ENGLISH DRAMATISTS

Series Editor:
Bruce King

ENGLISH DRAMATISTS

Series Editor: Bruce King

Published titles

Richard Cave, *Ben Jonson*

Christine Richardson and Jackie Johnston, *Medieval Drama*

Roger Sales, *Christopher Marlowe*

Martin White, *Middleton and Tourneur*

Katharine Worth, *Sheridan and Goldsmith*

Forthcoming titles

Susan Bassnett, *Shakespeare: Elizabethan Plays*

John Bull, *Vanbrugh and Farquarson*

Barbara Kachur, *Etheridge and Wycherley*

Philip McGuire, *Shakespeare: Jacobean Plays*

Kate McKluskie, *Dekker and Heywood*

Max Novak, *Fielding and Gay*

David Thomas, *William Congreve*

Cheryl Turner, *Early Women Dramatists*

Rowland Wymer, *Webster and Ford*

ENGLISH DRAMATISTS

**MIDDLETON
AND
TOURNEUR**

Martin White

Senior Lecturer in Drama at the University of Bristol

M
MACMILLAN

© Martin White 1992

Softcover reprint of the hardcover 1st edition 1992 978-0-333-44066-7

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1P 9HE.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

First published 1992 by
THE MACMILLAN PRESS LTD
Houndmills, Basingstoke, Hampshire RG21 2XS
and London
Companies and representatives
throughout the world

ISBN 978-0-333-44067-4 ISBN 978-1-349-22259-9 (eBook)
DOI 10.1007/978-1-349-22259-9

A catalogue record for this book is available
from the British Library.

Typeset by Nick Allen/Longworth Editorial Services
Longworth, Oxon.

Contents

<i>List of Illustrations</i>	vii
<i>Editor's Preface</i>	ix
<i>Preface</i>	x
<i>Acknowledgements</i>	xi
1 Middleton's Early Work	1
2 City Comedies: <i>Michaelmas Term</i> , <i>A Mad World, My Masters</i> , <i>A Trick to Catch the Old One</i>	13
3 <i>The Roaring Girl</i> (with Thomas Dekker)	49
4 Civic Entertainments	62
5 <i>A Chaste Maid in Cheapside</i>	68
6 Tragicomedies: <i>The Witch</i> and <i>A Fair Quarrel</i> (with William Rowley)	81
7 <i>The Changeling</i> (with William Rowley)	93
8 <i>Women Beware Women</i>	111
9 <i>A Game at Chess</i>	124
10 Middleton: Summary and Conclusions	140
11 <i>The Revenger's Tragedy</i>	143
12 <i>The Atheist's Tragedy</i> or <i>The Honest Man's Revenge</i>	157
<i>Appendices</i>	
I <i>The Revenger's Tragedy</i> : Middleton's or Tourneur's?	166
II Middleton's Works	172
III Tourneur's Works	175

<i>Notes</i>	176
<i>Select Bibliography</i>	186
<i>Index</i>	191

List of Illustrations

1	Title-page of <i>The Roaring Girl</i> , 1611	53
2	The De Witt drawing of the Swan Playhouse, 1596	69
3	Title-page of the undated first Quarto of <i>A Game at Chess</i> , probably published in 1625	133

For Alison

Now be your own judge: at your leisure look on it, at
your pleasure laugh at it; and if you be sorry it is no
better, you may be glad it is no bigger.

William Rowley, dedication to *A Fair Quarrel*

Editor's Preface

Each generation needs to be introduced to the culture and great works of the past and to reinterpret them in its own ways. This series re-examines the important English dramatists of earlier centuries in the light of new information, new interests and new attitudes. The books are written for students, theatre-goers and general readers who want an up-to-date view of the plays and dramatists, with emphasis on drama as theatre and on stage, social and political history. Attention is given to what is known about performance, acting styles, changing interpretations, the stages and theatres of the time and theatre economics. The books will be relevant to those interested in or studying literature, theatre and cultural history.

BRUCE KING

Preface

Thomas Middleton is best known for a reasonably small number of plays, of which his two late tragedies *Women Beware Women* and *The Changeling* are probably the most famous. His total output however, writing alone or in collaboration, was considerable, although a number of plays have not survived. Exactly how much he produced is a matter of speculation since there is a degree of uncertainty and disagreement over the authorship of some plays.

The most significant (and most written about) of the disputed attributions is that of *The Revenger's Tragedy*, but that of other works, such as *The Second Maiden's Tragedy* (which I believe to be Middleton's) and *Blurt, Master Constable* (which I do not) is also debated. Since space in this study is limited I have largely confined myself to those plays generally agreed to be Middleton's, but I have listed all works with which Middleton may definitely or possibly be associated in Appendix II.

Acknowledgements

I am grateful to my friend and colleague John Marshall for willingly sharing his knowledge and ideas with me, and to Alison Steele for her willingness to listen patiently to countless outlines of arguments and to read and discuss numerous drafts of those arguments on paper.

I thank too those successive generations of students whose interest in these playwrights and participation in discussion, practical classes and productions have enabled me to develop my own thoughts. Many of the ideas that follow are undoubtedly theirs in origin; any errors, however, are entirely mine. I am especially grateful to those students who were involved in my production of *The Second Maiden's Tragedy* in 1988 and in the associated seminars, a combination that enabled me to test out ideas in practice and theory.

MARTIN WHITE