Review

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Jacke Jugeler. Edited with Introduction and Notes by W. H. WILLIAMS. Cambridge: The University Press. 1914. 4to. xxii + 75 pp.

Jacke Jugeler, apart from its interest as being probably the earliest English adaptation of a play of Plautus, is in itself a delightful farce, and it is here given to us in a form which does equal credit to its editor and to the Cambridge University Press.

Professor Williams' Introduction contains much excellent matter in little space. His text, as he tells us, is taken from the unique original by Copland (1562) in the collection of the Duke of Devonshire (by this time in America?): but he also gives us a fragment (preserved in the Duke's copy) of another edition which from its spelling is clearly later.

The date of composition is more than ten years earlier than 1562, if, as Professor Williams gives us strong reason for believing, *Jack Jugeler* like *Ralph Roister Doister* was written by Udall. This theory was first advanced by Professor W. Bang of Louvain, who is at this moment hidden from us by the clouds of war, but whose services to English literature will never be forgotten by Englishmen, least of all by those who have known him or corresponded with him.

If Udall wrote *Jack Jugeler*—and Professor Williams supports his case by a number of phrases common to this play and to Udall's other writings as well as by the general resemblance of this play to *Ralph Roister Doister* (such resemblance as may exist between a slight sketch and a finished work)—then, as is shown, we cannot but see in the epilogue a clear reference to the unsavoury proceedings which caused Udall in 1542 to be dismissed from the Headmastership of Eton. Professor Williams inclines to believe that Udall was the victim of a plot, and was made to confess to crimes of which he was not guilty. Whether this be so or not, the Epilogue in the new light of its authorship is an extremely interesting personal document.

The list of 'Irregular, Doubtful and Erroneous Readings' (apparently an imitation of those in the Malone Society's Reprints) might perhaps have included: 2 quemues | 18 tried [tired?] | 490 Ja jugler (misplaced) | 522 we can (I can?) | 736 knew (know?) | 914 That (omit?) | 914 Careawayne (Careawaye?) | 915 That (omit?) | 918 beat me (beaten?) | 1012 ye hath (y^e hath?) | 1017 han (had?).

To turn to Professor Williams' notes:

- l. 65 *the first scentence*. Some elucidation was required.
- l. 108 *god before*. The phrase, as seen by the examples, is '*and god before*,' which was perhaps worth noting.
- l. 135 *wellbecommed*. The form deserved a note.
- l. 159 *at all*. As in some other cases, the editor illustrates, but does not explain this phrase.
- l. 231 *wardelith*. The editor is no doubt right in considering this a misprint for '*warbelith*.' The word does not however, I think, bear its usual sense = 'quaver, shake with the voice' (French *gringoter*, *grin-*

gotter), but means 'shake or sway the body in walking.' My friend Mr Walter Worrall of the Oxford Dictionary confirms me in this view, and kindly sends me the following illustrations of this sense from the materials collected for the Dictionary:

(1) In the *Book of St Albans* (1486) a hawk 'warbellith her wynges' (also simply, 'warbbelyth') = she draws her wings together over her back.

(2) Stanbridge, *Vocabula* (W. de Word 1510) D. iv.: '*vibro*, to warble.'

(3) W. Thomas, *Ital. Dict.* (ed. 1567): '*Vibrare*, to shake or warble, as to shake a sword against the sunne.'

These instances support a transitive use of the word, so that it is possible that l. 232 is the object of 'warbelith.' Or the word may here be used intransitively.

l. 258 *bysye*. I have suggested elsewhere (vol. x, p. 375) that this is a corruption of 'by 's ye' (by his eye).

l. 317 *saint Gorge ye boroue*. The editor says, 'i.e. St George [be] the surety.' I incline to think that 'ye' is not the article, but = 'thee,' and that the word 'borowe' in the phrase 'to borowe' came to be considered a verb.

ll. 406, 407 *them...them....* To whom do these pronouns refer? If to the people by whom Jack Jugler said he had been commanded, is 'yr' (their) a mistake for 'ye'?

l. 553 *payne of shame* (= 'on pain of shame'). There is no note.

l. 595 *to me*. This may be right, but I suspect we should read 'home.'

l. 674 *My witte is breched in such a brake*. 'Brake' may perhaps here mean 'the stocks,' as the editor says. Neither however of the two examples alleged in support is satisfactory, as a man neither stands in the stocks nor falls into the stocks. In these the word seems simply to mean 'snare.'

l. 837 *and a wyse ladde*. Query 'and [lyke] a wise ladde.'

l. 840 *flye as fast as bere in a cage*. Mr Williams writes: 'In the *Ancren Riwele*, p. 198, the bear is the type of sloth,' and our own judgment would tell us that a bear in a cage would not fly very swiftly. Why then should Careawaie, wishing to stand well with his master, compare himself to the bear?

I think the phrase is analogous to phrases with 'round' in which 'round' is used in a double sense. I imagine that the original use would be 'He kept him as fast as bear in a cage,' and that, when the latter phrase was established, by a play on the other meaning of 'fast,' it was humorously applied to verbs of motion. This seems to be the case with 'round' in phrases like 'goe as rounde as a top to the pound' (Greene, *Pinner of Wakefield*, II, 3, 418), 'to Bocardo goeth he as rounde as a ball' (P. Stubbes, *Anatomie of Abuses*, reprint 1836, p. 140), 'He carrie him to the feast, as rounde as a Julers boxe' (*Club Law* l. 623), 'This...fire...to the Stage howse did remove As round as taylors clewe' (*Ballad on the burning of the Globe Theatre* 1613, printed [? by

Collier] in *Gentleman's Magazine* Feb. 1816). This phrase seems to me the chief ground for thinking the ballad to be anything more than a forgery.

l. 904 *Thou shalt haue by therfore*. The editor gives a choice of corrections here: 'Thou shalt aby therfore' and 'Thou shalt have why therfore.' A third is also possible: 'Thou shalt haue wherfore.'

l. 968 *waister*. The sense 'waster' or 'cudgel' is indeed possible, but I incline to think with Hazlitt and Grosart that the word should be 'maister.'

If these criticisms appear meticulous, it is because Professor Williams' Notes are generally so useful and illuminating that only small holes can be picked in them. They give not only abundant illustrations of words and phrases from contemporary Elizabethan literature, but a long list of the Plautine phrases which the school-master-author has translated, or imitated, from the *Amphitruo*. The record of the extraordinary readings given in the editions of Hazlitt and Grosart is a final proof of the superiority of Professor Williams' text to those that have hitherto held the field: and it can honestly be said that no more scholarly or interesting edition of an Elizabethan play has ever been produced.

G. C. MOORE SMITH.

SHEFFIELD.

The 'Act-Time' in Elizabethan Theatres. By THORNTON SHIRLEY GRAVES. Studies in Philology. Vol. XII, No. 3. Chapel Hill, North Carolina, 1915.

Despite a few blemishes in the nature of argumentative surplusage, Dr Graves' illuminative study takes rank as the final pronouncement on the vexed question of 'alternation.' It is little to the credit of the considerable body of Elizabethan investigators that this should have been so tardy in coming. German in its origin and mainly German in its bolstering, the alternation theory betrays the one weak spot in German scholarship—its woeful lack of imaginative insight, its failure to grasp that the essence of all romance is freedom, and, most of all, of Elizabethan romance. Kilian, Brodmeier and Brandl ask us to believe that the work-a-day dramatists of the Shakespearian era, whose natural instincts revolted against the imposition of Aristotelian and quasi-Aristotelian precepts and caused them to create a unique plastic stage, would have adopted a self-imposed scheme of dramaturgy equally rigorous with that which claimed pseudo-classic authority and only a degree or so less hampering. It is needless to labour the absurdity of this attitude.

One of the postulates of the alternation theory, based on the arguable limitation of time caused by the necessity of acting in the afternoon by natural light, is the correlative theory of continuous