

William Percy's *Faery Pastorall*: An Old Spelling Edition

by

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## ABSTRACT

William Percy (1573 - 1648) wrote *The Faery Pastorall* in 1603 with the expectation that it would be performed before King James, probably when the new king visited Sion House to thank the Earl, Percy's older brother, for assisting James's efforts to succeed Elizabeth on the English throne. *The Faery Pastorall* is one of five plays Percy wrote between 1601 and 1603, all of which may have been used as part of the Percy family's backing of James's bid for the crown. The plays remain in three separate manuscripts transcribed by Percy himself in his old age. Two of the three documents, Alnwick Castle MS 508 (1644) and Alnwick Castle MS 509 (1646), remain in the Duke of Northumberland's library, and one, the copy text for this edition, Huntington MS HM4 (1647), is in the Huntington Library in California. Although there is no evidence that any of Percy's plays was ever produced, the plays are valuable to theatre historians, because they include many stage directions and full descriptions of the staging and properties that Percy expected to be at his disposal.

This edition of *The Faery Pastorall* includes an introduction which examines Percy's life, the history and description of the manuscripts, the possibility of the play's performance, its structure and themes, sources and analogues, and the stage directions and list of properties. Also included are an old-spelling version of the text complete with textual notes incorporating substantive variations of all three manuscripts, two appendices incorporating valuable material from the manuscripts not included in the play proper, and a full commentary glossing difficult words and passages.

## TABLE OF CONTENTS

ABSTRACT .....	ii
TABLE OF CONTENTS .....	iii
ACKNOWLEDGEMENTS .....	iv
GENEALOGICAL TABLE .....	v
INTRODUCTION .....	1
THE AUTHOR .....	3
THE MANUSCRIPTS .....	18
THE OCCASION .....	23
STRUCTURE AND THEMES .....	29
SOURCES AND ANALOGUES .....	36
STAGE DIRECTIONS .....	41
The Properties .....	48
Entrances and Exits .....	55
Costumes .....	58
Carry on Props .....	63
Acting Instructions .....	66
Musical Directions .....	69
EDITORIAL METHOD .....	71
<i>THE FAERY PASTORALL</i> .....	80
COMMENTARY .....	231
BIBLIOGRAPHY .....	279
APPENDIX 1 .....	289
APPENDIX 2 .....	295

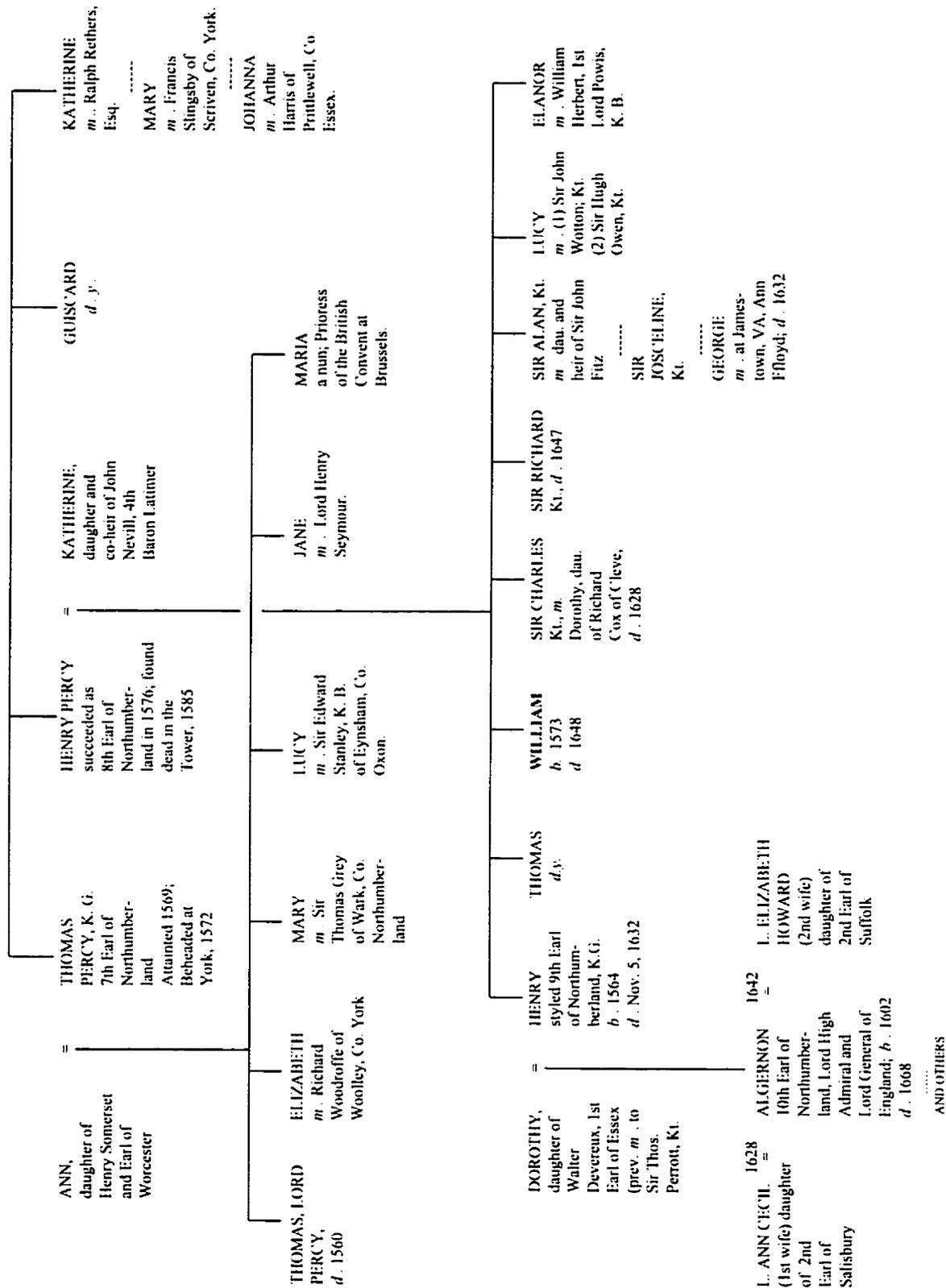
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PERCY FAMILY GENEALOGY  
(Adapted from Brennan)



## INTRODUCTION

William Percy was born into one of the most important English families of the late sixteenth century. By the time Percy was in his teens he was already familiar with political intrigue, international diplomacy and espionage, and the dangers inherent in being among the political elite. Percy and his brothers became valuable pawns in the struggle between the Catholic and Protestant factions, and their education was a topic of debate among the English ruling class, especially among the recusants who still hoped to be able to restore Roman Catholic worship to Britain.

When his father died suspiciously in the Tower of London, Percy was sent to France to inform his older brother, the new Earl. He and the new Earl may have been involved in secret negotiations with French agents for the invasion of England shortly after the death of his father, and while still a teen he may have sailed against the Spanish Armada in a ship outfitted by his brother. If his brother had fallen victim to the forces which had brought about the early deaths of his father and uncle, Percy would have inherited the earldom and all its attendant wealth and power. Percy seems, however, to have put his political intrigues aside when he went to study at Oxford. Soon he was a published author and a member of a fashionable literary circle. If he took any further part in the political machinations of his family, he did so with his pen. In the years leading up to and including the accession of James to the English throne, Percy wrote five plays which may have been used by his brother the Earl in his attempts to win the Scottish king the right to succeed Elizabeth.

Critics who have measured the plays against those of

the major dramatists of the sixteenth and seventeenth centuries have had nothing good to say about them, but perhaps they have been using the wrong measure. Percy is capable of communicating subtle political messages through his plays (see the introduction to *The Aphrodysiall*), and his sudden outpouring of dramatic material suggests that he had some sort of an appreciative audience, if only that of his brother's political allies. *The Faery Pastorall*, it is true, is not cast in the same mold as a Shakespearean or Jonsonian play, but Percy clearly had different goals. His audience did not include the groundlings or apprentices who would have been at the public theatres. Rather, he was writing for his brother's peers and the new king. His motivation was also very different: commercial success was never a concern, such pecuniary interests being subordinated to the political gains the Percys hoped to derive from the performances. To present a play of his own making to the new king during this auspicious time must have seemed the beginning of a glorious career at court for the young nobleman, and he has designed *The Faery Pastorall* in the hope of advancing both his brother's and his own standing in the court of King James I of England.

Like all of Percy's other plays, *The Faery Pastorall* is rich in its description of the stage Percy envisions and his expectation of how the play should be presented. Clearly, Percy is not writing for the London popular stage. Rather, his work offers some insight into the world of private performances of drama in the houses of the peerage. If Percy's plays were ever performed, they were probably produced at private functions. The alterations to the abundant stage directions, designed to make them more suitable for child actors, are likely afterthoughts, added in the hope of having the plays produced at a public playhouse.

The Percy manuscripts are also valuable because of their rarity. Few fair copies of plays in the author's hand are still extant, and this group of three manuscripts, seemingly including Percy's entire dramatic opus, is probably the only such collection surviving from the early modern period. *The Faery Pastorall* offers the student of the history of the early modern theatre much to consider.

### THE AUTHOR

Oxford was the headquarters for the Royalist forces and the court of Charles I throughout much of the Civil War. Seemingly untouched by the coming and going of troops and envoys and the bustle of the court followers, one lonely old man sat writing, alone in his rented room. William Percy, self-exiled from his rich and powerful family, cut off from his income by the Parliamentary army, turned in his last years to the writings of his youth for solace or hope or diversion. Following the crushing of his hopes and his family's fortunes with the implication of Thomas Percy in the Gunpowder Plot, Percy retired to Oxford and disappeared from public view. He might have remained in obscurity forever except that he left three copies of the plays he had written in the years leading up to the accession of James VI of Scotland to the English throne.

Why Percy transcribed the plays of his youth during this tumultuous time is uncertain: senile dementia might account for the strange note in the manuscript of 1647 to the Master of a troupe of child actors which no longer existed, but it does not seem to explain why Percy made three separate transcriptions of his plays. Perhaps the political instability reminded him of the end of Elizabeth's reign and his involvement in the affairs of the

kingdom, or perhaps he began considering how history would view his strange, retired life. Whatever the motivation, Percy made a partial copy of his plays in 1644, followed by two complete copies in 1646 and 1647, thus ensuring his place in history.

William Percy was born the third, but second surviving, son of Henry Percy, the eighth Earl of Northumberland, and Catherine Neville. Most commentators place his birth in 1575, but this is unlikely since the Earl mentions in a letter that his wife is expecting a child in 1573 and Richard, a younger son, was born in 1575 (de Fonblanque 154, 210-12, 365, 486). The Percy family was one of the great families in England, controlling vast tracts of the north of England. They were also sympathetic, at the very least, to the Roman Catholic faith: their power and suspect religious and political orthodoxy created much trouble for them.

William Percy's uncle, Thomas, the seventh Earl of Northumberland, was executed August 22, 1572 for his part in the Rising of the North, an attempt to depose Elizabeth I in favour of Mary Stuart. His brother, Henry, succeeded to the title, Thomas having no male issue, but Henry's right was not immediately recognized by the Queen. Henry Percy did not press his rights, allowing Elizabeth to acknowledge his accession in her own time, all the while insisting that he was a Protestant and that Elizabeth was the rightful ruler. His patience eventually won her over: he was allowed to take his place in the House of Lords on February 8, 1576. Even then, he was not allowed to visit his holdings in the north, but was restricted to the family estate of Petworth in Sussex and to London.

Two sons and two daughters were born to Henry and Catherine before they were ordered to leave the north, and

Catherine was pregnant again in 1573. Apparently, the restriction to travel in the north did not affect her since William was born in the diocese of Durham (Foster 1147). Madeleine Hope Dodds speculates that the countess may have been at Wressell Castle in Howdenshire ("Financial" 91-2).

Although Henry Percy had won Elizabeth's recognition as Earl, he was not trusted, and he had enemies at court. He was not allowed to return to his holdings in the north, despite the need for a strong hand to right abuses committed during the lord's long absence. In London, his enemies at court carefully monitored the list of guests the Earl entertained. In 1581, Percy obtained permission to send his son, Henry Percy, to Paris to study, but when he sent two more sons, probably William and Charles, to Paris in 1583 under the guardianship of Charles Paget, a well known Catholic spy, his enemies at court raised an outcry against him. Despite the objections of his Catholic advisors, the Earl agreed to have his younger sons return to England, while his heir continued his studies in Paris (Hillebrand, "William Percy" 392).

The Earl apparently reverted to his Catholic faith, and he often entertained Catholic sympathizers, including some involved in various attempts to restore Mary Stuart to the English throne (Brenan 17). Nothing was ever proven against him despite several trials, but Percy lost the governorship of Tynemouth Castle, which he had held for twenty-five years. He was arrested in late 1584 or early 1585 and held in the Tower without trial. He was found dead on June 20, 1585 with three bullet wounds, two of them to the heart.

The Earl's death was officially recognized as suicide, but many of the details of his death seem suspicious (Brenan 26-29). Certainly, the official version of his death was not believed

either in the north of England or on the Continent (Flynn 157-8), where a tract entitled *Crudelitas Calvinianæ Exempla duo recentissima ex Anglia* accused English Calvinist leaders and the Queen of murdering Percy. The judgement of suicide also had the effect of rendering the Earl's will invalid, leaving no provision for his younger children. He was survived by eight sons and two daughters; his heir, Henry, was only twenty-one.

The twelve year old William travelled to France to take the news of his father's violent death to his elder brother, who was studying at Paris. Flynn, however, suggests a different scenario. He claims that William and his younger brothers were in Paris at the time of their father's murder, while Henry Lord Percy's whereabouts are unclear: the eighth earl, Flynn suggests, employed his heir in various political errands on both sides of the Channel (Flynn 158-9). When the brothers did not return to England immediately, English spies claimed that the boys were bent on revenge and were involved in an attempt to invade England (Hillebrand, "William Percy" 392-3). In spite of these allegations of treason, Henry and William returned to England in the spring of 1586.

When the Spanish Armada threatened England in 1588, the Earl of Northumberland was one of those peers who hired and armed a merchant ship to sail against the invaders. William Percy may have gone along, for he includes a vivid description of the naval battle in *The Cuckqueanes and Cuckolds Errants*, a play set at the time of the Battle of the Armada (fols. 29 and 30 HM4).

In 1589, William Percy went to Oxford where he matriculated at Gloucester Hall, the usual name of the Hall of St. John the Baptist, which was connected with St. John's College. A Hall was attached to a College in Oxford, but was less strictly

governed in some matters, including religious orthodoxy, and, according to Anthony à Wood, Gloucester Hall was a haven for recusants: "Fanaticks keep their children at home or breed them in privat schooles under fanaticks or send them beyond sea. The Papists they bre[e]d them beyond sea, though before the warr they did not, but sent them to the Universitie ([to] Gl[oucester] Coll)" (quoted in Hillebrand, "William Percy" 393).

Many commentators feel that William Percy was a closet Catholic like his father and uncle: the fact that he never received a degree is often cited as evidence, but he may have felt that pursuing a degree was unnecessary for one of his rank. Dr. John Case, identified as Percy's tutor in Percy's epigrams, is often called a Catholic (Dodds, "Financial" 93). In at least one instance, however, Case is credited with converting a Catholic to Protestantism (Dodds, "Epigrams" 58). Indeed, Percy's own epigrams seem more sympathetic toward Protestantism than Catholicism, including one in praise of John Huss (222), and others mocking priests, monks and nuns (106, 180). One even portrays a parson mocking a dead recusant (324).

In 1593, his brother decided to settle an income on William, and accordingly secured a loan of £2,400 for him from Arthur Medleycote, a merchant tailor of London. The money was probably used to buy the manor in Sussex that Percy calls Wolves Hill, tentatively identified as East Wolves Farm in Ashington parish, West Grinstead Hundred, Bramber Rape (G. S. F. 50). The Earl had to resort to these means because of his early prodigality. The loan was paid off on July 9, 1600, when Medleycote appeared to declare himself satisfied (Dodds, "Financial" 93). The rent from Percy's manor allowed him to have an income independent of his brother, releasing him from the

complete dependence on the Earl forced upon him by the invalidation of his father's will.

Percy eventually rented the greater part of the manor to a tenant identified in his epigrams as I. W. (24), perhaps John Wolf from the neighbouring West Wolves farm, or perhaps the Elizabethan printer of the same name. Sir Richard Fermor rented the rest of the holding to give Percy a total of £65 p. a. income from his manor. Percy received from the Earl another £50 p. a. rent from land referred to as "the Marshes," an annuity of £30 during the Earl's lifetime, and some income from a property held jointly with Mr. Richard Stapleton. This latter property was the subject of a lawsuit, and Percy lost both the suit and the property some time before 1610, as he points out in an angry note attached to Epigram 214. Altogether, Percy had a little over £145 income per annum, not a lot for a young nobleman, and he had considerable difficulty with creditors throughout his life (see Dodds, "Financial" for more details.).

Percy's early years in Oxford were probably the happiest times of his life. In 1594, he published a slim volume of sonnets entitled *Sonnets to the Fairest Coelia*, which got him included on a list of the "sweet singers of Oxford" in William Clerke's *Polimanteia* (Q4v). Barnabe Barnes dedicated both his *Parthenophil and Parthenope* and *Four Books of Offices* to Percy, "his dearest friend." Percy contributed a laudatory "madrigal" to the latter work. Other friends in this circle included Charles Fitzgeoffrey (author of *Sir Francis Drake* and *Caroli Fitzgeoffridi Affaniae*, a collection of Latin epigrams and epitaphs); Edward, Laurence and Thomas Mychelburnes; and Thomas Campion.

Hillebrand believes that Percy's poetic ambitions led him up to London about 1595 ("William Percy" 395). He was

certainly in London in early 1596, when he was involved in a duel with Henry Denny, "a gentleman 'of worship and reputation'" on February 24, Shrove Tuesday (Hillebrand, "William Percy" 396). Denny was taken to Mr. Grevell, his father-in-law, with a two inch deep wound under his chin. Thomas Thorne, a surgeon, was called but took a light view of the matter, as did the warden, John Peck and a Mr. Gale who were called to be present at the examination according to "the rule of the Company of Surgeons that, in all cases of danger to life, no surgeon was to treat a man without the supervision of some of the masters of the Company" (Hillebrand, "William Percy" 396). Denny, too, was not overly concerned, being "more doubtfull of Mr Percie his helth then his own daunger" (quoted in Hillebrand, "William Percy" 396). Denny developed a fever about ten days later and deteriorated rapidly, dying on March 19. Percy was charged with homicide and, according to Brennan, imprisoned in the Tower (207), although his name does not appear on any list of prisoners there (Hillebrand, "William Percy" 397). A coroner's examination subsequently showed that Denny died of a brain tumor, and Percy was released (Dodd, "Financial" 97).

Percy was to have further brushes with the law. Brennan claims that he was in the Fleet for debt (207), and the Earl of Northumberland's accounts for 1611-12 show that £11 19s were owing to Mr. Bagwell, the keeper of the town prison in Oxford, for Percy's food (Batho 95). Apparently, his debts had overrun him again.

In 1601, Percy's brothers, Charles and Josceline, hired actors in London to play Shakespeare's *Richard II* in that famous bid to raise the Londoners to support the Essex rebellion. The Earl, however, supported Elizabeth vigourously, with the

consequence that his brothers were given a relatively minor fine and were set free by late May of that year. This event marked the beginning of a period of extraordinary political activity for the Percys. The Earl carried on extensive communication with James VI of Scotland, seeking promises of toleration for Catholics in exchange for his support for James's bid for the crown. At the same time, William Percy suddenly began writing plays.

The first five of Percy's plays were written between 1601 and 1603. Madeleine Hope Dodds speculates that *The Aphrodysial* was written for Percy's nephew Algernon's christening in 1602 ("William Percy's *Aphrodysial*" 237). *Arabia Sitiens* points to a specific occasion as well:

Comædyes be not for sad dayes you seye,

Tragædies too will not this blissd day Fit. (fol. 33)

Percy intended *The Faery Pastorall* to be presented before James, probably during his visit to Sion House in June, 1603. Whether or not James ever saw the play, its special "Prologue for the Court," altering "The Prologue General" in order to address "Your Maiesty," points to Percy's desire for a royal performance. *Necromantes*, written in 1632, was clearly written to celebrate Algernon's succession to the title of earl. If Percy wrote these plays for specific occasions, it is possible that he did so with the others. Hillebrand thinks that the first five plays were all written to be used in entertainments given by his brother the Earl in an attempt to garner support for James's accession ("William Percy" 398). Perhaps the Earl's imagination was sparked by his younger brothers' treasonous use of dramatic performance during the Essex rebellion.

When James arrived in England in the spring of 1603, the Percys seemed to be about to realize all their most ambitious

dreams. The Earl was very much in favour at court, and Sion House, to which he had formerly held the lease, was given to him outright by the grateful James. William Percy perhaps entertained the idea of becoming a playwright for the court, and the King's visit to Sion House in 1603 must have seemed like the beginning of the reestablishment of the power of the House of Percy. All these hopes came to a crashing halt, however, with the implication of the Earl's kinsman and steward, Thomas Percy, in the Gunpowder Plot.

Percy drifted back to Oxford at some point after 1603; in 1611-12 he was imprisoned there, probably for debt (Batho 95). He took up a residence at the house of Mr. Nicholls in St. Ebb's Parish in what was Pennyfarthing Street and is now Pembroke Street (Dodds, "Financial" 101). Here he lived out the remainder of his years, almost nothing of which is known.

Percy's retirement to Oxford seems to be a self-imposed removal from the political world. Although he ceased to be heir apparent to the earldom with the birth of his nephew Algernon, Percy could very likely have been a great help to his brother the Earl if he had chosen to reside on the family holdings in the north of England. He might have been restricted from travelling in the north as his brother was, but even if he were not allowed to reside in Northumberland, Percy could have lived out his life as a country gentleman on his manor in Sussex, rather than in obscurity in Oxford.

Brenan speculates that Percy's seclusion is a result of unrequited love and openly acknowledged Catholicism which ended his hope for preferment at court (207-8). Percy does complain of an unkind mistress in his epigrams (156) and sonnets, but her identity, if indeed she is a real woman, is impossible to

ascertain. The collapse of his hopes and the danger of too close association with his politically involved family would seem more likely reasons for his self-imposed obscurity. Perhaps the bitter disappointment of having failed to achieve a position at court drove him back to Oxford where he had spent his happiest years. Whatever led him to choose this retired and lonely lifestyle must have been very compelling, however, since he spent the last half of his life in almost complete obscurity in a rented room in a city far from his family and private holdings.

Percy's brother, the Earl of Northumberland, also retired into some obscurity after the Gunpowder plot, but not one of his own choosing. Accused of being involved in the attempt to blow up the King in Parliament, the Earl was imprisoned in the Tower at the King's pleasure, that is without a specific sentence, and was ordered to pay a £30,000 fine. The Earl expected that the amount of the fine would be reduced and that he would soon be freed. No reduction was offered, however, and the Earl was commanded to pay the fine in a lump sum, an impossible task, of course. William Cecil worked actively to influence the King against Northumberland, and succeeded in having the Earl's lands sequestered by the crown on March 7, 1612. This action removed any ability the Earl might have had to raise the necessary capital or to arrange financing.

Eventually, two years after the death of Cecil, the King's anger seemed to dissipate somewhat and the sequestration of Northumberland's lands was cancelled and his fine reduced to £11,000 above what had already been paid. The Earl expected his freedom at last with this settlement, but he remained a prisoner in the Tower. Northumberland apparently resigned himself to spending the rest of his life in prison at that point. He moved great

quantities of his books and scientific apparatus into the Tower, along with other necessities of life like his plate and silver. He also brought servants, fellow scholars and even his son, Algernon, when the lad was still quite young, and Northumberland gave himself over to the scientific and literary pursuits which were to earn him the nickname the "Wizard Earl."

Northumberland was finally freed on July 21, 1621, almost sixteen years after he was imprisoned. He was restricted from being in London to begin with, probably to avoid the embarrassment of any meeting with James, but eventually he secured permission to travel to Sion House. He did not take any part in governmental affairs while James lived. Following James's death, however, Northumberland resumed his seat in the House of Lords, and despite various threats and offered gifts, including a dukedom, he sided with the Commons against the wishes of Charles I (Brenan 202-3). In 1627, Algernon was also summoned to Parliament, and he also sided with his father and the other "refractory Lords" against the King (Brenan 216).

Northumberland died on November 5, 1632, and William Percy roused himself to one more dramatic effort on his nephew's succession, probably in a bid to keep his annuity which would have ceased after the death of his brother. The tenth Earl was to have more political influence than his father, although he seems to have charted a course which earned the suspicion of both the royalist and republican parties.

In 1635, Northumberland was made a Knight of the Garter, and in 1636 he was made Admiral of the Fleet, having studied naval affairs in great depth during his stay with his father in the Tower. He was not able to implement the sweeping reforms he believed the navy needed until the following year, however,

when he was granted the post of the Lord High Admiral, a position that Charles had been reserving for his infant son. Accordingly, Northumberland was installed only at the King's pleasure instead of for the customary lifetime appointment.

In 1636, both Algernon and his younger brother were very ill and in some danger of death. The Reverend G. Garrard accordingly wrote to the Earl of Strafford: "Then *Will. Percy* second brother to the old Earl had been Earl of *Northumberland*, who lives obscurely in *Oxford*, and drinks nothing but ale" (quoted in Hillebrand, "William Percy" 399). Both men recovered.

Northumberland continued to play a central role in the government as a Privy councillor, and when Charles was preparing to take command of the northern army, Northumberland was appointed general-in-chief of all forces south of Trent on March 22, 1639, and then Captain General and Governor of the army. Following the dissolution of the Short Parliament, Northumberland was included in the Cabinet Council called by Charles to deal with the Scottish threat. The Earl opposed declaring war, but he was outvoted by the others, including Archbishop Laud. The Scots attacked suddenly, catching the English unprepared and short of money.

Northumberland fell ill again in August, 1640, just as he was about to join the battle against Scotland, and this illness was regarded as extremely suspicious by his critics, since the war was one which he little relished. He was replaced by Strafford who was defeated by the Scots under Conway at Newburn-on-Tyne on August 28. The Long Parliament impeached Strafford for his failure, and he was arraigned before the House of Lords. Northumberland was called on to testify that Strafford had advised

Charles to proclaim an absolute monarchy after the Commons refused to grant him money, and Charles apparently offered the viceroyalty of Ireland to Northumberland's brother-in-law if the Earl would falsify his testimony or not testify at all (Brenan 239). Northumberland refused and the offer was withdrawn.

Strafford was found guilty, and Charles chose not to grant him a pardon, although Northumberland urged him to do so. This affair left Northumberland in a unique position, being attacked by the radical elements in the Commons for trying to come between their enemy and what they considered his due, and being regarded as an enemy to the royal cause.

Northumberland occupied this middle position for some time. He was recognized as the leader of the Opposition in the House of Lords during the second session of the Long Parliament, but the radical elements also mistrusted him because he was neither a republican nor a Puritan. Throughout the next years, Northumberland stood solidly for peace and religious tolerance. He was a member of the various delegations and councils which attempted to achieve a resolution between the king and the government, all without success.

From 1644 to 1646, Charles I and his army were blockaded within Oxford. The Parliamentary army cut off the town's communication, so that William Percy was unable to receive his rents and other payments for some years. Two of his three surviving letters deal with the difficulty of trying to sort out his back rents (see Dodds, "Financial" 104-6). Even during this most turbulent of times in Oxford, Percy seems to have remained unnoticed by history. To have done so with the entire court stationed in that city must have meant that Percy deliberately avoided being drawn into the courtly circle, or that he was actively

shunned. Perhaps obscurity had become such an ingrained habit in the old man by this time that even the disruption engendered by the presence of the king and his followers failed to alter his way of life.

On the other hand, Percy may have been purposely keeping a low profile. His nephew's very public disagreement with the King, even being indicted for High Treason in December of 1644, must have made Oxford an uncomfortable place for Percy to be. The indictment lapsed when no jury of the Earl's peers would bring in a bill of attainder. When in 1645 Northumberland was given charge of Charles's two youngest children left behind in his escape, and when the captured Duke of York was taken to be with them in June, 1646, Percy can hardly have been welcome in the courtly circle in Oxford.

It is curious that Percy chose this moment in history to begin transcribing the plays of his youth. Alnwick Castle MS 508 is dated 1644; 509 is dated 1646; and Huntington MS HM4, 1647. Perhaps his straitened means left him with little else to do but work alone in his room, or perhaps the presence of the king and his army roused the old bachelor to attempt to revive his earlier work. The unstable political situation may have caused Percy to recall the climate in which he wrote his dramas and the message which he hoped to convey to the new ruler of that time.

*The Faery Pastorall* begins with the abdication of power by Hypsiphyle in order to compete to keep that power safe from the usurpation of Orion. The result is anarchy, with all the characters pursuing their own desires at the cost of their duties (see below for a fuller discussion 31-33). Order is restored with the coronation of Orion. The message to the new monarch is that good government is necessary to the health of the kingdom and to

ensure the loyalty and continued service of the subjects.

The recollection that Orion's victory, giving him the right to exercise his power over the forest, is the result of a successful hunt must have been highly ironic to Percy in later years. James turned the image around when he claimed that in order for the kingdom to remain healthy, he must be healthy, and the only way to ensure that he remained well was to avoid the sedentary life residence in London forced on him. He must escape to the country where he could pursue his usual exercise of hunting to maintain his, and by extension, the country's health (Barroll 30-1). James turns Percy's advice completely inside out basing good government on his absence from London to hunt, rather than hunting being merely the means to bring him to the exercise of power through good government.

Percy must also have thought in the years in which he was trapped in Oxford with King Charles and his court that the situation he created in *The Faery Pastorall* was becoming reality. Charles had surrendered his ability to exercise his power by fleeing London in order to compete for the crown against those who seemed to be attempting to usurp too much of the royal prerogative, just as Hypsyphile did in order to compete with Orion. Perhaps this similarity presented itself to Percy and renewed his interest in the work of his youth, or perhaps he even believed that he could still have some influence in the political affairs of his country through his writing as he had attempted to do in his youth.

Whatever led him to begin the work, it appears to have occupied his attention for most of his last years. Anthony à Wood records the last of Percy's life: "William Percy Esq. son to the Earl of Northumberland, died an aged Bachelour in

Pennyfarthingstreet, after he had lived a melancholy & retired life many yeares. He was buried in the Cathedrall of Ch[rist] Church neare to the grave of Sir Hen. Gage, 28 May 1648" (quoted in Hillebrand, "William Percy" 400).

### THE MANUSCRIPTS

Percy's plays exist in three manuscripts, Huntington Library MS HM4, and Alnwick Castle MSS 508 and 509. The Alnwick Castle documents have remained in the Percy family and are currently in the Duke of Northumberland's library where they have remained since William Percy's death in 1648, except for a brief period when they were moved to the library at Armstrong College in Newcastle-upon-Tyne so that Madeleine Hope Dodds might more easily examine them ("*A Dreame of a Drye Yeare*" 173). The Huntington manuscript surfaced in 1796 when it was listed in *The Catalogue of the Town Library of the Late Sir William Burrell, Bart. LL.D., Fellow of the Antiquarian Society* which was prepared for the sale of the library at Turf Gallery in Conduit Street on May 2 - 6, 1796 (Hillebrand, "William Percy" 391). The Duke of Roxburgh bought the manuscript, and from him it went to Joseph Haslewood who printed thirty-one copies of *The Cuckqueanes* and *The Faery Pastorall* for the Roxburgh Club (1824). Haslewood must have sold the manuscript to the Duke of Devonshire, since the Henry E. Huntington Library purchased it from the Duke of Devonshire's library when that collection was sold off. The manuscript is currently in the Huntington Library in California.

All three manuscripts are in Percy's own, quite readable,

italic hand. Hillebrand mistakenly calls it secretary ("William Percy" 400). The manuscripts appear to be fair copies of Percy's plays transcribed in the years recorded in the manuscripts, although the plays are dated much earlier. Detailed descriptions of the watermarks of the volumes show that the plays were transcribed in a bound volume or bound as a group, rather than being bound copies of plays written earlier (see Dodds, "*A Dreame of a Drye Yeare*" 173 and Hillebrand, "William Percy" 401). Percy continued to emend the plays after transcribing them, and all three manuscripts show evidence of marginal and interlinear corrections as well as corrections on slips pasted over the original text. Almost all marginal notes and most corrections are placed in the left margin, since Percy leaves no right margin and often writes to the extreme edge of the page.

Madeleine Hope Dodds describes the two Alnwick Castle manuscripts as follows:

They are two thick folio volumes bound in leather, gilt, and lettered, Plays, Vol. II and Plays, Vol. III. Haslewood's was probably Vol. I, though this is nowhere stated. More than half of each of the volumes is blank paper. There is no date on the title-page of volume II, but a letter in *The Faery Pastorall* is dated 1644. Volume III is dated on the title page 1646. ("*A Dreame of a Drye Yeare*" 173)

MS 508 breaks off at V.i.4 of *A Forrest Tragædye in Vacunium* and contains only one song added in the margin, although it points to a "Booke of Songs" which does not appear in the volume, perhaps an earlier version of "Songs That be vacant in the

foresayd Pastoralls and Comœdyes" which appears in MS 509 and HM4 (see Appendix 2). The song which appears in 508, "Sweet it is goe awalking," does not appear anywhere in either of the other manuscripts (see "The Third Song" III.ii). MS 508 also contains "Two Oxford Libells": "Buckleys Libell" (fols. 121-123v) and "Bastards Libel" (fols. 124-127).

The contents of MS 509 and HM4 are nearly identical, except for minor changes, usually involving single words only, and some errors of transcription. Both manuscripts contain all six plays, the vacant songs mentioned above (see Appendix 2) and a collection of Percy's epigrams. The "Libells" are not included. The preliminary leaves of the two manuscripts are arranged in the same manner and contain the same information (see Appendix 1), with the exception that MS HM4 is dated 1647, while MS 509 is dated 1646 on the title page and labelled "Vol. 3<sup>d</sup>."

HM4 is labelled "Vol: 1<sup>st</sup>" on the first folio, but the inscription is in pencil and not in Percy's hand. The folio numbers are likewise not Percy's, but have been pencilled in by another. Folio 194 has been removed except for a 5 cm strip. The page seems to have contained another song in Percy's hand, although only fragments remain. HM4's leaves measure 30 by 19 cm, while the cover measures 30.5 by 20.5 cm. "Plays Vol 16" appears on the spine. The watermark is the same throughout and is unrecorded (Hillebrand 401). Unlike the Alnwick Castle manuscripts, HM4 contains only a small number of blank leaves at the beginning and the end of the volume.

Percy's *The Cuck-Queanes and Cuckolds Errants* (1601) appears in Haslewood's edition with *The Faery Pastorall*. The play is set at the time of preparation for the attack of the Spanish Armada, and involves two former classmates from Oxford. The

two men, who have unknowingly cuckolded each other, meet on their way to join the defence force after having learned of their wives' unfaithfulness. A comic subplot, involving the gulling of a doctor and the theft of his specially manufactured cup, is based on a story from Painter's "Palace of Pleasures" (Dodds, "William Percy and Charles Fitzjeffrey" 420). Percy includes in the play a vivid description of a sea battle, perhaps based on his own experience in that battle (see above 6).

The second play in Percy's manuscripts is *Arabia Sitiens* or *A Dreame of a Drye Yeare* (1601). This play has been edited by Clayton J. Burns in an unpublished doctoral dissertation accepted at the University of New Brunswick in 1984. The main plot of the play is based on an Islamic legend in which Mahomet (Percy's spelling) sends two angels to earth to discover if mankind is as wicked as they are reported to be. While on earth, the angels fall in love with a mortal woman who tricks them into teaching her how to fly to heaven. Once there she abuses Mahomet and creates a great disturbance until she is cast into a deep sleep until the day of judgement. Her punishment is to be imprisoned in the moon with one of the disgraced angels on each side of her, one of which shouts in her ear, the other of which whispers quietly. When the quiet one prevails, the weather will be fair, and when the loud prevails, the weather will be stormy.

A comic subplot involves the transportation to heaven of a dishonest lawyer and a fornicating Mahometan friar in a contest between Whisk and Pyr, spirits of wind and fire, to determine who can take the greatest rogue to heaven. When submitted to the test of the "Tankard of Trial," both turn out to be superlative rogues, so the dispute is taken to Mahomet to be judged along with the shrew and the renegade angels on the day of

judgement. *Arabia Sitiens* requires a window above the stage through which the various characters enter heaven.

*The Faery Pastorall* is the third play in the manuscripts, and it is followed by *A Forrest Tragædye in Vacunium* or *Cupid's Sacrifice* (1602), which was edited in an unpublished Master's thesis by C. E. Jameson accepted in Birmingham, England in 1971-2. The play includes two separate love triangles: the daughter of the married couple involved in the main plot is a member of the threesome who make up the subplot. The main plot is adapted from the first novel of the fourth day of Boccaccio's *Decameron*, and the other is based on contemporary French politics (Dodds, "*Forrest*" 251, 253-4). The play is framed, observed and commented upon by a chorus of four men and four women, all of whom have died for or committed suicide because of love. Percy suggests a reduction of the chorus to include only Anthony and Cleopatra for the child actors. The chorus makes a presentation of the various instruments of their deaths to Cupid at the beginning of the play, comments on the play and their own situations at the end of each act, and discusses the merits of the play with the Presenter following its conclusion. Alnwick Castle MS 508 breaks off at V.i.4.

*The Aphrodysiall* (1602) appears only in Alnwick Castle MS 509 and Huntington MS HM4. I have edited this play in an unpublished Master's thesis accepted at the University of Saskatchewan in 1991. The play involves a visit by Cytheræa to Oceanus's court, during which time she is given authority to rule for a day. The plot involves several characters attempting to seduce others or to trick characters into surrendering spouses to their desires. A comic subplot involves fishermen, much like Christophel and his fellows, who attempt to catch and present to

Cytheræa a whale which can speak oracles. In the end, Jupiter and Neptune, who have been in disguise, reveal their true identities, and Cytheræa surrenders power to the more deserving male authorities.

The final play, *Necromantes* (1632) is written for adult actors only. The main plot is based on the *Menaechmi* of Plautus, and involves the confusion of two sets of brothers who are mistaken for one another. The fathers of these two families are actually brothers who are each in search of daughters missing since infancy. The daughters of the ruler of the city turn out to be these missing girls, and the families are reunited. A comic subplot involves a man who is married to a woman who cannot speak. A doctor agrees to give them a potion to cure her, but her father puts in too many nettles, and she becomes an intolerable shrew. Her husband, unable to make her dumb again, accepts the doctor's offer to make himself deaf instead.

### THE OCCASION

The Percy family experienced one of their finest moments on June 8, 1603. King James visited Sion House, the manor to which Henry Percy held the lease, in order to thank the Earl for his work on the new king's behalf. The Earl had expended considerable effort seeking to guarantee James's succession on Elizabeth's death. The grateful king made a gift of Sion House to Henry Lord Percy, and the Earl responded with lavish hospitality. One of the entertainments prepared for the king that day might have been a performance of William Percy's *The Faery Pastorall*. Madeleine Hope Dodds, despite the lack of any hard evidence, is

fully convinced that this performance actually took place, and she outlines in considerable detail how and where such a performance would have been staged in Sion House ("Financial" 98 - 100).

William Percy clearly expected that this play was to have a royal performance. He includes in the beginning of the play a "Prologue for the Court," a reworking of his "Prologue Generall" to address "Your Grace" rather than the gentlemen. Many of Percy's plays were written for specific occasions, as has been pointed out above, and this one seems designed to cater to James's taste (10). The entire play is loosely structured in order to be able to include as many items of interest to James as possible.

Percy focuses on two of James's favourite subjects in *The Faery Pastorall*, hunting and witchcraft. The hunting is most obviously dealt with in the contest between Hypsiphyle and Orion, and Florida celebrates the beauty of the hunt in her description of the pursuit and death of the hart (IV.i). Percy also treats hunting comically in the scenes with the fairy pages and Christophel. The pages prescribe squirrel-hunting as a way of transforming Christophel into an elf. Hunting for bears is eliminated as an unsuitable method, as is "a Course or Two at a Butterflye" (I.ii.24). This strategy is mere trickery on the pages' part, of course, in order to lead Christophel away from his real duties as Orion's gamekeeper. The silly discussion about the squirrel hunt occupies much of the attention of these characters when they are not busy trying to seduce Sapho or rid themselves of her guardians. The actual bagging of the squirrel is anticlimactic, and receives scant attention (V.iv.51).

Witchcraft is also portrayed in the scenes involving these characters. Saloman disguises himself as an imaginary beast in order to play a trick on David. David's preparations to exorcise

the beast allow Christophel and the fairy pages time to attempt to seduce Sapho (V.iv). David's exorcism is a strange ritual employing sacred objects and a verse mixing Christian and classical references. This ludicrous exorcism seems to work as the disguised Saloman retreats into the hole he has used, but the real success has been the duping of David and his star pupil.

The simulation of witchcraft is used in one of the tricks on the fairy ladies as well. Like David's attempted exorcism, Hippolon's spell is meant to appear to be witchcraft, but is really just a trick on the one who believes in the magic. Hippolon, disguised as David, gives Fancia a spell which he claims will put Sylvius under her power. The spell is mere gibberish, and the point of the trick is that while Fancia is repeating the spell, looking steadily on the sun, she is blinding herself. Her magic possesses no more power than do David's rites of exorcism. All simulations of witchcraft in this play are shown to be powerless: they are hoaxes perpetrated on ignorant dupes.

Percy includes in *The Faery Pastorall* an indirect compliment to James, although it may not have been as appropriate as it must have seemed in 1603. Percy gives two long scenes to a debate between Oberon and Chloris, and ultimately between Jupiter and Juno, concerning whether men or women have the greater constancy in love. The resolution of the argument, confirmed by a miracle, is that men and women are equal in love or they are not truly in love. Dodds suggests that this is a compliment to James, the first ruler in a long time to arrive on the English throne with a normal family consisting of a wife and children ("William Percy and James I" 14).

The entire play, loosely structured as it is, moves relentlessly toward the final scene in which Orion is crowned as

the new ruler of the forest. James was not yet crowned King of England when he visited Sion House, his coronation date having been set for July 25, 1603 (Nichols 157). The coronation scene seems designed to be flattering to the new king, and to prefigure his upcoming coronation. Percy's version of the coronation caters to James's preferences in a way that the real ceremony never could.

The coronation takes place immediately after the presentation of the cups symbolizing the fortunes of the subjects to Orion and Hypsiphyle. Sylvia and Sylvius, who present the drinks, officiate at the crowning. The direction reads as follows:

*Then holding the Imperiall Ghirlond, that hung ouer  
the Front of the chapell, ouer both their Heds, And  
then Setting him alone on the heade of Orion, The  
whole chorus of Huntsmen men and women saluted  
his Maiesty all with one accord. (V.v.33SD)*

Undoubtedly the king who has himself been referred to as a "Sylvan Prince" would have been delighted at the thought of being crowned, even in representation, by a Sylvan (Nichols 68). To reinforce the image, if James were indeed in the hall, the salutation by the chorus to "his Maiesty" would have been directly to his Majesty the King of England, not Orion, king of fairies (Dodds, "Financial" 100). Orion's parting advice to the fairies also sounds like something James would hold dear: "Serue God, obey your Prince, preserue your Game" (V.v.150).

Dodds has speculated what a performance of *The Faery Pastorall* might have been like if it were produced at Sion House with King James in attendance, but one cannot really know if such

a performance actually took place. The play could have been performed at another time in another place or even not at all. One cannot state with any certainty how a performance of this play might have been handled without knowing some details of where and under what circumstances it was produced.

On the other hand, we do know something about the child actors, and although it is unlikely that Percy's plays were ever performed by them, he clearly wished to make the plays suitable for such performances. Since the inclusion of these alterations is such a large part of Percy's conception of these plays, one ought to know something about the theatres.

There were two main groups of child actors, the Children of the Chapel Royal and the Children of St. Paul's, both of which groups are mentioned by Percy on his title page (see Appendix 1). Percy seems to have been most interested in the Children of Paul's, however, since most of his alterations for children mention them specifically, and the note following *Necromantes* in the Huntington manuscript is addressed to their master (see below 44-45).

Children attached to the Chapel Royal appeared in religious processions and dramas from the twelfth century, and probably began performing dramas before 1500, but the first recorded instance of their appearing in an interlude is at Christmas, 1515 under their master William Cornish. The troupe usually consisted of ten boys, and they often performed at court on special occasions. The first record of them playing outside the court is on February 2, 1565 when they played at Lincoln's Inn under Richard Edwards. The Children of the Chapel Royal eventually occupied the theatre at Blackfriars where they played from 1576 until 1584. When Blackfriars closed in 1583-4, they

seem to have had no place else to play and they fade from historical record for some time.

The Children of Paul's were the members of the choir school attached to the cathedral, not the grammar school, and also consisted of ten boys. They seem to have begun performing plays under Sebastian Westcote somewhere around 1550. During Elizabeth's reign the Children of Paul's appeared more frequently at court than did their competitors, the Children of the Chapel Royal. The Children of Paul's did not appear at court from 1582 until 1587, perhaps because of the death of Westcote in 1582. The new master, Thomas Gyles, eventually began the production of plays, and the Children of Paul's produced many of John Lyly's plays. They involved themselves in the Marprelate controversy, however, and were shut down for a short time somewhere around 1590.

Eventually the troupe was revived. Hillebrand puts their comeback at 1599 or 1600 (*Child Actors* 207), but Shapiro has evidence that Paul's was open as early as 1597-8 (189). Edward Pierce became master at Paul's in the midsummer of 1600, and the troupe appeared at court in 1601. Their revival was shortlived, and no record of performances after July 30, 1606 remains. The sudden rush of publication in 1606-7 of plays that had belonged to them also suggests that the troupe was disbanded, and had no further use for the plays.

The Children of the Chapel Royal were also rejuvenated, and appeared at court in 1601. They may have begun playing as early as 1600 after the establishment of the second theatre at Blackfriars. They were certainly in production by 1601 when they again appeared at court. On February 4, 1604, the troupe was granted royal favour and renamed the Children of the

Revels to the Queen. They were given a patent allowing them to play at Blackfriars. They too, were doomed to a short revival. In 1608, they angered the King by performing plays which satirized both the King and French royalty. The French ambassador complained, and James, stung by his own treatment at their hands, disbanded the group forever.

### STRUCTURE AND THEMES

Critics have not been kind to Percy or his plays. Even those critics who believe that his plays are valuable as historical documents of the theatre dismiss them as worthless from a literary standpoint (For a fuller discussion of critics' treatment of Percy, see below 41-45). Dodds admits they have "practically no literary value" ("*A Forrest Tragaedy*" 246), and Reynolds calls Percy "a pretty feeble sort of person" as far as his artistic powers are concerned ("William Percy and His Plays" 128). Hillebrand is scathing in his review of the plays: "Dramatically and artistically they are wretched — the prolix, pedantic, bloodless, labored excogitations of a queer, cramped, academic personality." He is willing to admit, however, that the plays are "oddly original in conception and execution" ("William Percy" 408).

These critics, however, have been measuring Percy's plays against those of the more famous playwrights of the London public stage. *The Faery Pastorall* is clearly not meant for such a stage, and has an entirely different purpose. The plot is not unified in the way we have come to expect Jacobean drama to be. Rather, the play is much more loosely organized. The various plotlines move gradually but continuously toward their ultimate conclusion

at the coronation of Orion. The digressive scenes also add to the aptness of the ultimate crowning of Orion as a representation of James, restoring order and right rule to the forest of Elvida, and hence to the realm of England.

New Historicist critics have attempted to show the importance of the public theatre in early modern society, examining the ways in which representation of power, and particularly political power, both subverts that power and is contained by it. Discussing Shakespeare's portrayal of Hal in the history plays, Greenblatt claims:

To understand Shakespeare's conception of Hal, from rakehell to monarch, we need in effect a poetics of Elizabethan power, and this in turn will prove inseparable, in crucial respects, from a poetics of the theatre. Testing, recording, and explaining are elements in this poetics, which is inseparably bound up with the figure of Queen Elizabeth, a ruler without a standing army, without a highly developed bureaucracy, without an extensive police force, a ruler whose power is constituted in theatrical celebrations of royal glory and theatrical violence visited upon the enemies of that glory. (64)

While Elizabethan political figures exploited the power inherent in theatricality, they did not seem greatly to fear the use of that power by common players. When James closed the Children of the Queen's Revels for their satirical attacks on himself and French royalty, he did not seem afraid of the subversive effects of their plays, but was more angry at having been satirized by them.

Similarly, although Percy's younger brothers attempted to aid the Essex rebellion by hiring players to perform *Richard II* in London, they were let off with a relatively light punishment.

Leeds Barroll has shown that James was not as enamoured of plays and players as has been thought, and he clearly did not regard their performances as being of much importance at all (23-69). Greenblatt himself admits that the ruling classes of Elizabethan England tended to see all humanity in terms of status, equating the lower classes of their own society with the "savages" in the new world (26-7). On the other hand, James was keenly aware of the strength of the English peers and their importance to his reign. A performance of Percy's play at the moment of the beginning of the consolidation of James's power might have had more impact on him than all the other plays that he ever saw. Percy was not among the peers, of course, but he was the Earl's heir after the infant Algernon. His play, the production of which was obviously sanctioned by the Earl to whom James owed much, must have been more highly regarded than that performed by common players, even the King's Men. Although Percy could never hope to affect the masses in the way that Shakespeare or Jonson did, he had more direct access to and closer social status with those in power.

*The Faery Pastorall* begins with a challenge to a hunting contest. Hypsiphyle is unwilling to surrender her authority in Elvida Forest, and offers herself along with the reign of the forest if Orion can prove he is a better hunter than she. Otherwise, she will retain control of both the forest and herself. Hypsiphyle removes her imperial garland, the symbol of her office, and throws it up to the front of the Fairy Chapel to be claimed by the winner. The removal of the garland signals that the forest is

effectively without a ruler's guidance, and the effects of this lapse are seen immediately.

Atys and Hylas begin their trick on Christophel in the second scene, and the three of them initiate their assault on Sapho in the second act, developing the trick on Saloman and David in order to get Sapho alone. Atys and Hylas are Orion's pages, and their trick leads Christophel the keeper away from his responsibilities. The other trick takes David away from his teaching responsibilities, Sapho away from her duties, and the schoolboys away from their lessons.

Sapho's lapse is portrayed by the abandoning of her sampler, mirroring the setting aside of Hypsiphyle's garland. In the first two scenes in which she appears, Sapho is dutifully sewing in her sampler, and when Picus disguises himself as her, he too sews in order to make his deception more convincing. Subsequently, however, Sapho abandons her sewing as she troops through the woods with the fairy pages and Christophel. She cannot sew as she walks about, of course, and the neglect of her usual work is merely a symbol of the "dangers" she and David face because of her failure to attend to her duties. David is very concerned with her separation from him and clearly fears being cuckolded (III.iv). Sapho's removal from his "verge," both the physical and symbolic spheres of influence, opens her to the danger of seduction by Christophel, Atys and Hylas (IV.ix.8). Their trick which rids them of Saloman in order to have Sapho to themselves also enables them to distract David from his danger of cuckoldry and turn his attention to the fictional monster.

In another plot line, the fairy lords decide to leave working for Orion's benefit in order to pursue their own desires to win the loves of the fairy ladies. The ladies, however, are

seemingly unwilling to receive their advances and plan to play an "elvish trick" on the males. The lords' offers of love are met with various painful and humiliating tricks, and the result is the alteration of their love into a desire for revenge, which they accomplish by disguising themselves as other characters.

Hypsiphyle's and Orion's neglect of their authority and duty in order to pursue their own ends makes possible the other characters' neglect and trickery. While the imperial garland hangs unclaimed in the fairy chapel, the subjects are free to pursue their own desires as the rulers are doing. In the final act, however, the garland is won by Orion, but the tricks continue until Orion is crowned ruler of the forest. After he is crowned, the various wrongs are righted, and order is restored in the forest. The fairy lords and ladies are reconciled and engaged to be married, and Christophel is sentenced for his neglect of duty. The escapades of the pages, Atys and Hylas, are left uncensured. Sapho and David are punished by the trick played on them in the next to last scene in the version for St. Paul's, and in the alternative ending, David is punished alone in the penultimate scene and Sapho shares Christophel's punishment in the final scene.

*The Faery Pastorall* divides into three separate plotlines. The overriding or framing plot outlines the hunting contest between Hypsiphyle and Orion for the right to rule the forest, and, as I have pointed out, provides the symbolic basis for the other two. This plot is the main plot of the play in that it frames and controls the other plots. The play only focuses on this plot for four scenes, however, including the final scene which involves all the separate plots. Of the other two plots, that dealing with the fairy lords and ladies receives the most attention, having five more scenes than does the portion dealing with Christophel,

the pages, David and Sapho. Of the seven songs in the play, four take place when the Christophel group is on stage, only one involves a fairy lord, and one takes place at the end of the play when almost all the characters are on stage.

Sandwiched in these three main plots are three scenes which have little to do with the advancement of the action of the play. These include the two scenes with Oberon and Chloris, and the scene involving Sylvius and Sylvia. The scenes involving Oberon and Chloris celebrate James's fertility by extolling the virtues of a love between a man and a woman which is equal on either side (see above 25).

In III.ii, Sylvia sings to Sylvius the other song not included in the discussion above. The two hunters have slipped away from the chase in order to meet each other. They speak of love in metaphors of battle and hunting, and Percy includes some very bawdy discussion between them. The scene, besides allowing for the erotic dialogue, seems designed to highlight Sylvius in preparation for his role in crowning Orion in the final scene. The old hunter is exemplary both as a lover and a hunter, making him the best figure to crown the victorious Orion.

Orion's prowess as a hunter and his skill in debate seemingly win him the right to rule Elvida. His installation upon the throne ends the anarchy that has prevailed in the forest during the time without a ruler. The more deserving male authority figure takes over from the female, restoring right order. His discipline for his subjects' laxness is not overly harsh, however, and Sylvius's coronation address emphasizes the need for reasonable restraint of authority. Percy clearly means for James to see himself in Orion, taking over from the barren, female Elizabeth, returning order and fertility to the English kingdom.

The settlement of the marriages in the final scene confirms this reading of Percy's play. As Montrose points out, a woman's only real exercise of power in Elizabethan society, other than that exercised by Elizabeth herself, is in her self-possession of her body if she chooses to remain unmarried: "The female body is a supreme form of property and a locus for the contestation of authority" (73). Elizabeth's usurpation of aspects of the cult of Mary show her awareness of the power of that image. When Orion and Hypsiphyle pressure the fairy ladies into accepting marriage to the fairy lords, they are attempting to exercise power over the ladies' rights to "single blessedness" (Montrose 73). The ladies' acquiescence and their admission that they had wanted this outcome all along reinforce the celebration of James's own marriage and fertility over the barren chastity of his predecessor, Elizabeth.

In a typical fusing of the celebration of royal power along with the subversion of that power, these scenes also present a warning to James not to abuse the power he has been given. The fairy ladies submit to their princes' will, but they do so because they wish to. Similarly, although Orion has won authority over Elvida and Hypsiphyle, that subjection was also freely given. Orion's victory is based on Hypsiphyle's refusal to answer his sophistic argument, not on an outright, undisputable defeat.

In fact, Hypsiphyle seems to have the better claim to victory after the hunt. The original terms of the contest are to see which of them can return with the better game by nightfall, and Hypsiphyle returns with a hart. Orion has only a hare. The implication is clear. Authority is surrendered to Orion willingly by Hypsiphyle and the subjects of Elvida. The presentation to the rulers of the cups in which the "Fortunes" of the subjects are

dissolved show the willing surrender to the royal couple on the subjects' part, but the cups are presented with a demand for fair and good government. Significantly, the royal pair is dismissed shortly after this, and the fairy lords and ladies are allowed to proceed with their own conclusion to the play without further interference by the royal pair. Clearly, this is what the English peers wanted most from the new king, a resumption of rule by a fertile king who would guarantee a successor, but who would also allow them the freedom to pursue their own lives without unnecessary royal interference.

#### SOURCES AND ANALOGUES

One of the things that have troubled critics about Percy's plays is that the plays seem not to fit the dates at which he claims to have written them. Chambers feels that it is "just conceivable that they were originally produced by the Paul's boys before 1590, and revised by Percy after 1599 in hopes of a revival" (III.464). In fact, he says that Percy's reference to Gager's *Dido and Aeneas* "makes a seventeenth-century date seem odd" (III.465). Hillebrand accepts Percy's dates, as unfitting as they might seem, because Percy would have been too young to have written the plays much earlier, and because Percy's insistence on including the date of completion throughout the three manuscripts, all carefully dated themselves, leaves no other logical explanation ("William Percy" 405).

The difficulty about the plays' dates can be easily explained, however. Percy's dramatic influences clearly date back to the previous century. William Gager's *Dido and Aeneas*, from

which he drew the idea of a shower of confits and rosewater in *The Aphrodysial*, dates from the middle of the 1580s. The major influences for *The Faery Pastorall*, Lyly's *Love's Metamorphosis* and Shakespeare's *A Midsummer Night's Dream*, both date from the early to middle 1590s. *Love's Labour's Lost*, another influence, is also a late sixteenth century play. Percy was clearly not concerned with what was happening on the English public stage when he wrote his plays.

The most popular playwrights in London during the time that Percy was composing his plays were Marston, Jonson and Shakespeare. Marston and Jonson clearly have had no influence on Percy's drama, and one might safely assume that Percy did not know their plays or that if he did he took nothing from them to his own. By 1603 Shakespeare had put much of his work with comedies behind him: much of Shakespeare's work at this time involved the great tragedies, including *Hamlet*. *Measure for Measure* is roughly contemporary with *The Faery Pastorall*, but the two plays have little in common. Percy was clearly working in a different tradition from that of the playwrights of the public stage of his day. Perhaps Percy's circle of literary friends were more interested in the drama of an earlier day, or perhaps the noble audiences Percy anticipated seeing his plays were more inclined to something old and familiar.

*The Faery Pastorall* owes much of its plot involving the three fairy lords and ladies to Lyly's *Love's Metamorphosis* and Shakespeare's *Love's Labour's Lost*. Both Shakespeare's play and *The Faery Pastorall* involve four men trying to woo four unreceptive women. *The Faery Pastorall* shares characteristics of both of these other plays, despite the different number of couples, because Percy's fourth couple, Hypsiphyle and Orion, are usually

dealt with separately from the other three.

Shakespeare's characters are much more defined than Percy's or Lyly's. Although Lyly's characters are not as memorable as Shakespeare's, he provides some distinguishing characteristics for each of his characters, and especially for the women. Celia is proud, Nisa cruel, and Niobe inconstant. The men are given individual characteristics as well. Silvestris wants only absolute love, preferring hate to enforced love, while Ramis will willingly exchange a day full of curses for "one kiss at night" (V.ii.309).

Percy, unlike the other two playwrights, provides almost no distinguishing characteristics among the members of either of the groups of men or women. Hippolon holds out some hope that Fancia may accept him eventually, but Picus and Learchus are convinced that Camilla and Florida will never accept them (I.iii.44-59). Other than this one detail, the individuals are important only as members of the group they belong to.

The women in Percy's play are given more scope than are those in Lyly's, however, even if they are not distinguishable from one another. Whereas in *Love's Metamorphosis*, the women are limited to rejecting the suits of the men and then capitulating when they are threatened, Percy's women are far more active. They are seen as Hypsiphyle's followers and necessary helpers. They mention on several occasions their various responsibilities, particularly regarding the hounds, and they fear the punishment they will suffer if they are not at the end of the hunt to fulfill those responsibilities. They are also true to their elvish natures and play "an Elvish Trick" on each of the men (I.iv.89). These tricks, and not their refusal of the men's suits, lead to their being tricked in revenge.

The final scenes of both Percy's and Lyly's plays, with the exception of the crowning of Orion, are arranged almost identically, in the presentation of the negotiation of the marriages and the settling of the neglect of responsibility by the clown figures. Lyly's Erisichthon is a much more serious character than Christophel is, of course, but this mirrors the tonal difference in the plays. Erisichthon is restored to his former state and reconciled to Ceres in the end, while Christophel is sentenced to flogging.

The strongest similarity is in the handling of the arrangement of the marriages. In both plays the women are first entreated by the male and female authority figures, and when they refuse to yield to the men, are threatened with royal or godly disfavour — in Lyly's play taking the form of threats to turn them to loathsome monsters, in Percy's banishment from Hypsiphyle's presence. When it becomes clear that there is really no choice in the matter, the women yield, producing the typical comic denouement.

Lyly's play ends with the promise that Ceres will charm the nymphs into a proper attitude toward love, and the only indication of their acquiescence is the line, "These lovers mind nothing that we say," which may relate to Protea and Petulius (V.iv.313). In *The Faery Pastorall*, the women show submissive attitudes after they accept their husbands, and the discussion between Hypsiphyle and Orion suggests that the women really wanted this ending all along (V.v.116-121). In fact, the fairy ladies admit early in the play that they are ready to accept servants or suitors (I.iv.1-5), but decide to trick the fairy lords anyway, expecting that success in the tricks will lead to their marriages: "Now each her task, which if they hit but right,/ All, wee will

bring you, to your Beds, this night" (I.iv.97-8). After their initial refusals are over, the fairy ladies state their satisfaction clearly, and claim to have loved the fairy lords all along (V.v.107-8, 111-2, 115).

*The Faery Pastorall* seems to owe something to *A Midsummer Night's Dream* as well. The similarities in the setting and the inclusion of Oberon and other fairies as major characters in both plays is enhanced by the repetition of certain elvish tricks. Sapho claims to have crept into the cream and kept it from turning to butter, while Atys claims to have impersonated a crab-apple in a drink while hampering the drinker's efforts to imbibe any of the liquor (IV.x.27-33, 40-45). These tricks are attributed to Puck in *A Midsummer Night's Dream* (II.i.36-37, 47-50). Other echoes include Florida's description of the sound of the hounds (IV.i.14-17), which is reminiscent of Theseus' characterization of his dogs to Hippolyta as "match'd in mouth like bells,/ Each under each" (IV.i.127-29). The careful selection of the hounds to achieve a harmonious outcry when they are on the trail adds to the pleasure of the hunt in both of these plays. Finally, Titania's desire to purge Bottom's "mortal grossness" (III.i.163) finds an echo in Christophel's efforts to change from "a Gore-belly Dæmon" to an elf (I.ii.4).

*The Faery Pastorall* is a loosely connected series of plot lines all designed to cater to James's taste, inasmuch as they were known or guessed at in 1603. Percy is not interested in portraying realistic or intriguing character, nor is he trying to weave a tight, intricate plot. Rather, he is trying to produce an entertainment based upon certain thematic issues while leading up to the climax of the coronation of Orion which was to represent James's own crowning. Percy wished to express his and his brother's gratitude

for James's good will toward their family, and to cultivate even more good feeling between them. *The Faery Pastorall* clearly has all the elements necessary to accomplish this goal.

### STAGE DIRECTIONS

William Percy promised in *Sonnets to the Fairest Coelia* in 1594 that he would "impart vnto the world another Poeme which shall be both more fruitfull and ponderous" ("To the Reader" Aii-iii). He never published anything else, but he left six plays transcribed in three volumes. The first five plays, written between 1601 and 1603, have various alterations to make them suitable for both child and adult actors, and Percy refers specifically to the children of Paul's and of the Revels several times. The sixth play, *Necromantes*, is written for adult actors only. Collier's mistranscription in the first line of the note attached to the play in HM4 (see below 44-45), reading "fine" for "fiue," led some critics to suppose that *Necromantes* was performed at Paul's (III.181). The misreading had the effect of making all the plays seem to be intended for the child actors, whereas Percy was clearly differentiating *Necromantes* from the other five plays, which do contain these specific alterations. *Necromantes* was written later than the other plays and has no alterations for child actors. Percy's attempt to accommodate the staging requirements and conventions of these different groups leads to his inclusion of fairly detailed stage directions.

Percy's plays have been noticed and commented on by students of Renaissance drama since shortly after the Huntington manuscript was discovered by Haslewood, although not much

recently. Critics do not agree about the value of Percy's stage directions and their ability to shed light on the conditions and practices of the Renaissance stage. J. P. Collier, E. K. Chambers, T. S. Graves, J. J. Jusserand, and F. E. Schelling make some use of Percy's plays in their discussions of the Renaissance stage, and accept them as reflecting Elizabethan stage practice.

C. W. Wallace and V. E. Albright, however, find nothing of value in Percy's plays, and Albright heaps scorn on Percy's knowledge of the theatre of his own time and on critics who use his stage directions to shed light on it. Albright singles out George Reynolds in particular as a target. Reynolds responds in "William Percy and His Plays," setting aside each of Albright's criticisms and showing how every point for which he has used Percy's directions can be shown, albeit perhaps not as concisely, with examples from Shakespeare's work.

Reynolds' method for using the information available in Percy's plays can best be summarized by using an example. Reynolds uses Percy's description of the properties of the plays to show how scene boards could have been employed and defends the use of this controversial evidence:

Percy's plays do show a use of locality boards which is nowhere else so completely illustrated in Elizabethan drama; that such signboards existed is adequately proved by considerable other evidence, but Percy's plays furnish a unique statement as to how they were employed. ("William Percy and His Plays" 111n)

Most of the critics who have examined Percy's plays have used

him in this way. They employ his directions and suggestions as explicit examples of what can be recognized in less obvious ways in other dramatists' work of the same time.

Madeleine Hope Dodds, who has written more on Percy and his plays than any other critic, makes no effort to connect Percy to the public stage, but concentrates exclusively on the probability that these plays were performed privately, probably at the request and the dwellings of the Earl, Percy's older brother. She speculates that *The Aphrodysial* was performed at the christening of Algernon (October 14, 1602), Percy's nephew, later to be the tenth Earl of Northumberland ("*William Percy's Aphrodysial*" 237). She is fully convinced that *The Faery Pastorall* was performed before James at Syon House on June 8, 1603 when the Earl entertained him there.

Percy's greatest value, to Dodds, is as a contributor to social history. The plays, she suggests:

have considerable social interest, as they reflect the manners, the interests, and the gossip of the period 1601-3. They also claim study as the only surviving works of a nobleman author, and give us some idea of what the lost plays of William Stanley, Earl of Derby, for example, may have been like. ("*Forrest Traegyde*" 246)

One example of the social interest of Percy's plays is his use of recitativo, the practice of an actor or group of actors speaking their lines while music plays. Percy uses recitativo in *The Faery Pastorall* (I.ii.127SD) and for all the chorus's lines in *A Forrest Tragædye in Vacunium*. Percy's use of this technique is significant

because he employs recitativo "when it was beginning as an experiment in Italy and was almost unknown in England" (Dodds, "*Forrest Traegyde*" 247).

Harold N. Hillebrand accepts Dodd's premise of private performance for Percy's plays, and speculates that all the plays were written for specific occasions, including *Necromantes*, written upon the accession of Percy's nephew, Algernon, to the earldom in 1632. Hillebrand finds Percy's plays to be useless in shedding any light on the popular stage ("William Percy" 407); he believes they were meant for private performance, and that Percy had no knowledge of the regular theatre of his day: "His conceptions of staging bear out what the plays show in all other ways — that he was utterly oblivious to the fashions of the professional theater in the period when he was writing" ("William Percy" 406).

Reavley Gair has no such reservations and uses Percy a great deal in his examination of St. Paul's playhouse. Gair expresses no difficulty with the reliability of Percy's evidence, and claims, without any concrete supporting evidence, that Percy knew Paul's playhouse at least as well as Marston or others who produced plays there (193). Among the conclusions that Gair derives from Percy is the location of the playhouse (53), based on the note which Percy adds to the end of *Necromantes*:

#### A Note

To the Master of children of Powles

Memorandum that if any of the fiue and foremost of these Pastoralls and Comœdyes conteyned in this volume shall but ouereach in lenth (The children not to begin before Foure after Prayers And the gates of Powles shutting at six) the Tyme of supper, that then

in tyme and place conuenient, you do let passe some of the Songs and make the consort the shorter, For I suppose these Plaies be somewhat too long for that Place — Howsoeuer on your own Experience and at your best direction, be it. Farewell to you all.

W. P. Esq. (fol. 190)

Percy recommends that some of the songs be dropped or the concerts between the acts shortened, since the children had only two hours between the end of prayers and the closing of the cathedral gate. Gair uses this hint to show that the playhouse had to be within the cathedral grounds since the audience had to withdraw before the gates were shut. As Herbert Berry has pointed out, however (and as is readily apparent), the difficulty can just as easily be for the children to be back within the gates if the playhouse were located outside the cathedral yard (80-82).

A careful theatre historian should not follow the example of either Albright or Gair. Reynolds's position that Percy was probably an informed playgoer who would know conventions readily observable to a spectator but probably would not know the less obvious details of stage management seems more tenable. Percy clearly was aware of the theatre of his day. He is familiar with plays by Shakespeare, Lyly, and William Gager, who produced plays at Oxford. Percy was a young nobleman whose family had a house in London, and he was a published poet accepted in an Oxford literary circle. Percy surely knew the theatrical conventions of his day.

Many details in Percy's plays show that he was familiar with the theatre at St. Paul's. In *The Aphrodysial*, Percy requires

that two of the characters be bearded if played by adult actors, but they are to be played without beards if acted by the children of Paul's, since they did not use false beards (36). Also in *The Aphrodysial*, Percy calls for "Chambers" or small cannon to be sounded for the adult actors while the noise is to be "supposed" at St. Paul's (I.v.71SD). Percy mentions the price of admission to the theatre at St. Paul's in *The Cuckqueanes*, when Shift, one of the rogues in the play, replies to a question of the news from London with "These. Thames is broade as it was euer, Poules steeple stands in the place it did before, And Twopence is the price for the going in to a newe Playe there" (fol. 9v). Both *The Aphrodysial* (38-39) and *The Cuckqueanes* (fol. 8r-v) begin with a prologue to be given between the second and third "soundings," that is the sounding of the trumpets to announce the commencement of the play. Percy's knowledge of these details and his family background convinced Reynolds of Percy's reliability as an observer, although not an insider, of the theatre: "all this points to no secluded pedant immersed in Plautus and Terence, but to a fairly observant, theatrically well-informed Elizabethan playgoer" ("William Percy and His Plays" 127).

One of the first things one notices about Percy's directions is that the vast majority of them are written in the past tense. Some commentators have suggested that Percy is probably remembering what was done in a past performance of his plays. The directions are not always in the past tense, however, and sometimes Percy even mixes tenses in a long direction:

Here Herophile *discharged* Meroe of her chaine. The  
Rest *Exeunt* lyke Cart Jades, *wafted* furth by  
Herophile, their Birchen besomes first taken in and

all besyde by the Mayde. Then Meroe her vizard first *vanished* from off her. Then standing close by her Lady Melanthis *awakes* out of her Traunce, And *speakes* as followes. *Necromantes* IV.viii (fol. 176v). [emphasis added]

It is possible that Percy is remembering a past performance, although no evidence of any production of these plays exists. Percy may also be imitating a convention used in some published court masques which use stage directions written in the past tense because they recall a specific performance. In that case, Percy's occasional use of the present tense may be a lapse, slipping into the normal method of writing stage directions. The tense of the directions, despite raising interesting possibilities, offers no conclusive proof of former performances or of Percy's working knowledge of the theatre.

The history of the manuscripts complicates matters even further. Although the plays (with the exception of *Necromantes*) were written from 1601 to 1603, they were transcribed in manuscripts dated 1644, 1646 and 1647. Percy carefully copies details providing alterations for the five plays which make them suitable for companies long since defunct. He also appends to the last manuscript a note to the Master of St. Paul's directing him to leave the songs out of his production if they make it too long for the children. Yet, he is aware that the last play written in 1632 is for adult actors only, since the companies of children were no longer performing then. When one adds to this history the fact that when he transcribed the plays Percy was over 70 years old, living "obscurely in *Oxford*, and [drinking] nothing but ale," any evidence the plays provide is uncertain at best (Hillebrand,

"William Percy" 399).

Nevertheless, the similarities between the various manuscripts, having only superficial alterations for the most part, suggest that these manuscripts are based on a version or versions of the plays dating from the time that Percy wrote them. Hence, they probably reflect his knowledge of the theatre at the turn of the century when the plays were originally written. Percy may have been writing for a particular historical theatre, or he may have been envisioning a hypothetical theatre. Without evidence of a performance of one of Percy's plays, however, the information his stage directions provides cannot safely be applied to any single Renaissance theatre nor to the industry in general. I take the position that Percy's plays can be used as an example of practices known to be current at the time, but that they cannot be relied upon either to prove that a particular practice was in use or to establish new theories of the Renaissance stage. It is with these limitations in mind that I explore Percy's stage directions in *The Faery Pastorall*.

## THE PROPERTIES

The most prominent of Percy's directions are what he calls "The Properties," a list of the various large properties which are needed on the stage throughout the play. Percy's properties provide insight into the arrangement and use of the stage as he saw it. The Properties for *The Faery Pastorall* begin with a description of the sign boards which are placed on the stage:

Highest, aloft, and on Top of the Musick Tree The  
Title *The Faerye Pastorall*. Beneath him pind on  
Post of the Tree *The Scene Eluida Forrest*. Lowest

off all over the Canopie *ΝΑΙΠαιΤΡΟΦΑΙΟΝ* [sic] or  
*Faery Chappell*. (36-39)

The music tree seems to be what Percy calls the music or organ loft, the area where the orchestra sits, above and behind the stage. The title of the play is to be written on a board and placed above the area commonly referred to as the balcony, the highest point of the stage. Beneath this on the "Post of the Tree" is the sign board alerting the audience that the play is set in Elvida Forest, and further below, directly above the canopy, is another which shows that the area beneath the canopy is the Fairy Chapel.

Albright argues that the use of such sign boards shows that Percy's stage is classical rather than Shakespearean (4-5). He targets especially the setting of *The Cuckqueanes and Cuckolds Errants*, with the names of cities posted above the doors. The action of the play, however, shows that Percy's stage is not the typical mansion stage that it appears to be at first glance. Rather, the names above the doors provide a shorthand way for the audience to know from which places the actors appear. The stage is unlocalized most of the time, even when the actors are assumed to be within a specific city, and much of the action takes place in completely unspecified areas. In *The Faery Pastorall*, the sign boards are not necessary to the action of the play, and Percy simply seems to be following a convention which fulfills the same function as the modern program.

Percy's relatively simple description of the signboards presents several difficulties. For instance, Percy is not clear about what is above the stage. Because Percy refers to this area as the music tree and not as the balcony, he gives the impression that the orchestra, not spectators, was seated above the stage. If the

orchestra were above, some space would be available to the players if needed, one would assume. *The Faery Pastorall*, however, has no real need for access by the players to the area above (see discussion below 54, 62-63).

Beneath the topmost sign is another on the "Post of the Tree," informing the audience that the play is set in Elvida Forest. Because this sign is set higher than the canopy under which the actors must play, I assume that Percy means the post of the music tree on the top of which is the title board. Another possibility is that Percy means on the "Hollowe Oake" within which Picus is trapped during the play. This interpretation seems unlikely, however, given Percy's wording and the height the tree would then have to be. The most likely interpretation is that the music tree is a wooden pillar set between the balcony and the ceiling, behind which is the music room. At the top of this pillar is the title board, and beneath that is the scene board.

The last sign, at the top of the canopy, identifies the Fairy Chapel. If the theatre Percy envisions has a discovery place, the canopy would seem to be a projection over the discovery space or alcove which contains the center door. The canopied area need not refer to a discovery place or inner stage, however. The features it requires are that it is covered with a canopy, that it is a raised area, and that it must be able to be closed off from the rest of the stage. Thomas King shows that a canopy is used as an onstage property in several plays during this period, so the canopy need not be a permanent feature of the stage (30, 44, 77, 95).

Various stage directions make clear that this area is raised above the level of the rest of the stage. When Hypsiphyle challenges Orion to the hunting contest, she places her garland, the symbol of her office, in the Fairy Chapel until it is claimed by

the winner. She says of the garland: "And loe, in pawn, I hurle him vp our Trophye" (I.i.117). The stage direction connected with the pawning of the garland calls for her to hurl "*her ghirlond Imperiall vp to Front of the Fane or Chappell*" (I.i.117SD). When Orion and Hypsiphyle appear in the last scene accompanied with their followers bringing the wedding banquet, they quickly move to the raised area: "Come, Mount wee this/ Forsaken Feild Fane" (V.v.2-3). Shortly thereafter, Sylvius and Sylvia install the royal couple and crown Orion. To do so, they must step "*vp the degrees*" (V.v.33SD). Finally, Hypsiphyle, noticing the amorous glances passing between the two groups of fairy tricksters, brings to Orion's attention that this has been happening "euer since,/ My Lord, you began to mount these steps" (V.v.61-62).

In the last scene, Orion and Hypsiphyle are shut into the chapel with the banquet. The raised area must be large enough to accommodate two thrones, something on which the two "Venice Mazers" and the banquet could be placed (perhaps a small table), and the two actors who perform the coronation. The canopy presumably gives the sense that the area underneath it is indoors, while still allowing the audience to see within. If this area is an inner stage, the canopy would extend over it, and the doors would be left open for the last scene and then closed on Orion and Hypsiphyle. Alternatively, a curtain suspended on the canopy could be drawn to hide them from view. If the canopy is merely a raised area on the stage, the action described by the direction "*Here they shutt both into the Canopie Fane or Trophey together with the banquet*" could be accomplished either by drawing a curtain or a symbolic closing of a gate, leaving the actors in view but removed from the remaining action of the play (V.v.158SD).

The various other properties Percy calls for in "The

Properties" are used only once or perhaps twice in the play, but are presumably to remain on the stage throughout. Learchus is let into "A Lowe well with Roape and Pullye" ("The Properties" 41 - 42), ostensibly to hide from Hypsiphyle (II.iii.78SD). This well could conceivably be located over the trap in the stage floor, but could also be built just high enough for an actor to hide behind. Henslowe lists a well as one of the properties the King's men had available (118). Percy probably did not have the trap in the stage floor in mind for this well since he has specified the use of the trap when he wishes it in *The Aphrodisial* ("The Properties" 37).

Other properties include a hollow oak "with a Vice of wood to shutt to," a kiln, a cote, a bench of turf, and a green bank, perhaps like that the player king reclines upon in the dumb show in *Hamlet* (III.ii.145 Q1). As Percy's dialogue makes clear, Picus is positioned in the oak in such a way that he cannot defend himself from the bees that reside in the tree, and he is held with a pin which Hippolon accidentally pushes off with his shoulder, thereby releasing Picus. The tree, like the canopy, is a fairly common large property in plays of this period (King 30, 44, 77, 87).

The brick kiln and "Fowen cott" (i.e. a foul-smelling shed) should be just large enough for an actor to hide within. The characters trapped within these properties are presumably hidden from sight, since Percy does not list their names in the list of characters appearing in the following scenes, although they are still on stage to be released at the proper moment. When they are released, Percy handles the scene as if it were a regular entrance (see below 55).

The final property called for at this point is a hole from which Saloman appears disguised as the strange beast. The hole

has to accommodate the disguised school boy and allow for his going in and out. Since there is no scene allowing Saloman to enter the hole from the stage and no exit from the hole over the stage, the hole must be connected to an opening in the stage wall or be located over the trap, although the same argument can be raised against this possibility as can be used against the trap being used for the well. Percy also specifies a property like the hole in *The Aphrodysial*. In that play, "The Balenes Den" is located "In a corner of the stage" ("The Properties" 37). The Balene, or whale, emerges from this den, again without any previous onstage entrance, and amazes the company of revellers (who share many of the traits of Christophel and his company) with his prophetic abilities. The trap is used for a different purpose.

The hole need not be connected to a special hole in the stage wall. The actors could enter and exit through curtains drawn over one of the onstage doors or an opening in the arras which is used for this purpose only. In that case the actor or actors could simply crawl through the curtains as though through the opening of a hole or cave. In the variation for adult actors, Sir David enters the hole after Saloman, disguised as the beast, disappears for the final time and David is caught in a "fowen trap," never to reemerge in the play, although his voice is heard from within.

One other aspect of "The Properties" merits some discussion. Percy was concerned about the difficulty of fitting in all the properties "by reason of Concurse of the People on the stage" (45 - 46). In no other place in his manuscripts does he refer to actors as "People"; in all cases he calls them either "children of Powles" (or simply "for Powles") or "Actors" (also referred to as "Some" when differentiated from the child actors). It is possible that spectators were seated on the stage at Paul's (or any other

theatre Percy might have had in mind) in the same way that they were at the Blackfriars. If Percy is thinking primarily of a private performance of a "*Play in a Lords howse*," the important figures in the audience might have been seated in the acting area (*The Aphrodysial*, V.v.230SD). One would think, however, that given the cluttered nature of this play's stage, and remembering that there are fully seventeen characters onstage during the last scene, there would be little room for spectators, and the difficulty might be accommodating the actors. Percy's suggested solution for this dilemma is to omit the various properties and "supplye their Places with their Nuncupations onely in Text Letters" (48 - 49). In other words, he suggests the use of more signboards to represent the various traps and devices, letting the audience imagine that the actors in these areas are trapped in the way they describe in the dialogue.

Percy expects certain other features which he does not specifically list to be available to him on the stage. These include an area above the stage and an arras. The area above does not need to be a balcony or even large enough for a single player to be seen. In fact, Percy seems specifically to wish that no one be seen above (see discussion below 62-63). When Fancia recites the spell which Hippolon disguised as Sir David has given her, a "*Scrolle fell into her lap from aboue*" (IV.v.49SD). Someone or something must be able to let the scroll fall from above the stage so that it lands in Fancia's lap. The easiest solution would seem to be that a stage hand could drop the letter from above.

The arras is also assumed and is not necessary for the action of the play except when Atys takes "*from behind the Arras a Peck of goodly Acornes pilled*" (V.iv.42SD). The arras could refer to curtains hung on the walls or curtains which cover one or

more of the doorways. The arras does not appear to be hung specifically for this one scene, but is simply expected to be present and is made use of. The presence of an arras also renders all speculation about the number of doors in the stage wall futile. An arras might provide an infinite number of places to enter the stage, all accessible by one or any number of doors to the tiring house.

## ENTRANCES AND EXITS

Percy provides directions for entrances and exits on occasion if he has something unusual in mind. Most of the time, however, Percy neglects to mention any exits, while entrances are marked with a new scene in every case except for Mercury's second entrance in III.vi. Thus, for example, Percy uses very short scenes during the release of the huntsmen and huntswomen; as individual characters are released, he begins new scenes even though the characters were presumably on the stage but out of view. Each new scene includes a list of the characters who appear in it, and sometimes necessary information about them or their actions in that scene.

Percy provides special directions for one set of entrances and exits in III.vi. Oberon and Chloris appear once in *The Faery Pastoral*, although Percy creates a second scene in the midst of their appearance with the introduction of new characters. Mercury ushers Tiresias, Mopsus, and Manto onto the stage, wafting his caduceus as though transporting them. Mercury presumably does not remain on stage, but passes over it and exits, returning to whisk Tiresias and his family back to Hades near the end of the scene. Tiresias and his children remain onstage while Tiresias outlines his case to Oberon, hears Oberon's judgement and receives his sight. Mopsus and Manto are silent throughout.

Although Percy does not specifically state that Mercury exits the middle door, a later direction calls for the god to enter the second time using that door and waft the others off using the door they originally entered from: "*Mercury entring by the Midde doore wafted them back by the doore they came in*" (III.vi.107SD). If the center door is connected to the canopied area, perhaps Mercury goes under the canopy and waits for his exit cue. Then, he need not necessarily be off the stage, which would explain why Percy does not create another new scene for the god's final entrance. The area designated as the Fairy Chapel seems the logical place for a god to wait while the mortal characters play their scene.

Percy includes in II.vii a stage direction for the removal of the fatigued Hippolon after he and his newly released friends have decided to exact retribution from their ladies for the tricks that have been played on them. Hippolon is so wearied from running to and fro, chasing the sound of what he thinks is Fancia's horn, that he cannot walk off by himself. He asks his friends to bear him out. They do so, as described in the following direction:

*Here they bore him furth on their shoulders after the old manner of the Matachine on all Fowre with more companie for the cleanlyer Portage. (II.vii.97SD)*

One wonders if Percy had seen the provision of extra help used in other productions and chose to incorporate it here to avoid a ridiculous scene, or if he invented this idea to avoid some distracting and comical maneuvering he had witnessed. One wonders also who would have been included in "*more companie*." In the next scene, Orion and Hypsiphyle appear with the chorus: perhaps, the male hunters of the chorus might be the most logical

persons to provide the help.

Hippolon is to be borne from the stage in the old manner of the matachin, a kind of sword-dance, which, according to the *OED*, represented a triangular duel. Thoinot Arbeau in *Orchesography* provides a detailed description of the matachin and how it is to be performed, but he specifies four dancers with swords and shields. He describes the various steps and movements, supplying all information necessary to perform the dance. No dancer must be borne out, according to his description, and the four dancers simply withdraw at the end of the dance. My guess is that two huntsmen would enter and the four ("*on all Fowre*") would hoist the fatigued Hippolon onto their shoulders, or perhaps onto shields brought by the extra hands (thus the reference to the matachin?), and carry him off much as pallbearers carry a coffin.

An interesting echo of this procedure occurs in *REED: Lancashire*. A description of "A Masque at Knowsley House" which took place on January 6, 1641 calls for the following:

All [gether] ^ 'together' dance, an Antemasque in way of a Matichine, w~~i~~th/ postures of strugling and wrestlinge, the fastinge dayes carrying att last ye/ hollidayes out vpon their backs (257).

No extra help is called for here, but there is provision made for some of the characters to be carried out upon the backs of others. Perhaps some versions of the matachin called for the removal of one or more dancers who were portrayed as being wounded, captured or killed, but I have not found any definitive reference to such a practice.

The stage as Percy envisions it has at least three entrances, and Percy uses the term "at several doors" to refer to actors entering from three different places. After the Fairy lords have tricked their mistresses, they meet onstage to discuss their successes. Percy's direction is "*They enterd at seuerall doores[,] Learchus at the Midde doore*" (IV.viii). This entrance and Mercury's, discussed above, mark the only times the centre doors are used, unless they enclose the Fairy chapel. At other times, when Percy wishes the actors to enter at opposite doors, he uses the direction "*He mett them*" (IV.ix) or "*They mett*" (V.i; III.i MS 508).

*The Faery Pastorall* requires at least three entrances onto the stage and possibly a fourth opening which allows access to the hole discussed above (52-53). None of these entrances necessarily need have doors, and they might all be openings in the arras, behind which are a door or doors leading to the tiring house. If there are actual doors, at least one of which is covered with a curtain, no other arras need be provided for the scene with the shelled acorns (V.iv).

## COSTUMES

Although Percy calls this play a pastoral, it bears scant resemblance to the typical Elizabethan pastoral: no poetic shepherds languish here. The subtitle *Forrest of Elues* is a more accurate description of the play than is the title. All of the action takes place in the forest of Elvida, and the characters are all involved in some sort of hunt, the obvious hunt that is the competition between Orion and Hypsiphyle, and various characters' personal hunts for love or for amusement at the expense of others. Percy creates the atmosphere of the forest and

the hunt largely through costume and the use of hunting related props.

Percy describes Sylvius' costume in the most detail in the "Names of Persons." He is described as a "Graund Hunter, An old Syluan, Clad in Badger Skins, with Horne about his neck, old Bore and Corpulent." The effect is to make him seem an old man of the woods, an expert hunter of longstanding tradition, although he is now not so interested in hunting animals as he is in hunting his beloved. His "Leman," Sylvia, is also described as "a Huntresse." One assumes that her attire would be somewhat like Sylvius', although no special costume is called for.

The chorus of huntsmen and huntswomen who accompany Orion and Hypsiphyle is described only as "the whole crewe of Huntsmen." All these may be dressed in suits of green, the traditional hunting costume. The King's Men had several green hunting suits in their inventory (Henslowe 114). A contemporary observer of James somewhat disgustedly describes his costume "in the next Progress after his inauguration" as an example of James's devotion to the hunt. He was "green as the grass he trod on, with a feather in his cap, and a horn instead of a sword by his side" (Nichols 68). The various hunters in this play may be similarly attired.

Christophel is described only as a keeper, i.e. a gamekeeper. He is probably attired much like the fairy hunters, although, again, one assumes not so grandly. Atys and Hylas, the trickster pages, are likely not dressed in hunting gear. Although they talk convincingly, to Christophel at least, of the squirrel hunt, they are not involved in any actual hunting. Christophel's desire to transform himself into an elf such as they are indicates that some difference between himself and them attracts him. They may be

dressed in some sort of noble livery befitting servants of Prince Orion, which would be very striking for the backward Christophel.

Actors, however, need not be wearing special hunting costumes. Although people like James had special hunting clothes, they did not hunt only in those clothes. For instance, on James's progress toward London in 1603, while enjoying the park at Widdrington Castle, and presumably dressed in his ordinary clothes, "he suddenly beheld a number of deere neare the place. The game being so faire before him he could not forbear, but according to his wonted manner forth he went and slew two of them" (Nichols 68).

Learchus, Picus, Hippolon, Camilla, Fancia, and Florida are all described as hunters with short partisans. That is, they carry with them short boar-hunting spears. When Florida appears alone and describes the hunt that has just passed, she is described as having "*a Leash about her neck*" (IV.i). This leash is not a representation of having received the punishment that the lord and lady fairies fear if they do not fulfill their offices (and which Christophel is sentenced to), but is rather part of the trappings of the chase. The hunt is newly over, and Florida still holds the leash for the hounds, having not yet recaptured them all. If these characters are dressed as hunters, one assumes that their costumes would be more elaborate than that of the chorus of hunters. They are more likely to have been dressed in the usual Elizabethan garb, their status as hunters shown only by their partisans.

The costumes for the royal figures in the play are not described, although Chloris is "*stickt with Flowres all her body*," apparently alluding to her connection with the goddess Flora (III.v). The other royal figures would be clad as befit their

stations. The only signalled alteration of Orion and Hypsiphyle's appearance when the hunt is on, or just freshly over, is that they carry huntspears with them. The successful conclusion of the hunt in *The Faery Pastorall*, and the subsequent battle of wits, is signalled by the dead hare hung on Orion's spear and the hart's head carried on by Hypsiphyle.

Sir David is described only as a schoolmaster in the "Names of Persons," but his costume is described in IV.v when Hippolon disguises himself as David in order to trick Fancia. He is wearing a "*Batchlour Habit And cornerd Cap in lyknes of Sir David.*" This bachelor's habit is the academic gown and hat. The many references to David's bare buttocks suggest, however, that there is something strange about his attire. Percy gives no indication why David's posterior is described as having no covering. The gown described in IV.v should be a full length gown. One possibility is that the gown is so threadbare that the portion covering David's buttocks is worn completely through. On the other hand, perhaps part of the fairy pages' trick on David involves some stripping of his clothes. The assumption Fancia makes, her eyes having been seared from looking into the sun, that Florida's face is David's bare buttocks suggests that this exposure is meant to be part of David's usual representation. It is hard to imagine that an actor would have played this part with his buttocks uncovered, however, and perhaps these various references are simply part of the coarse, scatological humour of this play.

Disguise plays a large part in *The Faery Pastorall*. Saloman disguises himself as a monster in order to participate in the trick on Sir David. The trick is as much on Saloman as David, however, since its primary purpose is not to inflict suffering on the

schoolmaster, but to remove Saloman so that the fairies have the opportunity to have their way with Sapho. The fairy lords also use disguise in order to trick their ladies. Learchus dresses as Christophel; Picus disguises himself as Brown Sapho; and Hippolon impersonates David.

Percy has obviously given thought to the physical demands of this alteration of costume. All three fairy lords appear in II.vii, and then Learchus is the first to appear in costume, seven full scenes later in IV.ii. He cannot begin to change, however, until after III.iii when Christophel exits for the last time before the disguising scenes. The actor playing Picus has the extra difficulty of having to colour his skin like Brown Sapho. During this period, the dialogue takes a distinctly different tack from before and after this part of the play. Percy abandons quick responses and stychomythic one-liners, and resorts to several long speeches, including those of Oberon, Tiresias and Florida, who spends an entire scene describing the hunt. Learchus, Picus and Hippolon must all reappear in IV.viii, a minimum of approximately one hundred lines after the disguised Hippolon exits, leaving Fancia to try to summon Sylvius with the magic spell.

One hundred lines is probably ample time for an actor to change costumes. Percy is sure not to have Picus be the last of the fairy lords to leave the stage, since the actor will have to remove whatever colour he has employed to simulate Sapho's dark skin. Percy has also arranged for the possibility of making extra time for the change. Following Hippolon's exit in IV.v, the following stage direction appears: "*She [Fancia] had no Sooner executed the whole præcept many tymes as might Suffice, but a Scrolle fell into her lap from aboue.*" Two things stand out in this instance. First, one would assume that since this is a trick played by Hippolon, he

would appear above and be seen to let down the scroll. Percy's direction seems to suggest, however, that whoever lowers the scroll is not seen. Apparently, the audience will expect that the disguised Hippolon is responsible, but the actor who plays him is presumably dashing out of Sir David's costume by this time. The second interesting detail is the phrase "*many tymes as might Suffice.*" Clearly, the number of times the spell must be repeated is not dependent on reaching a magic number to produce the scroll. Rather, it is likely a stalling device which can be repeated if necessary for the actor to complete his change.

### CARRY ON PROPS

Percy's directions in *The Faery Pastorall* also call for or imply the use of various carry-on props, such as documents. In the first scene, Orion presents Hypsiphyle with a letter from Oberon which she has Florida read. Percy does not refer to this letter in his directions, but the dialogue shows its necessity. The letter is from Oberon who has ultimate authority over Orion, Hypsiphyle and the forest. Percy does refer specifically to two more documents, however, and the reason for their use is much less straightforward.

The first is the "brief" which Fancia holds in her hand when Hippolon, disguised as Sir David, teaches her the spell to make Christophel appear (IV.v). A paper with the spell written upon it seems a useful prop, except that Hippolon makes it clear, and the whole point of the trick rests on this, that she must gaze steadily into the sun while performing the ceremony for it to work. Clearly, Fancia cannot read the spell from the paper, but must recite it from memory.

Secondly, Percy specifically calls the paper a brief. The

legal term does not fit this situation, since there is no case to be conducted, although one might, by a very long stretch, imagine that this trick is some sort of legal retribution for the trick played before on Hippolon. Similarly, the definition of brief as a letter regarding a matter of discipline from the Pope does not fit well either. True, Fancia is about to be "disciplined" for her gulling of Hippolon earlier, but Hippolon does not represent any sort of spiritual authority. Perhaps the representation of the papal style of brief is part of the magic ceremony which is supposedly being performed, much like the later use of the holy water sprinkle and bell (V.iii and iv).

The other mention of a written document appears in the beginning of the final scene. Orion appears in his wedding ornaments "*with a Letter reading,*" but the scene exhibits no need for a letter (V.v). What the letter contains is never mentioned and no further stage direction refers to it. Perhaps one is to assume that the letter is another from Oberon, who has expressed a lively interest in the outcome of the contest for the reign of the forest. In this case, the letter becomes a framing device, leading to a comparison of the last scene with the first. Orion and Hypsiphyle have abandoned their hunting implements and their argument, and appear to have regained their earlier friendship, with the difference that their earlier kiss of meeting is soon to be replaced with the kiss of the wedding ceremony. Both scenes in which these royal figures appear without hunting apparatus are then signalled with the carry-on props of letters from Oberon.

Orion's first speech presents some difficulty with this interpretation, however. He says to Hypsiphyle, after taking her hand:

Come come, Noble Lady, of the whole Land,

Since now our Leige is gone, Come, Mount wee this  
Forsaken Feild Fane once built by Faeryes,  
There to combine, as long I haue longed,  
Mutually our selues in one, So to hencefurth  
Aeternally confirme this league. (V.v.1-6)

The difficulty is in the second line. To whom does Orion refer as his liege? A liege, of course, is one to whom one owes feudal service or allegiance. Oberon is the only character who fits this description, but he does not appear in the forest. If we are to understand that he has been there and departed before this scene began, why does he leave behind a letter? Surely, the word of the sovereign is sufficient to bestow his blessing in the soon-to-be-acted coronation of the new leader. And why would he not have witnessed the occasion and enjoyed the feast? Another possible interpretation is that the liege that Orion refers to is his liege-man, or servant, who has brought the letter, which Orion now holds, from Oberon (that is, Oberon's court) and who has returned with a response. This reading seems to make more sense dramatically, but the source of the letter is unclear.

This reference to a former liege is perhaps another instance in which Percy seeks to ingratiate himself with James. In this case, the former liege, Elizabeth, is gone forever. The "Forsaken Feild Fane once built by Faeryes" can refer to Sion House itself, a former monastery, newly bestowed on the Earl of Northumberland by James. The ceremony wished for can refer both to the coronation of James yet to be performed and also to his official visit to Sion House in which the good will between the new monarch and the Percys is confirmed. The mention of the forsaken fane might also be a cautious reference to Catholicism, representing an England which has rejected Catholic worship.

Percy brings onto the stage various other props. If one assumes that he left many of the details of the performance to the players' judgement, specific calls for individual props should be to convey some particular message. Echoing the veiled reference to Catholicism mentioned above is Sir David's use of the holy water sprinkle and bell in the attempted exorcism of the monster. James was very interested in witchcraft, as well as hunting, and the perversion of these symbols of worship by David was sure to capture the king's attention. Ultimately, however, the purpose of the final letter remains a mystery, and joins the list of items which do not seem to fit neatly into the rest of the play.

#### ACTING INSTRUCTIONS

Percy also includes more ordinary stage directions; that is, he provides information to the actors regarding how a scene or action should be performed. Many of these are straightforward and need no comment. The direction given may not always be obvious from the dialogue, but is easily understood. For example, in the scene with Sylvius and Sylvia the dialogue contains no reference to kissing; the discussion is of warlike metaphors and is very bawdy. The "war" is carried on by means of kisses, however, as Percy's stage directions make clear (III.ii). Many of the directions for the last scene directing Orion and Hypsiphyle fall into the same category.

Percy imitates other Elizabethan playwrights in that he does not provide stage directions for every action that takes place on the stage. Much is left to the players' discretion. Sometimes, the dialogue reveals what the necessary corresponding action is. For example, when Christophel, Atys and Hylas invade David's school, Christophel kisses Sapho under the pretense of having "a

Commission for the Examining your whoore" (II.ii.51). David does not object, because Hylas has told him that Christophel is a Justice of the Peace. There is no direction for a kiss at this point, but Atys's question about David's allowing her to be kissed in his presence shows its necessity.

Most of the tricks between the Fairy lords and ladies are handled the same way. Percy provides a direction calling for Florida to let Learchus down into the well by means of a pulley, but all the other entrapments are signalled in the dialogue alone. Percy also directs the release of Learchus and Picus, but provides no direction for the release of the ladies. Instead, he begins a new scene at each release and includes the name of the character to be released in the list of characters appearing in the scene.

Other places in the text seem to need specific actions, but no clear signal appears in the dialogue or stage directions. The trick that Christophel, Atys and Hylas play on David and Sapho near the end of the play is such a moment. Having exorcised the beast, the fairy pages reward David with the peck of acorns. When David is invited to go along with the fairies and Christophel, he replies that he will "but knock a Coney on the Hed and come to you, Incontinently" (V.iv.65-66). He probably means that he is going to punish Sapho for her supposed unfaithfulness, making a pun on "coney." He leads Sapho out and the pages respond:

At. With the Pox to conduct you.

Hyl. And stable doore to be shut vpon you now. (V.iv.67-68)

The only direction provided is for David to lead "*furth his Trull here.*" Apparently, he leads her into the cote rather than off the stage if Hylas' remark is to make any sense. David and Sapho

never reappear, presumably trapped for the remainder of the play.

The alternative ending may provide some clarification. In that version, David has a "Fowen Trap" sprung upon him in the hole that the monster appeared from. In Christophel's punishment, emphasis is laid on his being with "Harlots" because Sapho is with him, not trapped with David. In both cases, it seems, David is to be caught in one of the stinking traps.

Still other places are even more ambiguous. In these instances no stage direction appears, and the dialogue does not provide any clue about what might have been happening on stage, but the reader is fairly certain that some sort of stage business is needed. One example appears in the second scene of the play. Hylas and Atys are trying to convince Christophel that he needs to hunt squirrels in order to become a fairy like them. Atys asks Christophel to come near, and his reply is "Myne eares do stretch vnto you" (I.ii.44). Nothing in particular seems to be indicated here, but I sense that Christophel is reluctant to approach too near the pages. Perhaps Percy envisions some rough horseplay between the pages and the fat Christophel throughout this scene. Some sort of stage business seems necessary to accompany this remark.

In another instance, Fancia, Florida and Camilla discuss the courting efforts of the fairy lords, Learchus, Picus and Hippolon. The ladies decide to spend some time mocking the lords, referring to them as horses:

Flo. I'll be sworne myne's an Asse.

Fan. Lets pace them, Sisters deare.

Flo. Come on.

Cam. Picus.

Flo. Learchus.

Fan. Hippolon. (I.iv.7-12)

Again, the dialogue does not dictate the actions of the actors, nor does Percy suggest anything. It seems unlikely, however, that the actors would simply stand while delivering these lines. Perhaps they imitate the fairy lords, parodying some dominant behavior or appearance trait, such as those they discuss in the following lines. Scenes such as this appear throughout the play, and Percy seems to leave the portrayal to the discretion of the actors.

Other stage directions are very specific about the type of action that Percy calls for. Many of these call for some things which are obscure or rather difficult to understand. When David and Sapho agree to go along with Christophel, Atys and Hylas, they discuss what they should do to amuse themselves. All the suggestions (most with bawdy allusions) are vetoed for various reasons until Atys suggests hunting a squirrel. Christophel responds with enthusiasm, apparently because he believes it will help him become a fairy, and he pretends to fire an arrow in his excitement. His line is "A Squirill, A Squirril, whir, " and the stage direction reads "*He shot the arrowe with his mouth as doe our Scullians*" (II.ii.76SD). Percy seems to be referring to some sort of noise scullery boys make with their mouths imitating the sound of an arrow being shot and in flight, much as children today will imitate the sound of gunfire or falling bombs.

## MUSICAL DIRECTIONS

Another group of stage directions refers to the use of music in the plays. The most obvious example is the direction "*Here they knockt vp the Consort.*" The call is for the orchestra or "consort" to begin playing to mark the end of the acts. Percy clearly expected the instruments to play between acts in all of his

plays, a practice which was expected by those attending plays given by the boy players (Long 39). If the orchestra was located in the "music tree" above and behind the stage, this cue would be necessary for them since they would not be able to see the action.

Percy also provides songs for the actors as did Lyly and Marston, presumably to provide an occasion for the singers in the cast at St. Paul's to demonstrate their skill. In the two later manuscripts, the songs are included in the text. In 508 the position of the songs is marked, but the lyrics, for the most part, are not included. Percy does not provide any suggestions for tunes to which they could be sung, except in the case of "Sir Philip Sidney's Song" which Picus sings in IV.iii, which is to be sung to the tune of "Greensleeves" (see Appendix 1). Percy also allows for the possibility of leaving out songs and shortening the concerts as discussed above (44-45).

In conclusion, one can say that the stage Percy envisions has at least three entrances, one of which seems to be under the canopied portion of the stage. This entrance is used infrequently, the other two being used for the majority of entrances and exits. The canopied area of the stage is raised, and some area above the stage is accessible to the actors or stage hands, although they need not be visible. Percy also envisions a trap (not in *The Faery Pastorall* necessarily), a hole for the disguised Saloman, and an arras, if only over the door openings. He also provides for large properties which are arranged upon the stage and remain throughout the play. He uses sign boards, but primarily to give some sense of the location of the play without specifically creating a mansion stage.

Percy also provides detail of costuming for at least some characters, and suggests the use of various carry-on props to

advance the plot and give some sense of location. Although Percy does include some direction to the actors for the portrayal of various scenes, he seems content to leave much of the stage business up to the actors and managers, to whose judgement he leaves the choice of some of the possible alternatives. He includes in the items to be decided by the professionals the choice of tunes for the songs he provides, and even how many of them should be included if time is short. In fact, given Percy's alterations to make this play acceptable to different groups of actors, and his final note added to the end of the alternative ending, "Whither's the whither you may Chuse the Better," one is left with the impression that Percy will accept almost any alteration in order to have his play produced.

#### EDITORIAL METHOD

To edit a Renaissance dramatic text is necessarily to involve oneself in a complex critical discussion. Many theories of textual criticism are available to the would-be editor, and each entails making different editorial decisions. The earliest modern models, and those on which most scholarly editions are based, find their roots in the problems encountered in editing Shakespeare. Theories based on the work of Greg, Bowers, and Tanselle primarily concern themselves with the choice of a copy text which best illustrates the author's "final intention," that is the literary work as the author conceived of it in its ultimate finished form. Such models are of no use to this project since my starting point is their theoretical albeit unreachable goal, the author's fair papers.

More recent theories remove the author and his intentions from the primary focus, and tend to emphasize the work as a social artifact. James Thorpe rejects the Greg-Bowers method as being too technical and too removed from the actual circumstances of literary composition, while Philip Gaskell points out that the authorial manuscript may represent a consciously unfinished state of the work since an author may expect the accidentals to be changed prior to publication. Jerome McGann emphasizes the social nature of a published document, rejecting the author's final intentions in favour of the actual document produced in collaboration with editors and publishers. Percy's plays were never published in his lifetime so the straightforward social collaborative effects of a publisher or editor do not apply to the editing of his works. He may have circulated his manuscripts to friends and acquaintances, however, and the different versions may have been made because of the response of earlier readers or from reactions to actual productions. No evidence of such collaboration exists, however.

Other theories seem to cast doubt on the editorial project altogether, since any printed text necessarily reflects a hierarchical version of the possible texts based on the editor's choices. Advances in technology make possible versions of works in which the reader is given power to choose whichever version seems best to him or her, or to view all possible variations simultaneously. Hence, McGann, who has never produced an edition of a work based on his theories, is involved instead in producing a hypertext work in which no version is privileged by the editor, but all are equally available to the reader (for a fuller discussion of recent theoretical works, see Greetham, "Textual Criticism" 295-346).

The editor is left with a variety of choices when he or she decides to produce a text. The first choice is whether to produce a critical, and therefore eclectic, text or to reproduce a former text, producing a photographic facsimile or a diplomatic edition. Henry Janzen, in "Preparing a Diplomatic Edition," describes his preparation for the Malone Society of a diplomatic edition of *The Escapes of Jupiter*, a play which is similar in many ways to *The Faery Pastorall*. Like me, he has prepared an original transcription from microfilm copies, verified by meticulous checking with the original, a step that is indispensable in Janzen's (and my) opinion. *The Escapes* like *The Faery Pastorall* has no printing history and exists in a manuscript in the author's own hand. The main challenge Janzen faced was reading the difficult hand to produce a reliable transcript. While Percy's hand is much easier to read than Heywood's, I have faced some of the same difficulties as Janzen has, differentiating between the majuscule and minuscule forms of certain initial letters, for instance.

Given the similarities in the documents we are editing, Janzen's advice regarding the best method of introducing the play should theoretically be my guide. Janzen states:

It seems to me that the preparation of a diplomatic edition is the necessary first step in bringing any manuscript of this sort into print today. The next step would, of course, be the production of a critical text, either old-spelling or modern-spelling, and the application to it of literary criticism in the task of expanding the commentary in both introduction and notes. (79)

I have chosen not to follow this formula, however, and am beginning with a critical edition complete with both introduction and notes. My decision has been influenced in part by the nature of the material I have to work with and in part by my expectation of the play's intended audience.

*The Faery Pastorall* is in all three of the manuscripts in which Percy transcribed his plays, and all of these versions are slightly different from one another and all have been corrected in Percy's own hand. A diplomatic edition would necessarily push all variants from two of the manuscripts into a file at the back of the edition, although it would make the alterations in the copy text more readily visible. A diplomatic edition would also necessitate the inclusion of obvious errors of transcription in the copy text even though the preferred reading in the other manuscripts is readily available. A careful collation of the manuscripts shows that Percy's concern with line length in the prose sections and accidentals such as spelling and capitalization is minimal at best. Blind adherence to one version of the play, given the ready availability of other earlier versions, seems wrong-headed.

Having settled on a critical text, the would-be editor still has more decisions to make. One must decide among a clear reading text, an inclusive text and a genetic text. An inclusive text would signal within the text all changes to the copy text which appear within the edited text. A genetic version would attempt to account for all features of all the versions and stages of a text's history. A genetic text might be valuable given the nature of Percy's manuscripts: such an edition would make available to the reader all variants within the versions, incorporating all surviving authorial intentions.

The clear dating on the Percy manuscripts, however,

makes the recognition of his final intentions quite clear. In such a case, Greetham suggests, a clear reading text is the best choice for a critical edition, and I agree (368). Percy's corrections and alterations are quite minor for the most part, and very little would be gained by including the various versions in the text of the edition, and much would be lost in the readability of the text. By choosing the last of the Percy manuscripts and privileging alterations and corrections to the text, I am also able to respond to the possibility of any social collaboration in the texts, since his last revisions of the work are those most likely to have been influenced by any readers (or viewers) of his dramas.

I expect that *The Faery Pastorall* will be of interest primarily to academics who have chosen to specialize in the drama of the early modern period, and particularly those interested in theatre history. Given the increased interest in marginalized and relatively unknown drama to furnish new material for academic pursuits, I expect that literary critics of the early modern period will also find Percy's work interesting, not only because it offers new material, but because of the political implications inherent in these plays and the political climates in which they were created and transcribed. For students such as these, a critical edition which provides a relatively easy to read text is much more useful than a diplomatic, an inclusive, or a genetic edition.

Although I have rejected producing a true diplomatic edition, this version of *The Faery Pastorall* is close to a diplomatic edition of the Huntington manuscript. Since all the manuscripts are in Percy's hand and none of the works were printed during the Renaissance, I have chosen to give precedence to his final intentions. HM4 is therefore my copy text, and I have privileged corrections and additions to the body of the text. I have

not included obvious errors, however, but have incorporated what was clearly Percy's intended versions from the other manuscripts, giving Alnwick MS 509 precedence over 508. All readings which differ from the edited text are recorded in the textual notes at the foot of the page, complete with all information necessary to allow the reader to reconstruct the reading of any other version of the work. While this procedure cannot satisfy all readers, I have attempted to present the material in what seems to me to be the best format for my purposes, while making my procedures and biases as clear as possible. This method, coupled with the textual notes, ought to make all other versions of this work available to the reader who wishes to pursue them.

I have not kept Percy's lineation in the prose passages, but have allowed my wordprocessor to set the line length in order to avoid cumbersome manipulation of the text for what seems to me to be very little gain. In all other cases, I have followed the Huntington MS as closely as typescript will allow, retaining Percy's spelling and punctuation. Accordingly, I have retained Percy's use of *i* and *j*, and *u* and *v*, in both majuscule and minuscule forms. I have expanded his abbreviations using square brackets.

Passages which are unclear because of Percy's language, allusions, or punctuation, I have attempted to explain in the notes which accompany the play rather than by altering the text. This procedure allows those readers for whom the original is intelligible to interpret for themselves without the annoying imposition of an editor, and yet gives other readers who are less familiar with the eccentricities of Elizabethan writers a possible explanation of difficult passages.

I have made two silent emendations. The first is to place

periods at the end of speeches where they are lacking. Percy especially omits periods when a speech ends in the middle of a line of poetry. His usual practice is to omit the period, place the new speech assignation in parentheses, and carry on the line. I have added the period, removed the parentheses, and put the next speaker's portion of the line below, while still counting the complete metrical line as one. The other silent emendation is to italicize certain portions of the text. These portions include marginal notes, phrases which are written in a larger hand than the surrounding material (in order to make them stand out), and material describing characters and/or expected action. Such information is usually written in the segments marked "The Direction" or immediately following scene headings. This practice allows the reader to distinguish easily between the body of the play and the corresponding notes and related information Percy provides.

Asterisks are Percy's unless placed within square brackets. The asterisks indicate where a stage direction applies to the text. The marginal notes, however, often contain no corresponding asterisk, and I have added asterisks in square brackets to show where Percy's asterisks apply. Where no asterisks identify the positioning of the directions, I have placed that direction as near as possible to the line to which it seems to relate.

The folio numbers in the text are those of Huntington MS HM4. I have not indicated the folio breaks for Alnwick MSS 508 or 509. Folio numbers in the Huntington manuscript have been pencilled in by a hand other than Percy's, perhaps the same hand which supplied "Vol: 1<sup>st</sup>" on Folio 1.

I have included in the textual notes all substantive

variations from all the manuscripts, including deletions and marginal corrections. I have noted all pasted-on slips in HM4 and all those visible on the microfilm copies of MSS 508 and 509. I have also noted the position of marginal stage directions and other notes. The version of the material included in the appendices is from HM4 alone, and I have not glossed this material in the commentary.

I have used several abbreviations in the textual notes in order to save space. They are as follows:

- co*           crossed out; refers to material crossed out by Percy but which is still legible, unless otherwise stated.
- cor*           marginal correction; Percy usually makes corrections by underlining the word in the body of the text to be replaced and providing the corrected word in the left margin. All uses of this abbreviation indicate this type of correction unless otherwise stated.
- del*           deleted; Percy deletes material from the body of the text by underlining the word to be deleted and writing "*dilue*" in the left margin.
- ill*           illegible; This description is used when a word to be replaced with a marginal correction is unreadable.
- mar*           marginal; Percy usually places marginalia, and especially stage directions, in the left margin because he rarely leaves any right margin. Material marked with this abbreviation is written in the left margin unless otherwise stated.
- om*           omitted; Material marked with this abbreviation is not included in the text of the manuscript specified.
- slip*          Material marked with this abbreviation is written on a slip of paper pasted over the original text.

The manuscripts are designated by the following abbreviations:

- 508* Alnwick Castle MS 508 (1644).
- 509* Alnwick Castle MS 509 (1646).
- HM4* Huntington Library MS HM4 (1647).

THE FAERY PASTORALL

DRAMATIS PERSONÆ 1-19

[Fol. 62]

The Faery Pastorall

or

Forrest of Elues

Malo me Galatæa petit Lasciua Puella  
Et fugit ad Salices et se cupit ante videri.

The Names of Persons.

The Prologue

Oberon King of the Faeryes.

Chloris Queene of the Faeryes

Orion Prince of Eluida

10

Learchus |

Picus > Faery Huntsmen with short Partizans

Hippolon |

Hypsiphyle Princesse of Eluida.

Florida |

Camilla > Faery Huntswomen with short Partizans.

Fancia |

Syluius Graund Hunter, An old Syluan, Clad in  
Badgers Skins, with Horne about his

1 The Faery Pastorall] *cor*, The Forrest Pastorall 509; The Faery Chace 508

1-3 The Faery Pastorall/ or/ Forrest of Elues] *slip* 509

3 Forrest of Elues] A Forrest of Elues/ A Pastorall 508

4-5 videri.] videri./ Virg. Ec. 3a 509, 508

6 Persons] the Persons 509

16 Huntswomen with short Partizans] 509; Huntswomen with short Patizans *HM4*;  
Huntswomen 508

DRAMATIS PERSONÆ 20-34

	neck, old Bore and Corpulent	20
Syluia	A Huntresse his Leman.	
Atys		
	>	
	Faery Pages or Faery Elues.	
Hylas		
Sir Daud	A schoolemaster of the Faerye children.	
Brown Sapho	His Trull.	
Christophel	A Keeper.	
Tiresias	Blind Prophet of Thebes, now Seer of Hell.	
Saloman	A Schoole Boye.	30
Schoole Boyes	3	
Chorus	the whole crewe of Huntsmen.	

The Scene  
Eluida Forrest.

23 or Faery Elues.] *om* 508  
28-29 Tiresias . . . Hell.] 508; *om* HM4, 509  
34 Forrest] *om* 509, 508

THE PROPERTIES 35-48

[Fol. 62v]

The Properties

Highest, aloft, and on Top of the Musick Tree The  
 Title *The Faery Pastorall*, Beneath him pind on Post  
 of the Tree *The Scene Eluida Forrest*. Lowest off all  
 ouer the Canopie ΝΑΠΑΙΤΡΟΦΑΙΟΝ or *Faery Chappell*.  
 A Kiln of Brick. A Fowen Cott. A Hollowe Oake with 40  
 Vice of wood to shutt to. A Lowe well with Roape and  
 Pullye. A Fourme of Turues. A Greene Bank being  
 Pillowe to the Hed but. Lastly A Hole to creepe in  
 and out. Now if so be that the Properties of any  
 These, that be outward, will not serue the turne by  
 reason of Concourse of the People on the stage, Then  
 you may omitt the sayd Properties which be outward  
 and supplye their Places with their Nuncupations

- 36-39 Highest . . . *Chappell*] Ouer the Canopie ΝΑΠΑΙΤΡΟΦΑΙΟΝ or Faery Fane 509;  
 ΝΑΠΑΙΤΡΟΦΑΙΟΝ *del* 509; The Scene Eluida, ouer the Canopie ΝΑΠΑΙΤΡΟΦΑΙΟΝ  
 or Faery Temple 508; *italics show phrases printed in a larger hand*  
 38 *Forrest.*] *mar HM4*  
 39 *Chappell*] *cor*, Fane 509; Mole built after a strange, vncouth and antique fashion *cor*,  
 Temple 508  
 40 Cott. A] Cott. A lowe Well, with Rope and Pullie. A 508  
 41-42 to . . . Pullye] *om* 508  
 43 Hed but. Lastly] Hed but. Highest and aloft on Top of the Musick Tree the Title A  
 Faery Hunt in Eluida. Lastly 509; hed but: Highest of all and aloft the The Title The  
 Faery Chase: Lastly 508  
 A Faery Hunt in Eluida] 509; The Faerye Pastorall. Beneath pind on post of the Tree  
 the Scene Eluida *cor* 509  
 43-44 in and out] in or out 509; out at 508  
 44 so be that the] the 509; and 508  
 45 be] are 508  
 45-46 the turne . . . stage] by reason of concourse of People on the stage 509; by reason  
 of too much concourse of People 508

THE PROPERTIES - THE PROLOGUE 49-65

only in Text Letters. Thus for Some.

49

[Fol. 63]

The  
Faery Pastorall.

\* The Prologue for the Court.

[\*] *Vide Prologue Generall Principio Voluminis.*

A Poet neuer setteth Quill to Booke

To render, vnto men, his witts account,

According to his Theame opposd to him,

But first he calls, vnto his ayde, the Gods,

So wee, that be our Poets Counterparts,

If to speede wee meane, now must summon first

Your Graces mind, vnto our vowes, by Prayer,

For as wee reade of Terence Comœdyes,

60

Hecyra, a Comœdy, good it self,

T'haue beene explode because the Multitude,

Same day, was other way intent, wee Actors,

If now you lend to weighty things, your hed,

Or that you little deeme our humble suite,

50-51 The/ Faery Pastorall] *cor*, The Forrest Pastorall 509; The Faery Chace 508

52 for the Court.] *om* 508

52SD *Vide . . . Voluminis*] *mar*  $\Sigma$ ; *Vide Prologue Generall* 508

59 Graces mind] aukward minds 508

by Prayer] *cor*, with Prayer 508

64 weighty] *cor* HM4, 509; carefull  $\Sigma$

hed] heds 508

65 humble] *cor*, common 509; common 508

THE PROLOGUE 66 - I. i

For lushious Banquit of your glee, beset  
With curious Pourcelaine of your Prayse, be lyke  
Swallow a Stiptick Plum with Hecyra.  
Then by your eares, in lieu of Gods to vs,  
Wee do Implore Your Maiesty, you would  
Aspire a gale vnto our Enterprise,  
And that, by wafting of your glittering Beames,  
Wee may be introduct the Tyde, you would  
Not suffer vs, with Dog-cheape Hecyra,  
(As do those children of the Arme of Gold)  
Be on this shoare, lyke wracked Purchase, Sold,  
But lyke Gold sheepe, by your Sweet Musick, toald,  
Which done, proceede forward wee will be bold.

70

Act 1 Scen 1.

*The Direction.*

*Hypsiphyle Orion Florida with attendaunts, Men and women Huntresses on either syde. Hypsiphyle with a Ghirlond Imperiall of Bayes. They Kist at their*

69 Gods] Carde 508

70 Your Maiesty] you Gentlemen 508

72 wafting] hausing 508

glittering] wafting 508

74 with] 509, 508; with with HM4

I.i. *The Direction*] om 508

*Florida*] om 508

*Huntresses*] *Hunters* 508

*with a Ghirlond Imperiall*] *crowned with a garland Imperious* 508

I. i. 1-13

*meeting Then Hypsiphyle spake as followes.*

*Hypsiphyle Orion Florida*

Hyp. My Lord Orion, you be right welcome  
To Eluida, how does his Grace? I pray.

Or. At my departure from Court I left him  
In Health, In token of which with these your  
Ladiship he greetes, See.

Hyp. Sir, I thank you.  
And where lyes the Court now?

Or. At Obera.

[Fol. 63v]

Hyp. My cosens, they do well? all.

Or. All right well.

Hyp. Myne eyes haue a Rheume with sitting late,  
And therefore, Florida, with liuing Toung  
Deliuier them vp, thou, vnto our eares.

10

Flor. To my louing Cosen

Hypsiphyle Greeting,

I am giuen to vnderstand, that not onely thourough

*I. i. spake as followes] In manner following speaketh. Florida, one of the Faerye  
Huntwomen, with the other Attendaunts, and Huntresses 508*

*Hypsiphyle Orion Florida] om 508*

*4 token] the token 508*

*4-5 these your/ Ladiship] these/ Your Ladiship 508*

*5 See.] om 508*

*6 And where lyes] Where lyeth 508*

*8 haue] haue got 509, 508*

*11-12 Cosen/ Hypsiphyle] Cosen Hypsiphyle/ 508*

I. i. 14-30

the Negligence of you, but also by that of Your  
fellow Huntresses my fruitefull and flourishing  
Forrest of Eluida goeth to decaye, And that sundry  
abuses do daily rise thereby. Wherefore this is the  
cause that I by these my Letters now thought it meet  
to require you that you surrender the sayd Forrest  
together with the Appurtenaunces thereto belonging 20  
to my well beloued Kinsman Orion right famous for  
his skill and Industry thourough our Forrests and  
chases, As for the sayd abuses they will appeare the  
better vpon the Reformation of them. This I charge  
you perfourme and to perfourme it willingly, For I  
will beleue the complaint of my Keepers. Obera,  
from our Faery Court there, And from the last yeare  
of the Reigne of Iulius our Father to this the  
present yeare of our Reigne (\*) And the forty and  
fifth day of this present Greace 1647. 30

16 sundry] *cor*, such *HM4*

17 Wherefore this] The which 508

18 cause] cause now 509; now *del* 509  
now] *om* 508

19 surrender] would surrender 508

21 to] *vnto* 508

23 for the] for those the 508

24 Reformation] Reforming 508

25 perfourme] to perfourme 508, *HM4*; to *co* *HM4*

27 there] here 509

27-28 And from . . . Iulius] the one thousand seuen hundreth eighty seuen yeares, From  
Iulius 508

28-30 to this . . . 1647] And the thirtith seuenth day of this present Greace 1644 508

29 forty] fortith 509

30 1647] 1646 509

I. i. 31-49

Your louing Cosen

Oberon.

[\*] *See the number in one of our Almanacks.*

Hyp. Come you lyke to Laureate Victors crownd?  
Then with Mineruaes oliues Bound? Sit you  
Sure, For if you can not proue such abuses  
To be in Eluida as you suppose  
By my Faith you nimbd not furth so lightly  
My fingers the Forrest of the Faeryes.

Or. Madame, if I were disposd so, I could  
Produce those abuses that daily be  
Comitt in Eluida that in the end  
You would with shame subscribe to your Error.

40

Hyp. Wherein? I pray you. Repeate them if you may.

Or. No sooner was I entered the Park  
But I found, loe, Heardes of Bulls and Boares  
Routing those Commons which my Deere should feede,  
Besyde such spoilings and vp turnings where  
They came, that such was the Hauock thereby  
They pilled not onely the Bark, well grown

32 SD *See . . . our Almanacks.]* *mar HM4, 509; See . . . the Almanacks. 509; om 508*

34 you] you sure 508; sure *del* 508

35 can] shall 508

42 to] vnto 508

46 which my] that the 508

49 Bark] barks 509, 508

I. i. 50-72

- But eate the young Sprigges in their growth too, So 50  
That they starud the Poore Deere for want of Shelter.
- Hyp. Better I hope, my Lord, to let the Swyne  
Route those weedes, then the Soyle by its ranknes  
[Fol. 64]
- Should smother the Bucks in their greace, For such  
Heades as they feede better on a short grasse  
Then on larger commons.
- Or. Admit they doe,  
Yet they should not vndoe the tender Plants  
That serue for shelter vnto you and them.
- Hyp. If but of the Plants you do complaine so,  
Greater Trees will our wants supplye, So that 60  
By the vniointed tattars of your talk  
I do see you do come rather to cauill  
Then to redresse those Things that be amisse.
- Or. If so, why do you let the Brakes, I praye,  
To Multiplie with Toades and snakes? when as  
Y'haue a charme giu'n you by Your Ancestours  
T'expell the venemous from off your Soyle?
- Hyp. I graunt, wee haue a powrfull charme and that  
Verifyde by long Experience, But so  
Multitudinous the Frye wee had neede 70  
Ibis or th'ophiophagi to ridde  
Our Forrest of so Fructeous a Foe.

I. i. 73-92

Or. Neuer, I weene, Since Eluida hath beene,  
In Eluida Such errors haue beene seene.

Hyp. Faeryes may alter Things as their pleasure,  
That if in any Thing w'haue spent our Tyme  
The Same may be redrest in Twink of eye.  
At what then may Your Lordship so complaine?

Or. Haue I not cause, think you? to complaine,  
Seeing Pales and Saults to be broake down, 80  
That in twenty places Malignant Witches,  
In shapes of Polecattes, Lizards, and weasells,  
May creepe in betweene to bewitch the Fawnes?

Hyp. That's the Syluans office, my Lord, not ours.

Or. Wee pay our Syluans, but you pay yourselues.

Hyp. I dart it to you back, For I'll be sworne  
Wee haue not onely pawnd our Bowes and quiuers  
But sold that Gland wee daily feede on  
To Satisfye your turne.

Or. Other wordes would  
Better beseeme your Modesty, Lady. 90  
Yet what's the Cause Honnest Hypsiphyle,  
Syluius with his Bands of Forresters

73 weene] swear 508

75 as] at 509, 508

80 Pales] the Pales 508, HM4; the *co* HM4

85 our] the 508

86 to you back] back to you 508

89 Satisfye] 509, 508; Satisfye HM4

90 Better . . . Modesty] Beseeme your Modesty better, 508

I. i. 93-115

Spoiles the game, murdreth Fawnes, affrights the Doaes?  
Committing lyke outrages, whilst you run  
Tripping ore the greenes, that for twise-ten bucks  
I told before I can now tell but one?

Hyp. The Rot hath consumd them, thats the cause.

Or. If not for you the Rot had neuer beene.

Hyp. Since Cankers swarmd, wee could ner'e clenck the soyle.

Or. Stand you? to leere at vs, Hoa, wee haue

100

[Fol. 64v]

Our Commision, by the vertue of which  
I require you what be the Lawes you use?  
When lyke Pigmies you ride against the Deere.

Hyp. On Rammes and Goates wee compase in the Beast,  
With Cymbales, Basons Piping and Tooting,  
With goades, with Potguns, Scarcrowes and with reedes,  
Then his Parts diuided into shares, wee  
Bestowe the Miser in Baskits all along.

Or. Be you not ashamd? First to come in Troupes

Vpon a Fugitiue, but also then

110

With notes of Triumphe make him to bewayle  
Th'vnkindnes of his Keepers? I discharge you.

Hyp. Will you enforce vs? our cause not yet hearde?

My Lord, fore I do loose my right, I will

Vse all the Points of woodmanship I haue

102 require you] do require 508

113 not yet] yet not 508

I. i. 116- I. ii. 2

Gainst you, win the Crown weare you it and mee,  
And loe, in pawn, I hurle him vp our Tropheye. \*  
[\*] *She hurld her ghirlond Imperiall vp to Front of  
the Fane or Chappell.*

Or. Lady, Since you be so Peremptory  
I'll accept the Pawn, and vse my whole Skill  
To win you and it. Better open Foe  
Then Foe conceald.

120

Hyp. Neuer weild I Bowe I  
Make you not forgoe the feild with shame.

Or. Neuer strike I Buck if before night you  
Recant not your humour.

Hyp. Come on your wayes,  
My totall Skill shall be layd furth against you.

Or. Swift Delia for vs.

Hyp. And she for vs.

Act 1 Scen 2.

*Christophel Atys Hylas*

Christ. M<sup>r</sup> Atys and M<sup>r</sup> Hylas.

At. Your Seruaunts.

117 hurle] leaue 508

vp our Tropheye] on this Willowe 508

117 SD *She . . . Chappell.*] *mar Σ*

*her . . . vp] vp her ghirlond Imperiall 509; her ghirlond vp 508*

*Front . . . Chappell] front of the fane 509; the Tree 508*

126 she for vs.] she for vs \* 509, 508; blank slip in left margin 509; *A Peale of hornes/  
for Actors not for Poules. mar 508*

I.ii.2 Seruaunts.] Seruaunts, Sir. 508

I. ii. 3-22

Christ. Doe you say? If I shall but chewe eury Morning any  
one of these Reasons from a Gore-belly Dæmon as I am  
now I shall then become Elf as you be?

At. Iust as Ienkin, sure.

Hyl. Beleeue him, M<sup>r</sup> Christophel, on so sacred an oathe.

Christ. Once more discover mee the Frayle. Come.

At. Thus. First the Squirill will so practise Your  
Corpus cum Causa, both Your Worships Temples will 10  
distill thereby lyke the drops of a Lawyers labour.

Hyl. O for the Excrement of that Excrement but, It might  
be sold for much and giuen to Mountibanks.

Christ. By fate of my body, I sweate Indifferently  
following a Beare, Therefore neede not in my opinion  
further breake the Tombler.

At. If by meane of following a Beare your Flesh should  
be exhaled all euen into a Pumice stone, yet the  
dregges of an Earthy disposition would then lykwise  
settle in

[Fol. 65]

your Breetch, if the Beare should but regard 20  
you grim.

Hyl. So the Plummet being lowe and base it would

10 both] that both 508

11 the] vnto the 508

14 sweate] do sweate 508

20 settle] so to settle 508

22 would] cor, should 508

I. ii. 23-44

- Tyrannically aduauance the rumbling of your Clock.
- Christ. Then a Course or Two at a Butterflye should serue  
my turne.
- At. Haulking is Haulking and Hunting is Hunting.
- Christ. Idem per Idem, yet follow.
- At. If wee that be Huntsmen should leaue our Hunting and  
fall to Haulking wee might so in Tyme transport our  
Forrest of Elues into the Aire. 30
- Christ. So establish a newe world?
- At. I, Sir.
- Christ. The Gyaunts were dismount for mounting Mounts.
- Hyl. Will you Committ lyke Sacriledge?
- Christ. Seigneur No.
- At. Doe.
- Christ. O no.
- At. What say you?
- Christ. After your Mountiback Præludium you would but shewe  
vs your ware now. 40
- At. Wee will vse you well.
- Christ. I thank you for it.
- At. Come neare I pray you.
- Christ. Myne eares do stretch vnto you.

27 yet] But 508

31 establish] to establish 508

33-34 Mounts./ Hyl. Will] Mounts./ At. Trewe./ Hyl. Will 508

I. ii. 45-66

- At. The one Contrary deuoureth the other contrary.
- Christ. As once well clothed Diues did naked Lazarus.
- Hyl. The Same Reason. For what in ciuill Lawe belongeth to one, that is the inferior, the same belongeth also to him that is his superior.
- At. You lykwise, if together with this violence of squirrilling you would but admitt worshipfull M<sup>r</sup> Heate into your Lodge, he would in a Trice empye your greasy Tub. 50
- Christ. The liquour I confesse, Now for the exhaling the dregs.
- At. A Pantagruel Pille would clenche you as you were a lakes.
- Christ. Vndoe mee the Trick, I pray you.
- At. Pantagruel one day lying on his death bed swallowd down his Mawe a Ternary of chimney Sweepes, that were enclosed into as many Balles of Brasse, who after they had sufficiently purged his Filth came all back in them againe with the Tyde in a vomit, So you, Sir, according the Proportion shall be purged with as many Horse-leeches. 60
- Hyl. How say you? Sir.

46 naked] the naked *HM4*; the *del HM4*; louzie 508

49 to] vnto 508

59 swallowd] he swallowd 508

60 Sweepes] spe Sweepes *HM4*; spe *del HM4*

62 his] him his 509, 508

64 shall] insteede of them, shall 508

I. ii. 67-86

Christ. No Rakehell enters my Gutts on my Fa.

At. Take you then an other Recipe into you, I pray you.

Christ. Rather a Commodity, Therefore passe you now mee ouer  
to the Commoditys of the sport, I pray. 70

At. Whereas Hunting the Buck you may follow him Three  
myle without stop or staye, Hunting the Squirill at  
eury step you make you may then obteyne a Tree to  
leane on.

[Fol. 65v]

Christ. I mary, How seeme I now vnto you? [\*]  
[\*] *Here he strouted.*

At. A prick-eare Curr.

Christ. How before?

Hyl. A Lagged Asse.

Christ. You aime at my Phisnomies?

At. By his Tayle you may Prognosticate comming of a  
showre. 80

Christ. Proue, How I prithy?

At. By turning it to the weather.

Christ. I will institute thereof an Almanack.

At. Againe, if the storme come, Sayd tree will keepe you  
drye.

67 Fa] very Fa 508

75 SD *Here he strouted.*] *He strouted.* 509, 508; mar Σ

82 Proue] Pretie 509

85 the] *om* 509

I. ii. 87-107

- Christ. Superlatiuey good for Skin and for boane.  
At. If you faint, A Bolt will batter you a whole Bushell  
of Nuts down.  
Christ. Liquours refrigerate, Nuts exsiccate. 90  
Hyl. Twenty to a Thre-half pence but you shall find his  
store house pist.  
At. Possibly by leauelling at a Squirill you may chauce  
hit a Buzard so merit of the church.  
Christ. How much?  
At. A Groate.  
Christ. Sett him down.  
At. Has no hornes to poake at you, Mary now and then you  
may battle well a Flap of his Tayle, Sir, if so it  
may lyke you. 100  
Christ. With better Furr may a Man be faced?  
At. Finally and in good sadnes, Sir, It will be more  
pretious to you then Tyme himself, He is Bald  
behind, This, if he escape you, you chauce may  
catch him back by the Tayle.  
Christ. Doubt sticketh in my Mawe.  
Hyl. Zounds, spet him furth.

87 boane.] boane, Sirs. 508

94 hit] so, hit 508

98 Has] He has 508

99 battle well] well battle 508

99-100 Tayle . . . you./ Chr. With] Tayle./ Hyl. It will serue you for Moustachs./ Chr.  
With 508

100 may] cor, shall 509

103 to] vnto 508

I. ii. 108-127

- Christ. That Beast he is his Building in Trees doth oppugne  
it.
- Hyl. Did you neuer heare of a Horse-neast? 110
- At. I euer tooke him for a Hedg-hog, Hylas, I.
- Christ. That Bird he is, His Multiplicitye of feet doth  
giue mee also the Lye, yet Plinie an Assured Truth-  
Teller alloweth in Birds Quadruplicity of them.
- Hyl. An vndoubted Beast he is, you may know him by his  
slouens Inne.
- At. You say you? Sir. Will you leaue the chace and goe  
along with vs? Saye.
- Christ. Hau.
- Hyl. Quick, Sir, Apollo wasteth his Candle, See. 120
- Christ. If I but Single, I shall be singeld on the single.
- At. Our Buttocks for yours.
- Christ. Be your Buttocks Buttocks or warrants?
- At. They be Patents.
- Christ. Verily?
- Hyl. Very Verily, Sir.
- Christ. Dwelleth in yonder Tree a \*  
[\*] *Sayd it but.*

117 You say] How say 509

118 Saye.] *om* 508

120 Hyl.] At. *cor*, Hyl. 508

122 At.] *cor*, Hyl. 508

124 At.] *cor*, Hyl. 508

127 SD *Sayd it but.*] *mar* Σ

I. ii. 128-145

A Beast will doe vs glee a  
For to behold and see a  
Three Merry Men be wee a. 130  
Goe wee to the wood all Three a.

[Fol. 66]

At. Wee thank you, Sir. So come on your ways now.

Christ. Staye.

At. What ayle you?

Christ. The Spartans the better to keepe their Ranks wonted  
March to the tunes of their Pipes, So wee embattle  
wee our selues in our March to the wind of our  
organs lykwise.

At. Best of all.

Christ. And be it to the tune of Gracchus his Recorder. 140

Hyl. Wee conceiue you well.

Christ. Neuer a whit you doe.

The First Song.

1.

I see the Squirrill in the Tree,  
Come away, wantons, come away,  
Bring Dog and Bolt along with yee

136 to the tunes] to the tune 509; vnto the tune 508

138 lykwise] now lykwise 509; now *del* 509; now 508

140 Recorder] Pipe 508

142 you doe.] you doe. \*/ *Here was the Song (See/ the Squirrill et cæt.) 508; Here . . . et cæt.) mar 508*

142f-158. The First Song . . . its Tyme.] *om 508*

I. ii. 146 - I. iii. 2

Him wee will haue before shut of day.

2.

Each one with Bat, with Hat, with Cap,  
Down with him, down ere that he climbe,  
Hap may the Foole salute the Trap  
Ere Destinies haue spun his Tyme.

150

3.

Run Dog, shift Diuell, Hoa, amayne,  
Sound Drum, strik vp a coursing steuen,  
Though he putt to him all his paine,  
Wee will haue him yet by S<sup>t</sup> Stephen.

4.

Oh, my Sir, and be you now tayne?  
You shall, hence, no more our Trees climbe,  
Nor eate vp, your self to maintaine,  
Our fruite vnripe before its Tyme.

Act 1 Scen 3.

*Learchus Picus Hippolon.*

Lear. Thus Far haue wee (Hippolon and Picus)  
Tended on the Person of Orion

152 Sound Drum, strik vp] *cor*, Strike drum, strike 509

I. iii. 3-24

Twoward Purchase of his Right in this Land,  
Yet vnto our selues wee haue not as yet  
Obteyned least Fruite of our long Longings  
Concerning th'Appetition of our Loues  
To those Sauage and cruell Huntresses  
Florida, Camilla, Fancia, Then  
Saye, deare freinds and fellowes in woodmanship,  
What course haue wee to take herein? O saye.

10

Pic. Learchus, the eyes of Camilla haue  
So bewicht poore Picus, that he hath not  
Sence or Feeling what Course to take herein,  
Yet the Ardure of that Flame that burneth  
Within him is so feirce and violent  
That Hap had, Hap dab, what course so euer

[Fol. 66v]

May be deuised in the enterprise  
Will seeme to be both small and vnæquall  
To th'obteyning the Palme of his desire.

Hipp. Nay, nay, Rather an ordinary Course  
Is to be attempted before wee shall  
Put in vre an Extraordinary,  
For Mylde wordes and gentle Locutions haue  
Moued the Gods of Olympus Come down

20

18 vnæquall] equall 508

20 Nay, nay] Nay, Picus, nay Σ; Picus, *del HM4*, 509

I. iii. 25-47

- In releif of their suppliant Mistrisses  
As by our Sacred Poets hath beene told.
- Pic. Hippolon, Hippolon, those radiant gleames  
Camilla gloomes, from the circumference  
Of her sweet Arched eyen will terrifye  
Any shall but dare pleade his cause to her. 30
- Lear. And for those ruddy cheekes of Florida,  
They do seeme to mee those starting Apples  
Of Tantalus if I should offer but  
One Snatch at their back-sliding boughes, I weene.
- Hipp. But the wordes of Fancia nere so feirce  
Will qualify vpon the notes I know  
Of my Strick and feruent affection of her  
If any tyme I may but sing my suite to her.
- Lear. For there is such a chill of Chastitye  
In the Breasts of those Impes of Diana 40  
And that by their continuall Practise  
In Hunting, that sooner You shall split Rocks  
In Twayne then breake them of their Frowardnes.
- Pic. Nay, I think Camilla's extract from line  
Of that Camilla in greate Virgil told  
That sooner would flye ouer Spikes of come  
Then to be tayne by Man in this round Mound.

31 cheekes] *cor*, Lips 509

36 qualify] quickly qualify 509; quickly *del* 509

47 Then] *cor*, That *HM4*

I. iii. 48-68

Lear. And Florida will sooner leape from Rock  
As Ino did then yeild her little Lambe  
Vnto the vse of feirce Learchus lust 50  
So keene she is against th'Assault of vs.

Hipp. Fancia of another strayne is sure,  
As I am thouroughly persuaded of her,  
For as her name doth forcibly Implye  
She may Fancey some though late it be,  
Nunquam sera est ad bonos mores via.

Lear. Who that some should be I cannot decerne.  
Myself, I cannot rectifye my mind so,  
Florida myne in any Sort will be.

Hipp. Si vox est canta, si mollia brachia salta, 60  
Et quacunq[ue] potes dote placere place.

Lear. For haue I not vsed those many shifts  
Could be deuisd to bring my wind about,  
Yet see, oh see, she will be none to mee.

Hipp. Si precibus non vult cedere rumpe moras.

Pic. Well brought about, Hoa, For women if soft  
Toucht will sting lyke nettles, if rubd againe

[Fol. 67]

Well will beare the Touch. Oh, beare vp, I saye.

51 she] sett she 508

against] 'gainst 508

55 late] but late 508

62 shifts] shifts could be deuisd 509; could be deuisd *del* 509

68 will beare] they will beare 509, 508; they *del* 509

I. iii. 69 - I. iv. 8

Hipp. Now Picus sheweth him a Man of Prooffe.

Pic. And trye the Conclusion, For my lime-Bush  
Shall hent the flightest Haggard, flyes this day.

70

Lear. Yet in Importunity men do saye  
No losse is, wherefore giue th'Assault once more  
And if wee shall not speede so, then let vs  
Sing the black Saunce the one against the other.  
Come.

Pic. Well vyde, Learchus by my Truth, Come.

Hipp. So goe wee on and first see the Tryall.

Lear. Then come, And follow mee to Court you too.

Hipp. I doe.

Act 1 Scen 4.

*Florida Camilla Fancia.*

Flo. Sisters myne, I tell you, I am fitted for a  
seruaunt.

Cam. Florida, If thou beest better fitted then I am  
fitted, Florida, Take thou vnto thee the other  
Liurye too.

Fan. How? each of vs a Horse?

Flo. I'll be sworne myne's an Asse.

Fan. Lets pace them, Sisters deare.

75 against] 'gainst 508

I iv 2 seruaunt.] seruaunt, trewe. 509, 508; trewe del 509

4 Florida] om 508

I. iv. 9-28

Flo. Come on.  
Cam. Picus. 10  
Flo. Learchus.  
Fan. Hippolon.  
Flo. Markst nott how my Gentleman draweth in his lips  
when he but talketh lyke a paire of deale Boardes?  
Camilla.  
Fan. Rather lyke Two shooe-soales had got a leake.  
Flo. And how filthily he suppeth in his Potage? Roupe  
Roupe.  
Cam. Picus is so formall forsooth he will rather spet  
into his dish then take furth with his napkin an 20  
vnsauourly morsell.  
Flo. I though he had beene lipping verses the whiles.  
Cam. Indeed he hath the Booke of Amyntas perfecter then  
he has his Creede, Sister.  
Fan. If Hippolon haue not more fretting Qualities then  
these be, then do you Cutt of my Nose and eate him  
for an Egge.  
Cam. Breake vp the Goose.

13 nott] nott, Camilla, 508; Camilla *del* 508  
his] the 508

14 lyke] lyke vnto 508

16 Two shooe-soales had] vnto Two shooe-soales, that had 508

21 vnsauourly] vnsauoury 509, 508

22 though] thought 509; had thought 508

25 fretting] fretten 509

26 then . . . Nose] Cutt my nose off, 508

I. iv. 29-46

- Fan. Hauing nothing say to you he will stare you in the  
face, yet is blind as a Buzard. 30
- Flo. Belyke he tooke thee for a Mud-wall, Fancia.
- Cam. Didst not course him for his saucinesse? Sirrha.
- Fan. Consydering his Nobility I conteynd, yet wrung him  
as good on the withers.
- Flo. Let's see the girth, wench.
- Fan. Knowing him for worse then a Crowder, I sayd to him  
be you pricking Fancies? my Lord.
- Cam. How warded he thy blowe? Fancia.
- Fan. Thus, No Fancies, faire Lady, but Fans eyes.
- Flo. I know where he pickt that Gooseberry. 40
- [Fol. 67v]
- Cam. Did he not laugh at sauour of his own conceit? Ha.
- Fan. Each one knows better the Nature of an other mans  
breathe, then he does his own.
- Flo. Learchus bestowd on mee a Pownd of Figges! Sisters.
- Cam. Sirrha, why didst not ride him with his Asse? then.
- Fan. Asses ride Mares and women ride Asses!

29 say to] to say vnto 508

32 course] souse 508

Sirrha] Hoe, Sirrha 508; Hoe, *del* 508

33 conteynd] conteyned mee 509; mee *del* 509

36 to] vnto 508

39 faire] deare 508

40 Gooseberry.] Gooseberry./ Fan. The cookerye was his own yet. 509

41 conceit? Ha.] conceit then? 508

44 on] vpon 508

46 Fan.] *cor*, Flo. 508

I. iv. 47-66

- Flo. At what laughest thou? Camilla.
- Cam. Since you Speake of riding at a pretie Cast my Hors  
playd mee.
- Fan. Put Spurrs to the Iade. 50
- Cam. Picus being to ride before mee to Park would needes  
in courtesye haue had mee mount vp before him.
- Flo. How gottst furth the Gripe of his Importunity?  
Sirrha.
- Cam. Thus, God made women for the vnder hand, not for the  
vpper, my Lord.
- Fan. Was he not thereon Blankt or blanketed?
- Cam. Verily no, onely he answerd, I meant not so, sweete  
Madame, But that Your Ladiship would haue but  
mounted first the Pillian. 60
- Flo. So to haue turned thee ouer with his Foote.
- Cam. A Sequence for mee.
- Fan. A Flush for him.
- Flo. Now will you heare what my seruaunt did? Sisters.
- Fan. For Gods Sake, Sister.
- Flo. Being to walk before mee to Court, there was neuer a

47 Flo.] *cor*, Fan. 508

48 Speake] talk 509, 508

Cast] *cor*, Trick HM4

51 would] he would 508

52 mount vp] to haue mounted 508

53 furth] thou furth HM4, 508; thou *del* HM4

Sirrha.] *om* 508

55 hand] stand 508

59 but] *om* 508

I. iv. 67-86

wench mett vs on the way betweene this and thither  
but he kist her.

Fan. What was his reason for it? sayd he.

Flo. As sweete meates must haue sowre sawces to them, So 70  
my sweet kisse, sayd he, would relish so much the  
better after their sowre ones.

Fan. He gaue thee it right.

Cam. Cum Comento.

Flo. With one doit ouer and aboue, I beleeeue.

Cam. But is this all may be sayd of them?

Fan. Much more.

Flo. Well. Is it not worthy th'obseruing?  
That men of their esteeme should be so poore  
In Acts Heroik, cheuullryes, And in 80  
The Treasures of the mynd, whiles eury Pesaunt  
Surpasses them in witt and worthynes?  
What's to be done Sisters, Camilla, Fancia?  
For such their ill brought vp vntowardnes?  
Saye.

Cam. Since they come t'enchroach on Eluida  
Not lyke Commissioners but Conquerours

67 mett] that mett 508

70 to] vnto 508

71 much] so much 509, 508

72 better] sweeter 508

75 Flo.] *cor*, Fan. *HM4*; Fan. *cor*, Flo. 509

78 worthy] a note worthy 509, 508

81 whiles] whilst 508

83 Camilla, Fancia] Fancia, and Camilla 508; and *del* 508

I. iv. 87-97

[Fol. 68]

Camillae's resolute opinion is  
Wee serue them each an Eluish Trick.

Flo. Agreed.

Fan. Who begins?

Flo. That will I, and but Pray  
Whilst I am with Learchus you would but

90

Moue this Bush and for the rest to leaue mee.

Fan. And when I wind my Bugle Horne you would  
But answeere mee with yours from contrary  
Places of the Forrest.

Cam. Camilla, Dames,  
She will weaue her web without your helps. Come.

Flo. Now each her task, which if they hit but right,  
All, wee will bring you, to your Beds, this night.

*Here they Knockt vp the Consort.*

89 begins?] begins? Hoa 509, 508

II. i. 1-12

Act 2 Scen 1.

*The Direction.*

*Here they sat all on the Fourme of Turues, Sir Dauid walking with a Neast of Throssells in his hand held. Brown Sapho sowing in a Samplar by them.*

*Sir Dauid Salomon Schoole Boyes 3 Brown Sapho.*

Dau. Sequi mihi, follow your Masters steps, The Bell is for the Runner, the whetstone for the lyar, A Rod for a naughty Boy, And the Birds be for him best sayeth his Leçon. Obnubilate your Temples, the Plague lurketh in Phœbus his shafts, Iuniperi grauis vmbra nocent et frugibus vmbrae, So ordine quisq[ue] suo, Come, say, Manasseth the Petit begin. Tibia dulce canit volucrem dum decipit Auceps.

Sch. 1. Tib.

Dau. Doe not think so much on Tib (Foole) Bia you  
Rogue.\*

10

[\*] *He pluckt him by the eare.*

Saph. My Sister would haue had thee by the face if she had

II.i *The Direction*] *om* 508

*Sir Dauid*] *Dauid* 509, 508

*hand*] *hands* 509, 508

*Sapho sowing . . . them.*] *Sapho.* 508

*Boyes 3 Brown Sapho.*] *Boyes 3 Brown Sapho sowing in a samplar.* 508

2-3 A . . . Boy] The whip for the lozell 508

3 best] that best 508

5 lurketh] *cor*, *lyeth* HM4

6 et] *om* 508

7 Petit] *Petie* 509

11 SD *He . . . eare.*] *mar* Σ

II. i. 13-34

- heard thee, Asse.
1. Tibia dulce canit.
- Dau. Now thou Pipest right, construe and peirce mee this  
worde Canit.
1. Cano Canis A Dog.
- Dau. Isse? Heardst not? thy Fellowes hissed thee? Nit,  
you louzie Rascall, Nit.
1. Nit, you louzie Rascall. 20
- Dau. Decline mee the worde (Canit) and that roundly too,  
I reade you.
1. Ka.
- Dau. Quod satis est sufficit.
1. Volúcrem.
- Dau. Volucrem or Volúcrem, yet in this Place I do hold  
you must Say volúcrem not volucrem, and of some  
opinion was Cato Senior the Author of this Booke, As  
also by his number it will most evidently appeare so  
vnto you, you shall see els Tibia dulce canit 30  
volúcrem dum decipit Auiceps.
- Sch. 2. Mictum.
- Dau. Accelerate, Nec Mictum retine nec Comprime fortiter  
Anum.

15 right] it right 508

21 (Canit)] Canit 508

too] I reede you 508

27 you] that you 508

same] the same 508

II. i. 35-53

Sal. Sir, does not the Tayle of that verse say to you,  
you must not enter your croane too stiff? Sir. \*  
[\*] *With hat half off.*

[Fol. 68v]

Dau. A Pretie demaund it is. Yet for these Two yeares do  
you embrace Taciturnitie, Sirrha. It is so, Forward.

1. Auceps.

Dau. Thinkst to deceiue mee with a Dumbe Decipit? But  
Forward, No difficultie now a dayes I do find in the  
Decipies, Sirrha; How English you Auceps in our  
Faery Tounge? Sirrha.

40

1. A Fowler.

Dau. Fowle haire verily hast thou. Get thee euen into the  
Tonstrine, There is a groate for thee, And Amputate  
mee there away thy locks. Away be gone. You in the  
gally-Gascoines there, Come on your way I beseech  
you, say your Leçon. Begin, I saye.

Sch. 3. Sacerdos iens ad Nuptias inuenit Pyrorum struem.

50

Dau. Auscultata. First be it know to you, before that you  
shall so take in into you the inward Pith or Cassia  
Fistula of this Lecture, I shall expound to you the

35-36 to you, / you] vnto you, that you 508

36 SD *With . . . off.*] *mar Σ*

37 A] I 509

42 Sirrha] Auceps, Sirrha 509, 508

47 mee] thou mee 509

48-49 Come . . . Leçon.] say your Leçon, I beseech you, 508

51 know to you] known to you 509; know vnto you 508

53 to] vnto *HM4*, 508; vn *co HM4*

II. i. 54-74

whole circumstance of the Fable by a Kind of  
Paraphrasis as you shall conceiue mee. For so shall  
you be better able, as I sayd to you, dreyne  
inwardly in into you the whole Pith or Substantiall  
liquittie of the Matter hereafter. A certaine  
Parish Preist bidden furth to a Rich mans wedding  
found by chaunce in his way a heape of Peares,  
and the which he, in high disdaine of them, drewe  
furth his whatchicall.

60

3. What is a whatchicall? Præceptor.

Dau. That you shall know the better, Sirrha, by your own  
Experience of him in tyme to come, And pist vpon  
them.

3. Oh ho.

Dau. Saying, what neede I tast these Peares? When as at  
wedding I shall so furce my belly with Christmas  
Pyes and venaison Pastyes I shall neuer repent mee  
therefor my doing so here. Well, to proceede, when  
he was come to this Rich Mans howse (For as much as  
you must suppose the night before he had ouer watcht  
him at Mawe) He found dinner done and past before he

70

56 better] more 508

to you, dreyne] vnto you, to dreyne 508

58 hereafter. A certaine] hereafter. Come on. A certaine 508

61 high] a high 508

65 in . . . come] hereafter 508

68 these] of these 508; of *del* 508

70 venaison] 509, 508; venaion *HM4*

74 him] him self 509, 508

II. i. 75-95

came, So that of necessity hauing now the whole  
 mends in his hands, what might this Parish Preist  
 now done in the case mought you Sir suppose? Mary,  
 in a pelting chafe returning now home, empty and  
 hungry as he was, Antiquæ venit Canis ad ossa cænæ,  
 He was glad for to eate of those Peares, which he 80  
 had before So adpersed with the aiger Sawce of his  
 Vrine, And gaue the Lord God of Heauen most hearty  
 Thanks for them. Goe, get you mee this by hearte  
 Sirrha, And bring you mee it by to morrow morning  
 transcribed word for worde and in his own Latin  
 Toung too furth its own Original latine

[Fol. 69]

Coppie I reade you, For it was Ciceroes own  
 Inuention (as M<sup>r</sup> Acham sayes) I do promise you  
 trewe. Away be gone.

3. Etiam Præceptor. 90

Dau. Now come on, M<sup>r</sup> Salomon, come on your wayes (you be  
 a graue Philosopher M<sup>r</sup> Saloman) Come, Now after this  
 Scuruie gear let vs but tast one Bolle of your  
 wisdom. Sir, Eloquere.

Sal. Quanquam te, Marce fili, Annum iam audientem

76 Parish] *om* 508

79 Canis] (Canis) 508

85 his] its 508

87 Ciceroes] Cicero 508

88 (as . . . sayes)] *om* 508

91-92 (you be . . . Now] *om* 508

II. i. 96 - II. ii. 7

Cratippum Idq[ue] Athenis abundare oportet præceptis  
Institutisq[ue] Philopiæ propter summam Doctoris  
Autoritatem et vrbis quorum Alter te Scientia augere  
potest, Altera et cæt.

- Dau. Hoa, Bung vp your voices I beseech you all, For I 100  
do heare some comming toward vs, who be no  
Peripatiticks I may well perceiue them by their  
Treadings, Bung vp, I saye.
- Saph. Your treadings be as you would treade vpon Egges  
feare least you breake them.
- Dau. And loe they be all vpon vs now. Bung vp, I say.

Act 2 Scen 2.

*Atys Hylas Christophel Daudid Salomon Brown*

*Sapho.*

- At. Salue, Domine, Salue.
- Dau. I do repleye your Saluie Salutation vpon you all,  
Sirs.
- At. Your Saluie Resalutation stinketh most putrifyledly,  
Sir.
- Christ. Fye, Sir Daudid, you that be a Faerye.
- Saph. A Faire eye he is trewly. \*
- [\*] *Sowing still.*

102 well] *om* 508

II.ii.2 Salutation] *saluie Salutation* 509; *saluie del* 509

6 you] *fye, you* 509, 508

7 SD *Sowing still.*] *Still sowing.* 509, 508; *mar* Σ

II. ii. 8-28

Christ. And haue the bringing vp the Elues of the Forrest in  
Roguery.

Dau. Sir? 10

Christ. You would prophane so faire a daye?

Hyl. He is a Iustice of Peace, I must tell you trewe.

Saph. Myne a Knaue is I must tell you trewe.

Dau. I do beseech your worship you would but obliterate  
the Error.

Christ. Fright them away for shame.

Dau. They be shameles and graceles Impes Perdy.

Saph. Not so shameles yet, as is our own good Master, I  
troe.

Christ. Send them away with a whip. 20

Dau. Auaunt, you Tits, that you looke mee not in the face  
to day.

Christ. Be it a Fat Remedy too wee all do beseech.

Dau. Be it so also. Goe, Hold you the Birds, Boyes and  
pack. You Salomon, onely you, See you but reserue  
the drippings of his talk 'gainst soone.

Sal. Etiam.

Christ. What's that Salomon?

18-19 Sapho. Not so . . . troe.] *om 508*

is . . . master] get, as is our own good Master is *509*; *first is del 509*

23 too . . . beseech.] wee do beseech you, Sir, too. *508*

24 Boyes] my Boyes *HM4*; my *del HM4*; *om 508*

25 you but] that you doe but *508*

26 'gainst soone] *om 508*

II. ii. 29-47

Dau. A Philosopher he is.

Christ. A Philosopher without a Beard? Sir.

30

[Fol. 69v]

Dau. Philosophers weare no Excrements certainly.

Christ. Haue you no Merdes in your Bellyes?

Dau. Some and shall lyke you wee haue, but do cast them  
into a ditch all.

Christ. So does my Bitch.

At. Has giuen him a Twitch.

Dau. I you beseech.

Christ. Your reading will testifye who you be. What's that  
the Book you haue in your hand there?

Dau. Scipioes Comœdyes.

40

Christ. Scipioes Comœdyes? Be you blind? Sir. Is not this  
plaine Terence? Sir.

Dau. Shall I haue Permittance? Shall I haue breath?

Christ. Take to thee thy wind, I do freely giue thee it.

Dau. Terence fatherd, Scipio begat them.

Christ. Who would haue taken the Puritaine for a Play-maker?

At. Rather who would haue thought the other had beene a

30 Sir.] *om* 508

31 certainly] surely 508

33 wee haue] *om* 508

do] wee 508

38 Your] 509, 508; You *HM4*

39 the] *om* 508

44 to] vnto 508

46 taken] *cor*, thought 508

47 the] that the 508

II. ii. 48-68

Theife.

Dau. He could not haue beene a Barbarian and haue vttered  
that vrbanitie certes. 50

Christ. I haue a Commission for the Examining your whoore,  
Therefore see you not stir.

Dau. With Part of my Soale and her whole stomacher  
withall to boote.

At. Calf, wilt suffer him kisse her in thy Presence? He  
is no Iustice, Asse.

Dau. No?

At. No.

Dau. Lips off, Scycophant, For same she is no Lettuce.

Christ. What other Sport haue wee? passe the afternoone? 60  
Hau.

Hyl. Nay, he is a Iustice, I must tell you. My Fellow  
spake but to you the Contrary, but for your better  
Edification of the man.

Dau. Some Innocent Sport, I beseech you, Sir.

Christ. Saye.

At. Plucking Roses?

Christ. The Rose will prick you.

51 for the Examining] to examen 508

54 withall to boote] to boote, Sir, withall 508

55 At.] *cor*, Hyl. 508

kisse] to kisse 508

58 At.] *cor*, Hyl. 508

60 passe] to passe 508

63 to] vnto 508

II. ii. 69-84

- Hyl. Riding a wyld Mare?  
Christ. The Mare will kick you. 70  
At. Picking sloes?  
Christ. The sloe will sick you.  
Hyl. Catching Bees?  
Christ. The Bee will stick you.  
At. Hunting the Squirrill?  
Christ. A Squirill, A Squirill, whir \*  
[\*] *He shot the arrowe with his mouth as doe our  
Scullians.*  
Dau. A Squirrill be it la.  
Christ. Now for our companie? Say.  
[Fol. 70]  
At. You, he and I, Brown Sapho his whoore and Salomon  
his Boye, Fiue as I see, Sir. 80  
Christ. Wee be Iust and Iumpe euen all, as Ienkin Iermin his  
lips, I see.  
Hyl. Wee be not so yet, Sir, by your leaue, For wee be,  
loe, Six of vs in all, Sir, Iumpe and euen as you

75 the] a 509

76 A Squirill . . . whir \*] A Squirill be it whir \* 508; be it *del* 508

76 SD *He shot . . . Scullians.*] *mar* Σ  
*his*] *om* 508

78 Say.] *om* 508

79 he] *cor*, you 509; you 508

80 as I see, Sir.] *om* 508

81-87 Christ. Wee . . . man.] *slip* 509

81-82 Christ. Wee be . . . I see.] Christ. Then Wee be . . . I see. 509; Then *del* 509; *om*  
508

83-85 Wee . . . say.] Wee be six of vs, by your leaue. 508

II. ii. 85-103

- say.
- Dau. Atys most trewly hath collected, for I do repute my  
self but a shadowe to the man.
- Christ. A Speciall wise man he is. Faire Damsell, will you  
fall into league with vs? Saye.
- At. He would haue her fall into legges with him. 90
- Saph. Sapho is ready for any seruice, Be it but to beate  
the drum whilest that you other on foote do set the  
game.
- Hyl. I know what will become of you before night by your  
Nose, Dame.
- Dau. Beware a superficiall eye, long as you liue, Boy.
- At. M<sup>r</sup> Iustice, when sett wee forward?
- Christ. Now, Sirs.
- Dau. Festina lente, Syluicolæ præeant et rustica Numina  
Fauni. 100
- Hyl. A Song, before wee part, Sir, yet.
- Christ. With my whole Hearte, to boote, my Heartes. Selah,  
Mad Gentlemen all, Selah Hoa.

86-87 Atys . . . man] Most trewly he hath accounted, for I do Impute mee a shadowe vnto  
him 508

88 A Speciall] An especiall 509, 508

89 Saye.] *om* 508

90 fall] to fall 508

96 a] of a 508

99 Præeant] præcant 509; Pæeunt 508

102 to boote] *om* 508

Selah] Selath 508

103 all, Selah Hoa.] *om* 508

II. ii. 104-121

The Second Song.

1

On a day,  
On a way,  
Diana met with Cupid,  
Doe you see,  
Nymphes, sayd she,  
Feirce Loue goes yonder blindid.

2

Take the Ape, 110  
Or he Scape,  
And bind him sure in fetters,  
Hold a groate,  
Hee'l be taught,  
To meddle with his betters.

3

Instantly,  
Him they tye,  
And breecht him Sound with Rishes.  
Pardon mee,  
Ah sayd he, 120  
I'll neuer wound your Goddisse.

103f-127 The Second . . . Cupid.] *om* 508; 2/ *Here was the song/ On a day et cæc. mar*  
508

112 sure] *cor*, fast 509

II. ii. 122 - II. iii. 12

4.

Hauing sworne,  
Hereupon,  
The God the Nympe vnbindid.  
Diana  
Since that day,  
Was neuer shot by Cupid.

[Fol. 70v]

Act 2 Scen 3

*Florida Learchus.*

Flo. Learchus, shall I neuer be exempt?  
Of thy Impor'nate Suite, But lyke a Boate  
Compact of ioined Iunks and Indian reede  
Tosse eury way with tempest of thy Plaint?

Lear. And why? my dearest Florida, and why?  
More diligent the Haulk not beene to watch  
His Praye, then I haue beene to watch a Tyme  
To recapitulate and to bring  
In gathered accounts vnto thy censure  
Th'Infinity of my suite, And, Florida,  
Yet no Recompense I may perceiue spring  
From well-heade of my hope, Then Sweet my deare,

10

124 Nympe] Nymphes 509  
II.iii.2 Suite] suite Suite HM4; suite del HM4  
6 More] cor, Most 509

II. iii. 13-33

I charge thee by the Gods and Men thou wouldst but  
Or set on shoare, or cast mee off to Sea now.

Flo. Then thinkest thou, Learchus, to obteyne  
Or loue or fauour at my hand and come  
With that Hostilitye vpon our soyle?  
Sooner shall the Motors of the Sphæres retort  
Their wheeling circles Retrograde, then Floride  
Will yeild the gemme of her virginity 20  
Vnto the Pleasure of a loathed Foe.

Lear. Madame, I do confesse wee haue beene bold  
T'haue come by vertue of Commission  
Vpon your Park and on your Pastourage,  
But how vnwilling, and with what Hearte-breake  
Learchus went with them in companie  
These euerlasting lampes of Heauen do know.

Flo. It is an Antique Sawe, you may not force  
The Horse to raugh, vnles he please, his draught,  
Nor a Camell loade with Indian drugges 30  
Opprest to rise lesse you ease him of the loade,  
And you, who might haue forced you thus come  
With Runnegates vpon our Soyle and haue

13 by] both by 508

the] *om* 508

16 my] *cor*, thy 508

31 to] *om* 509

lesse] vnlesse 508

him of] *om* 508

32 thus] to 508

33 Soyle] grownd 508

II. iii. 34-56

Such propper stumps to beare your Trunk away.  
And therefore, Faery, take You this for Paye,  
The Gander caught with other Fowles of Praye  
Made vp for companie the Fowlers Praye.

Lear. O bitter Sop vnto a woe-begone,  
O sowrest Pill of Tart Acrimonye,  
O all the Scummes of Magick Tempraments, 40  
If that the world were saught and I were he  
Inioind by Cytheræaes doome to search  
A Perfect butcher for an Amourist,  
For the whole vast of this circumference  
I would not moue one Iote I sweare from hence.

Flo. I see I shall neuer be rid of thee,  
[Fol. 71]

But thus still to be torment with thy Suite.  
Lear. Who's he? that Sees a gallant Soule in th'Aire,  
But would desire to heare him speake. Who's he?  
That Knowes a pretious cup I weene but would 50  
Be glad therein to dip? Who's he? that spies  
A gentle Doue in compasse of his yarde  
And would not tice him in? Then, Florida,  
Certes, since this thou beest and more then this  
Why should not I entreate thee with a Kisse?

Flo. If force? what Remedye? Then know, Learchus,

45 Iote] foote 508

56 Remedye?] 509, 508; Remedye. HM4

II. iii. 57-75

Hypsiphyle holdeth so strick a watch  
Ouer mee and ouer my Sisters, That  
Now there is no place to fullfill thy wish,  
Then, Sweet Learchus, staye till th'Elues be gone 60  
To rest, And then . . .

Lear. Nay but now sweet Floride.

Flo. Now? Sir. The Sun, loe, beates vpon our crowns,  
Th'Adders peere aboue the grasse, The Noone-tyde  
Arrowe flyes, And all things els conspire  
To thwart and crosse your heddy enterprise.

Lear. If all the world were saught, and all things  
In him Conteynd were vp to hinder mee  
I would not let but venture as I may.

Flo. Come on your way, neede will driue the Toughest  
Cart I see. But Behold the Bushes moue, 70  
My Lady is at hand, For gods sake, Sir,  
Hide you in this well and preuent the worst.

Lear. Say you? my Lady is at hand?

Flo. Beleeue  
It, she will take vs in the Fact.

Lear. Oh oh,  
Oh then thorough Fyre and Flood to ease thee.

61 then . . .] *punctuation replaces a long dash* Σ

75 thorough] through 508

ease] please 508

II. iii. 76-95

Flo. I'll in and See, and turne to you againe.

Lear. Vpon so sure a vowe loe down I goe.

Flo. I thank you, Sir, Hurt not your self I praye. \*

[\*] *She let him down the well by the Pullye.*

So Coldly rest you there till I release you.

Now, Florida, aduaunce thy victor steede

80

And with a Magnanimity resembling

That quondam Romane Ostager

Breake through this Tyde of Importunity.

For was it not my virgin Doue? Gainst which

Bending as many darts as whilom forct

Greate Regulus against the Beast of Tyre

He aymed at with that Alacrity?

Wast not that wax? Far chaster then ones Mouth,

Of my Virginitye? he thought t'haue stampd,

His seale vpon and so t'haue borne the Floure

90

Of mee by Priueledge of the Charter?

[Fol. 71v]

Then Prayse to Ioue, and to that Virgin Queene

Dreade Mistris of our woodes, For they not beene,

For all those Nurtures of thy tender youth,

For all th'Examples of thy God-lyke Peeres,

78 SD *She . . . Pullye.*] *mar Σ*

*the well . . . Pullye*] *by rope into the well.* 508

88 ones] *his* 508

95 For] *cor,* And 508

II. iii. 96 - II. iv. 5

The Vipers treates had shakt thy Constancy,  
And therefore vowe vnto their Shrynes a daunce  
Of armed Maydes, a Deede of waxen Brond  
From hand to hand, withall a Compitall,  
As a Thank-offer, for my deliu'rye.  
For now I shall vnto my Sisters vaunt it  
My Loue did brush vp his Mustach and want it.  
But, Florida, stint thy strife, the day growes old,  
And weary Phœbus turnes his Teeme now home.  
Thou must make here the Vauntlay to the Deere  
According Hypsiphyle her bidding,  
So keepe him from the Brooke he do not proffer.  
So, Learchus, I bid you now Adieu,  
And therewith mee do recommend to you.

100

Act 2 Scen 4.

\* *Picus Camilla.*

[\*] *Takes hold of her as she flyes.*

Pic. Staye, my Camilla, Albeit thou beest so  
Eger on the Deere, Staye, and lend an eare  
Vnto a Misers case.

Cam. Away, I say,  
The vauntlay is already layne and I  
Must be at downfall of the Deere, Away,

II.iv \*] *om 509, 508*

*Takes . . . flyes.] mar HM4, 509; om 508*

II. iv. 6-24

And let not light Camilla of her way.

Pic. The game is not so Scant in Elue and Scarce  
But that thou mayst strike hundreth Harts yet  
Before the western Sun, But for the Hearte  
Of Picus ne're againe his lyke.

Cam. Stand off, 10  
Or I will hit thee with my Bowe.

Pic. The Bowe  
Of Dian neuer went with half that force  
Into the Numbles of a wounded Deere  
As thyne, Camilla, to the Hearte of Picus.

Cam. Wouldst haue mee do?

Pic. As from thy eyes thou lentst  
The sore, wouldst thy self t'apply the Cauter.  
Then lyke Telephus of Myse to resound  
One speare gaue the Salue one speare gaue the wound.

Cam. Picus, The darts Camillas eyes do hurle  
Be euer Pestilent vnto that Man 20  
Dareth depriue her of her flowre, Then  
According what reason or Consequence  
Should they lyke Telephus or still or Kill?

Pic. The Flyes, they say Cantharides euen as

8 hundreth] an hundreth 508

13 Numbles of a wounded] wonded Numbles of a 508

16 t'apply] too' t'apply 508

17 Myse] Troy 508

21 Dareth] That dares 508

II. iv. 25-43

Within their corps circumference they beare

[Fol. 72]

A deadly Poyson, so do they carry  
A Cordiall Medicine in their wing, A Fish  
Sea Pastinaca hight, as good he is  
For wholesome Nourishment of man, So  
In closet of his Tayle he conteyneth  
A dire and mortall sting, Then why, Camilla,  
As from thy eyes thou dartest scalding Bolts  
Hable to make fell Tyraunts t'hide their heds,  
From some where els thou shouldest not deliuer  
An equall sluice of waues to quench the same?

30

Cam. Lou'st mee, Picus, and thou sayst? say.

Pic. Madame,

By this eternall Beame I vowe I do  
And none besyde, in Eluida, but you.

Cam. Then Seruaunt (For so now I will call you)  
Doe but include in hollow of this Oake,  
And when I haue blown to the Deere his death  
(For so my Lady chargd on her displeasure)  
I will returne.

40

Pic. I do obeye.

27 wing] wings 509

34-35 deliuer/ An] deliuer/ In quantyie and same Proportion/ An 509, 508

36 and] as 509

say.] om 508

41 I haue] I'haue 508

to] vnto 508

II. iv. 43-58

Cam. Then Come.

Pic. Camilla, Camilla, my Camilla.

Cam. What makes my seruaunt with that vehemence  
To recall his Camilla So.

Pic. Thou hast  
Inclosed mee, O Camilla, among  
A Sort of Bees, whose mercles stings do prick  
Mee to the quick.

Cam. Alas deare Hearte,

Pic. And with  
Frightfull murmurs do build their circling Nests  
Within myne eares.

50

Cam. O sillie mee begone.

Pic. Camilla, I do feele the Pangues of death.

Cam. Speake no more.

Pic. Shift mee some where els.

Cam. Alas

I can not, yet if my Teares may serue to  
Alay the Rigour of thy smart Behold  
Them shed abundantly.

Pic. Reach mee a bough

I may abate their Furyes at the least.

Cam. I must away, Behold the Deere at Bea,

45 makes] ayles 508

vehemence] 509, 508; vehence *HM4*

46 his] light 508

50 Nests] *cor, ill* 509

II. iv. 59-79

And the whole crewe of Huntresses all, with  
Wind of Horne, do now come in to the Fall, 60  
I must away, or I shall be shent sure.

So Sweet, deare Lord Picus, my life, my ioye,  
Tarry you there but till I come to you.

Pic. Ha, now I see thou art deluded, Pice,  
Camilla, Camilla, why Camilla,  
Ha, gone? And I left in misery here?  
Then, Picus, burst thou these fetterd Bands off  
Of thy Affliction and with the Tyde  
Of the Extremity beare thou now down  
The strong opposed Bulwark of thy woe. 70

[Fol. 72v]

O Tyde of woe, O stall of wretchednes,  
O Pill of Rewe, O Cup of Agonie,  
O greife, O Pangué, o dire Calamity.  
See these malitious Elues by God create  
For pleasant sustenance of man do fix,  
Lyke vnto a Band of eger Myrmidons,  
Their biting speares in furrowes of my Flesh.  
Behold the Swarme hauing not where to light,  
With Idle windings and with wanton Beas

60 do] *om* 508

in to] vnto 508

66 Ha] How, 508

67 Bands] bonds 509, 508

69 beare . . . down] breake thou ope 508

II. iv. 80-102

Do wast vpon my partched lips their Tyme 80  
Till they haue consumed their whole Thyme  
As is to be seene in this point of Tyme,  
And therefore in reueng loe of the losse  
Vpon you all you cursed womankind  
In Bitternes and in the spite of Gall  
With Tyde belcht vp from botome of my hearte  
I spet the Copious venoume of my curse.  
You race Imperfect, You sinks of Villany,  
You Caterpillers, vipers, and Scums of men,  
Tyrants, channells, I weene you were create 90  
Vnto the woe of man, For had I beene  
So wise as to haue Known my Suite had beene  
An empty bladder chased with the wind,  
Rather a barren sand that Fooles do till  
I had Fore now your Treachery preuent,  
But, o, the Phrygian's neuer wise but late,  
And it may Picus set a seale vnto.  
Then since no Remedy there is to wreake  
On their heads auengment fairely expect thou  
The mercy of the Gods, els to finish 100  
In horrid paine and Anguish of thy doome  
Within this Tortring shop thy Martyrdome.

II. v. 1 - II. vi. 7

Act 2 Scen 5.

*The Direction.*

*Hippolon Running in on winding of Hornes from seuerall places of the Forrest shoued off with his shoulder the Pin wherewith the oake was shut, Then fell down himself wearied to Death, And Picus came furth the oake.*

*Hippolon alone.*

Hipp. How? here? and here? here? and eury where?  
Oh Iupiter.

Act 2 Scen 6.

*Picus Hippolon.*

Pic. Hippolon? man? What aylst?

[Fol. 73]

Hipp. Oh Lord. But first fetch mee one draught, deare Picus,  
From the well, after I will tell thee all.

Pic. I goe, my Thirst requireth it as yours. \*

[\*] *Here he pluckt Learchus vp.*

O the infernall Goddesse of the deepe,  
My Lord Learchus? Tell vs, Man, who hath  
Degenerated you with water thus?

II.v *The Direction.*] om 508

*in on*] *furth vpon* 508

II.vi.1 man? What aylst?] man? What aylst? Man. *HM4*, 509; Man. *del HM4*, co 509;  
What aylst thou? 508

4 SD *Here . . . vp.*] *mar Σ*

*Here he pluckt*] *Here he pulld* 509; *He pulld* 508

II. vii. 1-11

Act 2 Scen 7.

*Learchus Picus Hippolon.*

Lear. You? who hath put thee in that pickle? Say.

Pic. My Lady hath, But you?

Lear. And myne.

Pic. Behold

Hippolon at the finall Periode

Requireth water of Releife Also.

Lear. The Platforme is a Platforme Tripartite,  
But leade mee to the Man.

Pic. Loe there he lyes.

Lear. Hippolon, what Cheare?

Hipp. Lyke to a man forgone.

Pic. Sirrha, here, loe, take one draught and refresh thee.

Hipp. Picus, I thank thee.

Pic. How dost now? say.

Hipp. Now

But Place mee on thes Turues I will relate

You all my storye.

Lear. Saye on, wee do heare.

Hipp. *lying all along.*

10

II.vii.1 Say.] *om* 508

4 Also] *too* 508

7 Lyke to a] *As a* 508

10 But] *om* 508

thes Turues] *this hillock* 508

Turues] *cor, Hillock* 509

11 SD *lying all along.*] *mar HM4, 509; om* 508

II. vii. 12-34

Scarce had with mounting steedes the Fyrie Sun  
The Top of Mount Meridian attaynd  
When in a goodly Thicket with Rowes sett  
Of verdaunt Elmes and lofty Cedar Trees  
I tooke by wondrous Fortune and chaunce  
My Lady Fancia lowe layd on Turff,  
I hent her fast and would haue obteynd there  
My longed Fruite, Nay, quoth she, that's no Playe,  
I meant it at the first, But, loe, not Farr  
Does rest Hypsiphyle among the Elmes  
To take refreshment of the day, Then where  
Thou hearst my Horne aduaunce and not delay  
For in this place I may no longer stay;  
I let her goe, eftsoones I hearde her Horne  
To Ring vnto her stragling Hound a Call,  
I forct my speede to East, the Horne was West,  
I bent my force to West, The Horne was East,  
If to the North I ran, the Sound was South,  
If to the South the wind was North, So that  
To contrary Places by forcing mee  
I haue, behold, vndone my self well nie.

20

30

Lear. But was this done with willingnes? say you.

Hipp. As willingly I deeme as ere I lou'd her.

15 Elmes] Elme 508

17 lowe layd on] vpon a 508

24 longer] long while 509, 508

29 North] *cor*, South 509

II. vii. 35-54

Lear. Hippolon, now rest vntill that I reade  
For so loathd Action its worthy Creede,  
For to vs they haue serud the lyke deede.

[Fol. 73v]

You broode of vipers, You Sects of Falsitye,  
You howse of horrors, You pits of crueltye,  
You gulphs you Sinks, you Hells, how shall I lay 40  
Iust tearmes to compasse in the wall of your  
Defects? Or where shall I fitt weedes gather  
To stick you with? For, women, had you none?  
To Schoole with rods of your deceit but them?  
That were so plaine in louing you? But them?  
That did alway seeke your honour? If All  
That be conteynd in this circumference  
Were Saught to Ferret lyke Three deuices  
The Azurde armes would not enfold their match  
In all its Points, I washt, he stung, This Tyrde, 50  
Yet tis no wonder certes, For if this Sexe  
Were Anathomised you should Find  
Within the hollowes of their Breasts to lurk  
Such falsity, Lyes, and Peruersity,

36 loathd . . . its] 509; loath . . . its HM4; loathd . . . their 508

37 deede] *mar* HM4; *ill* HM4

39 horrors] *horror* 508

40 you Sinks] you *cor*, and HM4

45-46 That . . . All] That did alway seeke your honour? But them?/ That were so plaine in  
louing you? If all, 508

49 enfold] *vnfold* 509, 508

II. vii. 55-76

- Such Rancour, Malice and Enenmitye,  
Such Filth and such Corruption,  
That Momus who glazed man would here  
Vnto the woman once discovered  
Haue peirced thourough eury Tripe and gut,  
Thourough the Hearte, the Vena Caua, 60  
Through eury vaine and eury Arterye,  
Pic. Through all the Nerues, the Sinewes and the Muscles,  
The Lungs, the Panch, the Midriff and the Bladder,  
Into the Apple and in the chrystaline,  
The Breast Plate and the rigid Weasan-Pipe,  
The Phantazie and the cheast of Memory,  
Common sence, occiput and Synciput.  
Lear. He would haue beaten their boanes to splinters,  
He would haue pounded these splinters to Bran,  
He would haue bolted this Bran to meale, 70  
He would haue mixt this Meale with drops,  
He would haue Kneade these drops to stiffning Dough,  
He would haue bakt Splinter, Bran, Meale, Drops, Dough,  
In one consent, In Iawe of Scortching oue  
Both. To wrest with neare regard and carefull heede  
That humour furth and calcind Quintessence

56 Such] Such Such *HM4*; *second* Such *del HM4*

60 the Vena Caua] the Liuer, Vena Caua 508

61 Through] *cor*, Thourough *HM4*

64 chrystaline] chrystalling 509

76 calcind] liquid 508

II. vii. 77-96

Of their Infirmitie.

Hipp. I doe see, Sirs,  
By sequell of your Tales, as yours to you  
Haue guerdoned Your labours with a Blank  
So Fancia to mee hath playd her Prank. 80

Pic. Hippolon, trewe, withall do require now  
To wreake our vengeance as the Facts require.

Hipp. The splendour of my Loue that whylom was  
Immaculate as be the Swannes on Poe  
Vpon your foule reports is turnd a Crowe,  
Wherefore, Faeryes, deuse you any Thing

[Fol. 74]

And to the same I will subscribe also.

What is your Plot? I pray.

Lear. That's not yet deuisd,  
Yet for a Tast Know you, my Lord, I'll walk  
In lyknes of the Keeper Christophel; 90

Pic. I'll Alter kind and in Brown Sapho dwell.

Hipp. I haue my Plot and Dauids shape for mee.

Lear. Each one into the Furrs, For there they be.

Pic. Then come your wayes all, Lets seeke them furth all.

Hipp. Oh. You must beare mee you, For so my Ioints  
Be now benumd I may not moue one point.

88 What is] What's 509, 508

I pray] Say you 508

89 Lord] Lords 508

92 Dauids] 509, 508; Dauid *HM4*

II. vii. 97-98

Pic. Heaue, Learchus.

*The Direction.*

*Here they bore him furth on their shoulders after  
the old manner of the Matachine on all Fowre with  
more companie for the cleanlyer Portage, Then  
mounted he sayd these wordes following.*

Hipp. With fæminines to Temper,  
O what a greife it is, o what a Temper.

*Here they Knockt vp the Consort*

97 SD *Direction*] *Propertie* 508

*after*] *lyke* 508

*the old manner of the*] *the old manner lyke Mata* 509; *lyke co, Mata del, of the*  
*mar* 509; a 508

*on all Fowre*] *om* 508

*companie*] *helpe* 508

*wordes*] *last wordes* 508

III. i. 1-15

Act 3 Scen 1.

*The Direction.*

*Hypsiphyle Orion with Huntspeares, And with their followers on either Syde, Men and women. The Six Ladyes and Lords omitted.*

*Hypsiphyle Orion*

Hyp. My Lord, well mett, How goes the game with you?

Or. Nay how, my pretie Dame of chase, with you?

Hyp. Sir, I think I haue got the wind of you.

Or. How, I pray you, my dainty virgin, how?

Hyp. Did not I, whilst your Dogs did cast behind,  
That they lost of the Hart the sent and wind,  
With speede make vauntlay to the Deere? whereby  
You lost th'Aduauntage you forespoke of mee?

Or. My Hounds were ouer-haled all, I wusse,  
No Lawe yet of game so get the vaunt of vs.

10

Hyp. If both were as wise The one the other  
Wee should haue at home Kissd th'Harts hoofe together.

Or. You should haue made Alay but in the nick  
So might wee haue beene Ioint winners both each,  
Whereas now one of vs must tast the Leash.

III.i Act 3 Scen 1] \* Act 3 Scen 1/ *They mett. 508; They mett. mar 508*

*The Direction . . . omitted.] The Direction om 509; om 508*

*Hypsiphyle Orion] om 509; Hypsiphyle Orion Soli, with Hunt-speares. 508*

5 whilst] while 509, 508

your] *cor*, the *HM4*

did] were 508

III. i. 16-36

- Hyp.     Rather you haue made the Relay and sayd,  
          As did that Bitch that came nine miles behind,  
          Wee Dogs haue kild the Hare I see and find.
- Or.       Some of my Dogs stale out of Couert whilst  
          I bad Arreare vnto the rest, so that 20  
          You can obiect no Huntsmans Fault to mee.
- [Fol. 74v]
- Hyp.     Wast no fault? Let their Tarrets loose when as  
          You might haue kept them in with staff and voice?
- Or.       If some were Light and knew not to obey  
          You should not the Fault on the Kennel laye.
- Hyp.     You might haue taught your Dogs, all whelpes of Kind  
          Tarry whiles their Fellowes couert behind.
- Or.       A Kite's a Kite and a Kite will be euer,  
          A Curr's a Curr and a Hound will be neuer.
- Hyp.     A Curr's to be vanted with stone and Bat, 30  
          Whiles generous Hounds be taught beware of that.
- Or.       The vauntlay is by Huntsmen all condemd,  
          Why should you then your vauntlay so commend?
- Hyp.     A Fault I hold, be woodmen ne're so wise,  
          To let a Hart with speede our Hunt despise.
- Or.       Ist no Fault? faster forcing him to hie

27 Tarry whiles] To Tarry while 508

      couert] cast 508

30 stone] stoue 508

31 Whiles] While 509

36 hie] cor, flye 509

III. i. 37-58

- To leese the full crye of the Cast thereby?
- Hyp. That's as you might not forward aduaunce  
Vnles you hearde all Mouths pipe to your Daunce.
- Or. Nor you, you might not heare their Musicks voice 40  
For because they kept such a yelping noise.
- Hyp. Fiue Parts do make a whole Consort they say,  
Better then it is bid the Cast away.
- Or. Though but fiue make the Consort, they say,  
Yet many vnisons make full the Laye.
- Hyp. The vauntlay to the Hart I did but offer  
To keepe him from the Brooke he might not proffer.
- Or. The vaunt so you layd him that in the wind  
He with more speede left vaunt and Cast behind.
- Hyp. Why stand wee thus debating on the Cast? 50  
Whilst as you see away the day doth hast.
- Or. I sweare no Tyme past yet, my Lady deare,  
But that wee may vnlodge whole Heardes of Deere.
- Hyp. Come on your ways, before the Sun be down  
I will cause you say I haue wun the Crown.
- Or. Done, Lady, done, I hope ere Sun be down  
To cause you too to say that I haue wun.
- Hyp. Where be my virgins all? I stand on Thorne

39 Mouths] Hounds 508

46 to] 509, 508; to to *HM4*

50 on] on of 509; of *co* 509; of 508

53 wee] you 508

55 cause] make 508

57 cause] make 508

III. i. 59 - III. ii. 10

Vntill this chase be set on Foote with Horne.  
Or. Make speede, my deare, with all the speede you can, 60  
I will be with you yet to bring by Pan.  
Hyp. Virgin, in Heauen aboue, and in Hells shade,  
Delia, come with speede and helpe thy Mayde.

\* Act 3 Scen 2.

[\*] *Syluius hauing Stolne furth the chace his Leman.*  
*Hunter Huntresse.*

Hunt. Now, lusty Leman, as I sayd beforne  
Quick begin wee the Thing for which wee come.  
Huntr. Then here sett wee vp our Turnaments Leape-vp  
And you that giue the chalenge first leape vp.

[Fol. 75]

Hunt. Loe thus my Carreere I do strait begin.  
Huntr. Loe thus my Buckler I hold furth to him. \*  
[\*] *Arme in arme*  
Hunt. Brighter then be the Portailles of the Sun  
My virgins eyes vpon my eyes haue shone.  
Huntr. Lyke vnto the charming Songs of Ligia  
Thy wounding woordes haue strucken Syluia. 10

III.ii *Syluius . . . Leman.] mar Σ*

*Syluius] om 509, 508*

3 Leape-vp] *cor, Get-vp 508*

4 giue] *beare 508*

leape vp] *cor, get vp 508*

6 my . . . hold] *I hold my Buckler, 508*

6 SD *Arme in arme] mar Σ; Arme in arme but. 508*

III. i. 11-29

- Hunt. What higher Kingdome may my soule aspire  
Then to quick end by my Syluiaes Fyre?
- Huntr. Loe this Sweete dewe I rayne to coole your heate. \*  
[\*] *She kist, He smackt double.*
- Hunt. I hurle these shafts, Sit sure and keepe your seate. \*
- Huntr. Nay, Syluius, of Courage spare one ounce  
Least all your Blondring Bolts be spent at once.
- Hunt. Lyke Porpentine I neuer voyd my quiuer.
- Huntr. If you take not good heede your Launce may shiuer.
- Hunt. That sayd dewe of thyne may the splits recouer. \*  
[\*] *He kist her.*
- Huntr. Nay then, Sir Syluius, wee shall ne're giue ouer. 20
- Hunt. Bellum is sayd being nor good nor faire,  
But our warr, Syluia, is both faire and rare.
- Huntr. If Cupids warr be such a iolly thing  
Why made it wretched Troye such Næniaes sing?
- Hunt. Because they their warr in the feild did moue,  
But our is in a priuate Tent of Loue.
- Huntr. What so enuious chaunce may then Maligne  
Our Aduerse Toyles in one wee not combine?
- Hunt. Then come, my Syluia, wind thyne armes in myne.

12 quick end] be quickend 509, 508

13 SD *She . . . double.*] *mar Σ; They kissd.* 508

14 these shafts] this shafts 509; this shaft 508

16 all] that 508

19 \*] *om* 509, 508

19 SD *He kist her.*] *mar HM4, 509; Kist her* 509; *om* 508

27 so] *om* 508

may] shall 508

III. ii. 30-44

- Huntr. So Mars with Venus do in Lynks entwyne. 30  
Hunt. Once againe this Amorous shaft I giue thee. \*  
[\*] *Kist with a smack.*  
Huntr. Most strongly shot and rightly hit beleue mee.  
Hunt. Since you commend my Archery so high  
Loe you another shott as Masterlye. \*  
[\*] *Smakt againe.*  
Huntr. A Truce, good Sir, For as our Poet seyde it,  
Si nunquam cessas tendere mollis erit.  
Hunt. Here in thy lap, Syluia, I'll lay along.  
Huntr. While vnto my Loue I shall sing the Song.  
Hunt. My choicest faire Doe and my Deare come on.

The Third Song.

1

Forward hie wee with Pace and Trot, 40  
Before wee shall, by the Hind Cast,  
After with Bowe the Buck be shot,  
Be at the Fall when th'Hunt is past.

2.

A leash then will be our Reward,

31 SD *Kist . . . smack.*] *mar* Σ; *He kist with a smack* 509; *He kisssd.* 508

34 SD *Smakt againe.*] *mar* Σ; *He kist againe.* 509, 508

39 faire Doe] sweet Hearte 508

on.] on./ *Vide Booke of Songs.* 508; *Vide Booke of Songs.* *mar* 508

39ff 1., 2., 3.] *om* 508

40. hie] *cor*, pace 509

III. ii. 45-51

Els nothing, wee do vs assure,  
Now let vs not lagge, in the Rere ward,  
But onward the Pace with foote sure.

3.

Before the Boasted Buck be down,  
If wee in Place together be,  
Chaunce giue wee may to the keeper soone  
A Blast of the Horne For his Fee.

50

[Fol. 75v]

---

40-51 Forward . . . his Fee.] *replaced with the following song 508:*

Sweet it is goe awalking  
Before the Sun be down,  
Now let vs all be stalking,  
Before the day be done.

Good to whet stomach vp,  
Before wee sitt to meate,  
Yet if wee misse the Huntsop  
What shall wee haue to eate?

Our Men all be gone now.  
Home, but what they haue got,  
Wee women do not know,  
Hap they may kisse the foote.

Though women loose, in whole,  
At a pinch, they may catch  
Some what, though sound nor whole,  
Good enough for a snatch.

But you bring not on crupper,  
With you, your venaison,  
May chaunce loose your lookt supper,  
With a Diulls Benaison.

50 giue wee may] *cor.* wee may giue *HM4*  
to] *om 509*

III. iii. 1-18

Act 3 Scen 3.

*Christophel Atys Hylas Sapho Salomon with an old  
getterne playing and walking before them.*

Chr. Come on, Mad wench, thy way.

Saph. Where left you M<sup>r</sup> Schoolemaster? Prey.

At. On Top of a Nut Tree, Sapho.

Saph. There let him be.

Hyl. Gloria in Excelsis.

At. And haue singeld thee furth to make thee Doe, Sapho.

Saph. Wey, Atys.

At. Thou speakest lyke a chambermayd, that minceth  
comfits. Fall in to the whole handfull, wench, and  
say, Corpus Solidum Succii plenum, Flos ipse.

10

Chr. Bos ipsa.

Hyl. Sweet Brown Sapho, shall wee Three Tabour and Pipe  
vpon thy Bum now?

Saph. I am assured you may not at once so doe.

Chr. If I but get one Snatch at thy Haunch I shall not  
care for more.

Hyl. Thou knowest the Schoolemaster Snorteth at high  
Noone, voydeth the Salt Rheume by a stalk of Rose-

III.iii *Saloman*] *Saloman. One 508*

*playing*] *walking 508*

*walking*] *playing 508*

3 Sapho] *om 508*

14 you] *that you 508*

15 one] *a 508*

15-16 shall not care] *care not 508*

17 the] *that the 508*

III. iii. 19-41

- mary, ouer and aboue that he cometteth in his  
sleepe. 20
- Saph. Do you think? I come so neare his wind? Hoa.
- At. Tell vs in good Sooth.
- Saph. Why not in good North.
- At. How lykest thou thy Pursuyuants?
- Saph. Once I serued a Purseuaunt Such a Trick, as the Lord  
forgiue mee for it, I shall remember it while I  
breathe.
- At. How? I prithy, how?
- Saph. Being come with a citation from the Bishop.
- Hyl. A Sumner, Foole. 30
- Saph. Puu.
- At. Art Curtalld? Sapho.
- Saph. My Tale is ended, therefore not curtald.
- Hyl. Wordes do signifye nothing of themselues, Therefore  
you may take these two wordes now vnder one and self  
sence and mark, Sumner or Purseuaunt, Purseuaunt or  
Sumner.
- Saph. Come with his citation, M<sup>r</sup> Schoolmaster inuited him  
to Contract of two his seruaunts, I and one Hodge.
- Chr. Hither I do smell thee, Sapho. Vnder the Cullour he  
maintaineth thee his whoore. 40

26-27 I breathe] *cor*, I liue 509, 508

35 vnder . . . self] in this place, both vnder one and the self same 508

36 and] or 508

III. iii. 42-59

Saph. Eftsoones wee came furth the vestry all, The Parson  
of the Town in his white and cleane scoured Surplis,  
M<sup>r</sup> Schoolemaster my Father in his spruce Batchlours  
Habit, Tudon the Tabourer with his Tabour and Pipe,  
Hodge and I in our Holiday clothes. Contract being  
ended, vnder cullour of giuing, according the  
Fashion of our Faery Weddings, Superficiall Flirts,  
the one to the other, wee so soused the Sumner with  
Iron Gauntlets, wee held hid in our sleeues, he 50  
bespatterd the whole

[Fol. 76]

Floore with his goare all, lyke  
vnto a Crowned Oxe of the Mast. I do loe here  
protest it vnto you all, deare Gentlemen myne.

Hyl. I troe, thou'lt not vse vs so, Sapho.

Saph. No, I assure you.

At. Wilt to Lodge with vs?

Saph. I dare not.

Hyl. I'll giue thee a Belt.

Saph. I care not.

45 Tabour and Pipe] Pipe and Tabour 508

48 our] *om* 508

49 to] *om* 508

50 Iron] *mar HM4; om* 508

held] *cor*, kept *HM4*; kept 508

52 vnto] to 508

loe] here loe *HM4*, 509; here *del HM4*

52-53 I do . . . myne.] *om* 508

54 vs] 509, 508; vse *HM4*

55 assure] do assure 508

III. iii. 60-80

At. I'll buy thee a Kirtle. 60  
Saph. And spare not.  
Hyl. What sayst to a better face?  
Saph. I nill it.  
At. How to a spoonefull of witt.  
Saph. You spill it.  
Chr. How answerst, Wench, to a full and well-weighed  
Pownd of Faery Butter? Say.  
Saph. Ridde but the Philosopher haue with you straitte.  
Chr. Let mee alone with him. Salomon.  
Sal. Sir? 70  
Chr. I neede not say what a Bugge thy Master is.  
Sal. What sayes your good worship to mee?  
Chr. If wilt be ruld by vs, wee will teach thee a Trick  
shall humble both hornes of him in one deuice now.  
Sal. Saye your mind.  
Chr. Peepe but furth that hole in shape of some ill  
fauourd Beast, The rest wee will doe it ourselues.  
Sal. Will not our Master perceiue it? think you.  
Chr. No, I warrant thee.  
Sal. Goe to, I will procure mee a peice of Canuisse shall 80

64 a] *om 509*

66 to] *vnto 508*

67 Say] *now? Say 509; now del 509; now 508*

68 but] *vs but 509, 508*

72 to mee] *om 508*

73 wilt] *thou wilt 508*

76 that] *thou that 508*

80 Canuisse] *509, 508; Caruisse HM4*

III. iii. 81-103

fit him so.

Chr. Tis good about it thou.

At. Brown Sapho shall wee haue thee now?

Saph. You would Riddle mee my Riddle you shall, otherwise  
you would not molest mee more.

At. Be it so, Conditionally, in lyke case, thou tellest  
not ours, thou wilt be Packsaddle vnto Three.

Saph. Begin.

At. Riddle mee Riddle mee what is this. Stiff standing,  
Rough Hanging, Betweene a Maydens legges, in a  
frosty Morning.

90

Hyl. I know from whence thou haddest that Riddle, Atys.

At. Vide locum.

Saph. It is a distaff with his Flax about him.

Hyl. She has flung the Saddle, see.

At. Burguion neuer hitted Button better.

Chr. Nor Thom Tumbler the eye of a Needle verily.

Saph. Now reade you mee.

Hyl. Thou shalt be rid.

Saph. A Creature tis,  
And Part I wisse,  
Has hed nor Tayle,  
Yet sucks the Male,

100

87 vnto Three] to vs 508

92-93 I know . . . locum.] *om* 508

97 Tumbler] Torner Tumbler 509; Torner *del* 509; Turner 508

III. iii. 104-121

[Fol. 76v]

- Dissolue the Knot,  
And haue him not.
- Chr. Zounds it is a Sucking Rabbit, Sapho.
- Hyl. Oedypus would not vndone the Knot.
- At. Rather would the Knaue done furth his eyes.
- Hyl. Now, Sapho, ride thou mee.
- Saph. Come on. 110
- Hyl. What's that that is neither Rime nor Reason and is  
Rime and Reason.
- Saph. I know not.
- At. Nor I.
- Hyl. I will giue thee leaue till tomorrow, Sapho.
- At. Michelmas.
- Chr. I found mee not to haue beene Ignoraunt vntill this  
present howre, Gentlemen myne.
- At. Thoul't not yet fling the Butter in our faces?  
Sapho. 120
- Saph. I am not so rude a Huswife, Gentlemen.

106 Sapho] *om* 508

107 vndone] vndoen 508

108 Rather] Sooner 508  
done] doen 508

113 not] not, I 508

116 Michelmas] Iudas Masse. Michaelmas 509; Iudas Masse. *del* 509; Iudas Masse 508

117 found mee not] did not find 508  
haue beene] be 508  
vntill] before 508

118 myne] *om* 508

III. iii. 122-136

At. For the rest let vs alone with it.  
Saph. A Song yet before wee trusse vp, Hoa.  
Chr. Begin you.

The Fourth Song.

1.

In the Month of May  
One day I did see  
Vnder a Tree  
Two striuing for Marcida.

2.

Th'one gaue her a Cake,  
The other a cheese,  
Mayd which of these  
Sayd they, dost thou better take?

130

3.

When a country Groome,  
Drawing close and nie  
A Pudding-Pie,  
With him, sayd she, hie I home.

122 with it] *om* 508

124 you.] you. \*/ 4/ *Here was the Song/ In the Month of Maye. 508; 4/ Here was the Song./ In the Month of Maye. mar* 508

124f-136 The Fourth Song . . . home.] *om* 508

III. iv. 1-15

Act 3 Scen 4.

*Sir Dauid alone, cracking Nuts.*

Dau. So ho, So ho, where be my Leash of noble Hookers  
bestowed, Troe wee, Troe wee? I think they be falln,  
by this welkin, by whom I shall be sau'd now, into  
some Bogge, For by S<sup>t</sup> Anne I haue known, in my  
dayes, the lyke case to haue happend, by  
concopulating, sub audiendum est, by concopulating,  
So that I can not now chuse but thus hallow after  
them, they be so farr enterd into my Ematriculate  
Booke Perdy; But Ho, vnica Nux prodest nocet altera  
Tertia Mors est, Vmph, Moreouer in Summe and in the 10  
Synopsis of the Account, vina Venus nuces faciunt  
corrumpere voces. Wel. If I were but to institute a  
Cathederall, I would make it Expulsion but for one  
to kisse a wench or but for one to eate one sole  
Nut, For loe you now how the

[Fol. 77]

1 So ho, So ho] *om* 508

4-5 in my dayes] *om* 508

5 by] in my dayes, by 508

7 that] as 508

8 they] For they 508

9 vnica . . . altera] *mar* 509; vna prodest, Altra nocet, Nux 509

9-10 vnica . . . est] vnica Nux prodest nocet altera Nux Tertia Mors est *HM4*; *second Nux del HM4*; vna prodest, altra nocet, Nux tertia Mors est 508

10 in Summe and] and in Summe 508

11 Venus] Venusq[ue] 509

13 Cathedrall] Cathedrall church now 508

III. iv. 15-32

Arraunt Calf does so grate  
the crotchet vpon the Tooth of man. Now as I do  
remember Cock and Hen went once anutting when Cock  
climing a Nut Tree Hen stayd belowe to gather, Fuck,  
quoth the Cock, Duck, quoth the Hen, when one  
small Nut lighting on her little No Land, This Hen 20  
assured her chuck that the whole world was then  
falln on her, Tut, sayd the Cock, But, sayd the Hen,  
Butted she so long, that the cock descrying, on the  
sudden, a full and bouncing shoure of Hayle comming  
toward him, was in huge and bodily Feare least the  
whole Neast of the stars would instantly haue  
founderd all and whole vpon him, whereupon he bad  
his Sweet Duck Incontinently trusse the whole wallet  
and home to be logging, so, I least the same chauce  
should now befall mee (For what can I tell what 30  
omnipotent Fortune prætendeth by this Diuision or  
Schisme of vs) I will instantly loe stretch my

18 a Nut Tree] 509; a Nut Three *HM4*; Top of a Nutt Tree 508

20 on] *cor*, vpon 509; vpon 508

21 her] then her 508

21-22 then . . . her] *cor*, falln vpon her 509; not then falln vpon her 508

23 Butted] When one Small Nut Butted 509; When one Small Nut *del* 509  
that] till 508

25 huge] a huge 508

26 haue] then haue 508

27 all] whole all 508.

vpon] and all vpon 509; and all *del* 509

28 trusse] to trusse 508

29 home] *cor*, now 509; now 508

III. iv. 33 - III. v. 13

gosier, wide as euer I haue him, to my Ayde, and  
crye (who if they come not at the call the Pox goe  
with them all) lowde as euer I may, So ho, So ho, ho  
ho ho, Hallow, whoope.

Act 3 Scen 5.

*Oberon Chloris stickt with Flowres all her body*

Ob. Why tell mee, Sweet Chloris, Is it possible? that a  
man should be of a Hearte So stiff and so obturate  
that he shall not once be able to counteruayle a  
silly woman in the affection of her Loue? As last  
night thou may[n]taynedst it against mee, Ha.

Chlo. What be men, my Lord Oberon, But Bubbles puft with  
the Aire, Soone begotten and soone crackt into wind,  
wee women, lyke to Constant Rocks of Adamant can  
withstand the Puisant and boisterous Assaults of  
Inconstancy in Loue, whatsoeuer, nay Howsoeuer, and  
whensoeuer I assure you verily better then you can.

10

Ob. Then is it in vs nothing to haue bloods and  
Faculties more firme and stronger then you haue, yet

33 to my] vnto myne 508

34 the Pox] a Pox 509, 508

35 So ho, ho] So ho, So ho, ho 509

35-36 ho ho ho] ho ho ho ho, 509; last ho del 509

III.v *stickt with Flowres all her body*] *stickt with Flowres* 509; om 508

1 possible] then possible 508

5 may[n]taynedst it] mayntaynst 508

8 Constant] most Constant 508

III. v. 14-34

that wee should be such abiect veselles wee should  
not once be able to resist that weake and feeble  
Imperfection of Inconstancy in Loue better then you?  
Saye.

Chlo. Constancy, my Lord Oberon, consisteth together and  
alone in Closet of the Soule, Now Although some of  
our Aduersaryes do affirme against vs, that women 20  
haue no soules in them at all, yet if the cause be  
euer to be tryed by its effect, Then I say wee women  
shall shewe better and greater Proofs of the Soule  
in vs then you can, So by consequence the greater  
Constancye in our Loue.

Ob. I will put it to the Arbitriment of Iupiter himself  
whither of the Two hath the greater Affection in  
Loue, thou or I, So whither of the Two hath the  
Perfecter Soule.

Chlo. By Iupiter? The Lord haue mercy on vs all, I think 30  
the Man hath eaten Mandrakes, he speaketh so  
confidently of his confirmation of Affection of Loue  
in man but new now created in him certes.

[Fol. 77v]

Ob. I do assure you, Sweet, and speake it too by

14 veselles] veselles that 508

17 Saye] Ha 508

18-19 and alone] *om* 508

24 then you can] then any of you can, And 508

32-33 Loue in man] *cor*, Man in Loue 509; man of Loue 508

III. v. 35 - III. vi.

Prophesye, There is a Man now comming toward vs who shall euidently make it appeare, By a Miracle of myne own too, that my saying is trewe, and that you women haue not all the Type of Affection of Loue in you, as you Say you haue, But wee men haue an equall share of Loue with you remayning in our selues also. 40

Chlo. What might this blessed Miracle be? Troe.

Ob. And that my Augury may verifie the Truth of my saying to you, now euen now beleeeue mee Three be comming toward vs, Three for Tryall of the Same.

Chlo. Then Sitt wee asyde and laugh at the Iigge.

Ob. So doe, and laugh at the Euent when so you see it happens. Goe to. But loe, they be all vpon vs now. Come on, old man, Hast any Tydings Impart to vs? saye.

Act 3 Scen 6.

*The Direction.*

*Mercury passing ouer the stage and wafting his  
Caducæus, enterd Tyresias blind, led by Manto his*

35 now] *om* 508

38 of] in 508

39 But] But that 509

42 that my] that the my 508; the *del* 508

43 to] vnto 508

46 So doe] So Doe So 509; *first* So *mar* 509; *second* So *co* 509; Doe so 508

47 vpon vs now] now all vpon vs 508; all *del* 508

48 Impart] to Impart 508

III.vi *The Direction.*] *om* 508

III. vi. 1-19

*daughter and followd by Mopsus his Sonne.*

*Tiresias Oberon Chloris.*

- Tir. I haue, my Lord, I old Tiresias once trewe Prophet  
of Thebes, now blind Seer of Hell, come from  
Iupiter, a Trewe suppliaunt to Your Maiesty, now but  
from Pluto his Court, wafted hither by the sacred  
wand of Mercury the Guide.
- Ob. Who be these your followers? saye.
- Tir. The one of them is Mopsus my Sonne, the other Manto  
my daughter.
- Ob. Say your mind.
- Tir. Once, on a Tyme, Iupiter and Iuno being ouergone in 10  
Wyne they were disposed to be merry the one with the  
other, For their Recreation. Iupiter would needes  
maintayne against his wife that men bore the greater  
Affection in Loue the[n] did the women, Iuno  
mayntayned the contrary against him that women bore  
the greater Affection then did the Men. So long they  
contended they were ready fall to blowes, when  
Iupiter wiser of the Two (For he had a hed more  
strong and firme then had his wife to beare his

3 to] vnto 508

5 of Mercury] of of Mercury 509

6 these] *om* 508

10 on] vpon 509, 508; vp *co* 509

17 they] that they 508

18 had] *om* 508

19-20 then . . . wyne] to beare his wyne, then had his wife 508

III. vi. 20-34

wyne, as he who but little before had carryed an 20  
Armed Mayde in his brayne) Sayd, nay, Wife, rather  
then that thou scratch furth myne eyes by the  
bargaine, I prithy let vs put the deciding of the  
whole Controuersy to that old Prophet of Thebes  
Tiresias by name, who hath tryed both Sexes, they  
say, Be it so, sayd Iuno, let the Man be  
Incontinently sent for. I being come before their  
Maiesties according my slender Skill gaue sentence

[Fol. 78]

on Iupiter his syde, For the which Iuno was so wroth 30  
and cholerick at mee then, she beate furth my eyen  
both yea both the Twayne of them (Verily and right  
well now I do it weene) euen furth in a rage, I in  
good Sooth my good Lord. Iupiter to make mee amends  
for losse of my eyes, Imparted to mee the gift of

20 but] a 508

22 myne] my 509, 508

24 to] vnto 508

25 Tiresias by name] *om* 508

Sexes] Sex 508

26 Man] *cor, unclear* Man *HM4*

30 my] both myne 509; both *del* 509; myne 508

31 both yea both] yea both 508

Verily and right] Yea Verily and right 509; Yea *del* 509; very 508

32 now I do it] do I now vnto you 508

32 euen] *om* 508

32-33 I . . . Lord] *om* 508

34 for] *cor, unclear* for *HM4*

losse] the losse 508

to] vnto 508

III. vi. 35-52

Prophesye; So liuing in darknes, many succeeding  
Age after, It came at last (after my decease I weete)  
into their mindes to restore to mee my Sight, But  
with Condition I should appeale to a man, who for  
his wisdom and for his Experience had more skill in  
the case then I had, And who but by touching myne  
eyes with a wand should in confirmation of the Right  
restore to mee my Sight. Now if many memories be (as  
the Philosophers affirme) the Mother of Experience,  
And that experience is the Mistris of all Arts and  
Sciences that be conteyned vnder this vniuersall  
Globe, To whom should I addresse my self, thought I,  
then to your long-liued Maiesty, who now King of the  
Faeryes (Lyke to the Husband of Aurora) as you haue  
now liued from Iulius your Father to this now  
present Moment, So our hopes be you shall protract  
the same yeares to an hundreth and hundreth  
Generations Yet to come more, And to whom, Behold I

35 many] for many 508

36 I] to 509, 508

37 to mee] vnto mee 508

38 I] that I 508

to] vnto 508

40 but] *om* 508

myne] my 509, 508

42 to] vnto 508

48 to] vnto 508

49 Iulius] *Olbion cor*, Iulius 508

to] vnto 508

52 to whom, Behold] vnto whom, therefore loe 508

III. vi. 53-74

haue now Adressed my humble and most Importunate  
Petition concerning my whole estate, And the which  
so doing I do not doubt but that I shall recouer my  
vn lucky and forfeited sight once more, which the  
Gods graunt mee, I beseech them all, for their  
mercyes cause. Dixi.

Ob. Most pretie, Cum nemini obtrudi potest itur ad me,  
when the Gods can not decide the Controuersy, I 60  
must. But to the Buisnesse wee haue in hand.  
First, for the better vnwinding the Knot that wee are  
now to vntwyne, First, you are to vnderstand, that  
if at any tyme so it hap that a woman doth surmount  
a man in the vehemency of her Loue, The Man then not  
answering the woman with the lyke Affection, then I  
say that Loue can not be called Loue, but rather a  
sudden Impotency in Nature, For Amicitia est inter  
Pares say the Philosophers, Trew freindship is not  
to be seene but betweene equals. Againe whereas the 70  
Sayd Philosophers affirme that Maius lumen obfuscat  
minus lumen, The greater Light doth dim the lesser  
light, If lykwise the Man be to whot and chulerously  
bent toward the woman and the woman be but both cold

57 beseech] do beseech 508

61 in hand] now in hand now 509; both nows del 509; in hand now 508

62 vnwinding] vnwinding of 508

64 at] om 509

72 lesser] lesse 509

III. vi. 75-91

and feeble in complexion toward the man, that Loue  
 can not be Loue neither but the Embryon or the  
 vnperfect Mushrome of Loue (If the daunce agree not  
 with the Musick, nor the Musick agree with the  
 daunce, there then will be there neither daunce nor  
 Musick I am persuaded) Thirdly, if trewe it be that  
 Diuines do affirme the woman to be boane of mans  
 boane and flesh of mans Flesh, Also

80

[Fol. 78v]

that Man and Woman  
 be both of them but one boane and one Flesh, So both  
 one and the same in one and same substance, And that  
 contraria non possunt cohærere in vno et eodem  
 subiecto simul, Contraryes may not abide in one and  
 same subiect together at one and self tyme, Then I  
 do most peremptorily enforce my Argument and do  
 affirme, that the one louing and the other not  
 louing, or the one being but in Loue, the other  
 vnæquall in her Loue, there can not then be there

90

76 but] but that it is rather but 509, 508

77 agree] *cor*, *unclear* agree HM4

78 agree] agree not 509; not *del* 509

79 then] *om* 508

nor] or 509

84 and same] and the same 508

85 contraria] *cor*, Contraryes HM4

86 subiecto simul] *mar* 509

87 and] *cor*, at 509

87-88 I do] do I 508

88 my] *myne* 508

III. vi. 92-107

abiding any the least Essence of Loue, But rather a  
totall or voyd Vacuum or Vacuity of Loue in both the  
Two. So finally giue in my Verdict, that a woman can  
not beare a greater affection to the man, then can a  
Man beare to the woman, nor a man a greater  
affection the woman then can the woman beare to the  
Man, But that both of them equally and Indifferently  
to haue both of them, I say, their equall and  
indifferent shares of Loue in any one Kind of their  
Loues if it be Loue. So Iupiter, if I haue spoken  
right, restore to this blind man by mee his sight. \*  
[\*] *He toucht his eyes with Butt end of his Wand.*

100

- Tir. Blest be that hand hath giu'n mee second light.  
Ob. O how Excellent is the powre of mighty Ioue.  
Tir. But I must away, Mercury wafts mee back, So Prayse  
and thank to good King Oberon.  
Ob. My lyke Adieu, to thee, my good old man.

92 any] *om* 508

94-96 giue in . . . the woman] *slip* 509

96 to the] vnto a 508

97 affection] affection to 509, 508

102 to] vnto 508

102 SD *He . . . Wand.*] *mar* Σ

107 man.] man. \* 508

III. vi. 108-122

*The Direction.*

*Mercury entring by the Midde doore wafted them back  
by the doore they came in.*

- Chlo. This hath gone hard against mee, my Lord, nor may I  
now well reuoake it, Since it is so fully and trewly  
confirmed against mee by Miracle. But what doth 110  
your Maiestie heare of my Lord Orion? Is he in  
health or hath he obteyned the Victory he went  
about?
- Ob. Trust mee, Madame, I haue not hearde any thing of  
him Since his departure from Court, But my hope is  
he shall præuayle, so deepe is his wisdome in  
Sciences, And so Excellent his high Skill in  
woodmanship. But I hope thou and I be not yet in  
strife about the victory?
- Chlo. No in perfect sadnes am I, my Lord Oberon. 120
- Ob. Then let vs kisse and confirme it therewith.
- Chlo. Yes, in good Faith, my Lord, be it so.

*Here they Knockt vp the Consort.*

- 107 SD *The Direction*] om 508  
Mercury . . . came in.] mar 508  
wafted] wafts 508  
109 fully] full 508  
110 doth] does 509, 508  
114 of] from 509; of cor co 509  
116 shall] will 508  
119 victory?] victory? Say. 508

IV. i. 1-21

Act 4 Scen 1.

*Florida with a Leash about her neck.*

Flo. I Troe, Since lawe of game was first inuent,  
Or Huntsman hath vncouppeld Hound there hath  
Not beene, in all that stoure, perfourmed light  
A nobler chase then this. No sooner were

[Fol. 79]

The Dogs let loose and that the groomes had cryen  
A Trayle a Trayle, when loe th'odorant force  
Thickend lyke to leaues in Sagittary  
Rusht into feild with might and mayne, So ho  
Amayne, they cryde, List a Ringwood, list, list,  
So ho againe, you noble Currs, So ho, 10  
When eftsoones lighting on the greedy sent  
The whooresonnes spent a good, Tat Tat againe,  
Ho againe, assayne, assayne, when rushing  
Int'open plaine they opend three Such Keyes  
Of Nete combind, Diapason, Meane  
That the whole quire of Heauens Hierarchy  
Could not conforme their lyke, Then in chace  
With Greyhounds according my Ladyes bidding  
I made the Alay to the Deere, when, loe,  
He got vnto a Tree, Long there the Bea 20  
Betweene the eger Mouthed Currs and him,

IV.i neck.] neck, Sola. 508  
2 hath] has 508

IV. i. 22-43

Ringwood made at hed, Lady Snatcht a haunch,  
Light-foote the Syde afore, Talbot the other,  
That with th'Anguish th'Heartles Hart beset  
On all his sydes with th'horror of his Death  
From eyes shed teares on grownd abundantly,  
But what? the Mer'cles Currs were so enflesht  
Vpon the life of him, for all his treates,  
For all his Fountaines spent, For all his bent  
Of Humble Knee they would not stint but teare 30  
The suppliant Soule with launcets of their Teeth,  
Hither my Lady aduaunct her steede, Hither,  
Perceiuing far the Boasted Buck at Bea,  
Came in the totall crewe of Huntresses  
With Wind of Horne, atone the Cast besyde,  
With open Mouths, when strait Hypsiphyle  
Moued with compassion on the Beast  
In tender loue and in Heroik Spirit  
Picked furth her quiuer her best of shafts,  
And in a trice wound th'Heartles Hart to death, 40  
So all with lusty Peale wee blewe his Death.  
But, loe, so faint I am I can no more,  
And Toung cleaues too to Pallate of my Mouth,

22 a] at 509, 508

24 th'Heartles] the Heartlesse 509, 508

32 Hither] *cor*, Thither 509

35 atone . . . besyde] the Cast besyde, atone 508

37 on] of 508

IV. i. 44 - IV. ii. 10

And therefore in Triumphe of this dayes sport  
I will vnto the well, withall in one  
Release Learchus and refresh my self.  
But is not this the Keeper Christophel?  
I will preuent him in saluting first.  
Christophel, good day, Sawst any my sisters  
Pursewing the emboasted Deare this way?

50

[Fol. 79v]

Act 4 Scen 2.

\* *Learchus Florida.*

[\*] *In lyknes of Christophell.*

Lear. Not any thy faire Sisters I haue seene  
Pursewing the emboasted Deere this way.

Flo. Nor any Hound stragglng from his Fellow?

Lear. Madame, not any.

Flo. Helpe, I prithy now  
I drawe the Bucket I may refresh mee.

Lear. God sheild, faire Madame, and my Lodge So nie.  
If your Ladiship vouchsafe accept of it  
You may Commaund a Cup of Summer Beere.

Flo. Sir, I thank you, Point mee to your Lodge but.

Lear. The Brick you see.

Flo. What hast done mee? Sirrha,

10

IV.ii *In . . . Christophel.] mar Σ*

7 accept of it] *cor*, to accept it 509; to accept it 508

IV. ii. 11-26

Hast shutt mee into a kiln new furth.  
Lear. Trewe, Madame, withall behold Learchus  
Now stands Triumphant ouer you too.  
Flo. If  
Thou hast beguiled mee, Learchus, I  
Sewe thou wouldst release mee.  
Lear. Then beshrowe mee.  
Flo. Speake once againe, I pray.  
Lear. Nay in sadnes nay.  
Flo. Giue mee my finall doome.  
Lear. In good Sooth Nay.  
Flo. Floride, Ha, then a Plague, I see, was here  
In store, for thee, layd long.  
Lear. Ha ha.  
Flo. For wast  
Not this Learchus? Whom I did that spite 20  
To make him to stand to the chin so long  
In yonder Fount? Wast not this Learchus?  
Whose Loue I spurned with that hate? Yes. Then,  
Sweet Learchus, by that Loue thou hast borne mee,  
By all thy Prayers, by all thy Seruices,  
By all thy vowes, I adiure thee by all

11 into a kiln] into a kiln of Brick 509; int'a kiln of Brick 508  
16 pray./ Lear. Nay] pray./ Lear. And why? I pray./ Flo. Thou wilt yet pitie?/ Lear.  
Nay 509, 508

IV. ii. 27-47

Thou wouldest but forgiue and pitie mee.

Lear. No, in Sooth, I say.

Flo. And why? Learchus.

Lear. Florida, since thou hadst that Hearte to make  
Mee stand so long in wet as with the same  
Behold my Sinewes yet be shrunk and numb  
And hadst that Hearte to guerdon mee with the  
Extremity of a Schornfull dealing  
I see no reason why but that thou mayst,  
Floride, suffer a while that mod'rate Kiln  
To purifye your carrian corps of filth  
And of th'ordure with which it is infect.

30

Flo. I haue been too vnthankfull I confesse,  
To guerdon thy seruices, and thy meritt,  
And all thy golden dewtyes with that Scoff,  
But, Ha, Learchus, know the Gods forgiue,  
As they see cause and Tyme requiring it,  
The wayd offences of a Pænitent,

40

[Fol. 80]

Then thou, that resembllest them so in shape,  
Vpon th'Aboundant streames of these watry Founts  
Shewe some remorse to an afflicted Mayde.

Lear. If wealth were brought to counteruayle the Sand,

31 numb] numbd 508

32 that] an 508

33 a] so 508

43 wayd] wayld 509, 508

IV. ii. 48-66

- If all that Gold that euer Sea conteynd  
Were spewd by force of waues into my bosome  
I would not yet release or pitie you. 50
- Flo. Is there no hope of my releasement? say,  
But lyke vnto a Lembick drop by drop  
Shall I consume to Hyle within this Kiln?
- Lear. Madame, no Remedy, therefore content you.
- Flo. Yet allowe mee one drop to coole my Toung.
- Lear. The Fount long since by mee is drunk and gone.
- Flo. Villaine, Rascall, Rogue, Theife, Tyraunt, Butcher.
- Lear. Tis not whot but that you may endure it,  
Then with thy Clamour make not you it whotter,  
For as I see by Tenour of thy Toung 60  
There is no coale so whot as a womans wrong.
- Flo. O woefull doome, to silly mee thrown down.
- Lear. So I leaue thee in thy propper kind  
A faire example for all womankind.
- Flo. Florida, since there is no Remedy,  
Set greife to Hearte, dispaire, lay down and dye.

59 it] *cor*, the 509

60 Toung] Song 508

61 There is] There's 509, 508

63 So] And so 509, 508

66 lay] lye 508

and] *cor*, to *HM4*

IV. iii. 1-9

Act 4 Scen 3.

*The Direction.*

*Picus in Saphoes attyre, and in Skin of her lyknes ouer his face, sowing in a Samplar, soft singing to herself Sir Philips Song (\* The Tyme hath beene et cæet) to the tune of Green sleeues, being but a by-song to this Pastorall, sayd as followes*

*[\*] Inspice Principium voluminis folio ibidem vacante.*

*Picus alone.*

Pic. It was a Tyme when gallant Caualleeres  
To please their Dames abandond Speare and sheild  
And tooke the Rayle and Rock, But now's the Tyme  
Faeryes of former dayes Symplicity  
Must doff their Kind and habit to be auengd  
On a Faeryes Treachery, Hercules  
Tooke Needle to sowe in his Ladyes Samplar,  
Picus I to prick my Dame a Leçon,  
Ioue Dians shape t'obtaine a Goddess, I

IV.iii Act 4 Scen 3] \* Act 4 Scen 3/ *Suspice principium voluminis folio ibidem vacante. 508; Suspice . . . vacante. mar 508*

*The Direction.] om 508*

*Picus] Picus alone 509, 508*

*in . . . face] in Skin of her lyknes on his face 509; lyknes 508 herself] him self 509*

*Song] Sydneys Song 509*

*but a by-song to] cor, the 5th song of 508*

*sayd . . . vacante.] Inspice . . . vacante. mar HM4, 509 alone] Solus 509*

1 Pic.] *om 509*

3 and] *cor, of 509*

IV. iii. 10-29

A womans to beguile a woman. Now, 10  
Mistris Camilla, looke vnto yourself,  
I'haue besome, faith, in brim to breetch you with,  
But what? He that enuironeth a Praye  
Must waite his Tyme and catch it when he may.  
Then be thou ready, Picus, with thy wyles,

[Fol. 80v]

Thy cases, thy vizards and deuices  
This forintended Comædy to Act  
Now on the stage of her vntowardnes.  
It was a Fashion among the Romanes  
To celebrate the Holiday of Risus 20  
(When eury Hed did grin and shewe the Teeth)  
With some Ridiculous and notorious least,  
Now then if Risus be a God as well  
I do account him, I will so Polish  
His spleene with the Fyle of a least, that from  
God Laughter I will make him to become  
God Rupture, For as a Pickle of Mirth  
Applyde on some will cause men gently laugh,  
So the same practised vpon an Elf

10 Now] Then 508

12 brim] brime 509, 508

14 it] him 509, 508

15 Then] Quick 509

be . . . wyles] Picus, in readines, be thy wyles 508

16 thy] om 508

18 Now on] Vpon 508

22 and] or 508

IV. iii. 30-46

Will force them burst their bounds, which Bounds 30  
Once burst a Rupture must ensewe. But what?  
Least lyke an vnskillfull Preacher that drawes  
His Prayer longer then he does his Sermon  
I wrest my Prologue longer then my Playe,  
Since lusty gallants I am alone here  
In silent groues with which there euer is  
Such Ioint affinity with Harmonye  
I'll giue you my voice yet ere Playe begin.

The Fifth Song.

1.

Wee haue found a witch down the Leye,  
Nor Fowle, Fish, nor Quadrupede either 40  
Whom Iudge wee by her Discordry  
Three in one deuiding together.

2.

Has a face of the womankind,  
Breast lyke to feathers of a Rauen,  
In Tayle she is a Fish behind,  
Rightly wee may call her a Crauen.

31 burst] *cor*, broake 509; broake 508

32 an] t'an 508

38 begin.] begin. \*/ *Here was the Song Forward hie we et cæt. 508; Here . . . et cæt. mar 508*

38f-54 The Fifth Song . . . hole.] *om 508*

40 Fish] nor Fish 509; nor *del 509*

IV. iii. 47 - IV. iv 7

3.

Now againe what shall wee devise?  
Wee bring this mishapt Monster vnder,  
What comprise? She vs not despise,  
Wee make one these Parts to a wonder.

50

4.

Bring Candle, Water, Booke and Bell  
Wee adiure the infernall Polle,  
Wee will by the dambd soule of Hell  
Ere night make her one in a hole.

Act 4 Scen 4.

*Camilla Picus.*

Cam. Pastorall, God speede, this the way? I pray,  
Vnto the Keepers Lodge?

Pic. Madame the way.

Cam. I haue seene thee oft, yet wel know not how

[Fol. 81]

To tearme thee by thy name.

Pic. Sapho, Madame,  
Vpon the Report of your high desert  
On any tyme is ready consecrate  
Her self and seruice to your Sole behest.

IV.iv.3 wel know not] know not well 508

6 On . . . consecrate] Is prest, at any tyme, to consecrate 508

IV. iv. 8-27

Cam. Not her, I trow, that keeps Sir Dauids sheepe?

Pic. Faire Madame, her that keeps Sir Dauids sheepe.

Cam. Trust mee a goodly Flock, and not vnlyke 10  
Either in shape, or brightnes of their woole  
Vnto their keeper. But prithy, Shepardesse,  
Set mee in my way, And for thy paine  
I will reward thee to thyne own content.

Pic. Madame, if you would but vouchsafe to grace  
Our homely Tenement with the August  
Presence of your Maiesty to my poore  
Hability you should be entertayned  
With a Small collation before you went.

Cam. Wee thank thee, Sapho, wee be bound to thee. 20  
But leade the way, after this weary Toyle  
I haue neede of much refreshment by my Faith.

Pic. Enter in there, I will follow you.

Cam. Foth.

Pic. Does not the Sent of the Parlour lyke you? \*  
[\*] *Went sowing still as he spake.*

Cam. Sapho, what strang Indignity is this?  
Thou hast offerd to our Person.

Pic. What does  
Your honoured Ladiship ayle? I prey.

24 SD *Went . . . spake.*] *mar Σ; He went sowing still. 509, 508*  
27 honoured] worthy 508  
prey] you prey 508

IV. iv. 28-46

Cam. Behold thou hast include mee int'a Cott  
Tapistred with Cats and Fowens.

Pic. Sweet Faerye,  
Did you think it possible? Play your prank 30  
On a Faery of lyke Skill and Power,  
Then in full Triumphe voyd of ill to passe  
Discharged of the lyke?

Cam. Why? good woman,  
Euer did I thee Iniury thou shouldst  
Abuse mee in this sort? Say, what art thou?  
Or whats the cause thou shouldst cast so foule a  
Reproch into my Teeth?

Pic. Picus forsooth.

Cam. Picus turnd to Sapho? Hoa.

Pic. I, I wisse.

Cam. Picus? o Gods omnipotent, who would  
Haue euer thought Picus the gemme of Elues, 40  
Picus the Flower of Elues t'haue gone about  
T'inuite his Camilla to such a Feast?

Pic. If the Musk agree not with your nose, Madame,  
I may not doe, yet this I will be sworne  
Tis the best and Sweetest my Cats may forde mee.

Cam. But tell me, Picus, I prithy, is there

35 what] who 508

45 may forde] may Foord *cor*, may afford 509; could afford 508

IV. iv. 47-60

- No hope of my release? Good Picus, say.
- Pic. No in right Sooth, Madame.
- Cam. Then by that dart.
- Pic. The Point of it is broaken.
- Cam. That struck thee.
- Pic. Say your mind.
- Cam. Thou wouldst now at last remitt 50  
Mee this Pestiferous Hell.
- Pic. Would you loue mee then? [Fol. 81v]
- Cam. Yea double my Loue, Lord Picus, I would.
- Pic. Ha ha.
- Cam. Why laugh you, Sweet?
- Pic. If you had sayn  
You would haue forgone half I would haue easd you,  
But being you'll double it as you say,  
Which is ominous vnto me as Hell  
There I wish you abide to smother it.
- Cam. Yet, loe, for all this Iniury thou hast  
Inflict on mee how deiect a Suppliaunt  
I do in eury point become vnto thee 60

47 of . . . say.] good Picus, of my release? then. 508

48 right] *cor*, good 509

50 Say your] 509, 508; Sa your *HM4*

50-51 last remitt/ Mee this] the last/ Remitt mee of this 508

52 Yea] I 508

Lord . . . would] *om* 508

56 ominous . . . Hell] vnto mee, ominous as Hell 508

IV. iv. 61 - IV. v. 2

- The dire Executioner of my woe.
- Pic. Rayle and you will, who letteth you? I pray.
- Cam. Wilt not release mee? good Picus, Say.
- Pic. Sooner shall Horse forrage in liquid Aire,  
Sooner Fish destitute their spawn on Trees,  
Then that I do release or pitie you.
- Cam. Is this your finall Resolution? Ha.
- Pic. I, For such the trewe common saying goes,  
Such as you bake such lykwise you must brewe.  
So, loe, I leaue you to your self alone,  
To warble, daunce, Pipe, wayle, groane or moane.
- Cam. O Ruthles Tyraunt of silly mee forgone.
- Pic. I, doe, curse, ban, exclaime and shame thy self.
- Cam. Vnto the Gods I yeild my quick Release.

70

Act 4 Scen 5.

*\* Fancia Hippolon in a Batchlour Habit And  
cornerd Cap in lyknes of Sir Dauid.*

[\*] *She held a Breife in her hand.*

- Fan. Doe you assure mee? M<sup>r</sup> Schoolemaster,  
This charme thrise repeated ouer will bring,

62 I pray] I say pray 509; say del 509; om 508

63 Cam.] 509, 508; om HM4

64 Horse forrage] Hind feed 508

IV.v Batchlour] Batchlours 508

in lyknes of] lyke 509, 508

She . . . hand.] mar Σ; She had a Breife in her hand. 508

IV. v. 3-23

By vertue of his operous force, The  
Hunter Syluius in compasse of my will?

Hipp. Madame, I say not so vnles you doe  
Obserue such circumstance as I shall  
Præscribe vnto you as Things requisite  
And fitting in the case.

Fan. Master, your rule?

Hipp. First you must repeate the spell three tymes,  
Then whistle, once, betweene, and then repeate 10  
As oft, Then whistle long, and then repeate,  
So Incessauntly till the Sun be down,  
Eftsoones by a Scroll let into your lap,  
Of woundrous Force and Operation,  
Madame, you shall be instruct what to doe.

Fan. All this I can and will Perfourme, Sir Daud.

Hipp. I had forgot, this must be done looking  
Steddily against the Sun, For if neuer  
So little you clin th'eye the charme will breake,  
And you in same order you were before. 20

Fan. Prithy, Daud, giue it its Tyme once more.

Hipp. Bat Bat beare away  
If thou hearst this way,

[Fol. 82]

3-4 The/ Hunter Syluis] Kee-/ per Christophell 508

5 doe] will 508

6 circumstance] circumstances 509, 508

10 and] om 508

IV. v. 24-39

Come by myne eare away,  
And for thy here away,  
Take a peice of toasted cheese. Wheu.  
[\*] *He whisteld.*

Fan. Now I shall carry it sure.

Hipp. Good Madame,  
Be carefull in the Circumstance, For then  
I warrant you the successe.

Fan. Feare thou not.

Hipp. So leauing your Ladiship to the deede,  
I wish your honour suddenly to speede.

30

Fan. Master, if any way I may thee steede  
I'll be prest to further thee in thy neede.

Hipp. Why, I do thank your good Honour for it.

Fan. Mighty Iupiter, if it be thy will  
Grace my attempt and graunt mee Syluius' will.  
[\*] *Here she layd her Self along on the bank pillow  
to her hed.*  
Syluius is wise, Syluius is Trim,  
Syluius a Lord, Syluius a King,  
Syluius is Rich, Syluius is strong,

26 toasted] toast 508

Wheu.] Wheu. \* 509, 508

26 SD *He whistled*] *mar Σ*

34-35 Honour for it./ Fan. Mighty] Honour./ Fan. Adieu./ Mighty 508

35 will] will \* 509

36 Syluius' will] Christophell *cor*, Syluius' will 508

36 SD *Here . . . hed.*] *mar HM4, 509; om 508*

37-40 Syluius] Christophel *cor*, Syluius 508 (*for each Syluius*)

IV. v. 40-49

40

Syluius is strait, Syluius is long,  
Syluius can Run, Syluius can Ring,  
Syluius can leape, Syluius can fling,  
Syluius does shoote, Syluius does Swim,  
Syluius can daunce, Syluius can sing,  
Syluius, in humaine shape, but one,  
And yet all these is Syluius alone.  
Then, Fancia, compose thee on the Sorrell,  
And call thou lowd on Syluius in thy spell. \*  
[\*] *Here she executed the spell that was inioind her.*  
*Bat Bat et cæt.*  
Sun's down and loe the Scrolle within thy lap.

*The Direction.*

- 41-44 Syluius . . . sing,] *om* 508  
42 fling,] fling, \* 509  
43-44 Syluius . . . sing,] *right mar* 509  
44 can daunce] can *cor* superimposed on doth *cor*, will *HM4*; can *cor*, doth 509  
can sing] can *cor* superimposed on doth *cor*, will *HM4*  
45 Syluius] Christophel *cor*, Syluius 508  
46 Syluius] Christophel *cor*, Syluius 508  
47 the] this 509  
48-IV.vi And call . . . Act 4 Scen 6.] *slip* 509; *pasted over another slip running from IV.v.48-IV.vi.3 And call . . . cherubin, so?. These slips are in turn pasted over a third slip which appears to run from IV.v.50 to IV.vi.3 Fancia reades . . . cherubin, so?; a single letter a on the third slip is visible in the extreme left margin beside IV.v.54* 509  
48 lowd] *om* 508  
Syluius] Christophel *cor*, Syluius 508  
\*] *om* 508  
48 SD *Here she . . . et cæt.*] *mar*  $\Sigma$   
49 lap.] lap. \* 508  
49 SD *The Direction. . . this.*] *She executed the whole Præcept then a scrolle fell into her lap from aboue which was this* 508; *She . . . this* *mar* 508

IV. v. 50 - IV. vi. 5

*She had no Sooner executed the whole præcept many  
tymes as might Suffice, but a Scrolle fell into her lap  
from aboue, which was this.*

Fan. *reades.*

Syluius remayneth in that Brick you see, and in  
that Cott there is a banquet to entertayne him,  
Quickly hie, and looke for the Keyes behind that  
Oake.

50

Fan. Excellent, I will euen Presently take the keyes, and  
see. Villaine. \*

[\*] *No kisse here neither Daid his Bum. Vide vt infra.*

Act 4 Scen 6.

*Florida Fancia.*

Flo. Callst mee villaine?

Fan. No, But I prithy, who hath sublimated thee into a  
cherubin, so?

Flo. Thou? who hath transformed thee into an howlet?  
woman.

49 SD *but*] *but from aboue* 509  
*from aboue*] *om* 509  
*this.*] *this.* \* 509

Fan. *reades*] *mar HM4, 509; om* 508

50 Syluius] *Christophel cor, Syluius* 508

54 Fan.] *om* 508

55 \*] *om* 508

55 SD *No kisse . . . infra.*] *om* 508

*Daid his*] *Dauids* 509

IV.vi.2 *hath*] *who hath* 509; *who del* 509

IV. vi. 6-21

Fan. With looking on the Sun, I am.

Flo. Ist an Eclipse?

Fan. In myne eyes it is.

Flo. Prithy, How?

Fan. Looking for Syluius in the Sun, Daid told mee I 10  
should find him in that kiln you see, And that there  
was a Banquit

[Fol. 82v]

in that Cott to entertayne him, when  
Mistaking thee for Daid's bare Buttocks I called  
thee villaine for him.

Flo. I smell a Catt, Foh.

Fan. So do I, Florida.

Flo. If Camilla be not shutt into that Catt-cotte, I will  
weare the Cats about my neck for Pomanders, Fancia.

Fan. I will tearme the whole Pack a Bale of Three-pyld  
villanie, Florida. 20

Flo. Goe wee see. Come.

8 myne] my 508

10-14 Fan. Looking . . . him.] *slip* 509

10 Syluius] Christophel *cor*, Syluius 508

I] that I 508

11 that kiln you see] the kiln 508

12-13 when . . . Buttocks] so missing my obiect 508

13 Mistaking] mis *mar* 509

Daid's] *cor*, Sir Daid his *HM4*; *cor*, *unclear* Daid 509

15 Foh] Foth 509; *om* 508

16 I] I too 508

18 Fancia] *om* 508

20 Florida] *om* 508

21 Come.] *om* 508

IV. vi. 22 - IV. vii. 14

Fan.       Agreed. Whoope, Camilla?  
Flo.        I told you so.  
Fan.        Where hast beene Rufflin? Sirrha.

Act 4 Scen 7.

*Camilla Fancia Florida.*

Cam.       Who has playd the Laundresse with your eyes you?  
Flo.        Come, come, Part of the banquit, Camilla.  
Cam.       Lyck you the dishes, for I haue surfetted.  
Fan.       Who was graund Master of the Feast? Say you.  
Cam.       Picus was.  
Flo.        Couldst not beware one that was Pikt? Foole.  
Cam.       For he came to mee in Saphoes woollen Symplicity.  
Flo.        Learchus to mee in Christophell fooles vizard.  
Fan.       Hippolon to mee in Daudid Knaues long gown. Now I  
             conceiue him right and trewe. 10  
Cam.       O villanous Race of Masculines.  
Flo.        Wee haue playd them as good. Therefore, come, come,  
             now lets mock at them.  
Fan.        Agreed.

IV.vii.1 has] hath 508

4 Say] cor, you 509

5 was] om 508

8 Flo.] For. 509

Christophell] Christophells 508

9 long gown. Now] Iackett, as now 508

10 conceiue] do conceiue 508

11 villanous] viperous 509, 508

13 now lets] lets now 508

IV. vii. 15-34

Flo. I warrant, when Learchus was in the well he daunct  
there the Canaria with his heeles, Fancia.

Fan. So diddest thou, when he bated thee in that kiln,  
Florida.

Cam. I wonder the Bees found honey in Picus he being a  
man so repleate with Filth. 20

Flo. Possible, lyke to a Theife, when a Man carryes no  
money about him, the Bees coursd him for very spite.

Fan. Neuer Hackney hath beene so coursd as my Hackney  
hath beene.

Flo. Hauing so many Hornes about his eares he could not  
then but gallop the Post sure.

Fan. Other haue run, I set furth my eyes.

Cam. Where dropt they, say.

Fan. Why ask you?

Cam. For there is no better orient to be found. 30

Fan. Sister, can you spare one ounce of your Musk?

Cam. A shop full, Mary.

Fan. Ist Right Amber?

[Fol. 83]

Cam. Best my Catts may yeild mee.

17 when] Florida, when 509, 508; Florida *del* 509

18 Florida] *om* 508

19 the] that the 508

21 to] vnto 508

26 then] *om* 508

28 they] thee 508

31 spare one] but spare mee but one 508; *first* but *del* 508

34 Best] The Best 508

IV. vii. 35 - IV. viii. 2

- Fan. Thanks, Sister, Long shall fetch it.
- Flo. What's to be done now? Sisters Three.
- Cam. Swallow wee the drench, then turne wee home Three,  
to my Lady, lyke Michers three to see, sey wee.
- Fan. If wee bring her not in our dayes account before it  
be night, wee shall stand Three before her lyke vnto 40  
that Foxe that once lost her Tayle.
- Flo. With Lawe or outlary rush wee on the Deere, Sisters.
- Cam. Agreed, I do feare a Leash as a collyars Mare a  
whip.
- Fan. Hie wee all least wee kick the heeles all. Come.

\* Act 4 Scen 8.

*Learchus Picus Hippolon.*

[\*] *They enterd at seuerall doores Learchus at the Midde doore.*

- Lear. Hippolon and Picus, well mett you be.  
Say, how went your Plots to day? saye o saye.

35 Sister] deare Sister 508  
36 now? Sisters Three.] now? Sisters myne, now? Three 509; myne now *del*  
509; Sisters myne now? 508  
37 drench] drench all 508  
turne] returne 509, 508  
Three] *om* 508  
38 to] vnto 508  
Michers] vnto Michers 508  
to see, sey wee] *om* 508  
39 bring her not] do not bring her 508  
42 Sisters] *om* 508  
45 all. Come.] all./ Flo. Come. 508  
IV.viii *They . . . doore.] mar Σ; They enterd at seuerall doores Learchus at*  
*Midde. 509, 508*

IV. viii. 3-19

Pic. Luckily myne as I could wish, my Lord.

Hipp. Myne, with Pace, as Sure as Trot, I troe.

Lear. But come, say you both, I beseech you, how?

Pic. By a sliight and queint deuce I gat my Dame  
Into a stinking Cott where she bewayld  
Most clamorously her afflicted Throwe.

Lear. But letst her furth on that complaint? Sirrha.

Pic. First did I wish her hangd, I vowe. But thou? 10

Lear. Neuer Beare so daunced the Canary  
As I made myne to daunce it in that kiln.

Hipp. I made myne so to looke against the Sun,  
I am right sure she will neuer hencefurth  
Looke on him more.

Pic. But was she not Backward  
To beleeeue thee so?

Hipp. No verily No.

Lear. Why? I pray you, why?

Hipp. She was wood for one  
Calld Syluius.

Pic. That curmugeon of our woods?

Hipp. The same, The same, I do assure you trewe.

4 Pace] his Pace 508

5 come] *cor*, how 509

9 letst] let's 508

13 so to looke] to looke so 508

14 I am right] That I am 508

18 Calld Syluius] Christophel 508

curmugeon] base fellow 508

19 trewe] right trewe 509; right *del* 509

IV. viii. 20-36

Lear. Good subject hadst to work on, Hippolon. 20  
 Hipp. So persuaded I am. But how now thou?  
 Lear. By that the Lawe of Lex Talionis sure.  
 For as I lookt wan by water myself,  
 So she for one draught too of Cold water  
 Endurde high burning of the face for same.  
 Pic. My Sweet hearte I am sure is perfumed  
 Against her Mariage day most sweetly.  
 Hipp. Myne may leade the Blind mans Curranto  
 At her wedding day too, Ha ha.  
 Pic. Ha ha.  
 Lear. Ha ha. nay nay they be Three am assurde 30  
 Layd vp in Lauender against that day.  
 But come, Lets now waite on Orion all,  
 Who by this is with Hypsiphyle on  
 [Fol. 83v]  
 Conclusion for this dayes sport.  
 Pic. If wee  
 Linger neuer so little wee shall tast  
 The leash sure.

20 hadst] hadst thou 509; thou *del* 509  
 22 sure] Sir 508  
 25 the face for] the face for the 509; *second* the *del* 509; face for the 508  
 28 Curranto] Curranto, at 508  
 29 At her] Her 508  
 30 nay nay] Nay'll Nay 508  
 am] I am 508  
 31 Layd vp in] *cor*, Layd in sweet 509  
 32 all] *om* 508

IV. viii. 36 - IV. ix. 9

Lear.                    Then come away strait, I say.  
Pic.                    And obserue wee how the whoores will looke vs  
                              In the face to day.  
Hipp.                    Yes by my Troth lets.  
                              Come.  
Lear.                    O come away, Hoa.  
Both.                    Wee come, wee come.

Act 4 Scen 9.

*\* Dauid Atys Hylas Christophel Sapho.*

[\*] *He Mett them.*

Dau.                    Thou Garbidge of Babylon.  
Hyl.                    Or Guardbag of the Babell.  
Dau.                    Hast beene ruffling with Ruffins? Say.  
Saph.                    No, Sir, verily.  
Christ.                    Hooke off I pray you.  
Dau.                    I will leaue thee bare as my Bum.  
At.                    You haue bared hers, I suppose.  
Dau.                    How camst furth my verge? Ha.  
Saph.                    I was forced away.

36 strait] all 508

37 looke] looke on 509; on del 509

39 Come.] om 508

IV.ix *He Mett them.*] mar  $\Sigma$

3 Say.] om 508

4 No, Sir, verily.] *right mar 509; No, verily. 508; line 4 and line 5 written on one line HM4; line 4 follows line 5 508*

Sir, verily] *cor, Sir HM4*

8 Ha] Say Ha 509; Say del 509

IV. ix. 10-29

- Dau. No force. 10
- Hyl. No force yet vpon her, Sir Daud.
- Dau. Seest not lyke an Apothecary I carry life and Death  
along with mee? Ha.
- Saph. Life, my Belly may witnes it, See.
- At. Furth with thy suppositorye and giue her a Purge  
strait.
- Dau. Suppose I doe, what's the sequence thereof?
- At. You would but emancipate your spleene for an excuse,  
loe.
- Dau. Cypher mee but down the summe of him now. Come. 20
- At. Sir, thus. As wee walked along yonder Hedge you see,  
wee all fled, all vs I may well say. From a Beast, I  
will be sworne, The Lord God of Heauen neuer  
created.
- Dau. Hath there beene a Flood of late? Say.
- Christ. Of which of the Fluds speaketh he, may it be  
suppos'd, Troe.
- Dau. If there hath beene a Flood it is a Monster, if not  
any, it may well stand for a Miracle.

13 along] *om* 508

Ha.] *om* 508

15 At.] *cor*, Hyl. *HM4*, 509

18 At.] *cor*, Hyl. *HM4*, 509

20 now] *om* 508

21 At.] *cor*, Hyl. *HM4*, 509

22 all vs] all of vs 509, 508; of *del* 509

well] *om* 508

Beast,] Beast, that 508

29 Miracle] Miracle, sure 508

IV. ix. 30-49

Hyl. Truly, Goodman Flud had but newe shorne his close 30  
before wee came thither.

Christ. Oh ho.

Dau. Quid mihi cum homine? Hath there beene a Flood, A  
Deludge, a Cataract, or Cataclysm? say I beseech  
you?

At. Iupiter threatened vs Three Tymes to teeme his whole  
Pis-pot vpon vs.

Dau. Belyke, he supposd you Fiddlers.

[Fol. 84]

Christ. Ioues Egle snappeth not at Flyes I am persuaded.

At. If he had wee would haue made Heauen whot for him 40  
and for his Egle.

Christ. So did the Gyaunts, and he made the Earth whot for  
them.

Hyl. Pray, M<sup>r</sup> Schoole-master, resolue vs our Probleme.

Dau. Demonstra tu autem.

Hyl. What is Iupiters pisse off?

Dau. Of Balme I suppose him to be.

Christ. Would I had of it for the Kybes.

Dau. Tis the dewe of the welkin.

30 Hyl.] *cor*, At. *HM4*, 509

34 a] or 508

or Cataclysm] *om* 508

36 Three Tymes] *cor*, thrice 509; thrice 508

teeme] haue teemed 508

37 vs] vs. Sir 508

39 at] 509, 508; a *HM4*

IV. ix. 50-69

- Hyl        Why I pray you drinking Nectar voydeth he such thin        50  
              geare then?
- Dau.        Quod supra nos nihil ad nos.
- Hyl.        Sir, I thank you.
- Dau.        Wee haue bated long in this Diuerticle, Goe wee now  
              therefore to the shambles, all wee I say, wee may  
              there displaye the Anathomy of this creature you  
              talk.
- At.         The Foote of an Egle, the Back of a Beare, the Belly  
              of an Ounce, A neck of nothing, and the heade of a  
              Scullian, with an Apendix of hornes, directly        60  
              butting from him, furth fro.
- Dau.        Iupiter burst thou not open the Bulk of my Patience.
- Hyl.        Sir Priscian? What ayle you?
- Dau.        Knowledge and Ignoraunce be at buffets in my brayne  
              concerning the Abiect, See.
- At.         Hereupon your Iudgment, I pray, Sir.
- Dau.        Shew mee but his hole.
- At.         There.
- Hyl.        Loe, he now peepeth furth to you also.

55 to] vnto 508

59 the] a 509, 508

60 directly] *om* 508

61 from] vnto 508

          furth fro] *om* 508

66 Sir] you Sir 508

67 but his hole] his hole but 508

69 Loe] Loe you 508

          to] vnto 508

IV. x. 1-18

Act 4 Scen 10.

*Salomon Atyz Hylas Sapho Christophel Dauid.*

Sal. Kelowe.

Dau. He is nothing, An Idole, A chimæra, chimæra.

Sal. Kelowe.

At. Why not Scoggins Beast as well?

Dau. Difference is, The one sheweth the hed, the other shewed his Tayle.

Christ. I belieue he be Siccus Dentatus his ghost, he so grinneth on vs, loe.

Sal. Kelowe. \*

[\*] *Here he retyrd.*

Dau. I haue a charme will fetch him; I will but in to the  
Sexton for Bell and for Holy-water and come to you  
Incontinentlye. 10

Hyl. Iohn of the Towns end being asked what was his  
opinion of a dewe worme he sayd he was a Thing, And  
M<sup>r</sup> Schoolemaster that is learned being demaunded his  
of no Abiect

[Fol. 84v]

Animall by the Rood he affirmeth him to  
be No Thing.

At. I say he is aboute a Thing, For he is compact of many

IV.x.4 Scoggins] Scockins 509

8 on] vpon 508

9 SD *Here he retyrd.*] *mar Σ*

11 for Holy-water] for *om* 508

IV. x. 19-40

- Things.
- Christ. I wonder whither there be Faeryes. 20
- At. A Butcher looked about for a Knife he held in his  
Mouth, And he a Faery himself enquireth whither  
there be any. Buze.
- Saph. For to assure you there be Faeryes I will tell you  
what I did my self, Gentlemen.
- Christ. Repeate now.
- Saph. Vpon a Tyme in lyknes of a Flye I fell into an old  
womans cherne, where with the Mylk so long I did  
piddle, where with the creame So long I did Fiddle,  
that the wise women of the Parish being brought 30  
thither to vncharme him by their Spells, For all the  
Buttoning of their Buttocks they could not bring him  
to Butter all.
- Christ. A Syllabub it was I warrant before thou left it,  
Sapho.
- Saph. Hardst euer flye to pisse? Asse.
- Christ. T'haue gone to stoole I haue.
- At. Now will you heare what I did?
- Christ. With our heartes boote, Atys.
- At. Once on a S<sup>t</sup> Clements night I fell into a Bakers 40

24 For . . . you] To confirme, vnto you, that 508

32 not] neuer 508

33 all] *om* 508

36 Hardest] Heardst 508

40 on] vpon 508

Bakers] *cor*, Barbers *HM4*

IV. x. 41-60

Bolle in forme of a Crab, where so long I bobd  
against the Mouth of him betweene wind and water  
that in spite of his Nose to the pleasure of the  
whole companie of beholders there, he went to Bed  
sober as he sat down.

Hyl. Meanewhile thou soakest in the whole liquour, Atys.

At. I, and it soaked mee into my own Airie shape again  
too.

Hyl. Now for mee, Sir, I pray you.

Christ. Say, wee do heare.

50

Hyl. I crept, on a tyme, betweene a Gentlewomans legges,  
in her sleepe, in lyknes of a Flea, she supposing  
it had beene a lowse caught mee betweene superficies  
of her finger and Thumbe, when as I by reason of  
that Small corpulence I then possessed, slipping  
furth her nayles kept such a Tickling in her  
concauitye the whiles, she ran lyke a mad Cowe about  
chamber all that night, till being broade day, (As  
Faeryes shun the morning starr) I then lept Right  
from furth her, So vanisht into myne own Airie shape

60

46 liquor] Ale *cor*, liquor 508

47 my] myne 509, 508

48 too] Hylas 508

49 Sir] Sirs 508

52 in her sleepe] *om* 508

53 betweene] betweene the 508

56 her nayles] her two nayles 509, 508; two *del* 509

57 whiles,] while, that 508

60 So] and So 508

IV. x. 61-81

again too.

Christ. Why diddest not thou then get her with child? Sirrha  
Boye.

Hyl. If I had then gotten her with child, being then far  
lesse then I am now my self, I might so haue  
engendred

[Fol. 85]

on her a Thing called Iust, Good or little  
as Nothing.

Christ. Oh ho.

At. Prithy, Brown Sapho, why being so long in the cherne  
forgottest thou to wash thy face there? 70

Saph. Atys, the Gods Metamorphose, not I.

At. I will be my witnes since the Tyme the Goddesse  
Mother cut away my stones.

Hyl. I, since the tyme they new christend mee in a bucket  
of water, I suppose.

Christ. What's to be done now? the Schoole-master is falln a  
sleepe, I suppose him trewe.

Hyl. Into some dike, I beleeeue.

At. I think he be berayd.

Saph. Goe wee gather the Nutts he hath batterd, If wee  
find him, So, if not, there be many moe. 80

64 If] If that 508

66 Good] As Good 508

75 suppose] weene 508

78 some dike] *cor*, such ditch 508

IV. x. 82-97

Hyl. Quod sub intelligitur non deest. Come.

Christ. Yet come your wayes, Let vs but eate one messe of  
creame, after come furth seeke him, where wee lost  
him, Faith?

At. With our whole heartes, M<sup>r</sup> Christophel.

Hyl. First a Song, wee all do beseech you, Sir.

The Sixth Song.

Right Pepper is black,  
And hath a good smack  
For any Mouth that's deintye  
Which if she do lack  
I know it will crack  
The fairest mayde of twentye.

90

2.

Come on then my shrowe,  
As black as a Crowe,  
Now kisse mee one full million  
Then for the last throwe

82 Come.] *om* 508

83 one] *a* 508

86-87 Christophel./ . . . Sir.] Christophel, But first a Song./ Wee all do beseech  
you, Sir./ Come./ 6/ *Here was the Song./ Right Pepper et cæt.* 508; 6/ *Here  
was the Song./ Right Pepper et cæt. mar* 508

87 Sir.] Sir./ Christ. Come. 509

87f-111 The Sixth Song. . . . fling.] *om* 508

IV. x. 98-111

I'll shewe thee a blowe  
Shall call lowd for the Pillion.

3.

To carrye thee hence, 100  
Then frolick, deare wench  
And get thee on thy safegarde,  
For I will not Flinch  
From of this lowe Binch  
Till I get thee in Safe garde.

4.

I will so beslauer  
Thy sweetest black faour  
That all this church shall ring  
In ioye of I haue her  
With all their life labour 110  
Now all lets daunce and fling.

*Here they Knockt vp the Consort.*

105 garde] 509; Guade *HM4*

110 life labour] *cor*, by-labour 509

111 all lets] *cor*, all let vs *HM4*

V. i. 1-10

Act 5 Scen 1.

[Fol. 85v]

*The Direction.*

*Orion with a Hare bound by the hind-legges to his  
Hunt-speare, Hypsiphyle with hed of a Hart in one  
hand and her Hunt-speare in the other. Chorus of  
Huntsmen and Huntswomen. They mett on either Syde.  
Orion speakes as followes.*

*Orion Hypsiphyle Chorus.*

- Or. Lady Hypsiphyle, now wee shall see  
Whither hath obserued the better lawe  
In taking as in promoting his game,  
By consequence whither the more noble sport,  
Say, what's your game?
- Hyp. A Hart, my Lord, and yours?
- Or. A Hare.
- Hyp. Then, Lord Orion, since that so  
Your honour is the chalenger, propound  
Your oppositions, And if I do not  
Confute them, and with Stronger vigour too,  
Neuer while Eluida is Eluida

10

V. i. *The Direction.*] om 508

*a Hart*] an Hart 508

*one*] her one 508

*Orion speakes . . . Chorus.*] om 508

1 see] trye 508

3 promoting] cor, setting furth 509; setting furth 508

7 the] a 508



V. i. 31-53

- Or. But doe not you? Bring him vnto a stand,  
After ayme vpon him yshrowd in stand?
- Hyp. But do not you? The Hind legges longer then the furst  
Cause Hares aual a Mount their necks to burst?
- Or. Tumbleth faster then the Dogs can run,  
In so doing I hope the Hare hath wun.
- Hyp. When Harts in Hed all other Beasts do passe,  
Euer a Hare is hedded lyke an Asse.
- Or. When Matter faileth fall you to Your Trick?  
Noble Lady, haue at you with the lyke. 40  
A Hart not onely beares a Cuckolds note,  
But also weares to boote a forlornes coate.
- [Fol. 86]
- Hyp. Witches in shapes of Hares haue oft beene seene,  
But neuer in trewe Hearte haue witches beene.
- Or. Albee in Hart a witch hath neuer beene  
Vnder Hornes, yet hath the Diuell beene seene.
- Hyp. Th'Harts a Gentleman by his veluet Crown  
When Hares by hairie Cap present the clown.
- Or. Though Harts weare veluet yet it shewes I wisse  
But Thred-bare Gallants by its Mouldines. 50
- Hyp. A Hare is sayd to change from sexe to sexe  
And Boundant Births in Nature be defects.
- Or. A Hare and breedes and Knots and brings at once

V. i. 54-76

- And store's no sore as doe the wise pronounce.
- Hyp. I neuer sawe a Hare but Melancholy  
And Melancholy notes Timidity.
- Or. And the Hart Horne-madde, of which in Proof  
You may decerne a Diuell by his hoofe.
- Hyp. The Diuell hath too, they say, beene seene in Hare  
As may appeare some tyme in goatish Haire. 60
- Or. Though in goatish haire the Diuells appeare,  
Yet that in a Hare too, you may forbear.
- Hyp. What will you say? If I do proue, my Lord,  
Hares be not to be eaten by the Woord.
- Or. What will you say? If I do plaine declare,  
You be a Iewe, that will not eate a Hare?
- Hyp. I will not answeere your Sophist Argument.
- Or. You will not answeere my Sophist Argument?
- Hyp. In faith, Sir, no, you may be well content.
- Or. Then you will graunt I'haue won the game of you? 70
- Hyp. You may, But deeply withall from hence vowe  
Neuer to set Foote in this chace with you.
- Or. Yet tarry the while, that's the short and long,  
You may carry with you the wyne along.  
Faeryes, you must put in your Counters too.
- Cho. Wee haue, my Lord.
- Or. I thank you now.

V. i. 76 - V. ii. 6

Hyp.

Farewell

My Lord.

Or.

Nay, Albeit by th'Dye I haue wun,  
Thou shalt find yet that noble Orion  
Was neuer but honourable, eake stayd  
In either Fortune. Retyre we Two both  
To our seu'rall Courts, there for to prouide,  
Hypsiphyle, For our Celebrations,  
So to Consumate our Bridall here soone,  
And come you all prouide for this Triumphe.

80

Hyp.

So doe, For in each respect doth deserue it.

Act 5 Scen 2.

*Christophel Atys Hylas Sapho.*

Christ. Since wee can not find the Schoole-master, how shall  
wee now driue the tyme all till he come? Say, my  
deare Gentlemen, Saye.

[Fol. 86v]

At. Wee will Seeke for Caddowes in thy nose, Christophel  
our.

Christ. Piddle on mee, I will hamper you as Hercules once

80 Two both] both Two both *HM4*; *first* both *del HM4*; both two 508

81 for to prouide] to prouide now 508

82 our] these 508

83 Bridall here soone] future Bridall too 508

84 And] So 508

85 doth] does 508

V.ii 1 Since] Sirs, Since 509, 508

5 our] myne our *HM4*, 509; myne *del HM4*, *co* 509; myne 508



V. iii. 1-15

*Dauid came furth with holy water sprinkle in one hand and Bell greate, deepe and sounding in the other.*

*Dauid Hylas Atys Christophel Sapho.*

- Dau. A Hall, Gentlemen, A Hall.  
At. Where hast so long beene Bungling? Saye, saye, o thou Hard Hed, saye.  
Hyl. Sirrha, wee haue ransackt all and each Buzards Nest to find thee furth betweene this and Obera.  
Dau. What Sayd the Parson, Sirs, when he fell in on the Wench, Troe?  
Saph. Vmph.  
At. I know not.  
Hyl. What? I prithy, Saye.  
Dau. Non potui breuius.  
Christ. But when do you begin your Diuells Dirige? I pray you.  
Dau. In a Sprinkle, say but you Clum at eury staues end, then let mee alone, my self Mump the Remaynder.

10

V.iii *furth*] *om* 509

*Bell*] *a Bell* 509

*greate, deepe and sounding*] *mar* 509

2 *hast*] *hast thou* 509; *thou del* 509

4 *each*] *eury each* 508

6 *on the*] *on his* 509; *vpon his* 508

9 *not*] *not not* 509; *first not del* 509; *not I* 508

10 *Saye*] *om* 508

12 *do you begin*] *begin you,* 508

12-13 *I pray you*] *say* 508

V. iii. 16 - V. iv. 5

Hyl. Loe now, he peepeth furth to you, See and behold.

Dau. A Schismatique he is, I do auowe it to you all,  
Sirs, Come.

Act 5 Scen 4.

*The Direction.*

*Here they kneeld all on one leg, with their Heds in the Palmes of their hands, The Schoole-master the whiles standing on his Legges with Bell and holy water sprinkle in his hand.*

*Salomon Daud Hylas Atys Christophel Sapho.*

[Fol. 87]

Sal. Kelowe.

Dau. Set, Masters, set. Battare Cygnæas repetamus carmine  
voces. \*

All. Clum. \*

[\*] *The Bell.*

Dau. You Gods of th'Earth and Deepe,

16 to] vnto 508

and behold] *om* 508

17 auowe it to] vowe, vnto 508

V.iv Act 5 Scen 4] \* Act 5 Scen 4 508

*The Direction] Saloman/ The Direction 509; Saloman del 509; om 508*

*Here they kneeled . . . Legges.] mar 508; Here] om 508*

*their Heds] 509; theirs Heds HM4; their hands 508*

*the Palmes of their hands] the cor, their 509; their Palmes 508*

*the whiles] om 508*

*with Bell . . . hand] with Bell and holy water sprinkle in hand 509; om 508*

3 \*] *om* 508

4 \*] *om* 509, 508

4 SD *The Bell.] mar HM4, 509; om 508*

V. iv. 6-23

You hold, full well, in keepe,  
Whither wee eate or sleepe,  
None does præserue his sheepe  
Nisi Dominus. \*

\* *The Bell.*

All. Clum. 10

Dau. Now Monster in thy celle,  
Giue eare to what I tell,  
Forsake the seate you dwell,  
Albee the Diuell of Hell  
Aedificauerit domum \*

\* *The Bell.*

All. Clum Clum.

Dau. Mammon and Orci Pater,  
Greate Masters of the weather,  
With Sprinkle of this feather  
Loe thus I trye them whither 20  
In vanum laborauerunt \*

\* *The Bell.*

All. Clum.

Dau. In name of Thundring Ioue,

9 \*] *om 508*

9 SD *The Bell.*] *mar HM4, 509; om 508*

15 \*] *om 508*

15 SD *The Bell.*] *mar HM4, 509; om 508*

21 \*] *om 508*

21 SD *The Bell.*] *mar HM4, 509; om 508*

V. iv. 24-34

And of his Quire aboue,  
I charge them to remoue  
From furth this dusty oue \*  
Qui ædificant eam. \*

\* *The Bell.*

All. Clum Clum.

Sal. Kelowe.

Christ. He retyreth. Now the charme beginneth to work, See. 30

Sal. Kelowe.

Dau. God and S<sup>t</sup> Sepulcher to boote \* Now loe you all,  
honest Gentlemen, Et Nusquam est et Nullum est, As I  
sayd first to you and before.

[\*] *Here he retyrde.*

*The Direction.*

*Be this the foresayd for Powles. For Actors see the  
Direction at later end of this Pastorall, which is*

24 of] all 508

26 \*] om 509, 508

27 \*] om 508

27 SD *The Bell.*] mar HM4, 509; om 508

28 All. Clum Clum.] om 508

30 See] loe 508

32 to boote] om 508

33 honest] om 508

33-34 As I . . . before.] om 508

34 SD *Here he retyrde.*] mar Σ; *Here he retyrde in. 509; He retyrde. 508*

*The Direction. . . . say.] Now thus for/ Poules as followeth./ see for other  
finem/ Pastoralis. mar 508*

34 SD-36. *Be this . . . lust.*] slip 509

V. iv. 35-49

*seperate by it self, Extra oleas, as they say.*

Hyl. He hath proued him a chimæra or Idole in deed la,  
For he hath turn'd him into No Thing Iust.

Christ. This was right learnedly performed of you, M<sup>r</sup>  
Schoolemaster, by my Troth.

At. In recompense of the which \* La you, Sir, wee will  
bestowe on you a well mesurde Peck of our Faery  
comfits for to comfort your crasye stomach with  
them. See and behold.

40

*[\*] He tooke from behind the Arras a Peck of goodly  
Acornes pilld.*

Dau. I do willingly accept of the Benefit, For my dayes  
labour,

[Fol. 87v]

I suppose, hath deserued the same.

Saph. Excellent, as I haue seene.

Hyl. M<sup>r</sup> Christophel Can you shewe mee a deuice toward  
taming of a Squirrill? say.

Christ. Shewe mee but his Phisnomie.

At. He would haue you tame him, not take a coppie of

40 on] vpon 508

42 See and behold.] om 508

42 SD *He . . . pilld.] mar Σ; Here he . . . pilld. 508*

43 of] om 508

44 the same] no lesse 509, 508

46 deuice] Trick 509, 508

47 say] now 508

V. iv. 50-68

him. 50

Christ. Pythagoras before he poured in his Helicon  
consydered the face of his Boye.

At. By same reason you mind giue him a Purge.

Christ. Not amisse it would be.

Hyl. Loe, Sir.

Christ. A Pretie Animal he is, He is the First I haue seene  
in my dayes. Poake him, I pray you now.

Hyl. Sir, I thank you heartily, for my learning.

Christ. Much good do it to you, Sir, lykwise.

At. How now, M<sup>r</sup> Schoolemaster, in your Mementoes, Sir, 60  
what?

Hyl. Speake, I beseech you, what's it afflicts you?

At. Shake off these dumps and goe along with vs, Come.

Hyl. Your answere, I beseech you now, Come.

Dau. Gentlemen, I will but knock a Coney on the Hed and  
come to you Incontinently. \*

[\*] *He led furth his Trull here.*

At. With the Pox to conduct you.

Hyl. And stable doore to be shut vpon you now.

52 Boye] Boye, Sirs 508

54 amisse] much amisse 508

58 heartily, for my learning] Come Schoolemaster 508

59-64 Christ. Much . . . Come.] *om* 508

65 Gentlemen] *om* 508

66 to] vnto 508

66 SD *He . . . here.] mar Σ; Here he led furth his Trull. 509; He led furth  
his Trull. 508*

V. iv. 69 - V. v. 2

Christ. Best of all. But come your wayes now, after our  
Sport let vs waite on our Masters all. Come.

70

Hyl. Lupus est in Fabula. Loe, yonder they come.

Act 5 Scen 5.

*The Direction.*

*Orion with a Letter reading Hypsiphyle Learchus  
Picus Hippolon Florida Camilla Fancia Atyz Hylas  
Christophel, The six Huntsmen Men and Women  
bearing on either syde a Banquet of diuers and sundry  
sorts of Iunkets in goodly Gold and Syluer Bolles, Syluius  
and Syluia on either syde of them with Two Venice  
Mazers or standing Bolles of glasse, The one with a  
Fragrant Malmsey, The other with Spanish Sack. Orion  
and Hypsiphile in their wedding ornaments. Orion  
takes his Bride by the hand, then speakes as  
followes.*

Or. Come come, Noble Lady, of the whole Land  
Since now our Leige is gone, Come, Mount wee this

70 Come.] om 508

V.v Orion . . . reading] Orion \*/ with a letter in his hand and reading, and in their  
wedding attyres both. 508; with . . . both. mar 508

Huntsmen] hunters 509, 508

and sundry] om 508

Junkets in goodly] frutes in 508

Syluius . . . ornaments] om 508

then speakes as followes] speakes 508

1 come] cor, on HM4; now 508

2 this] both 508

V. v. 3-12

Forsaken Feild Fane once built by Faeryes,  
There to combine, as long I haue longed,  
Mutually our selues in one, So to hencefurth  
Aeternally confirme this league \* And you

[Fol. 88]

[\*] *Here they seated them selues both.*

Right worthy Raungers of these holy woods  
Bind you by your Assents this lasting Knot,  
As I will sweare to maintaine vnto you  
Your Ancient lawes and rites, Loe, this is all,  
I haue to Say to you now, So faire proceed  
You to our Installment, you faeryes all.

10

*The Direction.*

*Here Atys, the Princes hauing seated themselues,  
stepping betweene the Two chorus sayd the Apologie  
following with Accord of the rest to the Princes in  
manner and forme following.*

3 Forsaken Feild Fane] *cor*, Campestrall *HM4*; Campestrall rude Trophey *509*; This  
Campestrall lorne Hole *508*

6 \*] *om 508*

6 SD *Here . . . both.*] *mar HM4, 509; om 508*

10 rites] *cor*, rights *508*

11 I haue] I'haue *508*

to Say] to *om 509*

12 all.] all./ Cho. Long liue Orion, now King of the Faeryes./ *7th/ the Song, with/  
sollume oath et cæt 508; 7th . . . et cæt mar 508*

12f-52 *The Direction. . . King.*] *The Propertie./ Here they crownd him with the ghirlond  
that hong on the willow,/ then after salutation they song the seuenth song vnto him, vide/  
Booke of songs. 508*

12 SD *Accord*] *one Accord HM4; one del HM4*



V. v. 34-40

*The Direction.*

*Here Syluius and Syluia, stepping vp the degrees,  
after had set the Venice glasses or Mazers on either  
Syde the Princes, The Sack by Hypsiphyle and the  
Malmeseye by Orion, Then holding the Imperiall  
Ghirlond, that hung ouer the Front of the chapell,  
ouer both their Heds, And then Setting him alone on  
the heade of Orion, The whole chorus of Huntsmen men  
and women Saluted his Maiesty all with one Accord as  
followes.*

All. Long liue Orion now King of the Faeryes.

\* The Seauenth Song

[\*] *Musick to the Song here Knockt vp.*  
With Sollume Oath and humble vowe  
W'haue crownd his Highnes now,  
Let vs too in Submissiue Showe  
Before his Presence bowe  
Iö Iö let vs sing,  
Vnto our now Faery King.

40

33 SD *the Venice] their Venice 509*  
*or Mazers] and Mazers 509*  
*Malmeseye] cor, Muscadine 509*  
36 W'haue] *cor, Wee'ue 509*

V. v. 41-56

[Fol. 88v]

2.

Behold wee tender him our loue  
With gifts such as wee may,  
From Faery Swayne may not greate Ioue  
Expect a better Paye.  
Iö Iö let vs sing  
Vnto our now Faery King.

3.

Receiue of vs, most worthy King,  
With self and that same signe  
(These simple Tokens that wee bring)  
Wee bring them to thy shryne.  
Iö Iö let vs sing  
Vnto our now Faery King.

50

Or. Now tell mee what be in your Bolles conteynd.

Lear. Such Iunkets Faeryes afford wee haue brought  
Small gifts to your Highnes.

Or. Notwithstanding

I thank you and will be right ready doe

51-52 vs . . . King] et cæt 509

54 Faeryes] as Faeryes 508; as *del* 508

56 right ready doe] ready, to doe 508

V. v. 57-77

- You any Turne I may, So set them down,  
And remember what I do promise you.
- Hyp. Mee thinks, my Lord, the Faeryes, by their lookes,  
Haue farr prompter minds to God Cupids Bowe 60  
Then to Latonides, For euer since,  
My Lord, you began to mount these steps  
They haue nought but glaunct th'one vpon the other  
Sauing that Respect they beare to your Presence.
- Or. I did obserue it, Sweet, and would be glad  
To see it so, For greate thereby would be  
This League. Say, Ladyes, be you agreed? Hoa,  
To yeild your selues in match vnto our Faeryes?
- Flo. Shall I that gemme I pawnd to Delia  
Yeild vnto one? Who with all the might he might 70  
Sought to haue corrupted it by force of fume  
To his bad vse? I can nor will now yeild.
- Lear. Who can not the destinies withstand, No more  
Can he withstand a womans will, Self will  
Self haue, I care not one Point for peauish  
Florde.
- Hyp. What sayes Camilla to the Match?
- Cam. If infection comes from that that stinks, I

57 You . . . down,] *right mar* 509

70 Yeild] *cor*, *Yeide HM4*

with] by 508

72 can] can not 508

77 If] If All 508

V. v. 78-90

- Say my Suiter stinks and will none of him.
- Pic. A lakes be vpon thee, Sweet Camilla.
- Hipp. Fancia I hope will not be peruers 80  
But will yeild to my Suite.
- Fan. In faith, No, Sir,  
You shall be serud with Salt and spoones yfecks.
- Hyp. Is this your best Resolution? speake Mayde.
- Fan. It is.
- Hyp. And yours?
- Cam. Yes verily.
- Hyp. What sayes  
Florida?
- Flo. Flatly, she will none of him.
- Hyp. Why, My deare gerles, if nothing will alaye  
The Rigour of your spleenes, yet do you once  
Say that the Queene of \* Fays did entreate you.  
[\*] *Spencer*
- [Fol. 89]
- Or. And the King of the \* Fays also, sweet Peices.  
[\*] *Spencer*
- Flo. I saye your Graces both must Pardon mee. 90

81 to my Suite] vnto my Loue 508

In] *om* 508

84-85 sayes/ Florida?] sayes? Florida. 508

88 \* Fays] the \* Fays 509; the Elues 508

88 SD *Spencer*] *mar HM4, 509; om* 508

89 \* Fays] Fays 509; Elues 508

89 SD *Spencer.*] *mar HM4; om* 509, 508

V. v. 91-104

Cam. And mee.

Fan. Mee too.

Or. Goe to, Peeuish giglots,  
I will haue it so, Be it a Match, I say.

Hyp. And for incensd Hypsiphile her part,  
My Maydes, Since so peruers you be, denie but  
Once more, and ne're looke her in her face more.

Fan/Cam. Puu.

Flo. A Hard Iniunction, by my Troth, Madame.

Or. Resolue, Foolish Giglots, I bid you trew.

Cam. Puu.

Fan. Puu.

Or. Then will none of you resolue? Ha.

Cam. Now woe begone thou poore Camilla trewe.

Fan. The direst hap that ere befell mee too.

100

Or. Come come, I say, or haue my wrath to boote.

Hyp. And myne also, my gerles without all doubt.

Cam. Puu.

Fan. Puu.

Flo. Who holds that will away, they say.

Force of such charmes will breake through Forts, I see,

98 you] 509, 508; your *HM4*

Ha] Hoa 509, 508

100 hap] chaunce 508

befell] *cor*, beheld 508

mee] mee Puu too Puu 509; Puu too Puu *del* 509; thee 508

103 Cam. Puu./ Fan. Puu.] *added to end of line 102 509; om 508*

holds] may hold 508



V. v. 122-136

But where is Christophel that Gallant  
Wee haue not seene him in the chace to day?

Christ. Here I am and shall lyke you.

Or. Sirrha, you,

Say, where wontst when thy Presence was requird?  
To bring the gazing Deere vnto the stands?  
To blow their Death And to sewe the Hart?  
To take the Guts and to reward the Hounds?  
Loose the Numbles? And to breake vp the Deere?.  
Shewe mee your dayes Account, I reade you, Come.

130

Christ. There stand my Suretyes, and here is my Baile. \*

[\*] *Shewd him his Squiril taken from one the Pages.*

Or. Loystring Lozell, this a Tyme to spend now?

To Squirill Hunt with children and with Pedauts?  
This that Practise th'hadst from thyne Infancie  
In points of Game, and lawes of woodmanship?  
I am ashamed it should be spoken.

[Fol. 89v]

122 Gallant] Gallant? Hoa 509

124 lyke] please 509, 508

130 I reade you] Come I reede you 509; Come *del* 509; *om* 508

131 Suretyes,] Suretyes, Sir 508

here is] here's 508

131 SD *Shewd . . . Pages.*] *mar* Σ; *Shewd him the . . . Pages.* 509;  
*Shewd him his Squiril.* 508

132 Loystring] Loytrill 509; Loitring 508

this] is this 508

now] *om* 508

134 th'hadst] thou'hadst 508

V. v. 137-156

Wherefore, Christophel, mark thou mee now well,  
What I am to intimate vnto thee,  
As lazilye thou hast loytered this day,  
So shalt thou as lustily be leasht this night, 140  
I sweare it by the hed of Delia.

And you, my Lords, of Eluida, euen as  
I find you haue ioind you in nuptiall Bands  
So would I exhort vnity now too,  
For so the vigor of your loues will be  
A Bond vnto this golden future tyme,  
Els lyke to a sheff of Arrowes self vnbound  
All will fall to Mammocks, Record you this,  
And say Orion once t'haue told you it.  
Serue God, obey your Prince, preserue your Game. 150

Cho. This your Sacred Leçon wee will Imprint sure.

Or. Roundly do you see you leash him first, For  
This dayes Trespas soundly and roundly too.

At. It shall be done, my Lord, effectually.

Cho. All lawd and thankings to King Orion.

*A Pawse.*

Or. Now, Faeryes, my good God night to you all.

147 to a] t'a 508

150 Serue . . . Game.] *om* 508

preserue] *cor, unclar præserue* 509

152 leash] *doe leash HM4; doe del HM4*

154 effectually] *om* 508

155 SD *A Pawse.*] *mar HM4; right mar 509; A Pawse Here. 509; om 508*

156 my . . . all] *all God night 508*

V. v. 157-172

- Cho. Long liue Orion, And his worthy Bride.  
Or. And good Fortune vnto you all betyde. \*  
[\*] *Here they shutt both into the Canopie, Fane or  
Trophey together with the banquet.*
- At. Come on your wayes, my most venereous and galland  
Sir. Come on. 160
- Christ. Goe but you on before, wee will follow you, wee stay  
but for companie to goe along with vs.
- Hyl. Wee attend you.  
*A Pawse.*
- Lear. Sweet waggess, conuert wee now all to the Gentlemen,  
who too long haue expected vs I feare, And listen  
you to that I shall now intimate to them concerning  
our selues.
- Flo. Well sayd, Learchus, Speake you to them in behalf of  
all, For the Gentlemen all be better pleasd with you  
then with vs, I troe. 170
- Cam. Beshrowe my hearte but I beleuee you, Florida.

157 Bride.] Bride. \* 508

158 SD *Here . . . banquet.] mar Σ; Here they shut them both two . . .  
banquet. 509; Here they shutt them both into the Canopie both. 508*

160 Come on.] *om 508*

161 Goe but] Goe you but 509; Goe 508

163 SD *A Pawse.] mar Σ*

164 to] vnto 508

166 you] you too 508

to them] vnto them 508

168 to] vnto 508

171 hearte] hearte els 508

V. v. 172-194

Fan. But I will be sworne on a booke for them, Camilla.

Flo. My feare is, Fancia, that they will not be too well pleased with the men neither.

Lear. Why so? Sweet Florida.

Flo. Because they haue beene Three such sheepe as to haue matcht them with vs being Three such shrewes.

Lear. Nay nay, wee haue a sure Remedy for that in our Faery Institutions, Lambe.

Flo. What? good Learchus, say.

180

Lear. A Diuorce from Bed and from Boarde, Sweet Mowse.

Cam. If there be any such lawe vpon the Fyle, I will not forgoe Picus my Lord and my Ioye for better nor for worse I vowe. Puu.

[Fol. 90]

Pic. I do not thank thee, though for that thy late vnkindnes toward mee, Sweet Camilla.

Cam. With this strick Kisse, see, I do make thee now amends for it, Deare Picus.

Fan. Nor I in good Sadnes la, find I my Horse neuer so restif.

190

Hipp. A bargaine is a bargaine they say, so let it rest.

Lear. What Sayes Kind Florida to the Match?

Flo. Hum Hum.

Lear. Nay then I see what will become of you before night

172 on] vpon 508

174 neither] neither, I wusse 508

187 strick] same most 508

189 find] find I 509

V. v. 195-211

too by your Humming. But, Sweet Wagge, interrupt mee  
no more, I may make now an end with the Gentlemen  
who do expect vs, loe.

Flo. Speake, you woodcock.

Lear. Thus I begin my suite to them. Hearn and listen all.

*Chorus*

*Learchus Atys Christophel.*

Lear. How to begin a work none knowes but he 200  
That hopes how t'end it, For as in Action  
The end is last, So in th'Intention  
Tis euer first, our Ends wee know, Hope first,  
Next Largesse of your hands, If That wee gaine  
It serues a Sennet to our Scene, If this  
A glorious crown of Palmes, But o, the while,  
Our Merits be too weake, and greife for them  
In spines doth growe, what els, The Tooth of Black-  
Mouthd Spite destroyes, Then since our Luck is such  
Wee crouch you all by th'old Accustomd spell 210  
That Hand but speake that Loues Orion well.

196 I . . . now] that I may, now, make 508

198 you] *om* 508

199 begin] do begin 508

to] *vnto* 508

202 th'Intention] Intention 508

204 Next] Then 508

205 a] as 508

207 greife] greifes 508

208 doth] do 508

V. v. 212 - ALTERNATIVE V. iv. 32

At. Come come Bandog of Molossus, come along, Hoa.  
Christ. I, præ, sequor.

*The Direction.*

*There was no shouing here of the knaue forward, But  
they went on before and he followd after.*

*Finis 1603 Wolues Hill my Parnassus.*

*An Alteration.*

*Thus for Some or For Powles whither the better.*

Act 5 Scen 4.

Christ. *Quu* . . . Now beginneth the charme to work, See. 30  
Dau. A whist, Gentlemen, a whist, And God and S<sup>t</sup>  
Sepulcher to boote.

*The Direction.*

*He crept into the Hole mentioned in the former*

213f *Wolues . . . Parnassus.*] om 508

*An Alteration.*] om 509, 508

*Thus . . . better.*] \* *Thus . . . better./ not for Poules, whither the better?*

*I say no. 509; not for . . . no. mar 509; Thus for Some. 508*

V.iv 30 beginneth . . . work] the charme beginneth to work 508

31 A whist] A whilst 508

32 Sephulcher to boote.] Sepulcher. \* 508

32 SD *The Direction.*] om 508

*He crept . . . him.*] *He crept into the Hole and a Fouën Trap within  
let falln vpon him. mar 508*

ALTERNATIVE V. iv. 33-50

*Properties, vide locum, and a Fowën Trap from within  
was hearde falln vpon him.*

[Fol. 90v]

- Dau. Helpe, Gentlemen, helpe.  
At. What ayles your Worship? saye.  
Dau. I am faln into Armes of a . . .  
At. Beauteous Hamadryade?  
Dau. Villanous Fowën Trap.  
At. There sweetly rest, I beseech.  
Dau. Lend mee but an arme, Sirrha, I am out strait.  
At. Alas, Sir, you know wee be bidden furth all to Orion 40  
his wedding, which if wee should but now neglect wee  
be lyke thereby loose our Parts of the Pudding all.  
Dau. Will you not helpe mee? Gallants.  
At. Hearn Hearn now The shawmes call away to the Feast.  
Dau. Sapho, you whoore.  
Hyl. All that wee may doe for you is but to sing you your  
Apologie and that you shall haue with our Heartes.  
Dau. When begin you it.  
At. Now, Sir.  
Dau. Say on, I beseech you. 50

34 saye.] *om* 508

35 Armes] the Armes *HM4*, 508; the *del* *HM4*

. . .] *punctuation replaces a long dash* Σ

39 an] thy 508

44 Hearn Hearn] Hearn 508

away] *om* 508

46 to] *om* 509, 508

50 I beseech you] *om* 508

ALTERNATIVE V. iv. 51-65

Hyl/At. *Sayd it but.*

Behold, Gentlemen all, the filthy Brock  
Now has strucken his iolt hed on the Crock,  
Come Gods, Vulcan, Iuno, Neptunus, Veste,  
Spet you all at once on this Stinking Beast.

Dau. Your Apologie hath hitted mee right.

Hyl/At. So, Master Daid, God giue you god night.

Dau. Excellent, as I haue seene.

Saph. I, in good Sooth.

Hyl. M<sup>r</sup> Christophel, can you shewe mee a deuice toward  
taming a Squirill? say.

60

Christ. Shewe mee but his Phisnomie.

At. He would haue you tame him, not take a coppie of  
him.

Christ. Pythagoras, before he poured in his Helicon  
consydered the face of his boye.

50 SD *Sayd it but.*] *mar*  $\Sigma$

51 Brock] Brock \* 508

52 Now has] Hath 508

on] vpon 508

53 Come . . . Veste] Come all you Gods, Iupiter, Ops and Veste, 509,  
*del*; Come Gods, Iupiter, Iuno, Neptunus, Veste *right mar* 509; Vulcan  
*cor left mar*, Iupiter *right mar* 509; Come, all you Gods, Iupiter, Ops  
and Veste, 508

54 all] *om* 508

on] *cor*, vpon 509; vpon 508

56 god] a god 508

58 I] Or I 509, 508

59 deuice] *cor*, trick 509; trick 508

60 taming] taming of 508

say] now 508

65 boye.] boye, Sirs. 508

ALTERNATIVE V. iv. 66-80

- At. By same reason you mind giue him a Purge.  
Christ. Not Amisse it would be.  
Hyl. Loe, Sir.  
Christ. A Terrible Animal he is, He is the first I haue  
seene in my dayes. Poake him I pray you now, and 70  
conueye him hence strait.
- Hyl. This was Iuditially foreseene of you by my Troth,  
For a furred Iacket is a Perilous Beast wee all do  
find, wee all do assure you, M<sup>r</sup> Christophel.  
At. In recompense of the which \* wee will bestowe on you  
a well measurde Peck of our Faery comfits to comfort  
your laborious stomach with them.  
[\*] *He tooke from behind the Arras a peck of goodly  
Acornes pilld.*  
Christ. I do accept of the Benefite, For I suppose my daies  
labour hath deserued no lesse. But come away now,  
after our sport let vs waite on our Masters all. 80  
[Fol. 91]

67 Amisse] much Amisse 508

72 of] by 508

Troth] Troth, Sir 508

73-74 all do find] do find all 508

74 all do] do all 508

M<sup>r</sup> Christophel] Sir M<sup>r</sup> Christophel 509; Sir *del* 509; Sir 508

75 wee] Sir, wee 508

on] vpon 508

77 them] them, loe 509; them, see 508

77 SD *He tooke . . . pilld.*] *mar Σ*

78 of] *om* 508

I suppose] *om* 508

79 labour] labour, I suppose, 508

ALTERNATIVE V. iv. 81 - V. v. 213

Christ. Lupus est in Fabula, Loe yonder they come *et cæet.*

Act 5 Scen 5.

Or. *Qu . . .* Is this a Tyme 132  
To Squirill-hunt with Harlots and with Pages *et cæet.*  
*Vide locum.*

*Againe*

Or. *Qu . . .* For 152  
This dayes Trespas, him and his whoore too *et cæet.*  
*Vide Locum.*

*Againe.*

At. *Qu . . .* Come on your wayes 159  
My most venereous and gallant Sirs, Come *et cæet.*

*Chorus.*

Lear. *Quu . . .* Loues Orion well. 211

At. Come come Bandogs of Molossus come along, Hoa.

Christ. Ite, Præ, Sequemur.

*Whither's the whither you  
may Chuse the Better.*

81 *et cæet*] *om* 509, 508

V.v 132 *Qu . . .*] *punctuation replaces long dash*  $\Sigma$

133 *et cæet*] *om* 508

133f *Vide locum.*] *om* 508

152 *Qu . . .*] *punctuation replaces long dash*  $\Sigma$

153 *et cæet*] *om* 508

153f *Vide locum.*] *om* 508

159 *Qu . . .*] *punctuation replaces long dash*  $\Sigma$

160 Come *et cæet*] Come *et cæet.* / *Vide locum.* 509; *om* 508

211 *Quu . . .*] *punctuation replaces long dash*  $\Sigma$

212 along] away 508

## COMMENTARY

### ABBREVIATIONS

508: Alnwick Castle MS 508.

509: Alnwick Castle MS 509.

Adages: *Collected Works of Erasmus: Adages.*

Concise: *Concise Oxford Dictionary.*

Dialect: *English Dialect Dictionary.*

Harper's: *Harper's Dictionary of Classical Literature and Antiquities.*

HM4: Huntington Library MS HM4.

Middle: *Middle English Dictionary.*

Oxford: *Oxford Dictionary of English Proverbs.*

Proverbs: *Proverbs, Sentences, and Proverbial Phrases.*

Proverbs or Adages: *Proverbs or Adages by Desiderius Erasmus.*

Tilley: *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries.*

All definitions of Latin words are from Lewis and Short, *A Latin Dictionary*. Definitions of English words are from *The Oxford English Dictionary* unless otherwise stated.

## DRAMATIS PERSONÆ

### COMMENTARY

4-5 Malo . . . videri.: "Galatea, saucy girl, pelts me with an apple, then runs off to the willows - and hopes to be seen first."

Virgil, *Eclogue* III.64-65

6 The Names of Persons: Mercury, Mopsus and Manto (III.vi) are not included in the *Dramatis Personæ* of any of the manuscripts.

8 Oberon: Probably taken from *A Midsummer Night's Dream*.

9 Chloris: Flora, the goddess of flowers. See Lactantius I.20 and Ovid, *Fasti* V.195-206. The daughter of Amphion and Niobe, wife of Neleus. See Hyginus, *Fabulae* 10. A Greek female name.

10 Orion: A hunter transported to heaven. See Ovid, *Fasti* V.493-544 and Hyginus, *Fabulae* 195.

11 Learchus: The son of Athamas and Ino, whom Athamas, in a fit of madness, killed. See Ovid, *Metamorphoses* IV.515 and Hyginus, *Fabulae* 1 and 2.

12 Picus: The son of Saturn, grandfather of Latinus, king of the aboriginies, and a prophet; he was changed by Circe, whose love he had slighted, into a woodpecker. See Ovid, *Metamorphoses* XIV.320-400 and Virgil, *Aeneid* VII.189.

Partizans: A military weapon, also used in boar-hunting

14 Hypsiphyle: The daughter of Thaos, queen of Lemnos in the time of the Argonauts; she saved her father when the women killed all the men; she also entertained Jason. See Statius, *Thebaid* IV.739sq and Ovid, *Heroides* VI.1sq.

## DRAMATIS PERSONÆ

- 15 Florida: From *floridus*, flowery, blooming, beautiful.
- 16 Camilla: A Volscian heroine, who perished in the war between Aeneas and Turnus. See Virgil, *Aeneid* VII.803-817 and XI.535-566.
- Partizans: See above 12.
- 18 Syluius: The name of several kings of Alba Longa. See Virgil, *Aeneid* VI.769 and Ovid, *Metamorphoses* XIV.610.
- Syluan: Of the woods, rural; a woodland deity.
- 20 Bore: Boorish.
- 21 Syluia: A feminine version of Sylvius.
- Leman: A lover or sweetheart; an unlawful lover or mistress.
- 22 Atys: A young Phrygian shepherd, whom Cybele loved, and made her priest on condition of perpetual chastity; but he broke his vow, became insane and emasculated himself. See Ovid, *Fasti* IV.221-44.
- 24 Hylas: A beautiful youth of Æchalia (or Argos), companion of Hercules in the Argonautic expedition, who was carried off by the nymphs, and long sought for by Hercules in vain. See Propertius, *Poems* I.20; Ovid, *Amores* II.110; and Juvenal, *Satires* I.164.
- 25 Sir David: The "Sir" may denote status as clergy since it was used before the Christian name of ordinary priests, showing that the priest had not graduated from one of the universities; "sir" may also be used as a respectful term of address.
- 26 Sapho: Sappho: a celebrated poetess, born at Mytilene, in the island of Lesbos, who, on account of her hopeless love for

## DRAMATIS PERSONÆ - THE PROLOGUE

Phaon, threw herself from the Leucadian rock into the sea. See Plinius, *Naturalis Historia* XXII.9.1.

Trull: Prostitute.

27 Keeper: Gamekeeper.

28 Tiresias: A celebrated blind soothsayer of Thebes. See Ovid, *Metamorphoses* III.318-335.

30 Saloman: Perhaps Saloman Pavy, known to be a child actor at St. Paul's.

35-49 The Properties: See the discussion of stage directions in the introduction above, 51-7.

36 Musick Tree: Organ or music loft; see the discussion in the introduction above, 51-3.

37 pind: Pinned.

39 ΝΑΠΑΙΤΡΟΦΑΙΟΝ: *Ναπαιτροσαιον* from *ναπη* (woodland vale, dell, glen) and *τροφειον* (foster-father; breeder, raiser; with the meaning "food": see Philo, *Fuga* 137 (spiritual food) and Hebrews 5:12-14 (strong meat)); ie. place of spiritual sustenance in the woods or Faery Chapell.

40 Fowen: Perhaps from "fou," a variant of "faw" meaning "foul," OED; or from "fow" also meaning "foul," *Dialect*.

Cott: Cote.

42 Fourme: A form, a bench.

Turues: Turfs.

48 Nuncupations: Names.

52SD *Vide . . . Voluminis.*: "See the Prologue General in the beginning of the volume"; see Appendix 1.

THE PROLOGUE - I. i. 6

61 Hecyra: Terence's play *The Mother-in-Law*; the audience wandered away to watch a tight-rope walker during an intermission between acts the first time this play was presented.

62 explode: From the Latin *explodere* meaning to drive off by clapping; to boo (off the stage).

66-67 For . . . Prayse: "Instead of the luscious banquet of your glee [at the performance, which we hope to have], served [to us] upon your fragile and valuable praise [i.e. applause]."

68 Stiptick: "Styptic" - having an austere or acid taste; having a binding effect on the stomach or bowels.

Hecyra: See above 61.

74 Dog-cheape: Extremely cheap; little esteemed; in vile repute.

Hecyra: See above 61.

75 children of the Arme of Gold: Uncertain reference; perhaps Midas' children.

76 wracked: Wrecked.

Purchase: Pillage, robbery; booty, plunder, prize; booty taken by privateer; vessel falling to a pilot's turn to conduct.

77 Gold sheepe: Uncertain reference; perhaps the sheep whose golden wool Venus sent Psyche to gather. See Apuleius, *The Golden Ass* VI.11-14.

toald: "Tolled" - enticed, pulled.

ACT I SCENE I

4-5 In . . . greetes: Orion gives Hypsiphyle a letter from Oberon.

6 Obera: Perhaps "the land over which Oberon rules."

I. i. 8 - 99

8 Myne . . . late: In direct opposition to the *Regimine Sanitatis Salerno* which claims that staying awake is a remedy for rheums, 55.

20 Appurtenaunces: A thing that belongs to another, a 'belonging'; a minor property, right or privilege, belonging to another more important, and passing in possession with it; an appendage.

26 Obara: See above I.i.6.

30 Greace: A pun on "grace"; "The period when deer were 'in grease' or fat was from 24 June to 14 Sept.; it is therefore an appropriate form of dating for a sporting king," Dodds, "James I" 14.

32 SD *Almanacks*: See *A Midsummer Night's Dream* III.i.54.

34 Mineruaes: Minerva's, the Roman goddess of wisdom.

37 nimbd: "Nim" - to take, to steal, filch, pilfer.

49 pilled: Peeled, bared; despoiled.

64 Brakes: Fern, bracken; clump of bushes; thicket.

71 Ibis: A genus of large grallatorial birds, stork and heron; sacred Ibis of Egypt, with white and black plumage.

ophiophagi: A serpent eater.

80 Pales: Fences.

Saults: A leap, jump; waterfall or rapid.

88 Gland: An acorn.

97 Rot: A virulent disease affecting the liver of sheep which are fed on moist pasture-lands.

98 Rot: See above.

99 clench: Perhaps a variant of "clenge" - to cleanse, make clean.

I. i. 105 - I. ii. 21

105 Basons: Hollow metal dishes clashed together to produce sound.

106 Potguns: A short piece of ordnance with a large bore, a mortar; contemptuously or ludicrously applied to a pistol or similar fire-arm.

reedes: Arrows.

116 win . . . mee: "If you win this contest, you may wear the crown and marry me as well."

117 vp our Trophye: "Up into the Trophy": a monument, memorial.

117 SD *Fane*: Chapel.

126 Delia: Diana; she was born on the island of Delos. See Virgil, *Ecologues* V.ii.29 and Ovid, *Heroides* XX.95.

## ACT I SCENE II

4 Gore-belly: "Gorbellied" - having a protuberant belly; corpulent.

6 Jenkin: Perhaps a diminutive for John or a song of "Jenken and Julian," *Proverbs* J23.

8 Frayle: Perhaps "frail" - basket made of rushes; the sense is "Show me what's in the basket" or "Show me the plan."

10 Corpus cum Causa: "Body with a case or good reason"; perhaps legal jargon as the context suggests.

16 Tombler: Tumbler; i.e. "I don't need to sweat more."

17-21 If . . . grim: "Even if you were to sweat off all your fleshly weight chasing a bear, the dregs of your earthly composition would fill your pants if the bear merely looked grimly at you."

I. ii. 22 - 67

- 22 Plummet: A plumb-bob, sounding-lead.
- 24 Course: A charge, as in jousting.
- 27 Idem per Idem: "The same thing by means of or through itself"; "the same result by the same kind of action." Perhaps a variation of "eadem per eadem" - "over and over again"; See Erasmus, *Adages* I.v.89.
- 33 Gyaunts . . . Mounts: Giants' revolt against Zeus. See Apollodorus I.vi.
- 39 Mountiback: "Mountebank" - itinerant quack appealing to audience from platform; clown; charlatan.  
Prælude: A prelude or introduction; a preliminary.
- 44 Myne . . . you: Perhaps an indication of Christophel's eagerness to hear Atys's answer or of his reluctance to approach too near the fairy pages who may be roughhousing a bit with the fat keeper.
- 46 Diues . . . Lazarus: Luke 16:19-31.
- 56 Pantagruel Pille: Rabelais II.xxxiii.  
clench: Perhaps a variant of "clenge" - to cleanse, make clean.
- 57 Iakes: A privy.
- 59-63 Pantagruel . . . vomit: See above I.ii.56.
- 60 Mawe: Stomach.  
Ternary: A set of three.
- 65 Horse-leeches: Large leeches or insatiable person; "veterinary surgeon or quack doctor." See Nashe, *The Terrors of the Night* 160, 350.
- 67 Rakehell: A thorough scoundrel or rascal; an utterly immoral or dissolute person; a vile debauchee or rake.

I. ii. 67 - 110

Fa: Short for "faith".

69 Commodity: A quantity of wares.

70 Commoditys: Advantage, profit; as a quality or condition of things, in relation to the desires or needs of men.

75 SD *strouted*: Strutted.

78 Lagged: Last or tardy.

79 Phisnomies: Physiognomy.

83 to the weather: Windward.

84 institute: Found or establish.

Almanack: See *A Midsummer Night's Dream* III.i.54.

90 refrigerate: Reduction of heat in the body; cooling and refreshing of the blood or spirits.

exsiccate: To dry, make dry, absorb or remove all moisture from.

92 pist: Pissed.

94 hit . . . church: Atys seems to suggest that killing a buzzard will merit a reward from the church.

96 Groate: A fourpenny piece; hence, a very small sum.

102-105 Finally . . . Tayle: "Take time by the forelock." See Tilley T311.

106 Mawe: Stomach.

107 Zounds: An oath - (God)'s wounds.

108 oppugne: To fight against; to call in question; to oppose.

110 Horse-neast: "Mare's nest" - originally - 'found a mare's nest' - discovered something wonderful, which in fact has no existence; "To find a mare's nest" = illusory discovery; see Tilley M658.

I. ii. 113 - I. iii. 16

113-114 Plinie . . . them: Pliny makes no mention of any quadruped birds in his discussion of the different gaits and flying styles of various birds, *Naturalis Historia* X.54.

116 slouens Inne: "Slovenliness" - "sloven's Hall"; see Nashe, *Summer's Last Will and Testament* 106.

121 Single: The tail of a deer; to pick out or distinguish; to separate; the sense is "If I separate myself from the hunt, I will be singled out for flogging."

123 warrants: A guarantor, surety; assurance given, pledge; token or evidence of authorization.

124 Patents: Letters patent, open letter usually from sovereign issued for various purposes; official certificate; perhaps with a pun on the meaning 'open to view, exposed.'

127 SD *Sayd it but*: An early example of *recitativo*; see Dodds, "*Forrest Tragaedye*" 247.

140 Gracchus his Recorder: An anecdote in Cicero's *De Oratore* [3.225] tells how the orator Gracchus had a concealed flute-player to warn him to modulate his pace and sound as he was speaking in public; i.e., Christophel suggests that they march and sing in a stately manner.

142 whit: A particle, least possible amount.

152 steuen: A loud noise; outcry, noise, tumult, din.

154 S<sup>t</sup> Stephen: The first martyr, feast day Dec. 26.

### ACT I SCEN III

6 Appetition: From Latin *appetere* - to try for, to lay hold of, to attack, assail, assault.

16 Hap: Chance, luck.

I. iii. 16 - 75

- Hap had, Hap dab: Perhaps a reference to "Hap what hap may." See Tilley C529.
- 19       Palme: A branch of palm-tree as symbol of victory; with pun on 'hand'.
- 22       in vre: In or into use, practice or performance.
- 23       Locutions: A style of speech.
- 32-33    starting . . . Tantalus: See Homer, *Odyssey* II.582ff.
- 34       weene: To think or suppose.
- 43       Frowardnes: Stubbornness, perversity.
- 45       Camilla: See Virgil, *Aeneid* VII.803 and XI.539-828.
- 49       Ino: See Ovid, *Metamorphoses* IV.416ff.
- 56       Nunquam . . . via: "For never too late is trod the path to honesty." Seneca, *Agamemnon* 242.
- 60-61    Si . . . place: "Sing, if you have a voice; if your arms are lithe, dance; please by whatever gifts you can." Ovid, *Amores* I.595-6.
- 65       Si . . . moras: "If she does not wish to give in to your entreaties, break her delays." The last two words, *rumpe moras*, are a tag from Virgil's *Aeneid* that school-boys would have known well.
- 66-68    For . . . Touch: See Lyly, *Love's Metamorphosis* III.ii.64-65.
- 71       hent: To catch, get, seize.  
          Haggard: An adult, untrained hawk.
- 75       black Saunce: "Black sanctus" - a kind of burlesque hymn; see Lyly, *Endymion* IV.ii.33; Marston, *School of Villanie* II.vii.85; for an example, see *The Metamorphosis of Ajax* 75.

I. iv. 1 - 62

ACT I SCENE IV

- 1-2 fitted . . . seruaunt: I.e., ready or willing to take a servant or suitor.
- 4-5 the other Liuerye: An allowance for provender for horses.
- 14 deale Boardes: A thin board of fir or pine.
- 17-18 Roupe: Onomatopoeic; i.e. Florida imitates the sound of Learchus eating soup.
- 23 Booke of Amyntas: See Thomas Watson, *Amyntas*. The sense is that Picus knows this work of romance better than he knows his religious tenets.
- 36 Crowder: Uncertain reference; perhaps a fiddler, or one who crowds.
- 37 pricking: Piercing; to shoot at a 'prick' or target; hence figuratively to aim at; incite; spur or urge a horse on.
- 40 I . . . Gooseberry: "I know where you got the idea for that riddle."
- 42-43 Each . . . own: "A Man has knowledge of all thing save of himself." See *Proverbs* M135.
- 53 Gripe: A grasp, grip, clutch.
- 57 Blankt: Put out of countenance; frustrated.  
blanketted: Tossed in a blanket (as a rough punishment).
- 60 Pillian: A kind of saddle, esp. a woman's light saddle; a pad or cushion attached to hinder part of saddle - for women to ride.
- 62 Sequence: Something that follows; a logical consequence; with a pun on the meaning 'a group of three or more cards of the same suit.'

I. iv. 63 - II. i. 5

63 Flush: A hand consisting of cards all of one suit, with a pun on the meaning 'a rush of emotion or passion, elation or excitement.'

70 As . . . them: "Sweet meat will have sour sauce." See Tilley S1038.

74 Cum Comento: "With a commentary": probably clergy's or lawyer's jargon. Book titles of the form *Epistulae Sancti Pauli cum comento* were very common. In context it must mean "with an addition" or something similar.

75 doit: A small Dutch coin formerly in use, the eighth part of a stiver, or the half of an English farthing; hence (chiefly in negative phrases) as the type of a very small or trifling sum.

97 SD *Knockt vp*: Began.

*Consort*: Concert.

## ACT II SCENE I

"*The Direction.*" *Fourme of Turues*: A bench of turfs.

*Throssels*: Thrushes.

1 Sequi mihi: "Follow me."

1-2 Bell . . . Runner: "To bear (or carry away) the Bell" is to be first. *Oxford* 44; see also Tilley B275.

2 the whetstone for the lyar: "To deserve (have, lie for) the Whetstone" is to be a great liar. *Oxford* 882; see also Tilley W298.

4 Obnubilate: To darken, dim, cover or hide.

5 Plague . . . shafts: The plague always occurred during the hot summer months.

II. i. 5 - 33

- 5-6 Iuniperi . . . vmbræ: "*Juniperi gravis umbra. Nocent et frugibus umbrae*": "The juniper's shade brings peril; hurtful to the corn, too, is the shade." Virgil, *Ecologue* X.76.
- 6-7 ordine quisq[ue] suo: "Each one in his own order."
- 7 Petit: Designates this boy as a younger brother of one of the others.
- 7-8 Tibia . . . Auceps: "*Fistula dulce canit, volucrem dum decipit auceps*": "The pleasant flute plays while the fowler beguiles the bird." See "Distichia Catonis," Baehren I.220; "Fowler's pipe sounds sweet till the bird is caught." *Oxford* 284.
- 14 Tibia . . . canit: "The pleasant flute plays."
- 15 peirce: A malapropism for "parse".
- 16 Canit: "He sings."
- 17 Cano . . . Dog: The boy mixes *cano* - 'I sing' and *canis* - 'dog.'
- 21 Canit: See above II.i.16.
- 23 Ka: "Caw" - cry of the jackdaw; a jackdaw; perhaps a reference to the proverb "Ka (claw) me ka thee." See Tilley K1.
- 24 Quod . . . sufficit: "Enough is as good as a feast." See Tilley E158 and *Love's Labour's Lost* V.i.1.
- 26-31 Volucrem . . . Auceps: The discussion concerns the position of the accent in order to pronounce "*volucrem*" properly.
- 28 Cato Senior: This passage is from the "Distichia Catonis," often mistakenly attributed to Cato.
- 32 Mictum: Urine.
- 33 Accelerate: Plural imperative, "hurry."

II. i. 33 - 51

33-34 Nec . . . Anum: "*Non mictum teneas, nec comprime fortiter anum.*" See *Regimen Sanitatis Salernitanum*, 63: "Do not retain any urine, or force your anus beyond necessity."

35-36 does . . . stiff?: Despite Saloman's claim, the former line of the *Regimen Sanitatis Salernitanum* is followed with "*Haec bene si serves, tu longo tempore vives*": "If you faithfully keep these rules, you shall live for a long time," 63.

36 SD *With hat half off*: Perhaps a sign of disrespect.

39 Auceps: Fowler.

40 Decipit: Third person singular indicative active form of the verb *decipere* meaning 'to deceive.' David uses this and "Decipies" (line 42) - second person singular future indicative active - as if they mean 'deceit.' The schoolboy has tried to trick him by going to the last word in the sentence, "Auceps," after Saloman's interruption. David shows that he recognizes this ploy, but allows the boy to continue from that point.

42-43 How . . . Toung?: David equates English with the Fairy language, perhaps following Spenser's example.

42 Auceps: See above II.i.39.

46 Tonstrine: A barber shop, from the Latin *tonstrina*.  
groate: A silver coin issued 1351-1662, equal in value to four pennies.

48 gally-Gascoines: "Galligaskin" - a kind of wide hose or breeches.

50 Sacerdos . . . struem: "A priest going to a wedding came upon a pile of pears."

51 Ausculta: "Listen."

II. i. 52 - II. ii. 1

52-53 Cassia Fistula: The name *Cassia fistula* was given already in the Middle Ages, to one species, the Pudding Pipe tree . . . which produces the *cassia pods* containing a pulp used as a laxative.

55 Paraphrasis: Paraphrase.

63 Præceptor: Teacher.

74 Mawe: Stomach.

79 Antiquæ . . . canæ: "A dog came to the bones [remains?] of an ancient dinner"; perhaps a corruption of 2 Peter 2:22: "The dog is turned to his own vomit again." *Authorized Version*.

81 aiger: Sour.

88 as M<sup>f</sup> Acham says: Roger Ascham, *The Scholemaster*, 3.

90 Etiam Præceptor: "Certainly, teacher."

94 Eloquere: "Speak out."

95-99 Quanquam . . . Altera: "My dear son Marcus, you have now been studying a full year under Cratippus, and that too in Athens, and you should be fully equipped with the practical precepts of philosophy; so much at least one might expect from the pre-eminence not only of your teacher but also of the city; the former is able to enrich you with learning, the latter . . ." Cicero, *De officiis* I.i.1.

102 Peripatiticks: "Peripatetic" - a disciple of Aristotle; (mostly humorous) one who walks about; a traveller; an itinerant dealer or trader.

## ACT II SCENE II

1 Salue: Latin greeting, "Hello."

II. ii. 1 - 81

- 1 Domine: Master, lord, host.
- 21 Auaunt: "Begone."  
Tits: A small bird of family *Paridae*; perhaps with *double entendre*.
- 23 Fat: Of larger size than is usual.  
Remedy: A time specially granted for recreation; a half-holiday.
- 27 Etiam: "Certainly."
- 32 Merdes: From the French: dung, excrement; a piece of excrement, a turd.
- 33-34 do . . . all: "To cast (someone) in the Ditch" *Proverbs* D266.
- 46 Puritane for a Play-maker: "Who would have thought that Scipio was a playwright?"
- 53-54 With . . . boote: Perhaps a variation of "With my whole heart."
- 53 stomacher: Front-piece of a woman's dress covering breast and pit of stomach, ending downward in point often lapping over skirt, and often set with gems or richly embroidered.
- 71 sloes: The fruit of the blackthorn.
- 72 sloe: See above.
- 76 SD He . . . *Scullians*: He imitates with his mouth the sound of a fired arrow.  
*Scullians*: A cook's boy; washer of dishes and pots.
- 81 Ienkin: Perhaps a diminutive for John or a reference to a song of "Jenken and Julian," *Proverbs* J23.  
Iermin: "German" - genuine: used with brother, sister, or cousin to indicate the fullest sense of relationship.

II. ii. 94 - II. iii. 82

94-95 I . . . Dame: "One may know by your nose what pottage you love," Tilley N227.

99 Festina lente: A Greek proverb in "Augustus": "More haste, less speed," Suetonius, *The Twelve Caesars* xxv.

99-100 Sylvicolæ . . . Fauni: "The forest dwellers and the rustic deities of the faunus should lead."

102 Selah: A Hebrew word, occurring frequently at the end of a verse in the Psalter; supposed to be a musical or liturgical direction of some kind, perhaps indicating pause or rest.

103 Selah: See above.

113 groate: A fourpenny piece; hence, for a little while.

118 Rishes: Rushes.

ACT II SCENE III

3 Iunks: Reeds.

28-29 you . . . draught: Tilley H682.

28 rough: Gulp, swallow *Middle*; reach *Henry 5* IV.vi.21.

40 Scummes: Compositions.

Tempraments: Mixtures.

41-43 I . . . Amourist: Uncertain reference; the sense is "If I were sentenced by Venus to search the world for the perfect executioner of a lover."

45 Iote: Jot.

63-64 Noone-tyde Arrowe flyes: Psalms 91:5-6.

82 quondam: "At one time"; "formerly."

Ostager: A variation of hostage; not a classical noun or name.

II. iii. 85 - II. iv. 24

85-86 as . . . Tyre: Perhaps a mistaken reference to the celebrated consul M. Atilius Regulus, who was taken prisoner by the Carthaginians in the First Punic War. See Cicero, *De officiis* III.26.99 and Horace, *Carmina* III.v.13. He was supposedly executed by being "placed in a chest covered over in the inside with iron nails," *Harper's*.

88-91 Wast . . . Charter: Florida believes Learchus would expect that his kiss would be a down payment or seal signifying further rights to her person.

98 Deede: An act of bravery, skill, etc.; a feat; performance.

Brond: A brand, a torch.

99 Compitall: An annual festival in honour of the Lares. Suetonius, "Augustus," *The Twelve Caesars* xxxi.

103 stint: To cease action, forbear.

105 Vauntlay: The releasing or setting on a relay of hounds before the other pursuing hounds have passed.

#### ACT II SCENE IV

4 vauntlay: See above II.iii.105.

13 Numbles: Certain of the inward parts of an animal (chiefly those of a deer) as used for food.

16 Cauter: "Cauterant" - a cauterizing substance.

17-18 lyke . . . wound: Telephus, wounded by Achilles' spear, could only be healed by the application of rust from the same spear. Ovid, *Metamorphoses* XIII.171.

24 Cantharides: The pharmacopoeial name of the dried beetle *Cantharis vesicatoria* or Spanish fly; used externally as a

II. iv. 24 - II. vi. 1

rubefacient and vesicant; internally as a diuretic and stimulant to the genito-urinary organs, etc. Formerly considered an aphrodisiac.

28 Pastinaca: Stingray.

40 include: To confine.

58 Bea: Bay.

61 shent: Disgraced, lost, ruined.

72 Rewe: "Rue" - repentance, dejection; or perennial evergreen shrub (*Ruta graveolens*) with bitter strong-scented leaves formerly used in medicine.

74 malitious Elues: I.e. the bees, and perhaps the Fairy ladies.

76 Myrmidons: A warlike race of men inhabiting ancient Thessaly, whom, according to the Homeric story, Achilles led to the siege of Troy. Homer, *Iliad* II.684. They were supposedly changed into men from ants by Zeus. Apollodorus, *The Library* III.xii.6.

89 Scums: The offscourings of humanity; the lowest class of the population of a place or country; a worthless wretch.

90 channells: Gutters.

weene: Think or suppose.

96 Phrygian: A native or inhabitant of Phrygia - Asia Minor and inhabitants; warlike character; "The Phrygians learn wisdom too late." Erasmus, *Adages* I.i.28.

#### ACT II SCENE VI

1 Hippolon . . . aylst?: II.vi.1 completes the metrical line of II.v.2.

II. vi. 5 - II. vii. 64

5            inferrall . . . deepe: Probably Prosperina. Ovid,  
*Metamorphoses* V.375-569.

ACT II SCENE VII

10           Turues: Turfs.

13           Mount Meridian: The point at which sun or star attains  
highest altitude; i.e. noon.

18           hent: To catch, get, seize.

20           I . . . first: Fancia, in order better to deceive Hippolon,  
suggests that she is willing to grant his request.

48           Saught: Sought.

              Ferret: To hunt with ferrets, to search out, discover,  
bring to light.

49           Azurde armes: Sky.

52           Anathomised: "Anatomized" - to lay open minutely; to  
analyze.

55           Enenmitye: Enmity.

57           Momus: A Greek divinity, the god of ridicule, who for  
his censures upon the gods was banished from heaven; hence, a  
fault-finder, a captious critic. Momus's criticism of Hephaestus's  
handiwork, a man, was that Hephaestus had not put windows in  
his chest to show his emotions and honesty or lack thereof. See  
Lucian, *Hermotimus* xx.

              glazed: Mocked, deluded, befooled; perhaps with a  
reference to windows.

64           Apple: The pupil of the eye.

              chrystaline: The crystalline lens of the eye.

II. vii. 65 - III. i. 9

65 Weasan-Pipe: "Weasand" - esophagus, trachea or throat generally.

66 Phantazie: "Fantasy" - mental apprehension of an object of perception; the faculty by which this is performed.

67 occiput: The back or hinder part of the head.

Synciput: "Sinciput" - the front part of the head or skull.

70 bolted: Sifted; examined by sifting; searched and tried.

74 oue: Oven.

76 calcind: To reduce to quick-lime, or to an analogous substance, by roasting or burning; to purify, refine.

84 Poe: The River Po.

93 Furrs: Firs.

97 SD *Matachine*: "Matachin" - a kind of sword-dancer in a fantastic costume. A dance performed by matachins. Apparently performed by three dancers, representing a triangular duel. For a fuller description, see Arbeau, or above 59 - 60.

98 SD *Knockt vp*: Began.

*Consort*: Concert.

### ACT III SCENE I

3 have . . . you: Have the advantage over you.

7 vauntlay: The releasing or setting on of a relay of hounds before the other pursuing hounds have passed; the relay of hounds so released.

9 wusse: A variation of "wis"; used erroneously as "know."

III. i. 12 - III. ii. 1

- 12        Kissd . . . together: Ended the hunt together, hence ended their contest in a draw.
- 13        Alay: "Vauntlay" - see above III.i.7.
- 15        tast the Leash: Be beaten with a leash.
- 16        Relay: A set of fresh hounds (and horses) posted to take up the chase of a deer in place of those already tired out; also, the place where these are posted.
- 19        stale: Stole.
- 22        Tarrets: "Terret" - a ring on a dog's collar, by which a string can be attached.
- 30        vanted: Vaunted or wanted; the sense is that the dogs should be kept in check and not let loose too soon.
- 31        generous: Of noble lineage, high-born.
- 32        vauntlay: See above III.i.7.
- 33        vauntlay: As above.
- 37        leese: Lose.
- 45        Laye: A lay - short lyric or narrative poem intended to be sung; refers to the sound of the baying of the hounds.
- 46        vauntlay: As above.
- 48        vaunt: "Vauntlay" - see above III.i.7.
- 49        vaunt: As above.
- 63        Delia: Diana.

ACT III SCENE II

- 1        Leman: A lover or sweetheart; an unlawful lover or mistress.

III. ii. 3 - III. iii. 7

- 3           Leape-*vp*: Leap.
- 9           Ligia: "Ligea" - wood nymph, dryad (clear voiced),  
Virgil, *Georgics* IV.336.
- 15          Courage: Sexual energy, lustiness, vigour.
- 16          Blondring: "Blundering" - perhaps to make one blunder  
under the force of a blow.
- 17          Porpentine: Porcupine.
- 21          Bellum: War, battle; perhaps a variation on Bellona, the  
Roman goddess of war.
- 24          Næniaes; "Nenia" - a funeral song, song of lamentation,  
dirge.
- 36          Si . . . erit: "*Si numquam cesses tendere, mollis erit.*"  
Ovid, *Heroides* IV.92: "if you never cease to bend it, [the bow]  
will grow slack."
- 44          leash: A beating with a leash.
- 48          Boasted: Clamored for, or perhaps a variation of  
"embossed."

ACT III SCENE III

*getterne*: An old instrument of the guitar kind strung  
with wire, a cithern.

- 3           Top . . . Tree: See Nashe, *Summer's Last Will and  
Testament*, 110: "take not up your standings in a nut tree."
- 5           Gloria in Excelsis: "Glory in the highest," Luke 19:38.
- 6           singeld . . . Doe: "We have gotten you alone in order to  
make you our doe or mate"; with a pun on "single" as the tail of a  
deer.
- 7           Wey: Perhaps 'way, or go away.

III. iii. 10 - 63

- 10 Corpus . . . ipse: "Limbs firm and plump, the perfect blossom," Terence, *Eunuchus* 318-20.
- 11 Bos ipsa: "The cow herself."
- 19 cometteth: Plays the cornet, i.e. snores or perhaps farts.
- 24 Pursuyuants: "Pursuivant" - suitors.
- 25 Purseuaunt: "Pursuivant" - junior heraldic officer.
- 30 Sumner: One who is employed to summon persons to appear in court; esp. a summoning officer in an ecclesiastical court.
- 32 Curtalld: "Curtailed" - cut short.
- 33 curtald: As above.
- 36 Sumner: As above.  
Purseuaunt: As above.
- 39 Contract: Marry.
- 46 Contract: Marriage ceremony.
- 48 Flirts: Smart taps or blows, raps, fillips.
- 49 soused: Pickled, dunked, throw (liquid over); i.e., completely covered.  
Sumner: See above III.iii.30.
- 50 Iron Gauntlets: Armoured gloves.
- 52 Mast: Fruit of beech, oak, chestnut, and other forest-trees, esp. as food for pigs; or perhaps a flagpole or Maypole. The reference is to a sacrificial ox.
- 60 Kirtle: A woman's gown; a skirt or outer petticoat.
- 63 nill: To be unwilling, not to will; to refuse, reject.

III. iii. 67 - 112

- 67 Faery Butter: "A substance found . . . in crevices of limestone rocks . . . near Holywell . . . which is called Menyn Tyloa Teg or Fairies Butter. So also in Northumberland the common people call a certain fungous excrescence, sometimes found about the roots of old trees, Fairy Butter," Hazlitt 231.
- 71 Bugge: A bugbear, scarecrow; see *1 Henry 6* I.v.22; pompous.
- 93 Vide locum: "See the place."
- 94 distaff . . . him: A cleft stick wound with flax for spinning by hand.
- 96 Burguion: Uncertain reference; perhaps "Burgundian."
- 97 Thom Tumbler: Uncertain reference; perhaps Tom Thumb or a name for a tumbler who performs some feat resembling diving through a small hoop.
- 106 Zounds: An oath - (God)'s wounds.  
Sucking Rabbit: A rabbit sucker or young rabbit. See *1 Henry 4* II.iv.480 and Lyly, *Endimion* V.2.
- 111-112 What's . . . Reason: A certain friend of Sir Thomas More's, taking great pains about a book, which he intended to publish, being well conceited of his own wit, which no man else thought worthy of commendation, brought it to Sir Thomas More to peruse it, and pass his judgement upon it: which he did; and finding nothing therein worthy the press, he said to him with a grave countenance: "That if it were in verse it would be more worthy." Upon which words, he went immediately and turned it into verse, and then brought it to Sir Thomas again; who looking thereon, said soberly: "Yes, marry, now it is somewhat, for now it

III. iii. 112 - III. iv. 3

is rhyme: Whereas before it was neither rhyme nor reason." 281  
Bacon, *Essays and Apothegms* 232-33. Percy also has an epigram  
(19) on this incident entitled "According a saying of S<sup>r</sup> Thomas  
Moore":

Celer, on night, did greete mee with Blank,  
Quod I, they would, much better, done in Ryme,  
And for the same, would giue thee many Thank,  
For this he rynd, and brought them writ next Prime,  
Well sayd, quod I, thy Booke hath now some season,  
Before, good Sir, it had nor Rime nor Reason. (fol. 196, HM4)

116 Michelmas: September 29.

123 trusse vp: To pack, depart.

#### ACT III SCENE IV

1 Hookers: Thieves who snatched away articles with a  
hook; a pilferer, thief. See Greene, *A Notable Discovery of  
Coosenage* II.24. Percy has an epigram (236) called "Two  
Hookers":

Two Hookers, for hooking, together pent, Anone  
Hauing concluded furth a hole, the one  
Sayd to the other, as he crept before,  
Hooke on, neyghbour Partner, without wordes more.

A marginal note explains: "Hookers be a sort of theeues in Oxford  
that hooke other mens clothes by lower chamber windowes, as  
they stand toward streete." (fol. 209v, HM4)

3 welkin: Sky.

III. iv. 4 - III. v. 31

- 4 S<sup>t</sup> Anne: Mary's mother, feast day July 26.
- 6 concopulating: Copulating.  
sub audiendum est: "*Sub audientum est*" - "it is up to the hearer or audience"; perhaps a variation of *sub auditer* - a word must be 'understood' to complete the sense. David does not want to use the English word for "concopulation," although he does so elsewhere in this speech.
- 7 hallow: "Halloo" - call to attract attention.
- 8 Ematriculate: *Ex* (out of) + *matriculate*; perhaps a list of those removed from a matriculate book or list of scholars, i.e. bad books.
- 9-10 vnica . . . est: "*Unica nux prodest, nocet altera, tertia mors est.*" *Regimen Sanitatis Salernitanum*, 50: "One nut is useful, a second hurts, a third is death."
- 11-12 vina . . . voces: No source found; "Wine, love and nuts make voices to break."
- 16 crotchet: Head; crotch or crutch; or black-headed note with stem, equals two quavers or half a minim.
- 20 No Land: A pun on "noll" - top or crown of head.
- 28 trusse: Pack, depart.
- 33 gosier: Perhaps "gorge."
- 36 hallow: See above II.iv.7.

ACT III SCENE V

- 2 obturate: Obdurate.
- 9 Puisant: Powerful.
- 31 eaten Mandrakes: Mandrakes are poisonous and have

III. v. 31 - III. vi. 122

emetic and narcotic properties; "To drink the Juice of mandrake."

Tilley J101; see also *Othello* III.iii.330.

41 Troe: Think, believe.

### ACT III SCENE VI

*Caducæus*: Mercury's wand.

20-21 carried . . . brayne: A reference to Athena's birth from Zeus' head.

32 weene: Think, suppose.

48 Husband of Aurora: Tithonus; from Aurora he received the gift of immortality without eternal youth.

58 Dixi: "I have spoken."

59 Cum . . . me: "*Ea quoniam nemini obtrudi/ potest./ itur ad me.*" Terence, *Andria* 250-252: "and because they can't palm it off on anyone else they come to me."

68-69 Amicitia . . . Pares: No source found; the translation follows in the text. Cf. "*Amicitia aequalitas, amicus alter ipse*": "Friendship (saieth Pithagoras) is equalitie, and all one mind or will." Erasmus, *Proverbs or Adages*, fol. 65v and 66.

71-72 Maius . . . lumen: No source found; the translation follows in the text. "*Obfuscat*" is not classical. This could be a mnemonic sentence to help the student remember the irregular endings of the two neuter comparatives.

81-82 woman . . . Flesh: Genesis 2:23.

85-86 contraria . . . simul: No source found; the translation follows in the text.

122 SD *Knockt vp*: Began.

*Consort*: Concert.

IV. i - 33

ACT IV SCENE I

*with . . . neck:* Florida is searching for stray hounds as she makes clear in her conversation with Picus (IV.ii.3); the leash is to lead any dogs she finds, and signals that the hunt is over.

3            *stoure:* Conflict with death, death struggle; plight. See Spenser, *The Faerie Queene* I.ii.7.

7            *Sagittary.* "Sagittarius," that is, the scent was as thick as leaves in late fall.

9            *list:* Listen or perhaps enclose.

*Ringwood:* The name of a dog.

11-12      *When . . . againe:* "Soon the dogs came upon the scent and took up their cry again."

13            *assayne:* Perhaps "assay."

15            *Nete:* "Neat" - pure, undiluted; or exhibiting skill and precision in action or expression.

*Diapason:* The consonance of the highest and lowest notes of the musical scale; a rich, full, deep outburst of sound.

*Meane:* A middle or intermediate part in any harmonized composition or performance, especially the tenor and alto.

19            *Alay:* "Vauntlay" - the releasing or setting on a relay of hounds before the other pursuing hounds have passed.

20            *Bea:* Bay.

22-23      *Ringwood . . . Talbot:* Names of dogs.

28            *treates:* Entreaties.

30            *stint:* Cease action, forbear.

33            *Boasted:* Clamoured after or perhaps a variant of embossed."

*Bea:* Bay.

IV. i. 35 - IV. iii. 3

- 35 atone: At one; at the same time.  
50 emboasted: Clamoured after or perhaps a variant of  
"embossed."

ACT IV SCENE II

- 2 emboasted: See above IV.i.50.  
8 Summer Beere: New or heady ale.  
9 Point . . . but: "Only show me where your lodge is."  
11 kiln new furth: Perhaps a newly lighted kiln.  
15 Sewe: Sue.  
17 doome: Judgement.  
32 guerdon: Recompense.  
37 th'ordure: Dirt, filth (applied to that which is morally  
filthy).  
39 guerdon: See above IV.ii.32.  
43 wayd: Weighed.  
52 Lembick: "Alembic" - apparatus used in distilling.  
53 Hyle: Matter, substance, the first matter of the universe.

ACT IV SCENE III

- Picus . . . herself*: See the discussion regarding  
disguising in the introduction above 64-5.  
*by-song*: Incidental, secondary song.  
*Inspice . . . vacante*: "Inspect the beginning of the  
volume of the folio for the same vacated [song]"; see Appendix 1.  
3 Rayle: A dress or neckerchief worn by women.  
Rock: A distaff.

IV. iii. 6 - 51

6-7 Hercules . . . Samplar: A reference to Hercules dressing in Omphale's clothing and spinning. Ovid, *Heroides* IX.53-118.

9 Ioue . . . Goddess: Jove took on Diana's form to seduce one of her nymphs. Ovid, *Metamorphoses* II.400-440.

12 besome: A bundle of rods or twigs used as an instrument of punishment; or a cleansing agent; see Isaiah 14:23.

brim: An old poetical word for the sea; hence, perhaps, water or brine; cf. *The Faerie Queene* V.ix.35.

bretch: To whip on the buttocks, to flog.

16 cases: Outer, protective covering.

vizards: Visor, shield for face.

20 Risus: Laughter.

23 Risus: As above.

27 Pickle: A condition or situation, usually disagreeable; perhaps a malapropism for "tickle."

32-34 Least . . . Playe: Cf. Nashe, "Prologue," *Summer's Last Will and Testament* 92.

39 Leye: "Lea," (poetic), a tract of open ground, especially grassland.

42 Three . . . together: Three types of animals dividing one body between them.

43-46 Has . . . Crauen: Perhaps a variation of the siren in Lyly's *Love's Metamorphosis* IV.ii.29-31.

46 Crauen: Confessed or acknowledged coward.

51 Bring . . . Bell: "To Curse with Bell, Book and Candle." Tilley B276; "Bell, book and candle - A form of excommunication closed with the words, 'Doe to the book, quench the candle, ring the bell.'" *Oxford* 61.

IV. iii. 52 - IV. v. 55

52 Polle: Head, or perhaps Cardinal Reginald Pole.

#### ACT IV SCENE IV

8 troe: Think, believe.

19 collation: A light meal or repast.

28 include: To shut or close in, to confine.

Cott: Cote.

29 Fowens: "Fowen" means foul; how the cote is tapestried with Fowens and cats is unclear.

64-65 Sooner . . . Trees: "When fish fly in the Air." *Proverbs* F239.

69 Such . . . brew: "As one brews so let him drink." Tilley B654; "As they brew, so let them bake." *Oxford* 55.

#### ACT IV SCENE V

*Breife*: Letter; cf. *I Henry 4* IV.iv.1.

3 operous: "Operose" - requiring or showing or taking great pains, laborious; from the Latin *operosus* - painstaking, difficult, efficacious.

19 clin: Close, blink, look down: from "*clinen*" - to bend down, bow, submit (*Middle*) and from the Latin "*clino*" - inclined, bent, sunk.

25 here away: Away in this direction, hither.

51 Cott: Cote.

55 SD *neither David his Bum*: Fancia, her eyes affected with looking on the sun, mistakes Florida's face for David's buttocks, as is made clear in the following scene.

*Vide vt infra*: "See below."

IV. vi. - IV. vii. 26

ACT IV SCENE VI

2           sublimated: To act upon so as to produce a refined product; refine by heat.

12          Cott: Cote.

17          Catt-cotte: That is, the fowen cott or stinking cote.

18          Pomanders: A mixture of aromatic substances, usually made into a ball, and carried in a small box or bag in the hand or pocket, or suspended by a chain from the neck or waist, especially as a preservative against infection.

19          Three-pyld: "three-pile": pile of treble thickness; highest quality, refined or excessive; with reference to the three fairy lords who have perpetrated the tricks.

24          Rufflin: Contending or struggling.

ACT IV SCENE VII

1           playd . . . eyes: "Who has washed out your eyes?"  
Camilla is questioning Fancia about her damaged eyes.

6           Pikt: A pun on "Picus" and "piqued."

8           vizard: Visor, mask.

16          Canaria: "Canary" - a lively Spanish dance.

22          coursd: To chase; to run or gallop about; to cause to run, exercise in running.

23          Hackney: A horse of middle size and quality for ordinary riding.

            coursd: As above.

26          gallop the Post: Perhaps a reference to a post rider carrying the King's messages.

IV. vii. 30 - IV. viii. 28

- 30 orient: Precious stones or pearls of finest kinds, as coming anciently from the East.
- 33 Amber: Ambergris.
- 35 Long . . . it: This seems to mean "I shall fetch it along."
- 37 drench: Medicinal draught; the sense is "Let's accept our punishment and return to our duties."
- 38 Michers: A truant, one who improperly absents himself; see Lyly, *Mother Bombie* I.iii.191.
- 41 Fox . . . Tayle: *Fables of Aesop* 10.
- 42 outlary: Outlawry.
- 45 kick the heeles: Perhaps to be the last to arrive.

ACT IV SCENE VIII

- 7 Cott: Cote.
- 8 Throwe: Fate (the results of a throw of the dice) or loss (from a throw in a wrestling match).
- 11 Canarye: A lively Spanish dance.
- 17 wood: Mad.
- 22 Lex Talionis: The principle of exacting compensation, 'eye for eye, tooth for tooth'; also, the infliction of the same penalty on the accuser who failed to prove his case as would have fallen upon the accused if found guilty.
- 28 Blind mans Curranto: Perhaps Blindman Buff; the idea is that she has been blinded from looking at the sun. "*Curranto*" is a kind of dance. See *Henry 5* III.v.33.

IV. viii. 31 - IV. ix. 30

31           Layd vp in Lauender: To lay aside carefully for future use; to pawn, put out of the way of doing harm, as a person by imprisoning him, or the like.

35-36       tast The leash: Be beaten with a leash.

#### ACT IV SCENE IX

1           Garbidge of Babylon: Garbage of Babylon, perhaps a reference to the whore of Babylon. Revelation 17:1-6.

2           Guardbag of the Babel: A decorated bag of Babel (Genesis 11:1-9); i.e. a windbag.

3           ruffling: Contending or struggling with, to make a great stir or display.

            Ruffins: The name of a fiend; a ruffian.

5           Hooke off: Make off, to move with a sudden turn or twist; perhaps a pun on hooking for nuts. See also Percy's epigram on 'Hookers' in notes above III.iv.1.

8           verge: "Virgate" - verge of land; bounds, limits or precincts of a particular place; perhaps with *double entendre* since "verge" can also mean "penis."

15          Furth . . . Purge: I.e. like an apothecary, give her a suppository to produce an abortion.

18          emancipate . . . excuse: Perhaps excuse his action as merely ridding himself of the cause of his melancholy or the result of his high spirits, "spleen" being used to refer to both extremes of emotion.

27          Troe: Think, believe.

30          close: Uncertain reference; perhaps clothes? enclosed field, farmyard?

IV. ix. 33 - IV. x. 2

33            Quid . . . homine: "What do I have to do with the man?"

38            supposd you Fiddlers: Perhaps thought they were  
swindlers.

42-43        So . . . them: A reference to the Giants' revolt against  
Zeus. Apollodorus, *The Library* I.vi.

45            Demonstra tu autem: "You however explain," or "but  
you explain."

48            Kybes: A chapped or ulcerated chilblain, especially one  
on the heel.

49            welkin: Sky.

52            Quod . . . nos: "Things that are above us are nothing to  
us." Erasmus, *Proverbs or Adages*, fol. 19.

54            Diuerticle: A byway or bypath; a turning out of the main  
way or straight course.

55            shambles: A table or stall for the sale of meat; a  
slaughter house.

59            Ounce: Originally a lynx - from the sixteenth century  
applied to various other small or moderate-sized beasts, vaguely  
identified; see *A Midsummer Night's Dream* II.ii.30.

60            Scullian: Cook's boy; washer of dishes and pots.

63            Sir Priscian: The name of a celebrated Roman  
grammarian c. 500-530; a grammarian.

ACT IV SCENE X

1            Kelowe: The sound Saloman makes while playing the  
beast; perhaps from the Latin "*celo*" - I hide.

2            chimæra: A fabled firebreathing monster of Greek  
myth; unreal creature of the imagination.

IV. x. 3 - 73

3 Kelowe: See above IV.x.1.

4 Scoggins: A coarse jester; a buffoon.

7 Siccus Dentatus: Siccus Dentatus was a semi-legendary

Roman hero of the mid-400s B.C. The joke is that *Dentatus* means "toothy," so anyone who grins is like the ghost of *Dentatus*.

9 Kelowe: As above.

16 Rood: The cross, i.e., he swears by the cross.

21-22 A . . . Mouth: Tilley B761.

23 Buze: "Buzz," a common exclamation (of impatience or contempt); see *Hamlet* II.ii.412.

27-33 Upon . . . all: Cf. a similar action by Puck in *A Midsummer Night's Dream* II.i.36-37.

32 Buttoning . . . Buttocks: Tilley A381; Tilley's reference refers to incontinence from fear, but Percy seems to use it to illustrate their great, albeit fruitless, effort.

34 Syllabub: A drink or dish made of milk or cream, curdled by the admixture of wine, cider, or other acid, and often sweetened or flavoured.

40-45 Once . . . down: Cf. a similar action by Puck in *A Midsummer Night's Dream* II.i.47-50.

40 S<sup>t</sup> Clements night: November 23.

41 Crab: Crabapple.

64-67 If . . . Nothing: Aristotelian theory of generation in which the male impresses form on female matter, *Generation of Animals* I.xx. 729a; see also Laqueur, especially Chapter 2.

72-73 the Tyme . . . stones: A reference to Attis' castration; Cybele, sometimes referred to as the mother of the gods, is blamed

IV. x. 73 - V. i. 28

here probably because Attis castrated himself after having broken his vow of perpetual chastity made to her.

79           berayd: To stain, to dirty oneself, one's clothes with feces.

82           Quod . . . deest: "What is tacitly understood is not lacking." This is not classical and may be from a rhetorical handbook.

83-84       Let . . . creame: Cf. Nashe, *Summer's Last Will and Testament* 105.

88-89       Right . . . smack: Tilley S593.

99           Pillion: A kind of saddle, esp. a woman's light saddle; pad or cushion attached to hinder part of saddle, for women to ride.

102          safegarde: To stand on the defensive, to defend oneself; or outer skirt or petticoat worn by women to protect their dress when riding.

104          Binch: Bench.

105          Safe Guard: See above IV.x.102.

111 SD      *Knockt vp*: Began.

*Consort*: Concert.

ACT V SCENE I

16           Fourme: Lair.

20           vauntlay: The releasing or setting on a relay of hounds before the other pursuing hounds have passed.

23           Bea: Bay.

27           sleight: A statagem, art or method; or a slight falcon.

28           feathery Flight: An arrow.

V. i. 32 - 74

- 32 yshrowd in stand: While shrouded in a stand.
- 34 aval: "Avale" - lower, descend; i.e., "Do you not cause the hare to descend a mount or hill in order to break its neck, its hind legs being longer than its front?"
- 37 in . . . passe: Are superior to all others for shape of head.
- 41 a Cuckolds note: Horns.
- 42 a forlornes coate: Apparently a coat such as would be worn by a forlorn person: cf. V.i.49-50.
- 49 wisse: "Wis" - used erroneously as "know."
- 51 A . . . sexe: Said of hyenas. Ovid, *Metamorphoses* XV.415. Pliny claims rabbits are hermaphroditic. *Naturalis Historia* VIII.81.
- 52 Boundant: Abundant.
- 53 Knots: Seems to refer to the development of the fetus during gestation; Pliny claims rabbits can have young at different stages of gestation. *Naturalis Historia* VIII.81.
- 55 Hare but Melancholy: "Melancholy as a hare." Tilley H151.
- 56 notes: Denotes.
- 64 Woord: Scripture. Leviticus 11:6.
- 74 carry . . . along: Unclear reference; Orion seems to say that even though Hypsiphyle has vowed never to enter the chase again with him, she can put off her departure from it now until he is ready to go in order that she can bear the wine as they walk. However, this interpretation seems not to fit with the sense of good will expressed by Orion and Hypsiphyle toward one another in the following lines.

V. i. 75 - V. iii. 14

75           Counters: Used chiefly in keeping an account or reckoning in games of chance, esp. cards; the sense is that they must acknowledge Orion's victory.

77           by th'Dye: By a toss of the dice.

79           eake: Also.

#### ACT V SCENE II

4           Caddowes: Jackdaws.

6-7          Hercules . . . Pigmies: Philostratus, *Imagines* II.22.

14          barill this Tun: Store this large quantity of liquid in a barrel.

              Rogation: The Sunday and the three days before Ascension, or Holy Thursday.

16          Fowen: Foul.

19          Wey: Perhaps 'way, away.

20          Nod: "Noddy" - foolish, silly.

#### ACT V SCENE III

1           A Hall: A cry or exclamation to clear the way or make sufficient room in a crowd, esp. for a dance; also to call people together to a ceremony or entertainment, or to summon servants.

11          Non . . . breuius: "I could not put it shorter": "*Ut faciam breuisia mones epigrammata, Corde./ 'fac mihi quod Chrono': non potui breuius.*" Martial, *Epigrams* Vol. 1 III.83.2: "You advise me to make my epigrams shorter, Cordus. 'Do me what Chrono does': I could not put it shorter."

14          Clum: Muttering or murmuring of the Pater Noster; cf. Chaucer, *Miller's Tale* 452.

V. iii. 15 - V. iv. 32

15 Mump: To utter with imperfect articulating, as a toothless person; to mumble, mutter.

17 Schismaticque: In Roman Catholic use, one of those Roman Catholics who in the reign of Elizabeth conformed by occasionally attending the services of the Church of England, in order to avoid the penalties against Recusants; or one who promotes or countenances schism or breach of external unity in the church.

#### ACT V SCENE IV

1 Kelowe: The sound Saloman makes while playing the beast; perhaps from the Latin "*celo*" - I hide.

2-3 Battare . . . voces: "O Battarus, let us repeat the notes of the swan." "Dirae," *Appendix Vergiliana* 1.

9 Nisi Dominus: "Except the LORD"; the last lines of these stanzas make up Psalm 126:1 of the *Vulgate* (Psalm 127:1 in the *Authorized Version*). "Except the LORD build the house, they labour in vain that build it."

15 Aedificauerit domum: "Build the house" (see above).

17 Orci Pater: Pluto ("father of Orcus").

21 In vanum laborauerunt: "They labour in vain" (see above V.iv.9).

26 oue: Oven, referring to the hole the disguised Saloman appears from.

27 Qui ædificant eam: "That build it" (see above V.iv.9).

29 Kelowe: See above V.iv.1.

31 Kelowe: As above.

32 S<sup>t</sup> Sepulcher: Christ's sepulcher, not a particular saint.

V. iv. 33 - 63

33 Et . . . est: "And never is and is nothing."

34SD *foresayd*: The first version following; i.e., the ending which follows is that which is intended for the theatre at St. Paul's. The version intended for adult actors follows the end of the play proper.

*Extra oleas*: "Beyond the olive trees";

"*Εχτος των ελαιων φερεται*, He runs beyond the olive trees.

When a man oversteps the prescribed limits, or does or says irrelevant things which have no connection with the matter in hand. Aristophanes in the *Frogs*: 'Do not let passion seize you and carry you beyond the olive trees.' The scholiast gives the following source for the adage: The running-track on which footraces were contested was bounded on both sides by olive trees planted in rows, which it was not permitted to cross; and anyone who had 'gone beyond the olives' was held to be running outside the limits of the course." Erasmus, *Adages* 82-3.

35 *chimæra*: A fabled firebreathing monster of Greek myth; unreal creature of the imagination.

41 *crasye*: Indisposed, ailing.

42 SD *pilld*: Peeled or shelled.

48 *Phisnomie*: Physiognomy.

51-2 *Pythagoras . . . Boye*: Uncertain reference; the sense is that Pythagoras focuses on his boy's face as inspiration.

57 *Poake*: Thrust through with a weapon; or to bag, put in a poke bag.

60 *Mementoes*: A reverie, "brown study."

63 *dumps*: A fit of abstraction or musing; fit of melancholy or depression.

V. iv. 66 - V. v. 39

66 SD *Trull*: Prostitute.

71 Lupus . . . Fabula: "The wolf in the story"; "talk of the devil." Terence, *Adelphae* 537 and Cicero, *Epistulae Ad Atticum* XIII. Letter 33a.

#### ACT V SCENE V

The Direction *Iunkets*: Any dainty sweetmeat, cake or confection, a sweet dish.

*Mazers*: A bowl, drinking cup.

*Malmsey*: A strong, sweet wine.

3 Fane: A chapel.

7 Raungers: "Ranger" - rover or gamekeeper.

13 Rector: Ruler.

16 Charis: Charity or favour, grace; from *χαρις*.

23 Bolles: "Bowls" - drinking cups.

25 stilld: Distilled.

26 drilld: dropped, percolated, dripped.

27 weene: Think, suppose.

*Maluasyne*: Malmsey; see above V.v.

31-32 Mel . . . Malum: Isaiah 7:15, *Vulgate*. "Butter and honey shall he eat, that he may know to refuse the evil, and choose the good." *Authorized Version*.

"*The Direction*" *degrees*: A step in an ascent or descent; one of a flight of steps.

*Mazers*: See above V.v.

*Malmeseye*: See above V.v.

34 SD *Knockt vp*: Begun.

39 Iô: Exultant shout or song; cf. Lyly, *Midas* V.iii.

V. v. 45 - 112

- 45 Iô: As above.
- 51 Iô: As above.
- 53 Bolles: See above V.v. 23.
- 54 Iunkets: See above V.v.
- 61 Latonides: This appears to be a word of Percy's coining, perhaps a combination of *Latonian* - pertaining to Latona, mother of Diana and Apollo; *Latonia* - Diana; and *Latoidae* - children of Latona. Hypsiphyle suggests that the fairy lords and ladies are more interested in love than in songs inspired by Diana, songs of hunting and chastity.
- 74-75 Self . . . haue: "Self do, self have." Tilley S217.
- 79 Iakes: Privy.
- 82 You . . . spoones: "To come after with salt and spoons." *Oxford* 134.  
yfecks: I'fegs, yfaith.
- 88 SD *Spencer*: Percy points out his allusion to Spenser's *Faerie Queene*.
- 89 SD *Spencer*: As above, but the allusion seems not to fit.
- 91 giglots: A lewd, wanton woman; a giddy, laughing, romping girl.
- 97 giglots: As above.
- 100 hap: Chance, luck.
- 108 loud: Loved.
- 110 SD *transcended* . . . *other*: The couples cross the stage to stand together after they speak their couplets. They do not go up into the raised area.
- 112 Rubies: Perhaps a reference to bee stings sustained by Picus during his imprisonment in the tree.

V. v. 119 - 213

119 women . . . it: "Maids say nay and take." Tilley M34; cf. *Richard 3* III.vii.49.

120 I . . . it: Alnwick Castle MS 508 says "you too say I, And neuer meane it"; the sense seems to be that men will promise and then fail to fulfill the promise.

126 gazing: Bewildered.

127 sewe: Pursue.

129 Numbles: Certain of the inward parts of an animal (chiefly those of a deer) as used for food. Also, in early use, part of the back and loins of a hart.

132 Loystring: Loitering.

Lozell: "Losel" - worthless person.

147 sheff: Sheaf.

148 Mammocks: A scrap, shred, broken or torn piece.

158 SD *Fane*: Chapel.

*Trophy*: A monument, memorial.

198 woodcock: A fool, simpleton, dupe; see *Twelfth Night* II.v.92.

205 Sennet: A set of notes on the trumpet or coronet, ordered in the stage directions of Elizabethan plays, apparently as a signal for the ceremonial entrance or exit of a body of players; see

*3 Henry 6* I.i.205.

206 Palmes: Symbol of success.

212 Bandog: A dog tied or chained up, either to guard a house or on account of its ferocity, esp. mastiff, bloodhound.

Molossus: A Molossian dog - kind of mastiff.

213 I, præ, sequor: "Go before; I follow."

V. v. 213 - ALTERNATIVE ENDING V. iv. 73

"*The Direction*" *Wolues Hill*: East Wolves Farm in Ashington parish, West Grinstead Hundred, Bramber Rape.

ALTERNATIVE ENDING ACT V SCENE IV

- 31 A whist: Silence.
- 31-32 S<sup>t</sup> Sepulcher: Christ's sepulcher, not a particular saint.
- 32 SD *vide locum*: "See the location."  
*Fowën*: Foul.
- 36 Hamadryade: A woodnymph fabled to live and die with the tree she inhabited.
- 37 *Fowën*: See above 32 SD.
- 44 shawmes: "Shawn" - a medieval musical instrument of the oboe class, having a double reed enclosed in a globular mouthpiece.
- 50 SD *Sayd it but*: An early example of *recitativo*; see Dodds, "*Forrest Tragaedy*" 247.
- 51 Brock: A badger, esp. with 'stinking'; stinking, dirty fellow; "Stink like a Brock." *Proverbs* B559.
- 52 iolt hed: Large, clumsy or heavy head; a stupid head, blockhead  
Crock: Crock pot; or old broken down ewe; or crook.
- 61 Phisnomie: Physiognomy.
- 64-65 Pythagoras . . . boye: Uncertain reference; see above V.iv.51-52.
- 70 Poake: Thrust through with a weapon; or to bag, put in a poke bag.
- 73 furred Iacket: Perhaps a reference to a gown worn by a usurer; see *Measure for Measure* III.ii.7.

ALTERNATIVE ENDING V. iv. 77 - V. v. 213

77 SD *pilld*: Peeled, shelled.

81 Lupus . . . fabula: "The wolf in the story"; see above  
V.iv.71.

ALTERNATIVE ENDING ACT V SCENE V

133 SD *Vide locum*: "See the location or place."

153 SD *Vide locum*: As above.

212 Bandogs: A dog tied or chained up, either to guard a  
house or on account of its ferocity, esp. mastiff, bloodhound.

Molossus: A Molossian dog - kind of mastiff.

213 Ite, Præ, Sequemur: "Go you all, before; we follow."

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APPENDIX 1

[Material at the beginning of HM4]

[Fol. 2]

Materies superat Spongia demereas

Vel

Suis et ipsa Musa viribus ruet

Latinus Purus.

Syllaba longa breui subiecta vocatur Iambus.

[Fol. 4]

For  
The Faerye Pastorall  
Act 4 Scen 3  
Sir Philip Sydneis Song

The Tyme hath beene that a Taudry lace,                   10  
Or a Bonnet for my Ladyes grace,  
A Ring of a Rish or Needles case  
Would make any Lady to loue mee,  
But now the world is grown so ritch,  
They will haue it be it ne're so mich,  
Yet by your leaue they will keepe no tich,  
The which doth not a little moue mee,  
    Fye vpon honestie Fye.  
    Your heade is full of Jelouzie.  
    There is no fault in my Lady                                 20  
    For to suspect the contrarye.

Philip Sydneye Knight.

Auditoribus Beneuolis  
Comœdyes and Pastoralls  
With their Songs, As  
Also one Booke of  
Epigrammes  
By W. P. Esquier.

Lectori Dico

Cum canerem Reges et Prælia Cynthia aurem 30  
Vellit et admonuit, Pastorem, Tityre, pingues  
Pascere oportet oues, deductum dicere carmen. Virg. Ec 6a

Againe

Syluestrem Musam tenui meditatur auena. Virg. Ec. 1a

Also vnto the children of the  
Reuells and of Powles.

Cum fueris \* Fortunio eorum \* Ludito more,

[\*] *Parodia*, [\*] *Parodia*

Cum fueris alibi \* Ludito sicut ibi. Carmina Prouerbialia

[\*] *Parodia* 40

Ad Eosdem de Affectibus.

Nulli hic. \* Affectus tales, absiste \* mouere. Aen. 6<sup>o</sup>

[\*] *Parodia* [\*] *Parodia*

Nam sunt hi tanquam Scopuli vitandi. Cicero.

Againe

Leniter qui sæuiunt sapiunt magis. Plautus \*

[\*] *Amphibologicu[m]*

More and aboue

Comica lasciuo gaudet sermone Thalia. Virg. Epigr.

Exscriptum

50

Anno Salutis 1647

Sic vos non vobis et cæt. Virgilius in vita.

Vel

Quo ea fata vocent.

W. P. Esquier.

Comœdyes and Pastoralls

To the Readers

The Prologue Generall,

But

For the Town,

60

for this one of them

in Act.

Loquitur Comœdus

A Poet neuer setteth quill to Booke,  
To render, vnto men, his witts account,  
According his Theame opposd to him,  
But First he calls, vnto his ayde, the Gods;  
So wee, who be our Poets counterparts,  
If to speede wee meane, now must summon first  
Your aukward minds, vnto our vowes, by Prayer. 70  
For as wee reade, of Terence Comœdyes,  
Hecyra, a Comœdy, good it self,  
T'haue beene explode, because the Multitude,  
Same Tyme, was other way intent, wee Actors,  
If now you lend, to carefull things, your heds,  
Or that you little deeme our common suite,  
For lushious banquet, of your glee, besett  
With curious Pourcelaine of your Prayse, be lyke  
Swallow a stiptick Plum with Hecyra,  
Then by your eares, in lieu of Carde to vs, 80  
Wee do Implore you, Gentlemen, you would  
Aspire a gale vnto our enterprise,  
And that, by hausing of your wafting beames,

Wee may be introduct the Tyde, you would  
Not suffer vs, with Dog-cheape Hecyra,  
(As doe those children of the Arme of Gold)  
Be on this shoare, lyke wracked Purchase, sold,  
But lyke Gold Sheepe, by all your Musicks, toald,  
Which done proceed, forward, wee will be bold.

APPENDIX 2

Songs

[Fol. 192]

That be vacant in the foresayd  
Pastoralls and Comœdyes.  
All of them made Anno 1636.

The First Vacant

1.

To nutting, to nutting, my Pupills All,  
Now behold it is Holyroode day,  
If the Nutts, now shattring, should chaunce to fall,  
All may sing, weladay welladay.

2.

Eury one with Satchell, and with Poake too,  
And each on shoulder with a Hooke eake,  
March wee, lyke vnto warriours, Two by Two  
Vnles, for armes, wee will be to seeke.

3.

See the Nuts now come brown as is a Berry,  
Here if wee should, but any while, staye,  
Wee should turne, to our homes, not very merry,  
But lyke to Michers droope by the way.

4.

Hoa, hast away, hast away, Tag and Rag,  
With each, thereunto, that doth belong,

If any behind, in the Reare, shall Lag,  
On high way, let him stretch him, All long.

The Second Song.

1.

What deinty cullours shall I chuse?  
To dresse a chaplet for my Ladý?  
The Primrose, Violet and the Luce,  
The Lilly, Rose and the Rose-Mary.

2.

The wall-floure, woodbind and Pink too,  
Will well agree her by our Ladý.  
No flowre of greife as Eugh and Rewe  
Shall approach the nose of her Perdý,

3.

But onely flowres of Loue and Grace;  
The Carnation and wyld Cressié  
I know will please her dainty Grace,  
Pancies too, The dasye, Gold-Mary.

4.

To garden come, deare Madame, come,  
I may with flowres of choicest dye,  
As it meet, both all and some,  
Present a chaplet to my Ladý.

The Third Song.

1.

Behold, our own Master deare,  
Wee present, vnto you, here,  
A Full-fild banquit of Faerye,  
A Peck of our Acornes, mary.

2.

Neither Hog nor Pig haue tousd them,  
Nor Goate nor Squirill haue brousd them,  
They be the best wee might find,  
To haue them 'gree to your mind.

3.

Your seruice deserues no lesse,  
The which, if wee may so ghesse,  
Should, with tryde ore, be rewarded,  
If that your Merits were regarded.

4.

Yet since it will be no other,  
Not vp your Merits to smother,  
Receiue, in gree, what our Feild  
Of Faerye's Hable to yeild.

Corollarium.

A Peck, of our Acornes, Pild.

The Fourth Song.

1.

Where hast thou beene bungling, Pedaunt? say,  
Wee haue ransack each Buzards neast for thee,  
Betweene this sheepe-Pen and Obera,  
Yet what was falln, wee could not learne, ore thee.

2.

Neither Cowheard, sheperd, nor eake Swad,  
Could tell any Tydings of thy being,  
Which but they could haue made vs so glad,  
Notheing they should haue lost for their seying.

3.

Yet it hither hadst thee not highd sooner,  
After our Bellyes beene stuft and full,  
With a lusty and iolly greene-gown-her,  
Vp without Redeeme gone had thy Trull.

The Fifth Song on the Ancient Chaos

1.

Whylom Fyre and water did not agree,  
Nor the Earth nor the Aire they say,  
Indeed, which if it be so, what did she  
Dame Nature, to take vp the Fraye.

2.

Let mee my dry coate exchange, quoth the Fyre  
For thy Moyst, my faire Lady Aire.

Sayd the water, take thou my Moyst attyre  
Earth, with thy Drye, I mee præpare.

3.

When their diffring coates thus chaungd by Indenture,  
And Bonds engrossd in Counteruieu,  
The water bid th'Adieu to the chaungd Ardure,  
And th'Aire to th'Earth did lyke in lieu.

The Comment.

Frigida Pugnabant Calidis Humentia Siccis. Fyre first  
Hot in summo and Drye in qualification in deadely fewd  
with Water first Cold in summo and Moyst in  
qualification, Then made Aire Moyst in summo and  
Hott in qualification comming betweene Aire first made  
Fyre and Earth first made water, in league, And Earth  
first Drye in summo and Cold in qualification in deadly  
fewd with Aire first Moyst in summo and Hott in  
qualification, Then made water Cold in summo and  
Moyst in qualification comming betweene Fyre now  
made Aire, and Water now made Earth, in league, made  
vp the Agreement. Vide Philosophum 1 de Ortu.

The Sixth Song.

1.

Eury Point of yours is vp trussd Sir,  
Yet so they may vntrusse againe,  
Which if they might not be vntrussd Sir,  
In neede they should put you to paine.

2.

How if my Lady be in hast  
Should you a Bungler be the while?  
O Sir, commit not you such wast,  
Least at you my Lady should smile.

3.

The Buisnesse you haue in Band,  
All tyme, must be ready and quick,  
If straitte you take not Toole in hand,  
May my Lady chaunce to be sick.

4.

Neede hath not any Lawe they say,  
Then if neede you haue any tyme,  
Rather Burst then bend them you may,  
So your affaires be done by Tyme.

[Fol. 193v]

The Seauenth Song

Vpon the engraueur of a Bolle Knobs and Dints.

1.

Loe you, wee haue got vs now this Bolle,  
Which, if so it chaunce to be sold,  
For the workmanship, eake for the Soule,  
I wote will truck vs mickle gold.

2.

Doe you think it to be of no vse?  
Demonstrate noses, so well wraught?

Doe you think it, be any abuse?

To lille furth lyke Tounge in your draught?

3.

This Bolle will recreate much the sence,

When all his drink is gone and out,

Which to the Phisitian sentence,

Is much wholesome, without all doubt.

4.

Bolle, thou Archbolle vnto all other,

In eury thy part, most diuine,

My self I shall esteeme no small brother,

Much as, by hap, thou art now myne.

#### The Eighth Song.

1.

March wee with Bill, Pike and Gun,

As old warriours doth beseeme,

Vnto Colchester good Town,

To get vs esteeme.

2.

Straite the whole Campe will aduaunce him,

When wee shall be descryen,

Then the Horse Cornet will prounce him,

When wee shall be spyen.

3.

Ist not a right iolly thing,

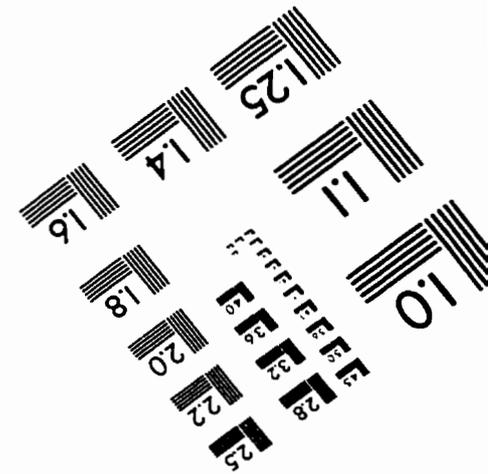
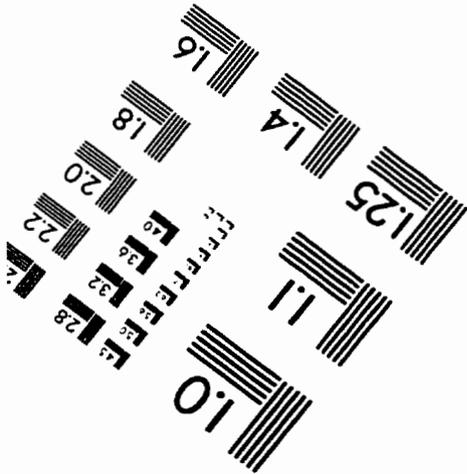
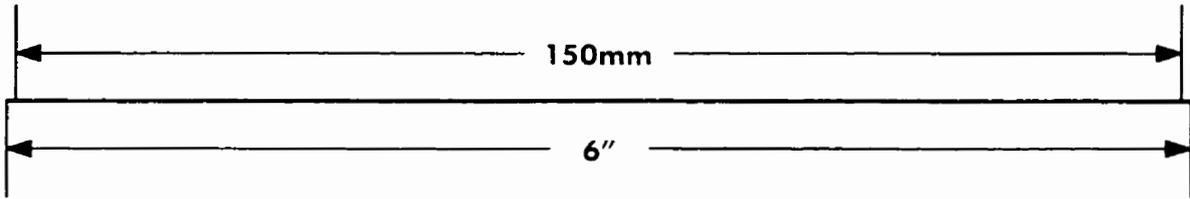
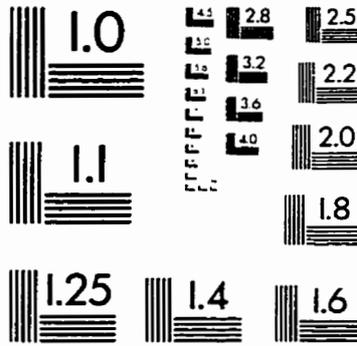
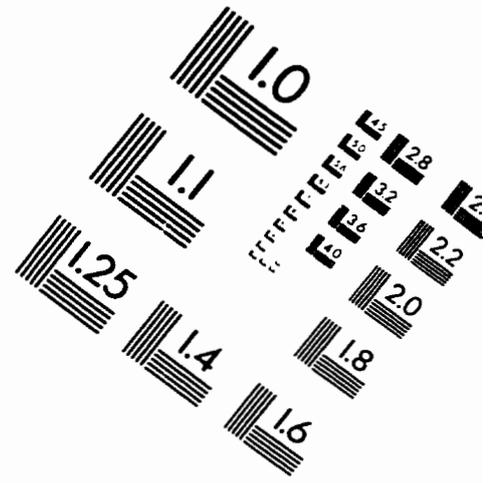
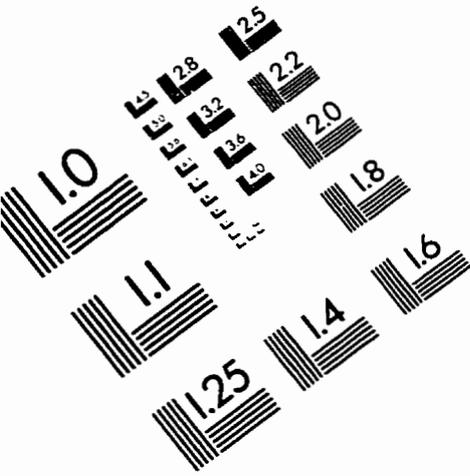
Fiue without Trumpet or Drum,  
To a whole campe of men bring  
A Sudden Larum?

4.

March wee, at one, and that soone,  
With Pike, Gun, Welch Hooke and Halbard,  
Vnto Colchester good Town,  
Trussd Tabour and standard.

Finis 1636 W. P. Esq.

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