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Aragon bekannt ; weder jener noch dieser scheinen in Leon vorzukommen.

8. Impf. Konj.

diá. Canc. pan. 34 *si juera* (sc. El hoyiquio de tu barba) *sepoltura / yo mesmo me diá la muerte.* Cuent. arag. II 90 *No se pondría usté pa que yo le diá las tres güeltas.*

estuviámos. Cuent. arag. I 25 ; *Ni que estuviámos en Carnava!*

estuvián. Hist. bat. II 56 *si . . . no estuvián* (sc. los papeles) *en regla, no tenía más remedio que llevarte al pueblo atau codo con codo.*

fuea. Cant. flam. 61 ; *Quien fuea pajarito, Y abriera sus alas !*

fuá 1. Canc. pan. 31 *como si yo juá castillo.* Cuent. arag. II 51 ; *Pues ni que yo fuá Weyler !* Rev. de Aragón IV 1, 185 a ; *Si yo juá menistro . . . !* VI Secc. gen. 83 a *Si fuá yo que tú.*

fuás. Cuent. arag. II 59 ; *Pero, hombre, ni que fuás tonto rematao !*

fuá 3. Cant. bat. 37 *si tó esto fuá mio.* Cuent. arag. II 10 ; *Como si fuá una mosca !* 29 ; *Ni qué (!) fuá usté judío !* Hist. bat. I 31.

fuáis. Cuent. bat. II 9 ; *Si no fuáis tan lamineros, que tóo se os apetece . . .*

fuán. Cuent. bat. II 59 ; *Cómo se puén perder dos burros ? ¡ Ni que fuán dos sargantanas !*²⁸

hubica. Cant. pop. v 57 *Si no hubiá sío por er joyete, Rabo-largo l'hubiá dao la muerte.* Zu *hubiá* merkt der Hrsg. an : "por *hubiera* : *hubica*, *hubiá*. Como *quió* por *quiero* : *quieo*, *quió*."

hubiá 1. Cant. bat. 53. Cantar. bat. 48 *Si yo hubiá entrau en la apuesta hubiá ganau . . .* Cuent. arag. II 58 ; *Más me calía que mi padre m'hubiá escachao de una patá pa que n'hubiá llegao á hombre . . . !* 65. Hist. bat. I 25 *Hí dicho me caso y me caso. Si hubiá dicho : fenezco soltero . . . ¡ así mi hubián traído á la princesa de Indias ! ¡ Pa su agüela !*

hubiá 3. Cant. bat. 17 *güen pelo me hubiá lucido.* Cuent. arag. I 96. II 58 (cf. *hubiá 1.*). 84 ; *Ojalá s'hubiá muerto !*

hubiamos. Cuent. arag. I 22 *como si l'hubiamos cantao el rosario.*

hubián. cf. *hubiá 1.*

puðiá 3. Canc. pan. 40 ; *quién puðiá ponelle cortinilla ar sol !*

pusiea 3. Cant. flam. 57 *Ar subí la escala, Le ijo ar berdugo, Que le quitara la túnica blanca, Lo pusiea e luto.*

quisiá 1. Canc. pan. 25 *Quisiá que pudiera ser, por angún arte partirme.* 32 *Las jarras e tu jarrero zagala quisiá yo ser.* 40. 43 *Quisiá yo gorberme pulga.* 69. Cant. bat. 90. Cantar. bat. 11 *Yo quisiá golveme el cura con quien . . .* 47. Cuent. arag. II 9. 70. Rev. de Aragón VI Secc. gen. 83 b.

quisiás. Cuent. arag. II 39 *el tempero ha sido malo, y este año la cosecha pa tú no la quisiás.*

quisiá 3. Cantar. bat. 55 *Te lo aviso por si acaso quisiá emplealo tu padre.*

quisián. Canc. pan. 38 *Si . . . los picapedreros quisián picallo* (sc. el mármol).

supiás. Cuent. arag. II 86 *si tú supiás lo que es mi mujer . . .*

tuviá 1. Cuent. arag. II 51 *Pues yo, si tuviá estanco, lo tendría pa fumar de balde.*

tuviá 3. Cant. bat. 94 *Reconcho quién tuviá veinte años menos !* Cuent. arag. II 86 *quién tuviá un clavico como ese !*

tuviáis. Cuent. arag. II 56 *como si no tuviáis Matadero.*

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CERTAIN SOURCES OF SIR JOHN OLDCASTLE.

In speaking of *Sir John Oldcastle* in the introduction to *The Shakespeare Apocrypha* Mr. C. F. Tucker Brooke says : "The first part of *Oldcastle* was beyond question composed for The Lord Admiral's Company as a reply to the successful Falstaff plays, which the Lord Chamberlain's Servants had been acting."¹ To support this assertion Mr. Brooke mentions the prologue to *Oldcastle*, the gambling scene between the King and Sir John

¹ *The Shakespeare Apocrypha . . .* Edited . . . by C. F. Tucker Brooke, B. Litt., Oxford, 1908. Intro. p. xxviii-xxviii. (All my references to *Sir John Oldcastle* are to this edition.)

²⁸ = kast. *lagartijas* Borao.

of Wrotham, and certain explicit references to the wild exploits of the King as Prince of Wales. That the authors of the first part of *Oldcastle* utilized *Henry IV* and *Henry V* to a considerable extent is easily shown; and it is equally plain that they also drew upon the three *Henry VI* plays for certain hints for passages in the play.

In the first place Sir John of Wrotham is undoubtedly based upon Falstaff. They have the same vices, the same doubtful honesty, and even mistresses with the same Christian names—Doll and Doll Tearsheet, respectively.

Next, taking up the resemblances to the Shakespearian plays in order, we come first in Act I, Sc. 1 of *Oldcastle* to a passage which recalls Act I, Sc. 3 of the *First Part of King Henry VI*. In the latter play, in which the scene is before the Tower, the Duke of Gloucester and his servants enter and find themselves barred from the Tower by order of the Cardinal-Bishop of Winchester. Almost immediately the Bishop enters with his servants. A quarrel between him and the Duke ensues, and they come to blows. The servants follow their masters' example. In the tumult the Lord Mayor enters with his officers, and attempts to pacify the combatants. He does not succeed in doing so until he causes the riot act to be read. When this action is taken the Duke and the Bishop with their followers withdraw from the stage.

In *Oldcastle*, Act I, Sc. 1 is laid in a street in Hereford during the Assizes. Lord Herbert and Lord Powis and several of their followers enter and fight, the two noblemen heading the two parties. During the fight the Sheriff of Hereford enters and attempts to disperse the rioters, but he is unable to do so, and is finally driven from the stage. The Mayor of Hereford and his officers then enter; the former commands peace and causes the riot act to be read, but unlike the similar case in *Henry VI*, no effect is produced by it, and so the battle continues. Lord Herbert is at last wounded and Powis then flees. The Sheriff enters with reinforcements—the Judges of Assize in their robes—and rescues such of Lord Powis's followers as remain. The rest of the scene is occupied with low comedy and with an explanation of the origin of the quarrel between the two lords. There is one speech of Herbert,—

“Thy heart's best blood shall pay the loss of mine,”

that is probably founded on a line of Winchester in *Henry VI*—

“Thy heart-blood I will have for this day's work.”

The next indebtedness is to be found in *Oldcastle* (Act II, Sc. 1), is to *Henry V*, Act V, Sc. 1. Fluellen and Gower enter, the former with a leek in his hat; and in response to a question from Gower he says that he will force Pistol to eat it. Pistol enters swaggering and is accosted by Fluellen. The latter comes to the point and bids Pistol eat the leek. He refuses contemptuously. Then Fluellen beats him and continues at short intervals to do so, all the time discoursing upon the virtues of the leek, until it, and even its skin, is eaten. Then Fluellen gives Pistol a groat with which to mend his broken pate, while Gower reproves him for his previous actions. In *Oldcastle* a summoner (corresponding to Pistol) enters before Lord Cobham's (Sir John Oldcastle's) house, with a process from the Bishop of Rochester's court to serve upon Oldcastle. Harpoole, the faithful servant of Oldcastle, appears and learns the summoner's business. He examines the parchment which the officer has and then comes to his point—the forcing of its bearer to eat it. The officer, who is, at his entrance, quite assured in bearing, attempts to brave it out. Harpoole beats him, however, until, protesting very vigorously—as does Pistol,—he eats the summons. While he does so, Harpoole ironically praises its toothsome-ness. As Fluellen makes Pistol eat the skin of the leek, so does Harpoole force the summoner to eat the waxen seal on the parchment. After the document has been disposed of, Harpoole calls the butler and orders a pot of beer for the summoner, with which to wash down his lunch. The beer having been drunk, the officer is dismissed, Harpoole in the meantime giving him certain directions concerning his future conduct.²

² Schelling (*The English Chronicle Play*, pp. 132, 154) considers Sc. 3, Act I of *George a Greene* the source of this incident in *Oldcastle*. In the first-mentioned play George a Greene forces Mannering, an emissary from the rebel Earl of Kendal, to swallow the three seals attached to his commission. It is likely that *George a Greene* was the original source of the idea; but if *Henry V*, as I think it

In Act III, Sc. 1 of *Oldcastle*, Richard Earl of Cambridge recounts the claim of his family—that of York—to the English throne. This scene is closely parallel to Act II, Sc. 2, *Second Part of King Henry VI*, in which the Duke of York—son of Cambridge—lays his claim to the throne before Salisbury and Warwick.³ The parallel is a very close one, the chief difference being that in *Henry VI* the brief history of the rise of the house of Lancaster precedes the pedigree of the Duke of York, whereas in *Oldcastle* Cambridge's pedigree is given first.

Murley, the rebel, and his followers enter in Act III, Sc. 1 of *Oldcastle*. They are a sort of mob which is much like the "army" of Jack Cade, which is first introduced in the *Second Part of Henry VI*, Act IV, Sc. 2. Here George Bevis and John Holland enter discussing the rebellion which has just broken out; to them enter Cade and his men. In the other play the whole force enters at the opening of the scene. Murley is much concerned as to who will dub him knight. Cade is worried about the same point, but for only a moment; his way out of the difficulty is by dubbing himself. There are no further specific resemblances in the scenes pertaining to the rebellions, but the general likeness of them is considerable.

Sir John of Wrotham, whose intended likeness to Falstaff has been mentioned, appears first in Act II, Sc. 1 of *Oldcastle*. Certain of the comedy scenes in which he takes part are modeled upon similar ones in the *First Part of King Henry IV*, and in the *Second Part of King Henry IV*; for instance, in Act III, Sc. 4 he and Doll halt the King and rob him.⁴ It is in this scene that refer-

ences to Falstaff, Peto, and Powis and to the adventures of the King in their company are made. Sir John's scenes with Doll should be compared with Falstaff's scenes with Mrs. Quickly and Doll Tearsheet. Lines 36 to 121 of Act III, Sc. 4 of *Oldcastle* should be compared with Act III, Sc. 2, *First Part of King Henry IV*.

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Immediately after his robbery (which is referred to above) the King begins to game with several of his lords (*Oldcastle*, Act IV, Sc. 1). Sir John enters and not knowing the King, asks admittance to the game, and this being granted, during its progress, treats the King very familiarly. In *Henry V*, Act IV, Sc. 1, the King (Henry V, as in *Oldcastle*), while going about the English camp in disguise on the night before Agincourt, meets three soldiers, one of whom, William, discusses with the King the English chances in the coming battle, and defends Henry against his own criticisms of himself. The surprise of the priest when he discovers the true quality of the King (in the latter part of Act IV, Sc. 1 of *Oldcastle*) and that of Williams upon the same discovery (*Henry V*, Act IV, Sc. 8) are somewhat alike, but the characters of the two men are so different as to prohibit any close resemblance in conduct. Their pleas for mercy are not dissimilar.

Act IV, Sc. 3 of *Oldcastle* opens in the entrance of a tavern near St. Albans. Ostlers and carriers are the principal characters introduced. Act II, Sc. 1 of the *First Part of King Henry IV* opens in an inn-yard in Rochester. Various inn-servants and carriers are the chief figures. In the scene first mentioned Gadshill is attempting to get what information he can about the motions of the travelers whom he is to aid Prince Henry, Falstaff, and the rest to rob. In the other play the scene is closely connected with one following in which search is made for Oldcastle and his wife, who are being pursued.

In Act V, Sc. 8 of *Oldcastle*, Sir John Oldcastle and his wife, being closely followed by their enemies, take refuge in a wood near St. Albans. Here they lie down upon the ground to rest. Sir Richard Lee, the owner of the land, appears searching for the murderer of his son. They come upon the two fugitives and arrest them upon suspicion of their having been concerned in the murder. This scene is reminiscent of Act IV, Sc. 10, *Second*

³ Fleay has noticed the similarity of these two scenes (*Chronicle of the English Drama*, Vol. II, p. 117).

⁴ Schelling suggests this indebtedness of *Oldcastle* to Shakespeare; and in addition to it that of the gambling scene between King Henry to *King Henry V*, Act IV, Sc. 1, in which the King meets the soldiers in his tour of the English camp. (*Elizabethan Drama*, Vol. II, pp. 278-9; *The English Chronicle Play*, pp. 132-3.)

Part of King Henry VI, in which Jack Cade takes refuge in Iden's garden. He is exhausted by rapid flight and by hunger and is looking for herbs with which to appease his appetite. Iden, the owner of the garden, discovers him, and after a fight which is provoked by Cade, kills him. Furthermore in this scene Lady Oldcastle says to her husband :

"Lay then your head upon my lap."

Mortimer (Act III, Sc. 1, *First Part of King Henry IV*) is thus addressed by his wife—Glen-dower interpreting—

"On the wanton rushes lay you down
And rest your gentle head upon her lap."

The points of resemblance cited above are sufficient, I think, to prove that what may reasonably be considered among the most effective passages and characters in the six plays of Shakespeare and his possible collaborators which deal with the York-Lancaster dissensions—embryo and otherwise—were closely imitated and drawn upon by the authors⁵ of *Sir John Oldcastle*.

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A GERMAN TRANSLATION OF PAS- SAGES IN THOMSON'S SEASONS

In 1745 Bodmer brought out an edition of Pyra and Lange's poems under the title : *Thirsis und Damons Freundschaftliche Lieder*. In the volume, as will be recalled, was included an anonymous German translation of three episodes from Thomson's *Seasons* bearing the respective titles : *Lavinia*, *Damon*, and *Celadon und Amalia*. The only German text accessible to me is that of the second edition, which was prepared by Lange in 1749.¹ Referring to the translation in question, Lange says in his preface : "[ich] habe die, der ersten Ausgabe angehängten Erzählungen auch bei die-

ser Auflage gelassen," from which I infer that he retained them in their original form.

On the German version of these three passages Theodor Vetter in the *Bodmer Denkschrift*,² comments as follows :

- "1. Lavinia=Thomsons *Autumn*, 177-310.
Nur wenig weggelassen ; im Ganzen genau und gut übersetzt.
2. Damon=Thomsons *Summer*, 1268 bis ca. 1330. Sehr frei, mit Weglassungen und Abänderungen.
3. Celadon und Amalia=Thomsons *Summer*, 1171-1222. Genau übersetzt."

It was probably an oversight on the part of Vetter when he attempted to compare the German translation with the wrong English version, as he seems to have done. Thomson, as is well known, made several revisions of the *Seasons*, and as a consequence it is a somewhat puzzling matter to follow the changing text of the various earlier editions of the poem.

A word about those editions of the *Seasons* which primarily concern us here will perhaps not be amiss. According to Zippel³ the quarto edition, which appeared in 1730, was the first collected edition of the *Seasons*. In the same year another edition, in octavo, appeared ; the text, save for six additional lines in *Winter*, being identical with that of the quarto. 1738 saw another edition, the text of which is practically the same as that of the octavo, but the new text of the two editions of 1744 contains "additions of above one thousand new lines." For the reading of *Summer* as contained in this expanded version I depend upon Zippel's critical edition of the *Seasons* in which the text of *Summer* of 1744 is reproduced in full (cf. Zippel, p. 61 ff.); the variants of *Autumn* (1744) are given by Zippel in footnotes. For the purpose of comparison I consult the first edition of the collected *Seasons*, i. e., the text of 1730 which, as already noted, is virtually identical with that of 1738.

¹Joh. Jak. Bodmer. Denkschrift zum C. C. Geburtstag. Zürich, 1900, p. 377.

²Otto Zippel : *Thomson's Seasons*. Critical edition. "Being a reproduction of the original texts, with all the various readings of the later editions, historically arranged." Berlin, 1908. Cf. p. x.

⁵I have followed Henslowe in assigning *Oldcastle* to several authors. He gives as collaborators, Munday, Drayton, Wilson, and Hathway.

¹Cf. *Deutsche Literaturdenkmale des 18. und 19. Jahrhunderts*, No. 22 (1885), p. 153 ff.