The Date of Brewer's "Love-Sick King"

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THE DATE OF BREWER'S 'LOVE-SICK KING.'

In his courteous review of my edition of Brewer's play Prof. Moore Smith has drawn my attention to the fact that within a hundred lines of *The Love-sick King* there are two snatches of songs that occur also in *The Knight of the Burning Pestle*. I had overlooked one, and said in my preface that not too much importance must be attached to the fact that the same song occurs in the two plays. Since writing this preface I have made a discovery which compels us to place *The Love-sick King* after *The Knight of the Burning Pestle*.

On p. 362 of *The Modern Language Review* II, Prof. Moore Smith points out that the following words at the beginning of the second act of *The Love-sick King*, 'Be gone, be gone, my Juggy, my Puggy, be gone, my Love, my Dear, my money is gone, and ware I have none, but one poor Lambskin here,' agree very closely with :

Begone, begone, my Juggy, my Puggy,
 Begone, my love, my dear !
 The weather is warm,
 'Twill do thee no harm :
 Thou canst not be lodged here.

The Knight of the Burning Pestle, III, 5.

Now, in the appendix to Heywood's *Rape of Lucrece* there is a 'Second Song' consisting of four stanzas. The first two, which only concern us here, run as follows :

Arise, arise, my Juggy, my Puggy,
 Arise, get up, my dear ;
 The weather is cold, it blows, it snows ;
 Oh, let me be lodged here.
 Begone, begone, my Willy, my Billy,
 Begone, begone, my dear ;
 The weather is warm, 'twill do thee no harm ;
 Thou canst not be lodged here.

It is evident that the text in Heywood represents the original form: the lover comes to his lady's house and bids her arise, calling her his 'Juggy.' In reply she bids him begone, calling him her 'Willy,' her 'Billy.' Merrythought in *The Knight of the Burning Pestle*, who addresses the song to his wife, intentionally changes the first line to 'Begone, begone, my Juggy, my Puggy.' Anywhere else this change would be meaningless, and if these words occur in any other place they must be a quotation of the passage in Beaumont and Fletcher, and cannot be a quotation from the original song. It is improbable that

Brewer should have borrowed from a writer who in his turn borrowed from Beaumont and Fletcher. I believe we may assume that Brewer's play was written some seven or eight years later than I suggested, if the date of Beaumont and Fletcher's play is 1610-11 (Prof. Moorman's conjecture), or two or three years later if it was written in 1607 (Mr Macaulay's date).

A. E. H. SWAEN.

GRONINGEN.

WILLIAM KEMPE.

It has been generally supposed by recent writers that Kempe was the 'Will, my lord of Lester's jesting plaier' referred to in Sir Philip Sidney's letter to Sir Francis Walsingham of March 24, 1586, from Utrecht (*Harl. MS.* 287, f. 1) as carrying despatches from the Low Countries to London; and, if so, this is the earliest notice of the famous actor hitherto upon record. I think, however, that he is to be found in the following passage of a letter of Thomas Doyley to the Earl of Leicester himself from Calais on November 12, 1585 (T. Wright, *Queen Elizabeth and her Times*, ii, 268 from *Cotton MS. Galba, C. viii*):—

'There remayneth in Dunkerk...also Mr Kemp, called Don Gulihelmo.'

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'MERRY WIVES OF WINDSOR,' i, iii, 93.

There is a curious mistake in the Cambridge *Shakespeare* and many other modern editions. The First Quarto has

'*Fal.* Here sirrha beare me these letters titely,
Saile like my pinnice to the golden shores :
Hence slaves, avant. Vanish like hailstones, goe.
Falstaffe will learne the humor of this age,
French thrift you rogue, my selfe and scirted Page.

Exit Falstaffe, and the Boy.'

The First Folio also has 'skirted *Page*'; but the editors substitute 'skirted page,' apparently supposing that Falstaff was thinking, not of his intended mistress, but of the boy Robin. Robin, however, did not wear skirts.

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