundaries: Women and Feminism in Restoration Drama*. Ed. Katherine M. Quinsey. Lexington: The University Press of Kentucky. 185–200.
- 1998. 'Female Spectatorship, Jeremy Collier and the Anti-Theatrical Debate.' *ELH* 65.4: 877–898.
- 2006. *Fatal Desire: Women, Sexuality, and the English Stage, 1660–1720*. Ithaca: Cornell University Press.
- Mares, F. H. 2004. 'Pinkethman [Penkethman, Pinkyman, Pinkerman], William (c. 1660x65–1725), actor and theatre manager.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Markley, Robert 1988. *Two-Edg'd Weapons: Style and Ideology in the Comedies of Etherege, Wycherley, and Congreve*. Oxford: Clarendon Press.
- Marten, John 1711. *A Treatise of the Venereal Disease*. London: printed for the author and sold by him.
- Martin, Lisa A. 2005. *Children, Adolescents, and English Witchcraft*. MA thesis. University of North Texas.
- Martin, Susan M. 2003. 'Robert Gould's attacks on the London stage, 1689 and 1709: the two versions of *The Playhouse: a Satyr*.' *Philological Quarterly* 82.1: 59–86.
- Massinger, Philip 2010. *The Renegado; or, The Gentleman of Venice*. Ed. Michael Neill. London: A. & C. Black.
- Mayo, Arantza, and J. A. G. Ardila 2009. 'The English Translations of Cervantes's Works across the Centuries.' *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J. A. G. Ardila. London: Legenda. 54–60.

- McClain, Molly 2013. 'Somerset, Henry, first duke of Beaufort (1629–1700).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- McMullin, B. J., ed. 1984. *The Comedies of John Crowne. A Critical Edition*. New York: Garland.
- McVeagh, John 2000. *Thomas Durfey and Restoration Drama*. Aldershot: Ashgate.
- Middleton, Thomas 1613. *The Triumphs of Truth*. London: printed by Nicholas Okes.
- Milhous, Judith 1979. *Thomas Betterton and the Management of Lincoln's Inn Fields, 1695–1708*. Carbondale: Southern Illinois University Press.
- 1984a. 'The Multimedia Spectacular on the Restoration Stage.' *British Theatre and the Other Arts, 1660–1800*. Ed. Shirley Strum Kenny. Washington: The Folger Shakespeare Library. 41–66.
- 1984b. 'Opera Finances in London, 1674–1738.' *Journal of the American Musicological Society* 37.3: 567–592.
- 2004. 'Rich, Christopher (bap. 1647, d. 1714), lawyer and theatre manager.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- 2008. 'Williams, Joseph (b. c. 1663, d. in or after 1707), actor.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Milhous, Judith, and Robert D. Hume 1974. 'Dating Play Premières from Publication Data, 1660–1700.' *Harvard Library Bulletin* 22: 374–405.
- 1982a. 'Theatrical Politics at Drury Lane: New Light on Letitia Cross, Jane Rogers, and Anne Oldfield.' *Bulletin of Research in the Humanities* 85.4: 412–429.
- 1982b. *Vice Chamberlain Coke's Theatrical Papers 1706–1715*. Carbondale: Southern Illinois University Press.
- 1985. *Producible Interpretation: Eight English Plays, 1675–1707*. Carbondale: Southern Illinois University Press.

- 1991. *A Register of English Theatrical Documents, Vol. 1, 1660–1714*. Carbondale: Southern Illinois University Press.
- 2001. *The London Stage, 1660–1800. A New Version of Part 2, 1700–1729*.
<<http://www.personal.psu.edu/faculty/h/b/hb1/London%20Stage%202001>>
- 2015. *The Publication of Plays in London, 1660–1800: Playwrights, Publishers, and the Market*. London: The British Library.
- Milling, Jane 2004. ‘Haines, Joseph (d. 1701), actor and writer.’ *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- 2011. “‘For without Vanity, I’m better known’”: Restoration Actors and Metatheatre on the London Stage.’ *Theatre Survey* 52.1: 59–82.
- 2015. ‘Bracegirdle, Anne (bap. 1671, d. 1748), actress and singer.’ *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Mills, A. D. 2010. *A Dictionary of London Place-Names*. Oxford: Oxford University Press.
- Miscellanea. Vol. 1*. 1727. London.
- Miscellaneous Poems, by Several Hands. Published by D. Lewis*. 1726. London: printed by J. Watts.
- Mish, Charles 1963. *Short Fiction in the Seventeenth Century*. Garden City, NY: Doubleday.
- A Modest Vindication of the Earl of S————y, in a Letter to a Friend concerning his being Elected King of Poland*. 1681. London: printed for Smith Bookseller in Chief to His Majesty Elect of Poland.
- Montgomery, James H. 2006 [2008]. ‘Was Thomas Shelton the Translator of the ‘Second Part’ (1620) of *Don Quixote*?’ *Cervantes: Bulletin of the Cervantes Society of America* 26.1: 209–217.
- Moore, Helen 2004. ‘Ford, Emanuel (fl. 1585–1599).’ *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.

- Mora, María José 2015. 'The casting of Sancho in Durfey's *The Comical History of Don Quixote, Parts I–II* (1694).' *Sederi* 25: 155–167.
- Mora, María José, and Manuel J. Gómez-Lara 2010. 'Revolution and the Moral Reform of the Stage: The Case of Durfey's *The Marriage-Hater Matched* (1692).' *Theatre and Culture in Early Modern England, 1650–1737: From Leviathan to Licensing Act*. Ed. Catie Gill. Farnham: Ashgate. 145–156.
- Morford, Mark P. O. and Robert J. Lenardon 2003. *Classical Mythology*. Oxford: Oxford University Press.
- Morley, Henry 1859. *Memoirs of Bartholomew Fair*. London: Chapman and Hall.
- Mottley, J. 1747. *A Compleat List of all the English Dramatic Poets*. 'Thomas Whincop, *Scanderbeg; or, Love and Liberty*. London: printed for W. Reeve.
- Mountfort, William 1691. *Greenwich-Park*. London: printed for J. Hindmarsh, R. Bentley, and A. Roper.
- Muller, Frans, and Julie Muller 2005. 'The Importance of Reconstructing Early Opera.' *Early Music* 33.4: 667–681.
- Murray, Barbara A., ed. 2005. *Shakespeare Adaptations from the Restoration. Five Plays*. Madison: Fairleigh Dickinson University Press.
- Nardo, Anna K. 2012. 'John Phillips's Translation of *Don Quixote* and "the Humour of our Modern Language"?' *Restoration: Studies in English Literary Culture, 1660–1700* 36.1: 1–22.
- Nettleton, George Henry 1921. *English Drama of the Restoration and Eighteenth Century (1642–1780)*. New York: The Macmillan Company.
- Neufeldt, Timothy 2014. 'Music, Magic, and Morality: Stage Reform and the Pastoral Mode.' *The Lively Arts of the London Stage, 1675–1725*. Ed. Kathryn Lowerre. Farnham: Ashgate. 129–147.

- A New Play Called Canterburie His Change of Diot.* 1641.
- A New Touch of the Times; or, The Naton's Consent, for a Free Parliament.* [1689]. [London]:
printed for T. F.
- Nicholson, Watson 1920. *Anthony Aston, Stroller and Adventurer.* South Haven, Michigan:
published by the Author.
- Nicoll, Allardyce 1929. *A History of Early Eighteenth Century Drama, 1700–1750.* Cambridge:
Cambridge University Press.
- 1965. *A History of English Drama, 1660–1900. Vol. 1: Restoration Drama 1660–1700.*
Cambridge: Cambridge University Press.
- Noyes, Robert Gale 1938. 'Conventions of Song in Restoration Tragedy.' *PMLA* 53.1:
162–188.
- Osborne, Bruce, and Cora Weaver 1996. *Aquae Britannia: Rediscovering 17th Century Springs &
Spas in the Footsteps of Celia Fiennes.* Malvern: Aldine Press.
- Ohlmeyer, Jane, and Steven Zwicker 2006. 'John Dryden, The House of Ormond, and the
Politics of Anglo-Irish Patronage.' *The Historical Journal* 49.3: 677–706.
- Otway, Thomas 1681. *The Souldiers Fortune.* London: printed for R. Bentley and M. Magnes.
- 1684. *The Atheist; or, The Second Part of the Souldiers Fortune.* London: printed for R. Bentley
and J. Tonson.
- Ovid 1922. *Metamorphoses.* Ed. Brookes More. Boston: Cornhill.
- Owen, Susan J. 1996. *Restoration Theatre and Crisis.* Oxford: Oxford University Press.
- 2002. *Perspectives on Restoration Drama.* Manchester: Manchester University Press.
- Oxford Dictionary of National Biography.* 2004–2013. Oxford: Oxford University Press, online
edition.
- Oxford English Dictionary Online.* 2013. Oxford: Oxford University Press.

- P. H. 1646. *Aesops Fables, with the Fables of Phaedrus*. London: printed by I. L. for Andrew Hebb.
- Pardo García, Pedro Javier 1999. 'Parody, Satire and Quixotism in Beaumont's *The Knight of the Burning Pestle*.' *Sederi 10: In Memoriam Patricia Shaw*. Ed. M. F. García-Bermejo Giner. Salamanca: Universidad de Salamanca. 141–152.
- 2007. 'El Siglo de Oro del *Quijote* en la literatura inglesa, 1740–1840.' *La Huella de Cervantes y del Quijote en la Cultura Anglosajona*. Eds. José Manuel Barrio Marco y María José Crespo Allué. Valladolid: Universidad de Valladolid. 133–158.
- Partner, Peter 2009. 'Wykeham, William (c.1324–1404).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Pascucci, Giuliano 2017. 'Using Compressibility as a Proxy for Shannon Entropy in the Analysis of *Double Falsehood*.' *The New Oxford Shakespeare: Authorship Companion*. Eds. Gary Taylor and Gabriel Egan. Oxford: Oxford University Press. 407–416.
- Pastor Comín, Juan José 2007. 'La recepción musical de Don Quijote en Inglaterra: Óperas y libretos, ciclos de canciones y composiciones programáticas.' *La Huella de Cervantes y del Quijote en la Cultura Anglosajona*. Eds. José Manuel Barrio Marco y María José Crespo Allué. Valladolid: Universidad de Valladolid. 561–580.
- 2012. 'From *Rosy Bow'rs*: Henry Purcell o la articulación musical de la locura y el fingimiento.' *Anuario de Estudios Cervantinos* 8: 219–238.
- Paulson Ronald 1998. *Don Quixote in England: the Aesthetics of Laughter*. Baltimore: The Johns Hopkins University Press.
- Payne, Deborah C. 1995. 'Reified Object or Emergent Professional? Rethorizing the Restoration Actress.' *Cultural Readings of Restoration and Eighteenth-Century English Theatre*. Ed. J. Douglas Canfield and Deborah C. Payne. Athens: University of Georgia Press. 13–38.

- , ed. 2005. *Four Restoration Libertine Plays*. Oxford: Oxford University Press.
- Peck, Harry Thurston 1898. *Harper's Dictionary of Classical Antiquities*. New York: Harper and Brothers.
- Peck, James 2004. 'Albion's "Chaste Lucrece": Chastity, Resistance, and the Glorious Revolution in the Career of Anne Bracegirdle.' *Theatre Survey* 45.1: 89–113.
- Peery, William 1946. 'The Curious Impertinent in *Amends for Ladies*.' *Hispanic Review* 14.5: 344–353.
- 1950. *The Plays of Nathan Field*. Austin: University of Texas Press.
- Petronius Arbiter 1694. *The Satyr of Titus Petronius Arbiter, a Roman Knight*. Tr. William Burnaby. London: printed for Samuel Briscoe.
- Pettegree, Jane 2012. 'D'Urfey and *Don Quixote*: Plot Fragmentation and the Idea of "Opera"?' *Forum for Modern Language Studies* 48.2: 134–148.
- Picard, Liza 1997. *Restoration London*. New York: St. Martin's Press.
- Phillips, Edward 1658. *The New World of English Words; or, a General Dictionary*. London: printed by E. Tyler, for Nath. Brooke.
- 1675. *Theatrum Poetarum; or, a Compleat Collection of the Poets*. London: printed for Charles Smith.
- Phillips, John 1661. *Wit and Drollery, Joviall Poems*. London: printed for Nath. Brook.
- Piccirillo, Caitlyn 2017. 'The Force of Seduction: The Use of Rape in Narratives in the Plays of Aphra Behn.' Diss. Nuew York: The City University of New York.
- Pilon, Frederick 1785. *Barataria; or, Sancho Turn'd Governor*. London: printed by J. Almon.
- Plank, Steven E. 1990. "'And Now about the Cauldron Sing": Music and the Supernatural on the Restoration Stage.' *Early Music* 18.3: 392–407.
- The Player's Tragedy; or, Fatal Love*. 1693. London: printed and sold by Randal Taylor.

- Playford, Henry, ed. 1696. *Deliciae Musicae. The Fourth Book*. London: printed by J. Heptinstall.
- 1698. *Wit and Mirth; or, Pills to Purge Melancholy*. Vol. 1. London: printed by Will. Pearson, for Henry Playford.
- 1700. *Wit and Mirth; or, Pills to Purge Melancholy*. Vol. 2. London: printed by William Pearson, for Henry Playford.
- 1703. *Apollo's Feast; or, Wits Entertainment*. London: printed for H. Playford.
- 1705. *Wit and Mirth; or, Pills to Purge Melancholy*. 2nd ed., vol. 1. London: printed by W. Pearson, for H. P.
- 1706. *Wit and Mirth; or, Pills to Purge Melancholy*. Vol. 4. London: printed by W. Pearson.
- 1707a. *Wit and Mirth; or, Pills to Purge Melancholy*. 3rd ed., vol. 1. London: printed by W. Pearson, and sold by John Young.
- 1707b. *Wit and Mirth; or, Pills to Purge Melancholy*. 2nd ed., vol. 2. London: printed by William Pearson, and sold by John Young.
- 1707c. *Wit and Mirth; or, Pills to Purge Melancholy*. 2nd ed., vol. 3. London: printed by William Pearson, and sold by John Young.
- 1709. *Wit and Mirth; or, Pills to Purge Melancholy*. 2nd ed., vol. 4. London: printed by William Pearson, and sold by John Young.
- 1714. *Wit and Mirth; or, Pills to Purge Melancholy*. 4th ed., vol. 1. London: printed by W. P., and sold by John Young.
- Pliny the Elder 1855. *The Natural History*. Ed. John Bostock. London: Taylor and Francis.
- Plomer, Henry R. et al. 1922. *A Dictionary of the Printers and Booksellers Who Were at Work in England, Scotland, and Ireland from 1668 to 1725*. London: Bibliographical Society.

- Plumb, Christopher 2010. 'Exotic Animals in Eighteenth-Century Britain.' Diss. University of Manchester.
- A Poem on the new Wells at Islington.* 1684. London: printed by George Croom.
- Poeta Infamis; or, A Poet Not Worth Hanging. Being a Dialogue between Lysander Valentine and Poet Pricket.* 1692. London: printed for B. C.
- Poggioli, Renato 1975. *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal.* Cambridge: Harvard University Press.
- Portillo García, Rafael 2005. 'Staging Restoration dramas: practical aspects of their performance.' *SEDERI Yearbook* 15: 63–80.
- 2007. 'El *Quijote* en el teatro de la Restauración inglesa (1660–1714): El caso de Thomas D'Urfey.' *La Huella de Cervantes y del Quijote en la Cultura Anglosajona.* Eds. José Manuel Barrio Marco y María José Crespo Allué. Valladolid: Universidad de Valladolid. 93–102.
- Powell, George 1696. *Bonduca; or, The British Heorine.* London: printed for Richard Bentley.
- Prescott, Andrew 2008. 'Ball, John (d. 1381).' *Oxford Dictionary of National Biography.* Oxford: Oxford University Press, online edition.
- Previté-Orton, C. W. 2000. 'D'Urfey.' *The Cambridge History of English and American Literature, Volume 8: The Age of Dryden.* Ed. A. W. Ward & A. R. Waller. Cambridge: Cambridge University Press. 32–34.
- Price, Curtis 1979. 'Music in the Restoration Theatre.' Diss. The University of Michigan.
- 1980. 'Music as Drama.' *The London Theatre World, 1660–1800.* Ed. Robert D. Hume. Carbondale: Southern Illinois University Press. 210–235.
- 1984a. *Don Quixote. The Music in the Three Plays of Thomas Durfey.* Tunbridge Wells: Richard Macnutt.

- 1984b. *Henry Purcell and the London Stage*. Cambridge: Cambridge University Press.
- Price, Curtis, and Louise K. Stein 2001. 'Semi-opera.' *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie and J. Tyrrell. London: Macmillan.
- Prieto Pablos, Juan Antonio 2005. 'Audience Deception and Farce in John Lacy's *Sir Hercules Buffoon*.' *Atlantis* 27.1: 65–78.
- 2008. 'Ignoramus, *The Woman Turned Bully*, and Restoration Satire on the Common Lawyer.' *Studies in English Literature 1500–1900* 48.3: 523–546.
- Pritchard, Jonathan 2004. 'D'Urfey, Thomas (1653?–1723)'. *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- The Protestant's Satisfaction; or, the Joy and Glory of Hampton-Court, in the Birth of a young Prince Born of Her Royal Highness the Princess Anne of Denmark on the 24th. of this Instant July, to the universal Joy of the whole Kingdom*. [1689]. [London]: printed for P. Brooksby, J. Deacon, J. Blare, J. Back.
- Pullen, Kirsten 2005. *Actresses and Whores: On Stage and in Society*. Cambridge: Cambridge University Press.
- Purcell, Henry 1698. *Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices*. London: printed by J. Heptinstall, for Henry Playford.
- 1702. *Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices. The Second Book*. London: printed by William Pearson, for Henry Playford.
- 1706. *Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices. The Second Edition with Large Additions*. London: printed by William Pearson, and sold by John Young.
- 1712. *Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices*. 2nd ed. Vol. 2. London: printed by William Pearson, for S. H. and sold by John Young.

- Pursglove, Glyn 2005. 'D'Urfey, Thomas, 1653–1723.' *Literature Online Biography*.
Cambridge: Chadwyck-Healey.
- Putnam, Samuel 1949. 'Translator's Introduction.' Miguel de Cervantes Saavedra, *The Ingenious Gentleman Don Quixote de la Mancha*. Tr. Samuel Putnam. New York: Viking Press. vii-xxiv.
- Quilter, Daniel Edward 1962. 'The Image of the *Quijote* in the Seventeenth Century.' Diss. University of Illinois.
- Radice, Mark A. 1997. 'Sites for Music in Purcell's Dorset Garden Theatre.' *The Musical Quarterly* 81.3: 430–448.
- Randall, Dale B. J. 1995. *Winter Fruit: English Drama, 1642–1660*. Kentucky: The University Press of Kentucky.
- Ravenscroft, Edward 1677. *The Wrangling Lovers; or, The Invisible Mistress*. London: printed for William Crook.
- Ray, John 1673. *Observations Topographical, Moral, and Physiological*. London: printed for John Martyn.
- Río y Rico, Gabriel Martín de 1930. *Catálogo Bibliográfico de la Sección de Cervantes de la Biblioteca Nacional*. Madrid: Revista de Archivos, Bibliotecas y Museos.
- Ripa, Cesare 1709. *Iconologia; or, Moral emblems*. Ed. Isaac Fuller. London: printed for Benjamin Motte.
- Ritchie, Fiona. 2016. 'Introduction.' *Revisiting Shakespeare's Lost Play: Cardenio/Double Falsehood in the Eighteenth Century*. Ed. Deborah C. Payne Fisk. Cham, Switzerland: Palgrave Macmillan. 1–6.
- Roberts, John, ed. 2007. *Oxford Dictionary of the Classical World*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Robinson, Jancis, ed. 2006. *The Oxford Companion to Wine*. Oxford: Oxford University Press.

- Rochester, John Wilmot 1680. *Poems on Several Occasions*. printed at Antwerpen.
- 1718. *Poems on Several Occasions*. Vol. 2. London.
- Rockwood, Camilla, ed. 2009. *Brewer's Dictionary of Phrase and Fable*. Edinburgh: Chambers Harrap.
- Rogers, Pat 2004. 'Addison, Joseph (1672–1719).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Rohrer, Katherine T. 1995. 'Poetic metre, musical mettre, and the dance in Purcell's songs.' *Purcell Studies*. Ed. Curtis Price. Cambridge: Cambridge University Press. 207–242.
- Roscoe, Thomas 1839. *The Life and Writings of Miguel de Cervantes Saavedra*. London: Bradbury and Evans.
- Rosenbach, Abraham S. W. 1902. 'The Curious Impertinent in English Dramatic Literature before Shelton's Translation of *Don Quixote*.' *Modern Language Notes* 17.6: 357–367.
- Rosenfeld, Sybil Marion 1960. *The Theatre of the London Fairs in the 18th Century*. Cambridge: Cambridge University Press.
- Rosenthal, Laura J. 'Reading Masks: The Actress and the Spectatrix in Restoration Shakespeare.' *Broken Boundaries: Women and Feminism in Restoration Drama*. Ed. Katherine M. Quinsey. Lexington: The University Press of Kentucky. 201–218.
- Ross, John C. 2004. 'Jevon, Thomas (1651/2–1688), actor and playwright.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Rowlands, Samuel 1615. *The Melancholie Knight*. London: imprinted by R. B.
- Russell, P. E. 1953. 'English Seventeenth-Century Interpretations of Spanish Literature.' *Atlante* 1: 65–77.

- Rutherford, John 2007. 'Brevisima historia de las traducciones inglesas de *Don Quixote*.' *La Huella de Cervantes y del Quijote en la Cultura Anglosajona*. Eds. José Manuel Barrio Marco y María José Crespo Allué. Valladolid: Universidad de Valladolid. 481–498.
- Salmon, Eric 2004. 'Collier, Jeremy (1650–1726), anti-theatrical polemicist and bishop of the nonjuring Church of England.' *Oxford Dictionary of National Biography, online edition*. Oxford: Oxford University Press.
- Sanville, Donald Walker 1950. 'Thomas D'Urfey's *Love for Money; or, The Boarding-School*. An Edition, with Introduction and Notes.' Diss. University of Pennsylvania.
- Santana Sanjurjo, Victoriano 1998. 'Breve aproximación a las traducciones inglesas del *Quijote* en el siglo XVII.' *Actas de las I Jornadas de Jóvenes Traductores*. Ed. Ana Sofía Ramírez Jaimez. Las Palmas de Gran Canaria: Universidad de Las Palmas de Gran Canaria. 87–106.
- Save a Thief from the Gallows, and He'll Hang Thee if He Can; or, The Merciful Father, and the Merciless Son*. [1700?] London: printed by and for W. O.
- Schevill, R. 1906. 'On the influence of Spanish literature upon English in the Early 17th century.' *Romanische Forschungen* 20.2: 604–634.
- Scott, Thomas 1696. *The Mock-Marriage*. London: printed for H. Rhodes; J. Harris; and S. Briscoe.
- 1697. *The Unhappy Kindness; or, A Fruitless Revenge*. London: printed for H. Rhodes, S. Briscoe, and R. Parker.
- Scouten, Arthur H. 1998. 'Dramatic Opera.' *The Revels History of Drama in English. Vol. 5: 1660–1750*. Eds. John Loftis et al. London: Routledge.
- Scouten, Arthur H., ed. 1961. *The London Stage, 1660–1800. Part 3: 1729–1747*. Carbondale: Southern Illinois University Press.

Scouten, Arthur H., and Robert. D. Hume 1980. ““Restoration Comedy” and its Audiences, 1660–1776.’ *The Yearbook of English Studies, Vol. 10*. London: Modern Humanities Research Association. 45–69.

The Second Tome of Homilees, of such matters as were promised, and intituled in the former part of Homilees. 1571. [London: printed by Richarde Iugge and Iohn Cawood].

Selden, John 1661. *Theanthropos; or, God made Man*. London: printed by J. G. for Nathaniel Brooks.

Semmens, Richard 1996. ‘Dancing and Dance Music in Purcell’s Operas.’ *Performing the Music of Henry Purcell*. Ed. Michael Burden. New York: Oxford University Press. 180–196.

Serrano González, Raquel 2014. ‘La recepción del Quijote en la escena inglesa de los siglos XVII y XVIII.’ Diss. Universidad de Oviedo.

The Session of the Poets, Holden at the Foot of Parnassus-Hill. 1696. London: printed for E. Whitlock.

Settle, Elkanah 1673. *The Empress of Morocco*. London: printed for William Cademan.

--- 1692. *The Fairy-Queen: An Opera*. London: printed for Jacob Tonson.

Shadwell, Thomas 1668. *The Sullen Lovers; or, The Impertinents*. In the Savoy [London]: printed for Henry Herringman.

--- 1672. *The Miser*. London: printed for Hobart Kemp.

--- 1673. *Epsom Wells*. London: printed by J. M. for Henry Herringman.

--- 1675. *Psyche*. London: printed by T. N. for Henry Herringman.

--- 1676. *The Libertine*. London: printed by T. N. for Henry Herringman.

--- 1682. *The Tory Poets: A Satyr*. London: printed by R. Johnson.

--- 1690. *The Amorous Bigotte*. London: printed for James Knapton.

- Shakespeare, William 1623. *Mr. Shakespeares Comedies, Histories, and Tragedies*. London: printed by Isaac Iaggard and Ed. Blount.
- 1674. *The Tempest; or, The Enchanted Island*. [Ed. Thomas Shadwell]. London: printed for Henry Herringman.
- 1709. *The Works of Mr. William Shakespear*. Ed. Nicholas Rowe. 6 Vols. London: printed for Jacob Tonson.
- Sharp, Jane 1671. *The Midwives Book; or, the Whole Art of Midwifery Discovered*. London: printed for Simon Miller.
- Shaw, William A. 1896 *Select Tracts and Documents Illustrative of English Monetary History 1626–1730*. London: Clement Wilson.
- Shirley, James 1633 [1634]. *The Triumph of Peace*. London: printed by John Norton, for William Cooke.
- Sidney, Philip, Sir 1593. *The Countesse of Pembrokes Arcadia*. London: printed for William Ponsonbie.
- Simpson, Jacqueline and Steve Roud 2003. *A Dictionary of English Folklore*. *Oxford Reference Online*. Oxford: Oxford University Press.
- Singman, Jeffrey L. 1998. *Robin Hood: The Shaping of the Legend*. Westport: Greenwood Publishing Group.
- Smith, William, ed. 1880. *A Dictionary of Greek and Roman Biography and Mythology*. 3 Vols. London: John Murray.
- Smith, William et al., eds. 1890–1891. *Dictionary of Greek and Roman Antiquities*. 2 Vols. London: John Murray.
- Smuts, R. Malcolm 2008. ‘Armstrong, Archibald (d. 1672).’ *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.

- Snider, Alvin 2006. 'The Curious Impertinent on the Restoration Stage.' *The Seventeenth Century* 21: 315–334.
- Solomon, Diana 2005. 'Anne Bracegirdle's Breaches.' *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 11: 229–49.
- 2011. 'From Infamy to Intimacy: Anne Bracegirdle's Mad Songs.' *Restoration: Studies in English Literary Culture, 1660–1700* 35.1: 1–20.
- 2013. *Prologues and Epilogues of Restoration Theater: Gender and Comedy, Performance and Print*. Newark: University of Delaware.
- Songs Compleat, Pleasant and Divertive*. 1719. 5 Vols. London: printed by W. Pearson, for J. Tonson.
- Southerne, Thomas 1988. *The Works of Thomas Southerne*. Vol. 1. Eds. Robert Jordan and Harold Love. Oxford: Clarendon Press.
- 1976. *Oroonoko*. Eds. Maximillian E. Novak and David Stuart Rodes. Regents Restoration Drama Series. Lincoln: University of Nebraska Press.
- Speaight, George 1950. *The History of English Puppet Theatre*. New York: John de Graff.
- Spencer, Edmund 1590. *The Faerie Queene*. London: printed for William Ponsobnie.
- Spink, Ian 2001a. 'Akeroyde, Samuel.' *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie and J. Tyrrell. London: Macmillan.
- 2001b. 'Courteville, Raphael.' *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie and J. Tyrrell. London: Macmillan.
- 2001c. 'Morgan, Thomas.' *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie and J. Tyrrell. London: Macmillan.
- Squire, William Barclay 1904. 'Purcell's Dramatic Music.' *Sammelbände der Internationalen Musikgesellschaft* 5.4: 489–564.

The Stanford Encyclopedia of Philosophy. 1995–2015. Stanford University Web Project.

Staves, Susan 1979. *Player's Scepters: Fictions of Authority in the Restoration*. Lincoln: University of Nebraska Press.

--- 1994. 'Fielding and the Comedy of Attempted Rape.' *History, Gender & Eighteenth-Century Literature*. Ed. Tobin Beth Fowkes. Athens: University of Georgia Press. 86–112.

Stedman, Gesa 2013. *Cultural Exchange in Seventeenth-century France and England*. Farnham: Ashgate.

Steele, Richard *The Tatler*. No. 1. 12 April 1709. London: printed for the author.

--- *The Tatler*. No. 4. 19 April 1709. London: printed for the author.

--- *The Tatler*. No. 11. 5 May 1709. London: printed for the author.

--- *The Tatler*. No. 43. 19 July 1709. London: printed for the author.

--- 1715. *The Lover*. London: printed for J. Tonson, J. Brown, and O. Lloyd.

Steele, Richard, ed. 1714. *Poetical Miscellanies, consisting of Original Poems and Translations*. London: printed for Jacob Tonson.

Stewart, Ann Marie 2010. *The Ravishing Restoration: Aphra Behn, Violence, and Comedy*. Selinsgrove: Susquehanna University Press.

Stone, Lawrence 1977. *The Family, Sex and Marriage in England, 1500–1800*. London: Weidenfeld and Nicolson.

Styan, J. L. 1986. *Restoration Comedy in Performance*. Cambridge: Cambridge University Press.

Summers, Montague 1923. 'Thomas D'Urfey (1653–1723).' *The Bookman* 63: 272–274.

--- 1934. *The Restoration Theatre*. New York: The Macmillan Company.

Swalin, Benjamin F. 1941. 'Purcell's Masque in *Timon of Athens*.' *Papers of the American Musicological Society* 112–124.

- Targoff, Ramie 2001. *Common Prayer: the Language of Public Devotion in Early Modern England*. Chicago: University of Chicago Press.
- Tasker, Elizabeth 2007. 'Low Brows and High Profiles: Rhetoric and Gender in the Restoration and Early Eighteenth Century Theater.' Diss. Georgia State University.
- Tate, Nahum 1682. *The Second Part of Absalom and Achitophel. A Poem*. London: printed for Jacob Tonson.
- 1693. *A Duke and No Duke. To which is now added a Preface* [etc.]. London: printed for Henry Bonwicke.
- Taylor, Gary 2008. 'Blount, Edward (bap. 1562, d. in or before 1632).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- 2016. 'Fake Shakespeare.' *Journal of Early Modern Studies* 5: 353–379.
- Theobald, Lewis 1728. *Double Falshood; or, The Distrest Lovers*. London: printed by J. Watts.
- Thompson, Robert 2008. 'Purcell, Henry (1659–1695), organist and composer.' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Thomson, Peggy 2012. *Coyness and Crime in Restoration Comedy*. Lanham: Blucknell University Press.
- Thornton, Tim 2006. *Prophecy, Politics and the People in Early Modern England*. Woodbridge: Boydell.
- Thorp, Willard, ed. 1934. *Songs from the Restoration Theater*. Princeton: Princeton University Press.
- Tilley, Morris Palmer 1950. *A Dictionary of the Proverbs In England In the Sixteenth And Seventeenth Centuries*. Ann Arbor: The University of Michigan Press.
- Tom Tyler and his Wife. Together, with an exact Catalogue of all the playes that were ever yet printed*. 1661. London.

- Torriano, Giovanni 1666. *Piazza Universale di Proverbi Italiani; or, A Common Place of Italian Proverbs and Proverbial Phrases digested in alphabetical Order by Way of Dictionary*. London: printed by F. and T. W. for the author.
- Totze, M. E. 1770. *The Present State of Europe. Vol. 3*. Tr. Thomas Nugent. London: printed for J. Nourse.
- Traficante, Frank 2001. 'Division.' *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie and J. Tyrrell. London: Macmillan.
- Tryon, Thomas 1683. *The Way to Health, Long Life and Happiness*. London: printed and sold by Andrew Sowle.
- 1726. *The Way to Health, Long Life and Happiness*. London: printed for G. Conyers.
- Vanbrugh, John 1702. *The False Friend*. London: printed for Jacob Tonson.
- Van Lennep, William, ed. 1965. *The London Stage, 1660–1800. Part 1: 1660–1700*. Carbondale: Southern Illinois University Press.
- Vauchez, André, ed. 2002. *Encyclopedia of the Middle Ages. Oxford Reference Online*. Oxford: Oxford University Press.
- Vaughn, Jack A., ed. 1976. *Two Comedies by Thomas D'Urfey*. London: Associated University Presses.
- Vélez Núñez, Rafael 2003. 'Melancholic Sounds: Singing Madness in Restoration Drama.' *SEDERI* 13: 219–227.
- Villon, François 1982. *The Poems of François Villon*. Ed. Galway Kinnell. Hanover: University Press of New England.
- Vincent, Samuel 1674. *The Young Gallant's Academy; or, Directions how he should behave himself in all Places and Company*. London: printed by J. C. for R. Mills.

- Virgil 1916. *Eclogues. Georgics. Aeneid: Books 1–6*. Tr. H. Rushton Fairclough. Loeb Classical Library 63. Cambridge: Harvard University Press.
- Visits from the Shades; or, Dialogues Serious, Comical, and Political*. 1704–1705. 2 Vols. London.
- Waller, Maureen 2000. *1700: Scenes from London Life*. New York/London: Four Walls Eight Windows.
- Wauchope, Piers 2006. ‘MacCarthy, Justin, first Viscount Mountcashel (c.1643–1694).’ *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, online edition.
- Weber, Harold M. 1986. *The Restoration Rake-Hero: Transformations in Sexual Understanding in Seventeenth-Century England*. Madison: University of Wisconsin Press.
- Weinreb, Ben et al., eds. 2008. *The London Encyclopaedia*. London: Macmillan.
- Wheatley, Christopher J. 1996. “‘But Speak Every Thing in Its Nature’”: Influence and Ethics in Duffey’s Adaptations of Fletches.’ *The Journal of English and Germanic Philology* 95.4: 515–533.
- 2001. ‘Shadwell, Duffey and Didactic Drama.’ *A Companion to Restoration Drama*. Ed. Susan J. Owen. Oxford: Blackwell. 340–354.
- Whibley, Charles. 1912. ‘The Restoration Drama, 2.’ *The Cambridge History of English Literature, Vol. 8: The Age of Dryden*. Eds. A. W. Ward et al. Cambridge: Cambridge University Press. 146–177.
- White, Arthur Franklin 1922. *John Crowne: His Life and Dramatic Works*. Cleveland, OH: Western Reserve University Press.
- Williams, Gordon 1994. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. 3 Vols. London: Athlone Press.
- Wilson, Edward M. 1948. ‘Cervantes and English Literature of the Seventeenth Century.’ *Bulletin Hispanique* 50.1: 27–52.

- 1950. 'Edmund Gayton on Don Quixote, Andrés, and Juan Haldudo.' *Comparative Literature* 2.1: 64–72.
- Wilson, John Harold 1963. 'Players' Lists in the Lord Chamberlain's Registers.' *Theatre Notebook* 18: 25–30.
- Wing, Donald G. 1988. *A Short-Title Catalogue of Books Printed in England, Scotland and Ireland, Wales and British America and of English Books Printed in Other Countries 1641–1700*. New York: Modern Language Association of America.
- Winkler, Amanda Eubanks 2006. 'O Let Us Howle Some Heavy Note': *Music for Witches, the Melancholic, and the Mad on the Seventeenth-Century English Stage*. Bloomington: Indiana University Press.
- 2012. 'Society and Disorder.' *The Ashgate Research Companion to Henry Purcell*. Ed. Rebecca Herissone. Farnham: Ashgate. 269–301.
- 2013. "'Our Friend Venus Performed to a Miracle": Anne Bracegirdle, John Eccles and Creativity.' *Concepts of Creativity in Seventeenth-Century England*. Ed. Rebecca Herissone and Alan Howard. Woodbridge: The Boydell Press. 255–280.
- 2014. 'Madness "Free from Vice": Musical Eroticism in the Pastoral World of *The Fickle Shepherdess*.' *The Lively Arts of the London Stage, 1675–1725*. Ed. Kathryn Lowerre. Farnham: Ashgate. 149–169.
- Winstanley, William 1687. *The Lives of the Most Famous English Poets; or, The Honour of Parnassus*. London: printed by H. Clark, for Samuel Manship.
- Wood, Anthony à 1692. *Athenae Oxonienses. An Exact History of All the Writers and Bishops Who Have Had Their Education in the Most Ancient and Famous University of Oxford*. Vol. 2. London: printed for Tho. Bennet.
- Woods, Mary, and Arete Swartz 1988. *Glass Houses. A History of Greenhouses, Orangeries and Conservatories*. New York: Rizzoli.

- Wright, Stephen 2013. 'Burgess, Daniel (1646–1713).' *Oxford Dictionary of National Biography*,
online edition. Oxford: Oxford University Press.
- Wright, Thomas 1693. *The Female Virtuoso's*. London: printed by J. Wilde, for R. Vincent.
- Xenophon 1925. *Xenophon in Seven Volumes*. Vol. 7. Tr. E. C. Marchant, and G. W.
Bowersock. Cambridge: Harvard University Press.
- Youell, Amber 2009. 'Anne Bracegirdle On Fire: Historical and Contemporary
Performance of a Seventeenth-Century Mad-Song.' *Early Modern Women: An
Interdisciplinary Journal* 4: 101–133.