

AN
APOLOGY
For Actors.

Containing three briefe
Treatises.

- 1 *Their Antiquity.*
- 2 *Their ancient Dignity.*
- 3 *The true use of their quality.*

Written by *Thomas Heywood.*

Et prodesse sicut & delectare—

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TO THE RIGHT
HONOURABLE, ED-

WARD, Earle of Worcester,
Lord of Chepstoll, Ragland, and Gower,
Knight of the most Noble Order of the
Garter, Maister of the Horse, and one
of the Kings most Honourable
PRIVY COUNCEL.



Knowing all the vertues and en-
dowments of Nobility, which
flourish in their height of emi-
nence in your Ancestors, now,
as by a diuine legacy, and line-
all inheritance, to suruiue in you;
and so consequently from you, to your truly
ennobled Issue. (Right Honourable) I presu-
med to publish this vnworthy worke vnder
your gracious patronage: first, as an acknow-
ledgement of that duty I am bound to you in,
as a seruant. Next, assured that your most iu-
diciall censure is able to approue what there-
in is authentike and good, as your Noble and
A 2 accusto-

The Epistle Dedicatory.

accustomed modesty will charitably conuie: if there be any thing therein vnworthy your learned approbation. I haue stru'd (my Lord) to make good a subiect, which many through enuy, but most through ignorance, haue sought violently, (and beyond merit) to oppugne: in which, if they haue either wandred through spleene, or erred by non-knowledge, I haue (to my power) plainly and freely illustrated, propounding a true, direct, and faithfull discourse, touching the Antiquity, the ancient Dignity, and the true vse of *Actors*; and their quality. If my industry herein be by the common Aduersary harshly receiued, but by your Honour charitably censured, I haue from the iniudicious (whom I esteeme not) but what I expect: but from your Lordship (whom I reuerence) more then I can merit.

Your Honours humbly deuoted,

Thomas Heywood.



To my good Friends and Fellowes,
the Citty-Actors.



V of my buiest houres, I haue spared my selfe so much time as to touch some particulars concerning vs, to approue our Antiquity, ancient Dignity, and the true vse of our quality. That it hath bene ancient, we haue deriued it from more then two thousand yeeres agoe, successiue-ly to this age. That it hath bene esteemed by the best and greatest: to omit all the noble Patrons of the former world, I need alledge no more then the Royall and Princely seruites, in which we now liue. That the vse thereof is authentique, I haue done my endeavour to instance by History, and approue by authority. To excuse my ignorance in affecting no flourish of Eloquence, to set a glosse vpon my Treatise, I haue nothing to say for my selfe but this: A good face needs no painting, & a good cause no abetting. Some euerscurious haue too liberally taxed vs: and hee (in my thoughts) is held worthy reproofe, whose ignorance cannot answer for it selfe: I hold it more honest for the guiltlesse to excuse, then the enuious to exclaime. And we may as freely (out of our plainnesse) answer, as they (out of their peruersnesse obiekt) instancing my selfe by famous Scalliger, learned Doctor Gager,

To the City Actors.

Doctor Gentiles, and others, whose opinions and approved arguments on our part, I have in my briefe discourse altogether omitted; because I am loath to bee taxed in borrowing from others: and besides, their workes being extant to the world, offer themselves freely to euery mans perusal. I am profest aduersary to none, I rather couet reconcilment, then opposition, nor proceeds this my labour from any enuy in me, but rather to shew them wherein they erre. So wishing you iudiciall Audienses, honest Poets, and true gatherers, I commit you all to the fulnesse of your best wishes.

Yours euer,

T. H.



TO



TO THE IVDICIALL
READER.



Haue vnderooke a subiect (curteous Reader) not of sufficient countenance to bolster it selfe by his owne strength; and therefore haue charitably reached it my hand to support it against any succeeding Aduersary. I could willingly haue committed this worke to some more able then my selfe: for the weaker the Combatant, hee needeth the stronger Armes. But in extremities, I hold it better to weare rusty Armour, then to goe naked; yet if these weake habilliments of warte, can but buckler it from part of the rude buffets of our Aduersaries, I shall hold my paines sufficiently guerdoned. My pen hath seldome appeared in Presse till now, I haue beene euer too ielous of mine owne weaknesse, willingly to thrust into the Presse: nor had I at this time, but that a kinde of necessity enioyned me to so sudden a businesse. I will neither shew my selfe ouer-presumptuous, in skorning thy fauour, nor too importunate a beggar, by too seruilly intreating it. What thou art content to bestow vpon
my

To the Reader.

my pains, I am content to accept: if good thoughts, they are all I desire: if good words, they are more than I deserve: if bad opinion, I am sorry I have incurred it: if evil language, I know not how I have merited it: if any thing, I am pleased: if nothing, I am satisfied, contenting my selfe with this: I haue done no more then (had I beene called to account) shewed what I could say in the defence of my owne quality.

Thine

T. HAYWOOD.

Firma valens per se, nullumq; Machina querunt.



TO



Ἀπολογία τῶν πανηγυρίων.

Τὸ ὄντο θρησκίαν μὴ μετὰ πρὸς θεοκρίλια ὕμνῳ
καὶ κλίμα ἐδ' ἀρετῆς: ἄριστοι μαρτύροι τῶν γὰρ ἀληθεῶν
ἔργων θεοῦ: οὐκ ἔστιν ἄλλοδωκίαν ἀδελφότητι ποτιεῖν
φύρα, μὴ τὴν τῶν κινήσεων καὶ κινήσεων ἀδελφῶν
τῶν ἡδ' ἀδελφῶν: καὶ τὴν ἑαυτῶν τὴν ἑαυτῶν κινήσεων
ἀδελφῶν τῶν ἡδ' ἀδελφῶν, ὅτι οὐκ ἔστιν ἄλλοδωκίαν
βίβλῳ, καὶ τὴν ἑαυτῶν τῶν ἡδ' ἀδελφῶν ἀδελφῶν
ἀλλ' ἀγαθὸν αἰετὶ διακρίνει κινήσεων φησὶν.
Ἐὶ βίβλῳ μὴ τῶν ἀδελφῶν ἀδελφῶν ἀδελφῶν.
ἀλλ' ἑαυτῶν ἀδελφῶν, ἡδ' ἀδελφῶν ἀδελφῶν.

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In laudem, nec Operis, nec Authoris.

FAllor? en hœc solis non solum grata Theatri?
(Esse putes solis quamquam dilata Theatri)
Magna sed à sacro veniet tibi gratia Templo,
Parue Liber; proles bant infitanda Parentis.
Plurimus hunc nactus Librum de-plebe-Sacerdos
(Copia Verborum cui sit, non copia Rerum)
Materie tantum petes hinc; quantum nec in uno
Promere Mense potest: nec in uno for sit an Anno.
Da quævis Textum; balbâ de Nare locutus,
Protinus exclamat (Nefanda piacula!) in urbe
(Proh dolor!) Impietas nudat à fronte vagatur!
Eccelibrum (Fratres), Damnaudo Authore Poëtâ:
Pejorem, nec Sol vidit, nec Visus Ipsè
Heresiarcha vales componere: Quippe Theatri
Mentitas loquitur laudes (ô Tempora!) laudet
Idem si potis est, Monachum, Monachique Cucullum.
Sacro quis Laudes unquam Nomén-ve Theatri
Repperit in CANONE? hand vllus: Stolidissime, Dogma
Non CANONEM sapit hoc igitur, sed Apocryphon. Inde
(Lymphatum attonito pectus tudente Popello,
Et vacuum quassante caput mæstumq; venens)
Sic multo rancium crocians sudore Peroras;

Quod

A gentle person this, and he a clowne
 One man is ragged, and another braue.
 All men haue parts, and each man acts his owne.
 She a chaste Lady adeth all her life,
 A wanton Curtez an another playes.
 This, couets marriage loue, that, nuptial strife,
 Both in continuall action spend their dayes.
 Some Citizens, some Soldiers, borne to aduenter,
 Sheepeheards and Sea-men; then our play's begun,
 When we are borne, and to the world first enter,
 And all finde *Exits* when their parts are done.
 If then the world a Theater present,
 As by the roundnesse it appears most fit,
 Built with starre-galleries of hie ascent,
 In which *Lehone* doth as spectator sit.
 And chiefe determiner to applaud the best,
 And their indeuours crowne with more then merit.
 But by their euill actions doomes the rest,
 To end disgrac't whilst others praise inherit.
 He that denyes then Theaters should be,
 He may as well deny a world to me.

No Theater,
no world.

Thomas Heywood.



An



An Apology for Actors, and first touching their Antiquity



MOVED by the sundry exclamations of
 many seditious Sectists in this age, who
 in the fatnes and ranknes of a peaceable
 Common-wealth, grow vp like vnfa-
 uery tufts of grasse, which though out-
 wardly greene and fresh to the eye, yet
 are they both vnpleasant & vnprofitable,
 beeing too sower for food, and too ranke for fodder: These
 men like the antient Germans, affecting no fashion but
 their owne, would draw other nations to bee slouens like
 them-selues, and vndertaking to purifie and reforme the
 sacred bodies of the Church and Common-weale (In the
 trew vse of both which they are altogether Ignorat,) would
 but like artlesse Phisitions, for experiment sake, rather mi-
 nister pills to poyson the whole body then cordials to pre-
 serue any or the least part. Amongst many other things
 tollerated in this peaceable and flourishing State, it hath
 pleased the high and mighty Princes of this Land to limit
 the vse of certaine publicke Theaters, which since many of
 these ouer-curious heads haue laushly & violently stander-
 red, I hold it nota misse to lay open some few Antiquities
 to approue the true vse of them, with arguments (not of the
 least moment) which according to the weaknes of my spirit
 and infancy of my iudgment I will (by gods grace) commit

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to the eyes of all fauorable and iudiciall readers, as well to satisfie the requests of some of our well qualified fauorers, as to stop the enuious acclamations of those who challenge to them-selues a priuiledge Inuectiue, and against all free estates a railing liberty: Loath am I (I protest) being the youngest and weakest of the Nest wherin I was hatcht, to soare this pitch before others of the same brood more fledge, and of better winge then my selfe: but though they whome more especially this taske concernes, both for their ability in writing and sufficiency in Iudgement (as their workes generally witnesse to the world:) are content to ouer-slip so necessary a subiect, and haue left it as to mee the most vnworthy: I thought it better to stammer out my mind, then not to speake at all; to scribble downe a marke in the stead of writing a name, and to stumble on the way, rather then to stand still and not to proceede on so necessary a Journey. *Nox erat, & somnus lassos submitit ocellos.*

It was about that time of the night when darknes had already ouerspread the world, and a husht and generall silence posselt the face of the earth, and mens bodyes tyred with the businesse of the day, betaking themselues to their best repose, their neuer-sleeping soules labored in vn-coth dreames and visions, when suddenly appeared to me the tragicke Muse *Melpomene*

animosa Tragedia.

& mouit pietis imixa Cothurnis

Densum Cesarie, terque quaterque Caput:

Her heyre rudely disheueled, her chaplet withered, her visage with teares stayned, her brow furrowed, her eyes deiected, nay her whole complexion quite faded and altered: and perusing her habit, I might behold the colour of her fresh roabe all Crimson, breathed, and with the inuenomed iuice of some prophane spilt inke in euery plaec stayned: nay more, her busken of all the wonted Iewels and ornaments, vterly despoyled; about which in manner of a garter I might behold these letters written in a playne and large

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large Character.

*Behold my Tragicke Buskin rent and torne,
Which Kings and Emperors in their tymes haue worne.*

This I no sooner had perus'd, but suddenly I might perceau the intraged Muse, cast vp her skornfull head: her eyeballs sparklefire, & a suddain flash of disdaine, intermixt with rage, purple her cheekc. When pacing with a maiesticke gate & rowling vp her fresh spirits with a liuely and queint action, shee began in these or the like words.

Grande sonam tragicis, tragicos decet Ira Cothurnos.

Am I Melpomene the buskend Muse,

That held in aine the tyrants of the world,

And playde their lines in publicke Theaters,

Making them feare to sinne, since fearelesse I

Prepar'd to wryte their lines in Crimson Inke,

And all their shames in eye of all the world?

Haue not I whips Dice with a scourge of Steele,

Vnmaske sterne Murder; sham'd lasciuious Lust.

Pluckt off the visar from grimme Treasons face,

And made the Sunne point at their ugly sinnes?

Hath not this powerfull hand tam'd fiery Rage,

Kild poisonous Enuy with her owne keene darts,

Choak't up the Conetous mouth with moulted gold,

Burst the vast wombe of eating Gluttony,

And drown'd the Drunkard's gall in iuice of grapes?

I haue shewed Pryde his picture on a stage,

Layde ope the ugly shapcs his Steele-glasse bid,

And made him passe thence weckely: In those daies

When Emperours with their presence grac't my scenes,

And thought none worthy to present themselues

Sauc Emperours: to delight Embassadours.

Then did this garland florish, then my Roabe

Was of the deepest Crimson, the best dye:

Cura Ducum fuerant olim regumque poetæ.

Premiaque Antiqui magna tulere Chori

Who lodge them in the bosome of great Kings.

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SAME

For Actors.

*Sauē he that had a graue Cothurnate Muse,
 A stately verse in an lambick stile
 Became a Kesar's mouth. Oh these were times
 Fit for you Bards to vent your golden Rymes.
 Then did I tread on Arras, Cloth of Tissue,
 Hung round the fore-front of my stage: the pillars
 That did support the Roofe of my large frame
 Double apparel I in pure Ophir gold:
 Whilst the round Circle of my spacious orbe
 Was throng'd with Princes, Dukes and Senators.
 Nunc Hederæ sine Honore iacent.
 But now's the Iron age, and black-mouth'd Curres,
 Barke at the vertues of the former world.
 Such with their breath haue blasted my fresh roabe,
 Pluckt at my flowry Chaplet, tow'd my tresses.
 Nay some whom for their basenesse hist and skorn'd
 The Stage, as loathsome, hath long-since spued out,
 Haue watcht their tyme to cast inuenom'd Inke
 To stayne my garments with. Oh Seneca
 Thou tragicke Poet, hadst thou lin'd to see
 This outrage done to sad Melpomene,
 Wish such sharpe lynes thou wouldst reuenge my blot,
 As Armed Onid against Ibis wrot.*

With that in rage shee left the place, and I my dreame, for
 at the instant I awaked, when hauing perused this vision
 ouer and ouer againe in my remembrance, I suddenly be-
 thought mee, How many antient Poets, Tragicke and
 Comicke, dying many ages agoe liue still amongst vs in
 their works, as amongst the Greekes, Euripides: Menander.
 Sophocles, Eupolis, Eschilus, Aristophanes, Appollodorus, Amaxan-
 drides, Nichomachus, Alexis, Terens and others, so among the
 Latins: Artilius, Aelius, Melithus, Plautus, Terens, & others
 whome fore breuity sake I omit.

*Hos Edscis & hos arto stipata Theatro
 Spectat Roma potens habet hos, numeratq̃ Poetas.
 These potent Rome acquires and holdeth deare.*

And

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And in their round Theaters stocks to beare:

These or any of these had they liued in the afternoone of the
 world, as they dyed euen in the morning, I assure my
 selfe wold haue left more memorable trophieys of that lear-
 ned Muse, whome in their golden numbers they so richly
 adorned. And amongst our moderne poets, who haue bene
 industrious in many an elaborate and ingenious poem, euen
 they whose pennes haue had the greatest trafficke with the
 Stage, haue bene in the excuse of these Muses most forget-
 full. But leauing these, lest I make too large a head to a
 small body, and so misshape my subiect, I will begin with
 the antiquity of Actiue Comedies, Tragedies, and Hysto-
 ries, And first in the golden world.

In the first of the Olimpiads, amongst many other actiue
 exercises in which Hercules euer triumph'd as victor, there
 was in his nonage presented vnto him by his Tutor in
 the fashion of a History, acted by the choysse of the nobility
 of Greece, the worthy and memorable acts of his father
 Iupiter. Which being personated with liuely and well-spiri-
 ted action, wrought such impressiō in his noble thoughts,
 that in meere emulation of his fathers valor (not at the be-
 heft of his Stepdame Iuno) he perform'd his twelue labours:
 Him valiant Theseus followed, and Achilles, Theseus. Which
 bred in them such hawty and magnanimous attempts, that
 euey succeeding age hath recorded their worths, vnto
 fresh admiration. Aristotle that Prince of Philosophers,
 whose bookes carry such credit, euen in these our vniuer-
 sities, that to say *Ipse dixit* is a sufficient Axioma, hee ha-
 uing the tuition of young Alexander, caused the de-
 struction of Troy to be acted before his pupill, in which the
 valor of Achilles was so naturally exprest, that it impress the
 hart of Alexander, in so much that all his succeeding actions
 were meerly shaped after that patterne, and it may be
 imagined had Achilles neuer liued, Alexander had neuer
 conquered the whole world: The like assertion may be
 made of that euer-renowned Roman Iulius Cesar. Who

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after

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after the like representation of *Alexander* in the Temple of *Hercules* standing in Gades was neuer in any peace of thoughts, till by his memorable exploit, hee had purchas'd to himselfe the name of *Alexander*: as *Alexander* till hee thought himselfe of desert to be called *Achilles*: *Achilles* *Theſeus*, *Theſeus* till he had sufficiently Imitated the acts of *Hercules*, and *Hercules* till hee held himselfe worthy to be called the son of *Jupiter*. Why should not the liues of these worthyes. presented in these our dayes, effect the like wonders in the Princes of our times, which can no way bee so exquisitly demonstrated, nor so liuely portrayed as by action: Oratory is a kind of a speaking picture, therefore may some say, is it not sufficient to discourse to the eares of princes the fame of these conquerors: Painting likewise, is a dumbe oratory, therefore may we not as well by some curious *Pigmalion*, drawe their conquests to worke the like loue in Princes towards these Worthyes by shewing them their pictures drawne to the life, as it wrought on the poore painter to be enamored of his owne shadow; I answer this.

*Non magis expressi vultu per abenia signa
Quam per vatis opus, more: animique virorum
Clarorum apparent. —*

*The visage is no better cut in brasse,
Nor can the Caruer so expresse the face*

As doth the Poets penne whose arts surpass,

To give mens liues and vertues their due grace.

A Description is only a shadow receiued by the eare but not perceiued by the eye: so liuely portrature is meereley a forme scene by the eye, but can neither shew action, passion, motion, or any other gesture, to mooue the spirits of the beholder to admiration: but to see a souldier shap'd like a souldier, walke, speake, act like a souldier: to see a *Hector* all besmered in blood, trampling vpon the bulkes of Kings. A *Troilus* returning from the field in the sight of his father *Priam*, as if man and horse euen from the steeds rough fetlockes to the plume in the champions helmet had bene together

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together plunged into a purple Ocean: To see a *Pompey* ride in triumph, then a *Cesar* conquer that *Pompey*: labouring *Hannibal* aliue, hewing his passage through the Alpes. To see as I haue scene, *Hercules* in his owne shape hunting the Boare, knocking downe the Bull, taming the Hart, fighting with Hydra, murdering *Gerion*, slaughtering *Diomed*, wounding the *Stimphalides*, killing the Centaurs, pashing the Lion, squeezing the Dragon, dragging *Cerberus* in Chaynes, and lastly, on his high Pyramides writing *Nil ultra*, Oh these were fights to make an *Alexander*.

To turne to our domesticke hystories, what English blood seeing the person of any bold English man presented and doth not hugge his fame, and humnye at his valor, pursuing him in his enterprife with his best wishes, and as beeing wrapt in contemplation, offers to him in his hart all prosperous performance, as if the Personater were the man Personated, so bewitching a thing is liuely and well spirited action, that it hath power to new mold the harts of the spectators and fashion them to the shape of any noble and notable attempt. What coward to see his contryman valiant would not bee ashamed of his owne cowardise? What English Prince should hee behold the true portrature of that amous King *Edward* the third, foraging France, taking so great a King captiue in his owne country, quartering the English Lyons with the French Flower-delyce, and would not bee suddenly Inflam'd with so royall a spectacle, being made apt and fit for the like atchieuement. So of *Henry* the fift: but not to be tedious in any thing. *Ouid* in one of his poems holds this opinion, that *Romulus* was the first that broght plaies into Italy, which he thus sets downe:

Primus sollicitos fecisti Romule Ludos.

Cum iurit viduos rapta Sabina viros

Tunc neque marmorco pendebant vela Theatro, &c.

Which mee English thus.

Thou noble Romulus first playes contriues,

To get thy widdomed souldiers Sabine nywes.

*De Arte Aman-
di. 1.*

For Actors.

In those dayes from the marble house did want
 No silke, no silken flagge, or ensigne brane.
 Then was the Tragick stage not painted red,
 Or any mixed staines on pillars spread.
 Then did the Sceane want art, th'vready stage
 Was made of gyasse and earth in that rude age:
 About the which were thicke-leau'd branches placed,
 Nor did the Audients hold themselves disgraced
 Of turfe and heathy sods to make their seates,
 Fr'm'd in degrees of earth, and mossy peates.
 Thus plac'd in order, euery Roman pry'd
 Into her face that sat next by his side;
 And closing with her, seuerally gan moue,
 The innocent Sabine women to their loue:
 And whilst the piper Thuscus rudely plaid,
 And by thrice stamping with his foote had made
 A signe vnto the rest, there was a shout,
 Whose strill report pierst all the aire about.
 Now at a signe of rape giuen from the King,
 Round through the house the lusty Romans sing,
 Leauing no corner of the same vnought,
 Till euery one a frighted virgin caught.
 Looke as the trembling Dove the Eagle flies,
 Or a yong Lambe when he the Wolfe espies,
 So ran the poore girles, filling th'aire with skreekes,
 Emptying of all the colour their pale cheekes.
 One feare possesseth them all, but not one looke,
 This teares her haire, she hath her wits forsooke.
 Some sadly sit, some on their mothers call,
 Some chafe, some flye, some stay, but frighted all.
 Thus were the rauish'd Sabines blushing led
 (Becoming shame) vnto each Romans bed.
 If any strin'd against it, straight her man
 Would take her on his knee (whom feare made wan)
 And say, Why weepest thou sweet? what ailes my deere?
 Dry up these drops, these clouds of sorrow cleere.

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For Actors:

Ife be to thee, if thou thy grieffe wilt smother,
 Such as thy father was vnto thy mother.
 Full well could Romulus his Souldiers please,
 To giue them such faire mistresses as these.
 If such rich wages thou wilt giue to me,
 Great Romulus, thy souldier I will'e.

Romulus hauing erected the walles of Rome, and leading vnder him a warlike Nation, being in continuall warre with the Sabines, after the choyce selecting of a place, fit for so famous a Citty, and not knowing how to people the same, his traine wholly consisting of Souldiers, who without the company of women (they not hauing any in their Army) could not multiply; but so were likely that their immortal fames should dye issueless with their mortal bodies. Thus therefore Romulus deuised; After a parle and attonement made with the neighbour Nations, hee built a Theater, plaine, according to the time; yet large, fit for the entertainement of so great an Assembly, and these were they whose famous issue peopled the Cittie of Rome, which in after ages grew to such height, that not Troy, founded by Dardanus, Carthage layed by Dido, Tyne built by Agenor, Memphis made by Ogdour, Thebes seated by Cadmus, nor Babylon reared by Semiramis, were any way equall to this situation grounded by Romulus: to which all the discovered kingdomes of the earth after became tributaries. And in the noone-tide of their glory, and height of all their honor, they edified Theaters, and Amphi-theaters: for in their flourishing Common-weale, their publike Comedians and Tragedians most florished, insomuch that the Tragick and Comicke Poets, were all generally admired of the people, and particularly euery man of his private Meconas.

In the reigne of Augustus Christ was borne, and as well Imperante Augusto, natus est Christus. in his dayes as before his birth, these solemnities were held in the greatest estimation. In Iulius Cæsars time, predeces- Imperante Tiberio crucifixus. sor to Augustus, the famous hony-tong'd Orator Cicero florished;

C

florished;

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flourished; who, amongst many other his eloquent Orations, writ certaine yet extant, for the *Comedian Roscius* (*pro Roscio Comedv*) of whom we shall speake more large hereafter. These continued in their honour till the reign of *Tiberius Caesar*, and vnder *Tiberius* Christ was crucified. To this end do I vse this assertion, because in the full and perfect time our Sauiour sojourned on the earth, euen in those happy and peacefull dayes the spacious Theaters were in the greatest opinion amongst the Romans; yet, neither Christ himselfe, nor any of his sanctified Apostles, in any of their Sermons, Acts, or Documents, so much as named them, or vpon any abusive occasion, touched them. Therefore hence (me thinkes) a very probable and important argument may be grounded, that since they, in their diuine wisdomes, knew all the finnes abounding in the world before that time, taxt and reprobud all the abuses reigning in that time, and foresaw all the actions and inconueniences (to the Church prejudiciall) in the time to come; Since they (I say) in all their holy doctrines, bookes, and principles of Diuinity, were content to passe them ouer, as things tollerated, and indifferent, why should any nice and ouer-scrupulous heads, since they cannot ground their curiouseesse either vpon the old or new Testament, take vpon them to correct, controule, and carpe at that, against which they cannot finde any text in the sacred Scriptures?

In the time of *Nero Caesar*, the Apostle *Paul* was persecuted and suffered, *Nero* was then Emperour, *Paul* writ his Epistle to the Romans, and at the same time did the Theaters most flourish amongst the Romans; yet where can we quote any place in his Epistles, which forbids the Church of God, then resident in *Rome*, to absent themselues from any such assemblies.

To speake my opinion with all indifferency, God hath not enioyned vs to weare all our apparrell solely to defend the cold: Some garments we weare for warmth, others for ornament. So did the children of *Israel* hang care-sings in their

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their eares, nor was it by the law forbidden them. That purity is not look't for at our hands, being mortall and humane, that is required of the Angels, being celestiall and diuine. God made vs of earth, men; knowes our natures, dispositions and imperfections, and therefore hath limited vs a time to reioyce, as hee hath enioyned vs a time to mourne for our transgressiōs. And I hold them more scrupulous than well aduised, that goe about to take from vs the vse of all moderate recreations. Why hath God ordained for man, varietie of meates, dainties and delicates, if not to taste thereon? why doth the world yeeld choyce of honest pastimes, if not decently to vse them? Was not the Hare made to be hunted? the Stagge to be chased; and so of all other beasts of game in their severall kindes? since God hath prouided vs of these pastimes, why may wee not vse them to his glory? Now if you aske me why were not the Theaters as gorgeously built in all other Cities of *Italy* as *Rome*? And why are not Play-houses maintained as well in other Cities of *England*, as *London*? my answere is: It is not meet euery meane Esquire should carry the part belonging to one of the Nobility, or for a Noble-man to vsurpe the estate of a Prince. *Rome* was a *Metropolis*, a place whither all the nations knowne vnder the Sunne, resorted: so is *London*, and being to receiue all Estates, all Princes, all Nations, therefore to affoord them all choyce of pastimes, sports, and recreations: yet were there Theaters in all the greatest Cities of the world, as we will more largely particularize hereafter.

I neuer yet could read any History of any Commonweale, which did not thriue & prosper whilst these publike solemnities were held in adoration. Oh but (say some) *Marcus Aurelius* banisht all such triuiall exercises beyond the confines of *Italy*. Indeed this Emperour was a Philosopher of the sect of *Diogenes*, a Cinicke, and whether the hand of *Diogenes* would become a scepter, or a root better, I leaue to your iudgments. This *Aurelius* was a great & sharpe

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prouer, who because the Matrons and Ladies of *Rome*, in scorne of his person made a play of him; in his time, interdited the vse of their Theaters. So, because his wife *Fausfine* plaid fallie with him, he generally exclaimed against all women: because himselfe could not touch an Instrument, he banisht all the Musicians in *Rome*, and being a meere coward, put all the Gladiators and sword-players into exile. And lest his owne suspected life should be againe acted by the Comedians, as it before had bene by the noble Matrons, he profest himselfe aduersary to all of that quality, so feuer a reformation of the weale publike hee vsed, restraining the Citizens of their free liberties, which till his daies was not seene in *Rome*; but what profited this the weale publicke? do but peruse the ancient Roman Chronicles, & you shall vndoubtedly finde, that from the time of this precise Emperour, that stately City, whose lofty buildings crowned seuen high hills at once, and ouer-peered them all, streight way began to hang the head, by degrees the forreigne kingdoms reuolted, and the homage done them by strange Nations, was in a little space quite abrogated: for they gouerned all the world, some vnder Consuls, some vnder Pro-consuls, Presidents and Pretors, they diuided their dominions and countyes into principalities, some into Prouinces, some into Toparchyes. some into Tetrarchyes, some into Tribes, others into Ethnarchyes: but now their homage ceast, *Marcus Aurelius* ended their mirth, which presaged that shortly after should begin their sorrow, he banisht their liberty. & immediatly followed their bondage. For *Rome*, which till then kept all the Nations of the world in subiectiue awe, was in a little space awd euen by the basest nations of the world. To leaue *Italy*, and looke backe into *Greece*, the Sages and Princes of *Greece*, who for the refinednesse of their language were in such reputation through the world, that all other tongues were esteemed barbarous; These that were the first vnderstanders, trained vp their youthfull Nobility to bee Actors, de-

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barring the base Mechanickes so worthy employment: for none but the yong Heroes were admitted that practise, so to embolden them in the deliuey of any forraine Embassy. These wise men of *Greece* (so called by the Oracle) could by their industry, finde out no neerer or directer course to plant humanity and manners in the hearts of the multitude then to instruct them by moralized mysteries, what vices to auoyd, what vertues to embrace; what enormities to abandon, what ordinances to obserue: whose liues (being for some speciall endowments in former times honoured) they should admite and follow: whose vicious actions (personated in some licentious liuer) they should despise & shunne: which borne out as well by the wisdom of the Poet, as supported by the worth of the Actors, wrought such impresson in the hearts of the plebe, that in short space they excelled in ciuility and gouernement, insomuch that from them all the neighbour Nations drew their patternes of Humanity, as well in the establishing of their lawes, as the reformation of their manners. These *Musi* and *Gymnosophists*, that liu'd (as I may say) in the childhood and infancy of the world, before it knew how to speake perfectly, thought euen in those dayes, that Action was the neereft way to plant vnderstanding in the hearts of the ignorant. Yea (but say some) you ought not to confound the habits of either sex, as to let your boyes wear the attires of virgins, &c. To which I answer: The Scriptures are not alwayes to be expounded meereley, according to the letter: (for in such estate stands our mayne Sacramentall Controversie) but they ought exactly to bee conferred with the purpose they handle. To do as the Sodomites did, vse preposterous lusts in preposterous habits, is in that text flatly and seuerely forbidden: nor can I imagine any man, that hath in him any taste or relish of Christianity, to be guilty of so abhorred a sinne. Besides, it is not probable, that Playes were meant in that text, because we read not of any Playes knowne in that time that *Deuteronomic* was writ,

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among the Children of Israel, nor do I hold it lawfull to beguile the eyes of the world in confounding the shapes of either sex, as to keepe any youth in the habit of a virgin, or any virgin in the shape of a lad, to shroud them from the eyes of their fathers, tutors, or protectors, or to any other sinister intent whatsoever. But to see our youths attired in the habit of women, who knowes not what their intents be? who cannot distinguish them by their names, assuredly knowing, they are but to represent such a Lady, at such a time appointed?

Do not the Vniuersities, the fountaines and well springs of all good Arts, Learning and Documents, admit the like in their Colledges? and they (I assure my selfe) are not ignorant of their true vse. In the time of my residence in *Cambridge*, I haue seene Tragedyes, Comedyes, Historyes, Pastorals and Shewes, publickly acted, in which Graduates of good place and reputation, haue bene specially parted: this is held necessary for the emboldening of their *Junior* scholars, to arme them with audacity, against they come to bee employed in any publicke exercise, as in the reading of the Dialecticke, Rhetoricke, Ethicke, Mathematicke, the Physicke, or Metaphysicke Lectures, It teacheth audacity to the bashfull Grammarian, beeing newly admitted into the priuate Colledge, and after matriculated and entred as a member of the Vniuersity, and makes him a bold Sophister, to argue *pro et contra*, to compose his Sillogismes, Categoricalke, or Hypotheticke (simple or compound) to reason and frame a sufficient argument to proue his questions, or to defend any *axioma*, to distinguish of any Dilemma, & be able to moderate in any Argumentation whatsoever.

To come to Rhetoricke, it not onely emboldens a scholar to speake, but instructs him to speake well, and with iudgement, to obserue his comma's, colons, & full poynts, his parentheses, his breathing spaces, and distinctions, to keepe a decorum in his countenance, neither to frowne when he should smile, nor to make vnscemely and disqui-

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For Actors.

sed faces in the deliery of his words, not to stare with his eyes, draw awry his mouth, confound his voice in the hollow of his throat, or teare his words hastily betwixt his teeth, neither to buffer his deske like a mad-man, nor stand in his place like a liuelesse Image, demurely plodding, & without any smooth & formal motiō. It instructs him to fit his phrases to his action, and his action to his phrase, and his pronuntiation to them both.

Tully in his booke ad *Caium Herennium*, requires five things in an Orator, *Inuention*, *Disposition*, *Eloquium*, *Memory*, and *Pronuntiation*, yet all are imperfect without the sixth, which is *Action*: for be his inuention neuer so fluent and exquisite, his disposition and order neuer so composed and formall, his eloquence, and elaborate phrases neuer so materiall and pithy, his memory neuer so firme & retentiuē, his pronuntiation neuer so muscally and plausiue, yet without a comely and elegant gesture, a gracious and bewitching kinde of action, a naturall and a familiar motion of the head, the hand, the body, and a moderate and fit countenance sutable to all the rest, I hold all the rest as nothing. A deliery & sweet actiō is the glosse & beauty of any discourse that belongs to a scholler. And this is the action behoouefull in any that professeth this quality, nor to vse any impudent or forced motion in any part of the body, no rough, or other violent gesture, nor on the contrary, to stand like a stiffe starcht man, but to qualifie euery thing according to the nature of the person personated: for in ouer-acting trickes, and toying too much in the anticke habit of humors, men of the ripest desert, greatest opinions, and best reputations, may breake into the most violent absurdities. I take not vpon me to teach, but to aduise: for it becomes my *Juniority* rather to be pupill my selfe, then to instruct others.

To proceed, and to looke into those men that professeth themselves aduersaries to this quality, they are none of the grauest, and most ancient Doctors of the Academy, but onely

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only a sort of finde-faults, such as interest their prodigall tongues in all mens affaires without respect. These I haue heard as liberally in their superficial censures, taxe the exercises performed in their Colledges, as these acted on our publicke stages, not looking into the true & direct vse of either, but ambitiously preferring their owne presumptuous humors, before the profound and authentick iudgements of all the learned Doctors of the Vniuersitie. Thus you see, that touching the antiquity of Actors and Acting, they haue not beene new lately begot by any vppstart inuention, but I haue deriued them from the first Olimpiads, and I shall continue the vse of them euen till this present age. And so much touching their antiquity.

Pars superest cepti: pars est exhausta laboris.

The end of the first Booke.



OF ACTORS, AND their ancient Dignitie.

THE SECOND BOOKE.



IVLIVS CÆSAR, the famous Conquerour, discoursing with *Marcus Cicero*, the as famous Orator, amongst many other matters debated, It pleased the Emperour to aske his opinion of the Histories, the players of *Rome*, pretending some cauell against them, as men whose employment in the Common-weale was vnnecessary: to whom *Cicero* answered thus: Content thee *Cesar*, there be many heads busied & bewitched with these pastimes now in *Rome*, which otherwise would be inquisitiue after thee and thy greatnesse. Which answer, how sufficiently the Emperour approued, may be coniectured by the many gifts bestowed, and priuiledges and Charters after granted to men of that quality. Such was likewise the opinion of a great statesmaa of this land, about the time that certaine bookes were called in question. Doubtlesse there be many men of that temper, who were they not carried away, and weaned from their owne corrupt and bad disposition, and by accidentall meanes remoued and altered from their dangerous and sullen intendments, would be found apt and prone to many notorious and trayterous practises. Kings & Monarches are by God placed and inthroned *supra nos*, aboue vs, & we are to regard them as the Sun from whom we receiue the light to lue vnder, whose beauty & brightness we may onely admire, not meddle with: *No ludamus*

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OF ACTORS, AND
the true vse of their quality.

THE THIRD BOOKE.



Tragedies and Comedies, saith *Donatus*, had their beginning à rebis diuinit, from diuine sacrifices, they differ thus: In Comedies, *turbulenta prima, tranquilla vltima*, In Tragedyes, *tranquilla prima, turbulenta vltima*, Comedies begin in trouble, and end in peace; Tragedies begin in calmes, and end in tempest. Of Comedies there be three kindes, mouing Comedies, called *Motoria*, standing Comedies, called *Stataria*, or mixt betwixt both, called *Mista*: they are distributed into foure parts, the *Prologue*, that is, the preface; the *Protasis*, that is, the proposition, which includes the first Act, and presents the Actors; the *Episasis*, which is the businesse and body of the Comedy; the last the *Catastrophe*, and conclusion: the definition of the Comedy, according to the *Latins*: a dicourse consisting of diuers institutions, comprehending ciuill and domesticke things, in which is taught, what in our liues and manners is to be followed, what to bee auoyded, the Greekes define it thus: *Κωμωδία ἐστὶν ἰσοκρίτων καὶ πολυπλοκῶν πραγμάτων ἀπὸ θεοῦ ποιημένη.* *Cicero* saith, a Comedy is the imitation of life, the glasse of custome, and the image of truth, in *Aibens* they had their first originall. The ancient Comedians vsed to attire their actors thus: the old men in white, as the most ancient of all, theyong men in party-coloured garments, to note their diuersity of thoughts, their slaues and seruants in thin and

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For Actors.

bare vesture, either to note their pouerty, or that they might run the more lighter about their affaires: their Parasites wore robes that were turned in, and intricately wrapped about them; the fortunate in white, the discontented in decayed vesture, or garments, growne out of fashion; the rich in purple, the poore in crimson, souldiers wore purple iackets, hand-maids the habits of strange virgins, bawds, pide coates, and Curtezans, garments of the colour of mud, to denote their couetoufnesse: the stages were hung with rich Arras, which was first brought from King *Attalus* into *Rome*: his state-hangings were so costly, that from him all Tapestries, and rich Arras were called *Attalia*. This being a thing ancient as I haue proued it, next of dignity, as many arguments haue confirmed it, and now euen in these dayes by the best, without exception, fauourably tollerated, why should I yeeld my censurc, grounded on such firme and establishd sufficiency, to any Tower, founded on sand, any castle built in the aire, or any triuiall vpstart, and meere imaginary opinion.

Oderunt Hilarem tristes tristemq; iocos.

I hope there is no man so of vnsensible a spirit, that can inueigh against the true and direct vse of this quality: Oh but say they, the *Romanes* in their time, and some in these dayes haue abused it, and therefore we volly out our exclamations against the vse. Oh shallow! Because such a man had his house burnt, we shall quite condemne the vse of fire, because one man quast poyson, we must so. beare to drinke, because some haue beene shipwrak't, no man shall hereafter trafficke by sea. Then I may as well argue thus: he cut his finger, therefore must I weare no knife, vond man fell from his horse, therefore must I trauell a foot; that man surfeitèd, therefore dare not I eate. What can appeare more absurd then such a grosse and sencelesse assertion? I could turne this vnpoyned weapon against his breast that aimes it at mine, and reason thus: *Rofcius* had a large pension allowed him by the senate of *Rome*, why should not an Actor

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of the like desert, haue the like allowance now! or this, the most famous City and Nation in the world hold plays in great admiration: Ergo, but it is a rule in *Logicke*, *Ex parte contrariis nihil fit*. These are not the Basses we must build vpon, nor the columnes that must support our architecture.

Et l. tro. & castris, precingitur ense visor.

Ille sed insidijs, sine sibi portat opem.

Both thecues and true-men, weapons weare alike:
Th' one to defend, the other comes to strike.

Let vs vse fire to warme vs, not to scorch vs, to make ready our necessaries, not to burne our houses: let vs drinke to quench our thirst, not to surfet; and eate to satisfie nature, not to gormondize.

Comediae res si mente legatur,

Constabit nulli posse nocere

Playes are in vse as they are vnderstood,
Spectators eyes may make them bad or good.

Shall we condemne a generallity for any one particular misconstruction? giue me then leaue to argue thus: Amongst Kings haue there not beene some tyrants? yet the office of a King is the image of the Maiesty of God. Amongst true subiects haue there not crept in some false traitors? euen amongst the twelue there was one *Iudas*, but shall we for his fault, censure worse of the eleuen? God forbid: art thou Prince or Peasant? art thou of the Nobility, or Commonalty? Art thou merchant or Souldier? of the City or Country? Art thou Preacher or Auditor? Art thou Tutor or Pupill? There haue beene of thy function bad and good, prophane and holy. I induce these instances to confirme this common argument, that the vse of any generall thing is not for any one particular abuse to be condemned: for if that assertion stood firme, wee should run into many notable inconueniences.

*Qui locus est templis angustior hanc quoq; vitet,
In culpam si qua est ingeniosa suam.*

T.

For Actors.

To proceed to the matter: First, playing is an ornament to the City, which strangers of all Nations, repairing hither, report of in their Countries, beholding them here with some admiration: for what variety of entertainment can there be in any City of Christendome, more then in *London*? But some will say, this dish might be very well spared out of the banquet: to him I answer, *Diogenes*, that vsed too seede on rootes, cannot relish a March-pane. Secondly, our *English* tongue, which hath ben the most harsh, vneuen, and broken language of the world, part *Dutch*, part *Irish*, *Saxon*, *Scotch*, *Welsh*, and indeed a gallimaufry of many, but perfect in none, is now by this secondary meanes of playing, continually refined, euery writer struiuing in himselfe to adde a new flourish vnto it; so that in proceffe, from the most rude and vnpolisht tongue, it is growne to a most perfect and composed language, and many excellent workes, and elaborate Poems writ in the same, that many Nations grow inamored of our tongue (before despised.) Neither *Saphicke*, *Ionicke*, *Iambicke*, *Phaleuticke*, *Adonicke*, *Gliconicke*, *Hexamiter*, *Tetramiter*, *Pentamiter*, *Alepediacke*, *Choriambicke*, nor any other measured verse vsed amongst the *Greekes*, *Latins*, *Italians*, *French*, *Dutch*, or *Spanish* writers, but may be exprest in *English*, be it in blanke verse, or meeter, in Distichon, or Hexastichon, or in what forme or feet, or what number you can desire. Thus you see to what excellency our refined *English* is brought, that in these daies we are ashamed of that *Euphony* & eloquence which within these 60 yeares, the best tongues in the land were proud to pronounce. Thirdly, playes haue made the ignorant more apprehensiu, taught the vnlearned the knowledge of many famous histories, instructed such as cannot reade in the discouery of all our *English* Chronicles: & what man haue you now of that weake capacity, that cannot discourse of any notable thing recorded euen from *William the Conquerour*, nay from the landing of *Brute*, vntill this day, beeing possessd of their true vse, Fox, or because

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Playes

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Playes are writ with this ayme, and carryed with this methode, to teach the subiects obedience to their King, to shew the people the vntimely ends of such as haue moued tumults, commotions, and insurrections, to present the with the flourishing estate of such as liue in obedience, exhorting them to allegiance, dehorting them from all trayterous and fellonious stratagemes.

Vse of Tragedies.

Omne genus scripti grauitate Tragediæ vincit.

If we present a Tragedy, we include the fatall and abortiue ends of such as commit notorious murders, which is aggrauated and acted with all the Art that may be, to terrifie men from the like abhorred practises. If wee present a forreigne History, the subiect is so intended, that in the liues of *Romans, Grecians*, or others, either the vertues of our Country-men are extolled, or their vices reprobued, as thus, by the example of *Cesar* to stir souldiers to valour, & magnanimity: by the fall of *Pompey*, that no man trust in his owne strength: we present *Alexander*, killing his friend in his rage, to reprobue rashnesse: *Mydas*, choked with his gold, to taxe couetousnesse: *Nero* against tyranny: *Sardanapalus*, against luxury: *Nynus*, against ambition, with infinite others, by sundry instances, either animating men to noble attempts, or attaching the consciences of the spectators, finding themselues touche in presenting the vices of others. If a morall, it is to perswade men to humanity and good life, to instruct them in ciuility and good manners, shewing them the fruits of honesty, and the end of villainy.

Vse of Histori-
call playes.

Vse of Morals.

Vse of Comedies.

Versibus exponi Tragicis res Comica non vult.

Againe, *Horace, Arte Poëtica.*

*Et nostri proævi Plantinos & numeros et
Laudavere sales.*

If a Comedy, it is pleasantly contriued with merry accidents, and intermixt with apt and witty iests, to present before the Prince at certain times of solemnity, or else merily fitted to the stage. And what is then the subiect of this harmelesse mirth? either in the shape of a Clowne, to shew others

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others their shouenly and vnhanfome behauiour, that they may reforme that simplicity in themselues, which others make their sport, lest they happen to become the like subiect of generall scorne to an auditory, else it intreates of loue, deriding foolish inamorates, who spend their ages, their spirits, nay themselues, in the seruile and ridiculous imployments of their Mistresses: and these are mingled with sportfull accidents, to recreate such as of themselues are wholly deuoted to Melancholly, which corrupts the blood: or to refresh such weary spirits as are tired with labour, or study, to moderate the cares and heauinesse of the minde, that they may returne to their trades and faculties with more zeale and earnestnesse, after some small soft and pleasant retirement. Sometimes they discourse of Pantaloones, Vsurers that haue vnthrifty sonnes, which both the fathers and sonnes may behold to their instructions: sometimes of Curtesans, to diuulge their subtelties and fraies, in which yong men may be intangled, shewing them the meanes to auoyd them. If we present a Pastoral, we shew the harmelesse loue of Shepheards diuerly moralized, distinguishing betwixt the craft of the City, and the innocency of the sheep-coat. Briefly, there is neither Tragedy, History, Comedy, Morall or Pastoral, from which an infinite vse cannot be gathered. I speake not in the defence of any lasciuious shewes, scurrelous iests, or scandalous inuectiues: If there be any such, I banish them quite from my patronage; yet *Horace, Sermon 1. Satyr 4.* thus writes.

Vse of Pasto-
rals.

*Eupolis atq; Cratinus & Aristophanesq; Poeta,
Atque alij quorum Comædia prisca virorum est:
Si quis erat dignus describi, quod malus, aut fur,
Quod Machus foret, aut sicarius, aut alioqui,
Famosus, multa cum libertate notabunt.*

Eupolis, Cratinus, & Aristophanes, and other Comike Poets in the time of *Horace*, with large scope, and vnbridled liberty boldly

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boldly and plainly scourged all such abuses as in their ages were generally practised, to the staining and blemishing of a faire and beautifull Common-weale. Likewise, a learned Gentleman in his Apology for Poetry, speaks thus: Tragedies well handled be a most worthy kinde of Poësie. Comedies make mentee and shame at their faults, and proceeding further amongst other Vniuersity-playes, he remembers the Tragedy of *Richard* the third, acted in *Saint Iobus* in *Cambridge*, to essentially, that had the tyrant *Phalaris* beheld his bloody proceedings, it had mollified his heart, and made him relent at sight of his inhumane massacres. Further, he commends of Comedies, the *Cambridge Pedantusius*, and the *Oxford Bellum Grammaticale*; and leauing them pass on to our publicke playes, speaking liberally in their praise, and what commendable vse may bee gathered of them. If you peruse *Margarita Poëtica*, you may see what excellent vses and sentences he hath gathered out of *Terence* his *Andrea*, *Euenuchus*, and the rest. Likewise out of *Plautus* his *Amphitruo*, *Asinaria*, and moreouer, *Ex Comedijs Philodoxis*, *Cæoli Acretum*: *De falsa Hispania*, & *tristis Mercurij*, *Ronsy verjellenfis*: *Ex Comedia Philanira Vgolini parmensis*, all reuerend schollers, and Comicke Poets, reade eie the 4 Tragedies, *Philonica*, *Petrus*, *Aman*, *Katherina*, *Clandij Rossetti Botuenfis*: But I should tire my selfe to reckon the names of all *French*, *Roman*, *German*, *Spanish*, *Italian*, and *Englissh* Poets, being in number infinite, and their labours extant to approue their worthinesse.

Is thy minde Noble? and wouldst thou be further stir'd vp to magnanimity? Behold, vpon the stage thou maist see *Hercules*, *Achilles*, *Alexander*, *Cæsar*, *Alcibiades*, *Lysander*, *Sertorius*, *Hamball*, *Antigonus*, *Phillip* of *Macedonia*, *Mestridates* of *Pontus*, *Tyrrhus* of *Epiro*, *Ageilaus* amongst the *Lacedemonians*, *Epanimondus*, amongst the *Thebans*: *Scuola* alone entring the armed tents of *Porçenna*: *Horatius* *Chocles* alone withstanding the whole army of the *Heiturians*: *Leonides* of *Sparta*, choosing a *Lyon* to leade a band of *Deeres*,
rather

For Actors.

rather than one *Deere* to conduct an army of *Lions*, with infinite others in their owne persons qualities, & shapcs, animating thee with courage, deterring thee frõ cowardise. Hast thou of thy Country well deserued? and art thou of thy labour euill requir'd? to associate thee thou mayest see the valiant *Roman Marcellus* pursue *Hannibal* at *Nola*, conquering *Syracusa*, vanquishing the *Gauls*, all *Padua*, and presently (for his reward) banisht his Country into *Greece*. There thou mayest see *Scipio Affricanus*, now triumphing for the conquest of all *Affrica*, and immediatly exil'd the confines of *Romania*. Art thou inclined to lust? behold the fall of the *Tarquins*, in the rape of *Lucrece*: the guerdon of luxury in the death of *Sardanapalus*: *Appius* destroyed in the rauishing of *Virginia*, and the destruction of *Troy* in the lust of *Helena*. Art thou proud? our Scene presents thee with the fall of *Phaeton*, *Narcissus* pining in the loue of his shadow, ambitious *Hamon*, now calling himselfe a God, and by and by thrust headlong among the *Diuels*. We present men with the vgliness of their vices, to make them the more to abhorre them, as the *Persians* vse, who about all finnes, loathing drunkennesse, accustomed in their solemne feasts, to make their seruants and captiues extremely ouercome with wine, and then call their children to view their nasty and lothsome behauiour, making them hate that sin in themselves, which shewed so grosse and abominable in others. The like vse may be gathered of the drunkards so naturally imitated in our playes, to the applause of the Actor, content of the auditory, and reprouing of the vice. Art thou couetous? go no further then *Plautus* his Comedy called *Enclio*.

Dum fallax seruus, durus pater, improba lena

Vixerit, & meretrix blanda, Menandros erit.

While thers false seruant, or obdurate sire,

Sly baud, smooth whore, Menandros we'l admire.

To end in a word. Art thou addicted to prodigality? enuoy? cruelty? periury? flattery? or rage? our Scenes afford thee

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thee store of men to shape your liues by, who be frugall, louing, gentle, trusty, without soothing, and in all things temperate. Wouldst thou be honourable? iust, friendly, moderate, deuout, mercifull, and louing concord? thou mayest see many of their fates and ruines, who haue bene dishonourable, iniust, false, gluttenous, sacrilegious, bloudy-minded, and brochers of dissention. Women likewise that are chaste, are by vs extolled, and encouraged in their vertues, being inlanced by *Dianna, Belphebe, Matilda, Lucrece* and the Countesse of *Salisbury*. The vnchaste are by vs shewed their errors, in the persons of *Phemie, Lais, Thais, Flora*: and amongst vs, *Rosamond*, and Mistrisse *Shore*. What can sooner print modesty in the soules of the wanton, then by discouering vnto them the monstrositie of their sin? It followes that we proue these exercises to haue bene the discouersers of many notorious murders, long concealed from the eyes of the world. To omit all farre-fetched instances, we wil proue it by a domestike, and home-borne truth, which within these few yeares happened. At *Lin* in *Norfolke*, the then Earle of *Suffex* players acting the old History of Fryer *Francis*, & presenting a woman, who insatiately doting on a yong gentleman, had (the more securely to enjoy his affection) mischieuously and seceretly murdered her husband, whose ghost haunted her, and at diuers times in her most solitary and priuate contemplations, in most horrid and fearefull shapes, appeared, and stood before her. As this was acted, a townes-woman (till then of good estimation and report) finding her conscience (at this presentment) extremely troubled, suddenly skritch'd and cryd out Oh my husband, my husband! I see the ghost of my husband fiercely threatenng and menacing me. At which shrill and vexpected out-cry, the people about her, moou'd to a strange amazement, inquired the reason of her clamour, when presently vn-urged, she told them, that seuen yeares ago, she, to be posselt of such a Gentleman (meaning him) had poysoned her husband, whose fearefull image personat

A strange accident happening at a play.

For Actors.

ted it selfe in the shape of that ghost: whereupon the murderer was apprehended, before the Iustices further examined, & by her voluntary confession after condemned. That this is true, as well by the report of the Actors as the records of the Towne, there are many eye-witneses of this accident yet liuing, vocally to confirme it.

As strange an accident happened to a company of the same quality some 12 yeares ago, or not so much, who playing late in the night at a place called *Perin* in *Cornwall*, certaine *Spaniards* were landed the same night vn suspected, and vndiscouered, with intent to take in the towne, spoyle and burne it, when suddenly, euen vpon their entrance, the players (ignorant as the townes-men of any such attempt) presenting a battle on the stage with their drum and trumpets strooke vp a lowd alarme: which the enemy hearing, and fearing they were discouered, amazedly retired, made some few idle shot in a brauado, and so in a hurly-burly fled disorderly to their boats. At the report of this tumult, the townes-men were immediatly armed, and pursued them to the sea, praying God for their happy deliuerance from so great a danger, who by his prouidence made these strangers the instrument and secondary meanes of their escape from such imminent mischife, and the tyranny of so remorseless an enemy.

Another of the like wonder happened at *Amsterdam* in *Holland*, a company of our *English* Comedians (well knowne) traouelling those Countreyes, as they were before the *Burgers* and other the chiefe inhabitants, acting the last part of the 4 sons of *Aymon*, towards the last act of the history, where penitent *Rinaldo*, like a common labourer, liued in disguise, vowing as his last pennance, to labour & carry burdens to the structure of a goodly Church there to be erected: whose diligence the labourers enuying, since by reason of his stature and strength, hee did vsually perfect more worke in a day, then a dozen of the best, (hee working for his conscience, they for their lucre.) Whereupon

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by reason his industry had so much disparaged their living, conspired amongst themselves to kill him, waiting some opportunity to finde him asleepe, which they might easily doe, since the forest labourers are the soundest sleepers, and industry is the best preparatiue to rest. Having spy'd their opportunity, they draue a nail into his temples, of which wound immediately he dyed. As the Actors handled this, the audience might on a sodaine vnderstand an out-cry, and loud shriek in a remote gallery, and pressing about the place, they might perceiue a woman of great grauity, strangely amazed, who with a distracted & troubled braine oft sighed out these words: Oh my husband, my husband! The play, without further interruption, proceeded; the woman was to her owne house conducted, without any apparant suspicion, euery one coniecturing as their fancies led them. In this agony she some few dayes languished, and on a time, as certaine of her well disposed neighbours came to comfort her, one amongst the rest being Church-warden, to him the Sexton posts, to tell him of a strange thing happening him in the ripping vp of a graue: see here (quoth he) what I haue found, and shewes them a faire skull, with a great nayle pierst quite through the braine-pan, but we cannot coniecture to whom it should belong, nor how long it hath lain in the earth, the graue being confused, and the flesh consumed. At the report of this accident, the woman, out of the trouble of her afflicted conscience, discovered a former murder. For 12 yeares ago, by driuing that nayle into that skull, being the head of her husband, she had treacherously slaine him. This being publickly confest, she was arraigned, condemned, adiudged, and burned. But I draw my subiect to greater length then I purposed: these therefore out of other infinites, I haue collected, both for their familiarnesse and latenesse of memory.

Thus our Antiquity we haue brought from the *Grecians* in the time of *Hercules*: from the *Macedonians* in the age of *Alexander*

For Actors.

Alexander: from the *Romans* long before *Iulius Caesar*, and since him, through the reigns of 23 Emperours succeeding, euen to *Marcus Aurelius*: after him they were supported by the *Mantuan*, *Venetians*, *Valencians*, *Neapolitans*, the *Florentines*, and others: since, by the *German Princes*, the *Palsgrau*, the *Landgrau*, the *Dukes of Saxony*, of *Brounswicke*, &c. The *Cardinall at Bruxels*, hath at this time in pay, a company of our *English Comedians*. The *French King* allowes certaine companies in *Paris*, *Orleans*, besides other *Cities*: so doth the *King of Spaine*, in *Ciuit*, *Madrid*, and other *prouinces*. But in no *Country* they are of that eminence that ours are: so our most royall, and euer renowned *soueraigne*, hath licenced vs in *London*: so did his predecessor, the thrice vertuous virgin, *Queene Elizabeth*, and before her, her sister, *Queene Mary*. *Edward the sixth*, and their father, *Henry the eighth*: and before these in the tenth year of the reigne of *Edward the fourth*, Anno 1490. *Iohn Stowe*, an ancient and graue *Chronicler*, records (amongst other varieties tending to the like effect) that a play was acted at a place called *Skinners well*, fast by *Clerken-well*, which continued eight dayes, and was of matter from *Adam and Eue*, (the first creation of the world.) The spectators were no worse then the *Royalty of England*. And amongst other commendable exercises in this place, the *Company of the Skinners of London* held certaine yearely *solemne playes*. In place whereof, now in these latter daies, the *wrestling*, and such other pastimes haue been kept, and is still held about *Bartholmew-tide*. Also in the yeare 1390. the 14 yeare of the reigne of *Richard the second*, the 18. of *Iuly*, were the like *Emerlodes* recorded of at the same place, which continued 3 dayes together, the *King and Queene*, and *Nobility* being there present. Moreover, to this day, in diuers places of *England*, there be townes that hold the priuiledge of their *Faires*, and other *Charters* by yearely *stage-playes*, as at *Manningtree* in *Suffolke*, *Kendall* in the *North*, & others. To let these passe, as things familiarly knowne to

Cardinall
Alfonso.

Times
kept
tide.

An Apology

all men. Now to speake of some abuse lately crept into the quality, as an inueighing against the State, the Court, the Law, the Citry, and their gouernements, with the particularizing of priuate mens humors (yet aliuē) Noble-men, & others. I know it distastes many; neither do I any way approue it, nor dare I by any meanes excuse it. The liberty which some arrogate to themselues, committing their bitterness, and liberall inuectiues against all estates, to the mouches of Children, supposing their iuniority to be a priuiledge for any rayling, be it neuer so violent, I could aduise all such, to curbe and limit this presumed liberty within the bands of discretion and gouernment. But wise and iudicial Censurers, before whom such complaints shall at any time hereafter come, wil not (I hope) impute these abuses to any transgression in vs, who haue euer been carefull and prouident to shun the like. I surcease to prosecute this any further, lest my good meaning be (by some) misconstrued: and fearing likewise, lest with tediousnesse I tire the patience of the fauourable Reader, heere (though abruptly) I conclude my third and last

T R E A T I S E.

Subitimpatiuntur opes, mihi parua res est.

TO



To my approued good Friend,
M^r. Nicholas Okes.



HE infinite faults escaped in my booke of *Britaines Troy*, by the negligence of the Printer, as the misquotations, mistaking of sillables, misplacing halfe lines, coining of strange and neuer heard of words. These being without number, when I would haue taken a particular account of the *Errata*, the Printer answered me, hee would not publish his owne disworkmanship, but rather let his owne fault lye vpon the necke of the Author: and being fearefull that others of his quality, had beene of the same nature, and condition, and finding you on the contrary, so carefull, and industrious, so serious and laborious to doe the Author all the rights of the presse, I could not choose but gratulate your honest indeauours with this short remembrance. Here likewise, I must necessarily insert a manifest iniury done me in that worke, by taking the two Epistles of *Paris to Helen*, and *Helen to Paris*, and printing them in a lesse volume, vnder the name of another, which may put the world in opinion I might steale them from him; and hee to doe himselfe right, hath since published them in his owne name: but as I must acknowledge my

The Author to the Printer.

my lines not worthy his patronage, vnder whom he hath published them, so the Author I know much offended with M. Jaggard (that altogether vnknowne to him) presumed to make so bold with his name. These, and the like dishonesties I know you to bee cleere of; and I could wish bur to bee the happy Author of so worthy a worke as I could willingly commit to your care and workmanship.

Yours cuer

THOMAS HEYWOOD.



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Heywood, T.