The King's Players at Court in 1610

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preserved in MS. Sloane 1896, fols. 11–12^v, in the British Museum¹, but has never been reprinted. It is entitled *A godly & vertuous songe or Ballade, made by y^e constant member of Chryste, John Carelesse, being in prison in y^e kings benche for professing his word; whoe ending his dayes therin was throwen out & buryed most Ignominiously vpon a donghill, by the aduersaryes of gods worde*, which begins:

Some men for sodayne joye do wepe
& some in sorrowe synge:
when as they are in daunger depe,
to put away mournyng.

Though Thomas Nashe undoubtedly knew the version preserved in the *Certain Letters*, his comment on Barnes's *Divine Century of Sonnets*, 'such another deuce it is as the godly Ballet of *Iohn Carelesse*²,' seems to indicate that he also knew the broadside edition. Likely enough, as a broadside ballad sung through the streets of London *John Careless* came to the attention of Heywood and Shakespeare.

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THE KING'S PLAYERS AT COURT IN 1610.

No attempt so far as I am aware has yet been made to elucidate a curious allusion in the altered court epilogue to *Mucedorus*, as given in Q 3 issued in 1610. (It should be noted that the differences in the three groups of quartos have been carefully indicated by Professor C. F. Tucker Brooke in his recension of the play in *The Shakespeare Apocrypha*.) On the title-page of this particular quarto we read, 'amplified with new additions, as it was acted before the King's Maestie at Whitehall on Shroue-Sunday night. By his Highnes Seruants usually playing at the Globe.' In the extended court epilogue Comedy says:

Glorious and wise Arch-Caesar on this earth,
At whose appearance, Envie's stroken dumbe,
And all bad thinges cease operation:
Vouchsafe to pardon our unwilling errorr
So late presented to your Gracious view,
And wee le endeauor with excesse of paine,
To please your senses in a choyser straine.

Not long ago, in casting about for some clue to the offensive play which had evidently been given at court by the King's players in the preceding Christmas, I chanced on the following summary of a section

¹ This fact was noted by Ritson in his *Bibliographia Poetica*, p. 152. In the same MS. is also preserved a ballad said to have been made by Mrs Anne Saunders, which has escaped the notice of all editors of *A Warning for Fair Women*. I hope to print both of these ballads shortly.

² *Works*, III, 104.

of a letter written by Contarini and Correr on February 10, 1610, in *Cal. State Papers, Venetian*, 1607–1610, p. 427 :

Lady Arabella [Stuart] is seldom seen outside her rooms and lives in greater dejection than ever. She complains that in a certain comedy the play-wright introduced an allusion to her person and the part played by the Prince of Moldavia. The play was suppressed.

Can it be that the reference here is to the ‘unwilling error’ committed by the King’s players? I am aware that Prof. T. S. Graves has sought to identify the suppressed play with *Epicoene*, but, assuming that Jonson’s comedy has come down to us as originally presented, I can see no more cause for grave offence in the glancing allusion to the Prince of Moldavia in Act v, sc. i, than in a similar allusion in *The Knight of the Burning Pestle*, iv, 2. It is not known that either play was suppressed and neither was produced by the King’s Company.

On the other hand, unless the circumstances are deceptive, it would appear that Jonson had given some offence to the court at this period. Although he had enjoyed a monopoly of masque-writing for some years and was to officiate again in 1611, it was not he but Daniel who provided the masque (*Tethys’ Festival*) given at Whitehall on June 4, 1610, in celebration of Prince Henry’s creation as Prince of Wales.

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JAKOB FRIEDRICH BIELFELD AND THE ‘PROGRÈS DES ALLEMANS.’

Sixty-one years before Mme de Staël’s *De l’Allemagne*, Gottsched wrote in his *Neuestes aus der anmutigen Gelehrsamkeit* : ‘Man arbeitet itzo mit Gewalt daran, den Franzosen in Ansehung der Deutschen die Augen zu öffnen’ ; alluding by these words not only to his own skirmishes with the Paris journals but also, and in particular, to an anonymous publication which had appeared at Amsterdam and Berlin in 1752 and had attracted his attention and sympathy by its promising title : *Progrès des Allemans dans les Sciences, les Belles-Lettres et les Arts* ; and by its unexpected dedication to the institution which Gottsched looked upon as standing very much in the way of that progress, the Académie Royale des Sciences et des Belles-Lettres of Berlin. He enthusiastically seconded the effort thus made to bring German culture into more consideration west of the Rhine and, in a thirty-three page review, set down the more notable omissions of the book and rectified a few of its errors, remarking with an innuendo of irony : ‘für die Ausländer kann es genug sein, dass sie nur etwas von uns wissen.’