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A CRITICAL EDITION OF AN ANONYMOUS, TITLELESS PLAY, DATED 1643, IN BRITISH MUSEUM MS. EGERTON 1994.

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A CRITICAL EDITION OF AN ANONYMOUS, TITLELESS PLAY,
DATED 1643, IN BRITISH MUSEUM MS. EGERTON 1994

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Diane Weltner Strommer, B.A., M.A.

* * * * * *

The Ohio State University
1969

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INTRODUCTION

Many of the playwrights born in Elizabeth's reign died during the fourth decade of the seventeenth century: Chapman, Dekker, Jonson, Marston. Ford and Massinger survived until 1640, after which only Shirley remained. The great half-century of drama which began with Marlowe had come to an end. In the early 1640's dramatic activity steadily dwindled. By 1644 theatrical production seems virtually stopped; of two new plays that year only one was performed. Of twenty-two new plays in 1641, between twelve and seventeen were acted; in 1642 only two of seven were performed; and in 1643, of the five recorded new plays, only a puppet show is certain to have had an audience.¹

After a summer of sporadic fighting all over England, the Civil War officially began on August 22, 1642, and on September 2, Parliament passed a resolution which closed the theatres:

In all significant ways, the already dying drama is said to have been killed by the closing of the theatres, not to be resurrected until the return of the monarchy in 1660. The period between 1642 and 1660 is thus seen as a hiatus in English dramatic history. This view, though certainly not a totally inaccurate one, has been challenged in recent years. Leslie Hotson, for one, has turned up considerable evidence of surreptitious professional and amateur productions even in 1643. The suspicion grows that plays continued to be written and performed, but more frequently, though not exclusively, by Cavaliers in private halls than by professional playwrights in theatres and more frequently in the countryside than in London. Because acting companies were split up and actors scattered, and because performances were illegal, records are few and often amount to no more than a tantalizing "to a playe and other foleyes" in a diary. Any surviving play of this period

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has, therefore, some interest, if only for the glimpses it can provide into what is virtually a dark age in dramatic history.

One of the few such survivors is the play edited here. Anonymous and titleless, it exists in a single manuscript in British Museum MS. Egerton 1994. Below the "nomina actorum" appears the date "August 5, 1643" [f. 212], a date which is probably close to the date of composition. The play has been variously titled--Time's Triumph, Juno in Arcadia, Juno's Pastoral, or The Bonds of Peace, Sight and Search--but since I feel that none of these is particularly apt and that the first and last-named are actually misleading, I have re-titled it Time's Distractions, a title which points to the central action of the play and which makes use of a phrase ubiquitous in contemporary popular literature. There is, of course, no evidence as to what the author intended the play to be called.

Classified as a "masque" (Bullen), an "allegorical show" (Bentley), and as a "pastoral-allegorical entertainment" (Harbage), the play has interesting connections both with some of the most popular genres of the Caroline period and with the political turmoil of the early 1640's. While

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4 See below, pp. 9-15.
it is certainly no masterpiece, *Time's Distractions* has far fewer clumsy moments than many of its contemporaries, including several others in Egerton 1994 which have received more critical attention and are now in published editions. Theatrically adept and carefully conceived, for the most part, it has several passages of genuinely fine verse. It is, therefore, rather strange that it has received so little attention. Except for an unpublished edition done in 1950 as a University of Birmingham thesis by R. C. Elslay, an edition which is virtually inaccessible to American scholars, the play has been the subject of only one article and of incidental mention in several others. The folio in which it appears has, however, excited some interest.

The play is the tenth piece in MS. Egerton 1994, a folio volume of 349 leaves, containing fifteen plays. A. H. Bullen first drew attention to the importance of the folio in the Appendix to the second volume of his *Old English Plays* (1883), and later edited several of its plays for his collection. The manuscript was purchased by the Museum ("for the very modest sum of thirty-three pounds")

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5 The waiting period for it is at least a year at this time.


at the sale of Lord Charlemont's library on August 6, 1865. Nothing is known of the history of the manuscript prior to that date, but Bullen offers an interesting theory, which F. S. Boas has more recently supported. Bullen's contemporary, Sir George Warner, who catalogued the Dulwich Collection at the British Museum, thought that the folio had belonged to Dulwich College in London, which had in turn received it as a bequest from the actor William Cartwright, Junior, at the end of the seventeenth century. The conjecture is that Lord Charlemont borrowed the volume from his friend Edmund Malone, who for years had many of the Dulwich documents in his possession. "Mr. Warner's theory," Bullen concludes, "is that Malone lent the volume to Lord Charlemont, and that it was never returned." Bullen himself poses one obvious objection to the theory: "How came so acute a scholar as Malone to fail to draw attention to a Collection of such considerable interest?" Besides this objection, it also strikes one that the theory is simply a series of rather dubious hypotheses, and that prior to the date of purchase by the British Museum, we still know nothing of the folio's history. F. S. Boas has found, however, that a number of the actors named in several of the plays in the folio "flourished" in the third and fourth

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8Bullen, p. 418.
decades of the seventeenth century and were associated with the William Cartwrights, father and son. Both were members of the Revels Company before the Civil War; and during it, William Cartwright, Junior, became a bookseller and publisher. It was probably at this time that he began to collect play manuscripts, some of which, it is known, he did indeed leave to Dulwich College. After the Restoration, Cartwright returned to acting and joined the King's servants at Drury Lane. Slight as I believe the evidence to be, there is, then, some logical, if not factual, basis for the conjecture that MS. Egerton 1994 moved from Cartwright to Dulwich College to Malone and finally to Charlemont. Boas believes this to be an accurate account of the folio's history, and argues, further, that it was once part of the repertory of the Revels Company or of one of the other companies, a collection of plays which the theatrical upheaval during the Civil War or the fusion of the old companies after the Restoration could have brought into William Cartwright's hands.⁹

Attempts have been made to discover the author of *Time's Distractions*. In an article and later in his book *Cavalier Drama*, Professor Alfred Harbage quite plausibly

suggests Mildmay Fane, Earl of Westmorland, as the author of the play.\textsuperscript{10} Fane's editor, Clifford Leech, finds Harbage's guess "intriguing," but concludes that although it is not absolutely impossible that Fane was the author there is not sufficient evidence to include the work in the Westmorland canon, and that the play is "indeed a little too skilfully handled for Fane."\textsuperscript{11} I find Fane to be much clumsier with theatrical detail and dramatic construction than was the author of Time's Distractions and on this basis agree with Professor Leech's conclusion. I suspect that the similarities between Time's Distractions and Fane's work arise more from the time in which they were written and the traditions in which their authors were working than from common authorship.

Bullen was also the first to notice that a long passage in the play (lines 215-252) is derived from the masque in Chapman's Byron's Tragedy. In a 1935 article in RES, J. D. Jump also notes the relationship between the two passages and cites a number of additional lines and phrases which he believes to be taken from various works by Chapman. Jump finds further that "the anonymous author's fond-

\textsuperscript{10}"An Unnoted Caroline Dramatist," \textit{SP}, XXXI (1934), 28-36, and \textit{Cavalier Drama}, p. 201.

ness for puns and verbal jingles, and his habit of using
rime to emphasize an important aphorism are also character-
istic of Chapman"¹² and, therefore, concludes that "it is
evident that the piece is either the revision by an un-
known hand of a masque by Chapman, or a work, substantially
original, containing important borrowings from the earlier
poet."¹³ The triviality of some of the resemblances
inclines Jump to the former conjecture because "it is dif­
ficult to imagine a dramatist deliberately stealing single
phrases of no particular note."¹⁴ Most of the parallels
Jump cites are, however, common figures, as common as are
punning and rhyming for emphasis, and occur in the work of
almost any seventeenth century playwright. The conjecture
that Time's Distractions is the revision of a lost masque
by Chapman is unwarranted; no real evidence exists to
support it and much argues against it. The more interesting
connection between the two is that the unknown playwright
was attracted to the masque scene from Byron's Tragedy,
enlarging upon it for his own play, a matter which I will
discuss later in this introduction.

¹²Jump, 190.
¹³Ibid., 191.
¹⁴Ibid.
Dating

Although I do not believe the manuscript to be an autograph, internal evidence strongly suggests that the date of August 5, 1643, written below the "Nomina Actorum" [f. 212], is quite close to the date of actual composition. It is likely that the play was written no earlier than the preceding year.

Part of the evidence derives from the association between the play's action and England's social and political turmoil. The struggle between Crown and Parliament rapidly reached a crisis in 1642. Charles and his queen fled from Whitehall on the night of January 10, and the opposing positions grew more rigid that winter and spring. By summer sporadic fighting broke out all over England. On August 22, 1642, when Charles raised his standard at Nottingham, the Civil War officially began. References in the play to "unnatural strife and bloody wars" [115], allusions to the war-time problems of unpaid, wounded soldiers [155-157] as well as poverty-stricken Anglican priests [158-160] and to the proliferation of newspapers and pamphlets [882], and the play's concluding hope for a "future peace" [1008] all suggest that Time's Distractions was written after the beginning of the war, between September 1642 and August 1643. The popular songs in the play, the fashions referred

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15 See below, p. 77.
to, and even its proverbs generally support this date; however, since these indexes of popular taste were current for a decade or much longer, it is impossible to date the work precisely by them.

The strongest case for the date rests on the repetition and significance of the term "distractions" in the play and on the purgation of Time in Act V of "libels," "diurnals," and "weekly intelligences." In a speech in 1642 Charles I expressed his desire "to settle the Peace of the Kingdom, and compose the present Distractions," and in contemporary accounts of the events of 1642 and 1643, the term is ubiquitous. The *Oxford English Dictionary* cites the king's speech as the first occurrence of the word in its senses of "disorder or confusion of affairs, caused by internal conflict or dissension" and of "a community torn by dissension or conflict of parties"; even if it were not the first usage of the term to describe England's political situation, it certainly must have helped to give that sense currency. In the play, "distraction" appears five times, often with its additional meaning of temporary madness, and the action of the play focuses on Time's distractions which change the nature of the Arcadian world. It is "distraction" which Envy

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determines "to infuse" into Time, "distractions" from which Arcadia suffers, and "distractions" from which it is finally relieved by Juno. The playwright appears to be deliberately emphasizing a term which referred to current political dissension, a condition perceived by many writers on both sides of the conflict in the early 1640's as madness and upheaval in their world order.

Similarly topical were the complaints about libels and newspapers, which the play alludes to as "barking libels" [847] and "diurnals and weekly intelligences" [882]. The abolition of the Star Chamber court by Parliament late in 1641 effectively ended censorship and relieved printers of the fear of prosecution for publishing rash political pamphlets. The years after 1641 were unique in English history; at that time and for some time thereafter cheap newspapers of every political cast were published, 722 of them by 1645. By the end of November, 1641, an enterprising printer began issuing a small quarto pamphlet every seven days which summarized the events of the preceding week in Parliament. Within a few weeks, rival journals appeared:

They warned their readers against each other, claiming that one only was authentic, the rest vile counterfeits. But soon they gave up warning the public and wooed it instead--offering

17See lines 381, 565, 585, 838, 1003.
as time went on more news, prettier headings, woodcut decorations, shorter and more attractive titles: Diurnal Occurrences, True Diurnal Occurrences, and in time a whole flight of Mercuries.

Officially, Parliament disapproved of them, but since the early newspapers gave only its point of view and so suited Parliament's political purposes, no action was taken to prevent their publication for several years. Eventually, the Royalists, too, would use this potent weapon, but initially they had only the harshest words for the outpourings of the press, which was "at liberty for the publishing the most invective, seditious, and scurrilous pamphlets that their wit and malice could invent." The OED gives 1640 as the first appearance of the term "diurnals" in the sense of a newspaper published at periodical intervals, but it was after their proliferation in 1641-42 that the word came into general currency.

The history of the term "weekly intelligences" closely parallels that of "diurnals"; the OED cites 1641 as the first occurrence of its use with the meaning of "newspaper": "R. BRATHWAIT (title) Mercurius Britannicus: or, the English Intelligencer." Other authorities give 1643 as the date of

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19 Clarendon I, 187.
its first appearance, which is, of course, inaccurate, but again suggests that it did not have frequent use immediately. 21

The temporary end of the censorship laws and the tension of the political conflict also explain the increasing contemporary references to libels. As Clarendon complains, they appeared everywhere: "Cheap senseless libels were scattered about the city, and fixed upon gates and public remarkable places, traducing some, and proscribing others, of those who were in highest trust and employment." 22

In Act V of Time's Distractions when Time is purged, Love comments that "his belching stomach's full of barking libels" [847], and that "he farts diurnals and weekly intelligences" [882], unlikely ailments prior to 1641.

The evidence suggests, then, 1641 as the earliest date of composition and August 5, 1643, as the latest. Because of topical allusions which can safely be connected with the Civil War and wartime conditions in England, I incline to date the play after the outbreak of the Civil War. It is also possible that the "swearing oaths and lies of all kinds and colors" [881] of which Time is purged refer obliquely to the Oath of Covenant introduced on June 6, 1643, by the war faction in Parliament in order to

21 See Jump, p. 191 and preceding note.
22 Clarendon, I, 263-64.
strengthen its position. The Oath, a response to the report of Charles' intentions to march with his army back into London, was not met with unanimous approval by all members, but under coercion, all took it. The Oath concludes:

And, whereas I do in my conscience believe that the forces raised by the two Houses of Parliament are raised and continued for their just defence, and for the defence of the true Protestant religion and liberty of the subject, against the forces raised by the King, that I will, according to my power and vocation, assist the forces raised and continued by both Houses of Parliament against the forces raised by the King without their consent, and will likewise assist all other persons that shall take this oath in what they shall do in pursuance thereof; and will not, directly or indirectly, adhere unto, nor shall willingly assist, the forces raised by the King without the consent of both Houses. And this vow and covenant I make in the presence of Almighty God, the Searcher of all hearts, with a true intention to perform the same, as I shall answer at the great day, when the secrets of all hearts shall be disclosed.23

After the members of both Houses took the Oath, they decided to require it of merchants and other influential men in the city, of the clergy, of the Parliamentary army, and "thence it grew the mark of distinction to know their friends and enemies by; and whosoever refused to take that covenant neede[d] no other charge to be concluded and prosecuted as the highest malignant." It secured Parliament, in short, "from any future clamours for peace."24 If the

23 Clarendon, III, pp. 48-49.
24 Ibid.
"swearing oaths" in the play do indeed refer to the Oath of Covenant, the reference narrows the date of composition of the play considerably; unfortunately, it cannot be proven.

The Political Background

While the crisis of the reign of Charles I was in substance a struggle for power between the Crown and Parliament, it is an over-simplification to make of it a rigid dichotomy between royalists and parliamentarians, between Anglicans and Puritans, or between Cavaliers and Roundheads. Like most political crises, this one bred men of all political complexions, from the far-left Diggers, who foresaw the opportunity to create a true communistic democracy, to the far-right Royalists, who saw no danger in granting royal absolutism. Most thoughtful men were neither; many who had been distressed by the authoritarianism of Charles' reign under Strafford and Laud were nevertheless intensely committed to maintaining the order predicated on the Crown; others who wished Independency or Presbyterianism in religion were uneasy about coupling that wish to Parliament's intrusion upon royal prerogative and its movement towards Constitutional changes.  

A decisive step was taken on March 5, 1642 when the House of Commons decided to issue the Militia Bill (giving them control of the Army) as an ordinance without the King's consent. This ordinance in effect proclaimed the power of
the leaders of both sides, for without compromise the future looked somber:

The demands on both sides so ungrantable as there's little hope of any loving accordance. Yet both strive for the maintenance of the laws, and the question is not so much how to be governed as who shall be master or judge of them. A lamentable condition to consume the wealth and treasure of such a Kingdom, perhaps the blood too...26

The greatest danger was extremity. In religion, those who adhered to the Church of England felt threats from the right and the left, from Catholicism (which many believed the Crown secretly supported) as well as from radical Protestantism. Although most Anglicans were Royalists, the degree to which they feared popery determined for some men whether they supported the King or Parliament. Many changed sides, some more than once.

As Parliament more and more intruded on the royal prerogative, however, the controversy over constitutional issues tended to subordinate religious ones.27 At the time of the Grand Remonstrance in 1642, many men believed Parliament to act for the good of the country independently of the King, and as such consummated a series of encroachments on the legally established royal prerogatives. "By this action Parliament assumed to itself sovereign authority, thus indicating that the King's power, as King, was not the same as his personal and natural power" (Wedgwood, 73).


ment to be risking the destruction of order and felt that it had begun to unleash forces which would rent the fabric of society. The fear of a permanent perversion of the world they had known began to take precedence over religious matters. Those who became Royalists, even reluctant ones, agreed that to recognize the right of rebellion in anyone for any cause would be to make stable government impossible. Rebellion, they argued, could not be confined; it would produce Civil War which, evil in itself, would tend to jettison the legal basis of society and ultimately to destroy all order. No matter what reservations they may once have had about Laud and Strafford's authoritarianism, about Queen Henrietta Maria's Catholicism, or about Charles himself, Royalists were one on this issue. "They were united," says one historian, "by a sense of danger, not only to the constitution as they conceived it, but to the rule of law and to the whole social order and all the traditions of England that many, at least, of them sincerely loved." Their perceptions of what constituted the greatest danger varied according to the man, but the image of an England metamorphosed appears as a constant theme in the warnings of such different men as the Anglican divine Thomas Fuller, Sir John Hotham's son, and the "water poet" and satirist John

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28 Allen, 302-03.
Taylor. Fuller's concern is for the ultimate effect of the war on the spiritual condition of the English people. In 1643, he instructed his London parish to "pray daily to god to send us a good and happy peace before we be all brought to utter confusion. . . . The longer I see this war the less I like it. . . . Not so much because it threatens temporal ruin to our kingdom, as because it will bring a general, spiritual hardness of heart."\(^{29}\) Others were more likely to be frightened by the potential upheaval of the social order, which they foresaw as the logical outgrowth of the threat to the Crown. Sir John Hotham's son prophesied gloomily that "the necessitous people of the whole kingdom will presently rise in mighty numbers. If this unruly sort have once cast the rider it will run like wild-fire in the example throughout all the counties of England."\(^{30}\)

Whether their primary concerns were spiritual or material, political or social, Royalists discerned England's being wrenched away from the values which had led it to glory in the past and forced into a perversion of law and order. In a satiric pamphlet published in 1642, titled

\(^{29}\)Epistle to his London parish in Truth Maintained, quoted by Allen, 422.

\(^{30}\)H.M.C. Portland MSS., I, 87, quoted by Wedgwood, 173.
Mad fashions, od fashions, all out of fashions, OR. The Emblems of these distracted times, John Taylor captures this recurrent theme in his description of an England metamorphosed. His opening lines, which describe the title-page emblem of a man standing on his head, vividly fuses the various sources of threat:

The Picture that is Printed in the front
Is like this Kingdom, if you look upon't;
For if you well doe note it as it is,
It is a Transform'd Metamorphasis.
This Monstrous Picture plainly doth declare
This land (quite out of order) out of square.
His Breeches on his shoulders doe appeare,
His doublet on his lower parts doth weare;

The Church o're turnd (a lamentable show)
The Candlestick above, the light below,
The Cony hunts the Dogge, the Rat the Cat,
The Horse doth whip the Cart (I pray marke that)
The Wheelbarrow doth drive the man (oh Base)
And Eeles and Gudgeons fie a mighty pace.
And sure this is a Monster of strange fashion,
That doth surpass all Ovids Transformation.
And this is Englands case this very day,
All things are turn'd the Cleane contrary way ....

When confronted with a troubled time which seemed quite mad, like many men then and now, Taylor longed for the past.

For men of the 1640's England's past was the age of Elizabeth, a time which appeared more ordered, sane, and fruitful than their own; a time somehow, therefore, more natural:

For England hath no likelyhood, or show
Of what it was but seventy yeeres agoe;
Religion, manners, life and shapes of men,
Are much unlike the people that were then,  
Nay Englands face and language is estrang'd,  
That all is Metamorphis'd, chop'd and chang'd,  
For like as on the Poles, the World is whorl'd  
So is this Land the Bedlam of the World. 32

The present was only a gloomy reminder of a happier past  
and a cause of concern for the future.

The Political Allegory and Pastoral

A political and moral allegory, Time's Distractions  
reflects a pacifist, conservative, Royalist view of England's crisis, a view which is very like Taylor's. It is  
difficult and somewhat misleading to separate the play's  
political themes from its moral ones, for the play implies  
a conservative political ethic so pervasively that its  
politics are its morality. Just as in the action of the  
play the distraction of Time separates Judgment from Virtue  
and hides Honor from the world's eye, so the play insists  
that without a foundation of rule and authority to produce  
a healthy social and political climate, morality itself  
ceases as all becomes "perverted and abused to ruin" [112-  
113].

Like many allegorists, the playwright does not treat  
the allegorical significance of his characters and events  
rigidly. Uninterested in depicting specific events and  
actual political figures, he concentrates on showing in

32 Ibid.
general terms the causes and effects of England's social and political convulsions. In the political allegory, one finds, therefore, a general rather than a precise relationship between the characters and events of the play and those of English history.

The play early establishes a contrast between two different societies—Arcadia and "the world"—which embody two visions of the one political structure of England, visions which bear the relationship of dream to nightmare, of wish-fulfillment to madness, and of a myth of bygone glory to a reality of present shame. In the first acts of the play, Arcadia is an emblematic version of an idealized pastoral society in which Will, Judgment, Virtue, Love, and even Fortune can function as they were originally intended to do, free from the perversions of men. Shepherds tend sheep, fishermen fish, servants serve; all are contented in their proper roles. Such is the paradise "to which the only happy of the world / Have wisely from the world retired themselves" [54-55].

But a dream cannot permanently protect against reality, and the world imposes itself upon Arcadia, an imposition heralded first by the arrival of Danger and then by the appearance of Time. Time's reliance upon Security opens Arcadia to infection from the world, to the venom of Envy and her brood—to the moral and political evils which simultaneously are threatening to return the world to chaos.
Because sedition arises from Envy, Envy is a political problem. Francis Bacon defines the connection between the two in his essay "On Envy" (1625):

This Envy, being in the Latine word Invidia, goeth in the Moderne languages, by the name of Discontentment: Of which we shall speake in handling Sedition. It is a disease, in a State, like to Infection. For as Infection, spreadeth upon that, which is sound, and tainteth it; So when Envy, is gotten once into a State, it traduceth even the best Actions thereof, and turneth them into an ill Odour. . . .

By means of Envy's infection of Time in Arcadia, the world subsumes the Arcadian dream, and Arcadia becomes an emblem of the reality for which it had originally provided an escape. Only the power and authority of Juno--the Arcadian queen and heavenly goddess--make possible the purgation and expulsion of the sources of Arcadia's infection and thus the restoration of concord upon which the Arcadian dream depends.

By emphasizing the contrast between Arcadia and the world in the first three acts and by bringing the two together in the fourth and the beginning of the fifth acts, the playwright constantly reiterates his apprehension of a distorted society. The world which, in theatrical terms, is initially distanced by its purely verbal existence, is foregrounded by the action when Arcadia is itself infected in

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Acts III and IV. The description of the world in Acts I and II anticipates the appearance in Arcadia of Danger, Time, Envy, and, finally, of distracted Time in Acts II and III, until the condition of Arcadia becomes so thoroughly diseased that by Act IV none but Juno escapes its effects. "Where the Time overflows with venom," says Time at the close of Act III, "that overwhelms the clime" [576-577].

Although its inhabitants are ostensibly nymphs and swains, it is clear that this Arcadia differs from those of Elizabethan pastoral or of the courly pastoral plays which delighted King Charles and Queen Henrietta Maria. Following the vogue set by Walter Montague's Shepherd's Paradise, most pastoral plays of the 1630's and early 1640's are highly artificial, sentimental romances, the common plot of which is the creation and unraveling of thwarted love affairs between beautiful, virtuous ladies and their valiant, handsome suitors. The only resemblances between these pastorals and Time's Distractions are their common setting in a land temporally and spatially remote and their common rejection of a mimetic representation of the real world. The courtly pastoral removes itself from the world in order the escape it; Time's Distractions removes itself as an artistic device in order to understand that world and

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34 Acted at Court on January 9, 1633.
to recreate it.

Conventions of earlier, Elizabethan pastoral do, however, appear in the play, but the twist which the playwright gives to them emphasizes his political intention. Normally, pastoral embodies a contrast, implied or expressed, between the shepherds' life and some more complex type of civilization; the country in its contented simplicity opposes the court in its anxious complexity. 35 Elizabethan pastoral is in the main the celebration of the ideal of the content and mental self-sufficiency to be found in the simple life. 36 Thus the idea of a "golden age," a "fiction of an age of simplicity and innocence," 37 is an inherent part of pastoral; the pastoral aim is to return nostalgically to its innocent, simple beginnings in antiquity.

The first act of the play emphasizes a similar impulse to return to innocence and concord. The initial, conventional description of Arcadia recalls the Golden Age; and the first appearance of Fortune and Virtue, who in "amity together" discuss the original similarity of their gifts prior to man's perversion of them, contrasts the health and

37 Greg, 4.
concord of Arcadia with the disease and disorder of the world. Age, too, professes the pastoral ideal when he describes his earlier contemplative life, serving Virtue in an idyllic state of nature:

I lived in solitary hermitage,
By wholesome labor for my daily food,
To maintain life unto no other end
But that my hands might not be void of work,
Nor my heart empty of devotion [822-826].

The nostalgia in the play is not, however, primarily for the mythic Golden Age. One may concede the moral superiority of a life of days spent "in contemplation of Virtue" [431], but one's impulses are as well for golden days of a very different sort. The nostalgia in Love's speech in Act III, one of the finest in the play, is not felt for a lost state of innocence but for a "merry" time when

gloves,
Scarfs, garters, chains, and ribbons past
Fearless and freely and were worn for favors [533-535],

a courtly time of "golden days" ended not by the corrupting influences of civilization, but by an Honor that is "stern, strict, full of doubts, denials, taunts, repulses" [542-543]. A courtly society by itself is not always so praised, but nowhere is it suggested as the source of the disease in Arcadia or the world.

By nature, pastoral always arises from a courtly society, and the court is the external circumstance which gives point to the pastoral's context. In point of view,
pastoral maintains a consistent pose by ethically supporting a contemplative life of innocence and purity. The inherent tension between its origin in the court (which is also its audience) and its point of view makes the pastoral a natural vehicle for satire, but it also gives rise to the "pastoral paradox," symbolized at its extreme by Marie Antoinette's playing milkmaid at Versailles, a pose of innocent simplicity coupled with a sophisticated construct and origin. The direction of the ethical ideal which that construct supports, however, is away from the court and the active life to the country and the contemplative life. Although *Time's Distractions* gives token acknowledgment throughout to the ethical stance of pastoral and in the nature of its praise of Juno recalls the connection between Elizabethan pastoral and the glorification of the Queen, its intention is not that of pastoral. The play neither develops nor reflects a tension between a life of pastoral simplicity and one of courtly complexity. In fact, because the movement of the action is towards the court, towards the construction of a new society based on the reign of Juno, the direction of the ethical ideal in *Time's Distractions* is the exact reverse of that in pastoral. When, after Fortune's arrival in Arcadia, Sight happily predicts, "our

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38See William Empson's *Some Versions of Pastoral* (London, 1935), especially Chapters I and II.
very sheep shall dance more courtly than the damsel of France," [172] although the comment is ironic, he amusingly suggests this reversal. If courtiers can become shepherds, sheep might learn to behave like courtiers. The jest has a point. As the play progresses and the Arcadian society is disrupted, the characters learn that peace and concord cannot be assumed but must be constructed by the conscious acquiescence of men to order and authority. The pastoral condition of harmonious innocence dissolves when confronted with Danger and Time, and from that point Arcadia moves away from a pastoral society and toward a type of monarchy.

In its initial freedom from disease Arcadia is contrasted with the world, with reality, but in its clear differentiation of social levels—from the crown to servants—Arcadia suggests a model for that world and another departure from conventional pastoral. An emblem of prelapsarian society, Arcadia usually implies harmony and concord; a queen, when present, exists there only to be lauded and to increase the joy of the inhabitants, not to create and maintain order by the power of her authority. In Time's Distractions, on the other hand, Juno behaves very like an ideal monarch. She presides over a court which, like any court, enjoys singing, dancing and witty banter. Her rule, as she commands and reprimands her subjects, hears suits,
makes matches, and purges her land of the evils that threaten it, is just, wise, and absolute. Even Time finally submits to her and concedes, "To obey you I must" [829].

Because the one pastoral convention which the play consistently maintains is its glorification of the queen-deity figure of Juno, she inevitably recalls Elizabeth, Spenser's Gloriana:

Great and most glorious virgin Queene alive,  
That with her soveraine powre, and scepter shene,  
All Faery Lond does peaceably sustene.  
In widest ocean she her throne does reare,  
That over all the earth it may be seene;  
As morning sunne her beames dispredden cleare,  
And in her face faire peace and mercy doth appeare [FQ, II.ii.40-46].

William Empson believes that "it was this Renaissance half-worship of Elizabeth and the success of England under her rule that gave conviction to the whole set of ideas" which are pastoral, and it may be that the play’s departure from those ideas suggests the playwright’s recognition that if the pastoral ideal accurately reflected the concord and harmony of England, "those golden days are gone" [542] and "this Time has undone us all" [803].

Certainly the play’s emphasis on Age and Time makes nostalgia an important theme. The playwright’s world is not so harmonious as to be imitated unselfconsciously in a
mythic Golden Age or to criticize itself by pastoral standards so divorced from the reality of impending political and social chaos. The significance of the events of the 1640's to every facet of life disallowed the alternative of a contemplative life and a return to innocence in a green Arcadian world. Pastoral values, if they are not to become absurd in the artificiality of milking cows at Trianon, are only viable in a time of relative political stability and social harmony, and a contemplative ethic is only morally sound in a time which does not require action. In creating an idyllic Arcadia and destroying it by the distractions of the times, the playwright indicates his recognition of the conflict between the pastoral mode and the play's political intention. In making the restoration of Arcadia's concord dependent upon the power and authority of a mythic queen who has descended from heaven, he returns his audience to an emblem of monarchy and an England of a more merry time. In emphasizing the value of loving submission to authority and the necessity of recognizing and guarding against Danger and Envy, he offers it direction and a hope for the present. The political aims of Time's Distractions are thus closely tied to the playwright's manipulation of pastoral convention, and the ways in which he fulfills and denies the expectations created by an Arcadian setting suggest a conscious and imaginative choice.
Most often, the dramatic drive in a play is a progressive movement from an inciting action, internal or external, which leads to a condition of conflict. The way in which conflict is ultimately resolved by the action determines whether the plot is comic or tragic. The course of the movement from motivation to action defines character; usually, the more complex the character's reaction, the more complex the character, and the more psychologically real he is felt to be. The connection between the inciting action, character, and a narrative plot is thus a mutually dependent one, and to find one or more elements missing is to find a play weak or to find it something else, a non-play, as it were.

Morality, allegory, pastoral, romance, theater of the absurd—these genres all move away from mimesis towards ritual and tend to deny the normal dramatic drive; because they do so, they often bear a bastard-brother relationship to "legitimate" comedy and tragedy. Although terms like "morality" and "romance" can enable one to make useful distinctions, they need not imply weakness or inadequacy of form as long as one does not bring to such plays inappropriate criteria. These plays must be judged according to their own dramatic impulse, which implies a different structure and requires different techniques of character-
The fact that *Time’s Distractions* has variously been classified as a "masque," a "political allegory," a "pastoral," and a "morality" suggests either that these genres have certain inherent similarities or that the play is sheer chaos, which it is not. Like the plays in those genres with which it has been associated, in *Time’s Distractions* neither the narrative structure nor the psychological realism of its characters is important. The play develops instead by means of a contrast of opposites—of life-giving and death-dealing forces—revealed in character, imagery, and structure.

The action of *Time’s Distractions* is what Northrop Frye describes as "ternary," an action which ritually is "like a contest of summer and winter in which winter occupies the middle action."\(^{40}\) The intention of the first section of the play is to show the paradisiacal nature of Arcadia and the process of its formation into a society. The middle section, the longest, focuses on the infection of Arcadia and the results of that infection on its inhabitants. The final section restores Arcadia and recreates it as an ordered society. In its moral and political implications, the action describes time past, time present, and

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The play's point of view is time present, and from that point of view the action raises three questions which it attempts to answer: Who or what is to blame for the metamorphosis of Time? What are the effects of Time's "apostasy" on society? What is required to restore this mad society to sanity? The action moves by means of a series of scenes, grouping different characters who reveal facets of the Arcadian world in its several stages. Acts I and II describe the nature of Arcadia and in the arrivals of Juno, Fortune and Virtue, and Love establish criteria for a society still in formation. The climactic moments of this section occur in the harmony of the dances, the first with Juno, Fortune and Virtue, the second when Swains and Nymphs surround Love, "crowning his deity our king" [287]. Arcadian harmony is shattered immediately after the second dance when Danger arrives. Act III opens with the first appearance of Time. Relying upon Security's denial of Danger's presence in Arcadia, Time falls asleep and is infected by Envy and her brood—Suspicion, Spite, Malice, Jealousy, Fear, Necessity—all evils which separate men from one another and make a cohesive society impossible. The now-distracted Time meets Age and Love. No longer appearing in his true image, Love, disguised, is a servant of Age. Time immediately infects Age, who recovers, temporarily, at the sight of Juno, Fortune, Virtue, and Honor. All join in a
dance which temporarily restores harmony, until Time too
joins it and mars their sport by infecting everyone but
Juno and scattering the dancers. Arcadia is now thoroughly
infected and divided. By means of a series of six proces­
sion-like scenes observed by Juno "above" and Time "below,"
Act IV depicts the effects of Time's distractions on all
levels of Arcadian society. In the final scene of the act,
Juno takes control, promising to purge Time, and calls upon
her Satyrs to expel Danger. The final act restores Arcadia.
With the help of Age and Love, Juno purges Time, and then
arranges matches between Age and Honor, Will and Desert,
Judgment and Virtue, and Fortune and Love, creating "strong
bonds" on which to base the Arcadian society of the future.

By choosing an Arcadian setting for his action and by
populating it with mythological and moral figures, the play­
wright has created the usual problem in characterization
for allegorical drama: his characters must be sufficiently
compatible with the iconography of their names to be recog­
nized and accepted by an audience; yet they must depart
enough from convention to create dramatic interest. The
principal technique which he uses to solve this problem is
to capitalize on the ambiguities and connotations inherent
in the characters' names. Character is thus defined in
action, and the meaning of a character changes in the con­
text of different scenes so that he can serve at one point
a moral purpose, at another, a political, and, occasionally, a pastoral one. The technique succeeds in creating variety and interest, but it occasionally falters and confuses the focus. An analysis of the way in which the characters are manipulated suggests the play's strengths and weaknesses as well as the playwright's methods for making his basic metaphors concrete. Although the play is unevenly executed and at times the focus of the action becomes blurred, in its conception and structural patterns it is imaginative.

As a microcosm of the world, the Arcadian society is made up of various social and symbolic levels. At the top are three authority figures: Juno, Time, and Age, each of whom has a controlling influence on the rest of Arcadia in the power inherent in their names. Immediately below them are six virtues—Virtue, Fortune, Honor, Desert, Will, and Judgment. Socially and morally, they are the ruling class whose dissension creates chaos and whose bonds provide a foundation for an ordered society. Love is of their class, but has a greater symbolic significance. The lower classes are represented by Sight and Search, who are the servants of Will and Judgment, Simplicity, the fisherman, and the groups of Arcadian Nymphs and Swains. Eventually expelled, the evil characters—Danger and Envy and her brood—do not figure in Arcadia's class structure, but serve as the forces for dissension. Security, morally neutral, is the
mistress of Time, but she is excluded from the new society at the play's conclusion.

As an earthly and heavenly queen, Juno serves a monarchal and quasi-religious function. Her power, suspended during the period of Arcadia's infection, emerges when Danger is expelled and Time purged, and she becomes the true ruler and recreator of her kingdom. In Act I by assuming the role of Lucina, the goddess of parturition, Juno explicitly promises to protect Arcadia against sterility and links herself to fruition: as midwife Lucina, she will lead Honor forth from darkness into light. Juno is by no means omnipotent against the forces of destruction, however. Although Time and Age both finally submit to her, they manage to control and metamorphize Arcadia for a while. Juno's function is consistent, and her power is acknowledged from her first appearance, but it is not until the third stage of the action, when Arcadia has been

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41 The play implies at one time that she can take control whenever she wishes [582-587], but the action suggests rather that Age, Time, and Love have temporarily overthrown her rule. This is one of the points which the action needs to define more sharply.

42 By doing so, Juno suggests that she takes on the powers of Venus and Diana, both of whom often served as Lucina. Etymologically, the word is associated with the moon ("little light") and, therefore, also with madness. Juno does serve as Lucina to the entire Arcadian society when she brings it out of madness in Act V.
instructed by Time's scourge and Age and Time acknowledge her as their "sovereign deity," that she becomes the queen of an ordered, harmonious community.

Time enters only after the appearance of Danger in Arcadia has signalled the extremity to which the natural and psychological balance has been upset in the present. Time is principally a visual metaphor for the present—the times—but he also is temporality, and, occasionally, the past. His actions, true to popular iconography, also "scourge" Arcadia and ultimately reveal the truth, that order is predicated on loving submission to authority. 43

When he first appears, Age is a prototype of virtuous old age, living a contemplative life and serving Virtue, and as such he suggests the values of a pastoral life and of the past. When Time infects him (or before), 44 he falls prey to wanton love and becomes a lecherous old man, a type anticipating those of Restoration comedy. He is also the age: by forgetting duty to his "sovereign goddess" [811],


44 Here again is some confusion. In the play's action, Age is clearly changed by Time, but when he blames Time for his infection in Act V, Juno reprimands him, saying that Age created the conditions for Time's infection by Envy. Age then recalls that he "took in" wanton love, and admits his share of the responsibility.
in his prideful self-love he creates the conditions which make possible Time's infection. After he recognizes his error and submits to Juno's rule, Age can assist her to purge Time.

Because they both stand for the present, Time and Age are similar and mutually dependent. The allegory suggests that when a given period of time, an age, becomes rash and willful and turns away from loving concord and submission to authority, it makes possible the entrance of Danger. If, then, at the moment of danger the time is over-reliant on its sense of security and so becomes slothful, the times and the age become perverted, chaotic, and everything turns upside down. Before a return to order is possible, the age must submit to rule and the times must be purged of the forces of disorder.

The alternatives for society of chaos and order are symbolized in the play by Danger and Love. What is represented by Danger, initially ambiguous, is clarified in each of his several appearances. Danger first enters Arcadia immediately following the dance in which the natural Arcad-

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45 Signified by his desire for a mirror and concern with his appearance [456-465], a common medieval and Renaissance emblem. His trouble with his sight in the same scene suggests, iconographically, moral defectiveness.

46 Because he falls asleep; sleeping commonly signified sloth in medieval and Renaissance iconography.
dians—the Nymphs and Swains—had crowned Love their deity. He scatters the group and destroys the harmony which that dance suggested. In later appearances, Danger continues to thwart love. He prevents the marriage of Will and Desert, and he prevents Desert from returning Love's bow and arrows, weapons lost originally when Love was in the service of Will. Without his weapons to signify his godliness, Love is powerless against Danger; after Danger's first appearance, Love remains disguised until the purgation of Time. The appearance of Danger also precedes the first entry of Time, and his expulsion, significantly by Satyrs, creates the proper conditions for Time's purgation. Danger, it becomes clear, is that which blocks Love and creates dissension. It is linked to the powers of destruction, to war, disease, and sterility, and so interrupts the recreative powers of man and nature which challenge Time.

The symbolic opposition between Love and Danger is reinforced in a consistent, recurrent pattern of images related to an antithesis of sterility and fertility. The fecund deliveries in Arcadia of Honor and of Cupid are set

47 This point is almost lost in the play, but I think it is significant to both levels of the allegory. See lines 210, 215.

48 The discussion of Honor's birth and growth receives a good bit of attention. One reason Envy gives for her infection of Time is to prevent Honor from marrying—hence proliferating [372-378]—and Virtue suggests that she can "stop her growth and blast her glories" [654]. I see the
against the fecal productions of Time, who "full of stuff" is purged of Envy and her brood, libels, swearing oaths, and lies; he is purged of that which divides and destroys.  

The imagery contrasts peace with war, "entire" friendship with enmity, health with disease, infection with madness.

It is clear that the major threat to the distracted Arcadian world is barrenness, the sterility which marks an age that has inverted the right order of rule, has become torn by dissension, and has made Love and authority powerless.

Frequently represented as the first major deity to arise from chaos, Love assumes, in part, the function of Venus, particularly as she represents the great generative force in nature and the only power capable of neutralizing the destructive principle symbolized mythologically by Mars and here by Danger. The idea that Love alone can temper strife and hatred is a Renaissance commonplace. In myth, however, there are both two Venuses and two Cupids, and their roles are antithetical. Improperly directed love turns inward and becomes self-love, pride, and lechery, and

manner of Cupid's entrance as a birth, or re-birth, primarily because of his making an explicit comparison with the birth of Venus, but also because the efforts to pull him up parody labor [185-206].

49 Time's purgation seems related to the exorcism of devils.
is, therefore, destructive. When Age "takes in" "wanton love" [819-820], he has turned from creative love to lecherous love. Although Love acts most like the "pretty, witty wag" which he is called, like a playful, sportive Cupid, his symbolic value as generative love or destructive love informs specific scenes.  

Less complex in their conception are the play's four female virtues—Fortune, Virtue, Honor, and Desert—and the two male virtues—Judgment and Will. In the first act Fortune and Virtue both require Juno's aid for their preservation and protection from the greedy world of men. In Arcadia, Fortune divests herself of her usual attributes—her wings which indicate fickleness and the turning wheel by which she raises men and nations to great heights only to cast them down again. Instead, under Juno's rule she returns to her original purpose, to deliver Honor.  

Except when they are used to serve the political allegory, the other virtues are what their names signify. Desert, appropriately, is a rather static character, acted upon rather than acting. True to moral philosophy, Judgment's supremacy over Will is stressed; Judgment prevents

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50One love is the traditional Venus, daughter of Uranus and born from the sea. Love associates himself with her at his entrance (see note 47). The other is the daughter of Zeus-Jupiter and Dione-Juno. Love refers to Juno as his "aunt" [507, 803, 806], which implies that the writer was conscious of the two conceptions. See Panofsky, 142-145.
Will from behaving rashly and keeps him from going astray. Judgment marries Virtue, supports order, and is consistently Will's moral superior. In the fourth act the inverted relationship between Judgment and Will suggests the power struggle between Crown and Parliament, as Honor occasionally represents Puritan morality, "stern, strict, full of doubts, denials" [542-543]. The political implications of the characters' relationships are usually quite clear from the context. 51

Sight and Search, who are not very distinguishable, open the play, and during their necessary exposition, they are the pastoral shepherds of tradition. Some attempt is made to endow them with a moral significance (they are the servants of Will and Judgment), but that meaning becomes almost totally subordinated to their role as types of the lower classes. Although they at times have the wit and charm of the zanni in commedia dell'arte, they have their moral ambiguity as well, and the play's point of view primarily finds them greedy, socially ambitious, rash, and somewhat stupid. At the close of Act I, Juno has promised to protect Fortune from the "greedy world" which would have ripped open her womb; at the beginning of Act II, Sight and

51 As Honor's is. Nevertheless, it is somewhat disconcerting to have Honor function both as a highly desired ideal and as a repressive force. The two levels of Will and Judgment, on the other hand, work very well.
Search are revelling in the thought that a share of all the world will soon be theirs. The birth of Honor means for them "towns, towers, castles" [150], an opportunity to rise to great heights socially and politically. Sight tells Judgment that "this year is enough to make every knave in the cards a king," for "we are all made masters" [169-170]. Judgment reflects the play's point of view towards such pretensions: "You are mad" [171]. Sight and Search (and to a lesser extent, Simplicity), though sometimes the shepherds of pastoral convention, figure more often in the political allegory as rabble, the class which must be firmly controlled by authority.

The other characters are straightforward emblems; their names are their significatio. Envy and her brood represent the various moral causes of political and social dissension, and Security personifies the frequent Renaissance meaning of her name—presumptuous lack of caution, carelessness. The Swains, Nymphs, and Satyrs serve the play's gesture towards its pastoral setting, as does Will in his occasional role of pastoral lover. Mythological symbols of the luxuriant forces of Nature, the Satyrs are as well an appropriate choice to trample down and expel Danger.

Although the political allegory is implicit in the relationship between some of the characters and in the behavior or dialogue of others throughout the play, it
controls the meaning only in Act IV. Past error has produced the present upheaval, and Arcadia in its distractions here merges with the world. Even though the relationship between the characters and contemporary events remains loose, it is safe to make a fairly close connection between this act and the playwright's perception of the troubles of his time.

Structured like a procession with one group of characters replacing another, the act includes seven brief scenes in which the Arcadians show the thoroughness of Time's infection throughout all levels of society. Progressing linearly, the act begins with Time in control and ends with the expulsion of Danger and Juno's authority uppermost. Played with "Juno above" and "Time below" as observers of the action, the act is a symbolic struggle between them to determine Arcadia's future. The first scene depicts the most significant effect of the "apostasy" of Time. The right order of rule between Judgment and Will has been inverted: Judgment (the Crown) has been "thrust out of office" [593] and no longer controls Will (Parliament), who refuses to acknowledge Judgment's supremacy. "Thou thine own neck shall break," Judgment predicts to the "rash, giddy fool" as they exit, quarrelling [590-595].

The next scene between Sight and Search shows the effects on the masses of this upset in authority. They hurl scatological invective, accuse one another of spying "for
some weak statesman" or for sergeants [605-607]. Joined by Simplicity, they fight "for example and for fashion's sake," only because "all the shepherds in Arcadia are at it and they know not what for" [637-638]. In these scenes the trio is quite explicitly associated with the London apprentices whose rioting and petitioning in support of Parliament helped to deliver the city into its hands and to strengthen Parliament's own war faction.

With both the authority of the state and its lower classes in disarray, it is natural that Fortune and Virtue should resume their former contention. Their scene makes primarily a metaphoric point: when the times are in chaos, neither Fortune nor Virtue ensures survival. The "blood and horror in the fields of war" [669] are, Fortune claims, the works of Virtue as often as they are of Fortunes and when the time creates a need for her, Fortune turns her back on men [680-682].

Two more virtues rip one another apart in the following scene between Love and Honor. In their quarrel, each presents a false alternative to the other, and each denies a value important to human life: Honor (in her Puritan role?) would have no mirth, pleasure, sport, or free pastimes [703]; Love would have nothing else and would deny as well any value to reputation, honor, fame, and glory [706-707]. Together their values create one whole; separated, Honor destroys and Love ruins. No compromise is possible
with two such rigidly opposed positions, and their argument finally ends only by force. Honor becomes a prisoner to Time, who hides her in his dungeon to obscure her from the world's eye. The quarrel between Love and Honor illustrates the way in which positions become rigidified and values distorted in a period of political turmoil. By implication, it also calls attention to the need for compromise on both sides. Without it, argument ends in force, and once force is used, Honor is hidden.

The progression leads to Age. He appears alone, complaining of his lack of success with the nymphs. "Here," the playwright seems to say, this is the Age. In the midst of chaos, it is vain, lecherous, and foolish. In a society torn apart, Age sings of bouncing buttocks." Desert and Danger soon enter, and Age, seeing Desert only as a nymph "weary of her maidenhead" [756], recklessly ignores Danger to pursue her. Danger raises his club to kill Age and only a last minute rescue saves him. Politically, this final scene in the procession of Arcadia's perversion has led to a disastrous precipice for Age. Concerned only with his vain and foolish lechery, Age ignores genuine Danger. Age and Security enable Time to capture Desert and now all the virtues are hidden and starving in Time's dungeon.

The play envisions a society which has turned aside from those values which make life harmonious and creative for each man and from the order and degree which give a
country continuity and stability. The image of metamorphosis pervades the play. Time in his madness asks, "Who or what am I?" [396] and believes himself bewitched [433]; Age wonders, "Was not I age but now?" [448-449]; Love's true identity is hidden behind a disguise of wantonness and servility; and Sight grows "purblind"; Search, palsied; Will, lame; and Judgment himself, idiotic. The blame falls on all. Although Age, Time, and Love are variously responsible for Arcadia's disorder, their faults are similar. All neglect duty; all, metaphorically, put themselves before community. In the service of Will Love loses the arms which made him a god and hence loses his proper power; Age, influenced by wanton love, abandons the contemplation of Virtue and the service of his "sovereign goddess" and thus permits Danger to enter Arcadia; Time falls asleep indulging himself in the sweet music of Security "in spite of Danger" and enables the entire company of vices which divide a society to enter freely. Early in the play Virtue says,

The world
Is out of frame; disorder governs it
Threatening to turn it all again to chaos [93-95],
and the action has made that chaos visible. For many men at the time of the Civil War the horror which the Renaissance believed inevitable if once "the specialty of rule hath been neglected" has indeed appeared in their land. The point of view in Time's Distractions is identical to
that of Ulysses in Shakespeare's *Troilus and Cressida*.

Take but degree away, untune that string,
And, hark, what discord follows! Each thing meets
In mere oppugnancy [I.iii.109-111].

"The unity and married calm of states" must be returned for
a "promise of future peace."

**Masque and Dance**

When A. H. Bullen first drew attention to this play, he called it a masque, as, more recently, have F. S. Boas and J. D. Jump. Although the closest generic affinity of the play is with the court masque, *Time's Distractions* is not a true masque. Critics of the masque by no means agree on the point at which masque becomes play, especially since in its later stages the masque became increasingly narrative, but most do agree that certain essential qualities appear in all entertainments properly called masque. A masque, one definition goes, is "a ritual in which masked dancers, with or without a presenter, arrive to perform a dance, sometimes to sing, and nearly always to 'take out' members of the stage audience. . . . The taking-out is perhaps the most obviously functional aspect of the masque." By defining the masque as "a unique kind of

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relationship between its action and its audience," another critic who emphasizes the "taking out" finds Jonson's work to be the perfection of the attempt of the masque "to breach the barrier between spectators and actors, so that in effect the viewer becomes part of the spectacle."\(^53\) While one may argue that many plays also break the barrier between spectator and actor, it is true that the final mingling between the dancers and a courtly audience which appears in virtually all masques is peculiar to it. This mingling between the virtuous and mythological characters and the spectators implies a correspondence between those characters and the court in the moment at which they come together in a kind of masked ball. Produced with great splendor and at great expense, the masque was dependent upon and a celebration of a courtly society. W. Todd Furniss finds the world of the masque centered "in the office of the monarch, which is itself patterned on a universal philosophy," a focus which lends to the masque its quality of a ritual celebration of kingship. The masque, he finds, has at its core a series of kingly images that "fall into categories which correspond to the links in the Great Chain of Being."\(^54\) That the adulation of the king" is both a major convention and function of


the masque was also recently claimed by Stephen Orgel. In both the movement of its action and its thematic concerns, the masque leads towards the court as pastoral leads away from it.

In spite of this general agreement in definition, the critical quarrel begun by Ben Jonson and Inigo Jones about the "soul" of masque continues. What primarily is its appeal: language, music and dance, or scenic spectacle? Although his history is accurate, many critics would disagree with the ordering of Otto Gombosi who claims that "by virtue of its origin the masque was, in the first place, dance, and naturally, dance music—and, by virtue of its history, in the second place, spectacular entertainment. Only in the third place was the masque literature." Dance and spectacle are certainly of major importance in the masque and frequently dominate; many extant masque texts are little more than descriptions of ephemeral spectacle, that "appeal of the moment to the eye and the ear, the blaze of colour and light, the mist of perfume, the succession of rapidly changing scenes and tableaux crowded with wonderful


and beautiful figures."

Because the main theme of a masque involves mythological gods, personifications of virtues, fairies, and the like, the figures of the anti-masque tend to become demonic. Jonson often managed, particularly in his later masques, to incorporate the anti-masque elements into the harmonious society of the conclusion, but more often the dramatic characterization splits into an antithesis of virtue and vice, god and devil. This tendency toward the absolute separation of the two suggests the morality play, as in Milton's *Comus*, in which the spectacle and celebration become subservient to the conflict between the opposing forces represented by Comus and the Lady. Entertainments like Milton's, part morality and part masque, were not uncommon, particularly in private performances after 1630. The interest in moral masques and morality plays, in part created by the popularity of Thomas Nabbes' *Microcosmus* (1635), persisted in private theatricals throughout the Interregnum. The clear-cut moral distinctions in *Time's Distractions* between the morally good characters and the mingling of abstractions with virtues and mythological


59 Harbage, *Cavalier Drama*, 195.

characters are thus as usual in the late Caroline drama as in the court masque.

As a courtly spectacle dependent upon scenic effects, music, and dance—a spectacle which moves towards uniting masquer and spectator—the masque proper differs from Time's Distractions in several significant ways. The play offers strong internal evidence that it was performed on a bare platform stage and so offered no spectacle of elaborate and rapidly changing scenery. There is no "taking out" at the end—the Arcadian world remains self-contained—and it does not suggest a courtly audience. The masque is, finally, much more bound up in non-verbal elements than is this play.

The playwright, one concludes, chose to write not a masque, but a five act play which carefully adheres to the unities of time, place, and action, but he also chose to make that play masque-like. Its development of the action by groupings of characters instead of by narrative plot and its compelling drive toward a condition of idealistic harmony and order and a concurrent exposing and expulsion of disharmonious elements are points of structure which arise from the masque, especially as it developed during the latter part of the reign of James I and throughout that of Charles I. It was, perhaps, from Jonson's later masques, which embody the contrasts of opposites, that the author

61 See below, p. 61.
learned the technique which so pervades his play.

It is in its use of dance to punctuate the moments of harmony or discord that Time's Distractions most clearly imitates the masque. Symbols of unity or disruption, the dances serve as a guide to the changing conditions of Arcadia. The first dance in the play [137/138] celebrates the arrival of Juno, Fortune, and Virtue in Arcadia. By her power and with Virtue's help, Juno stops time for "2 or 3 minutes" [131-135], charms the air for music, and all join in a "soft measure for our welcome hither." The text leaves unclear whether the Clouds joined the dance as well; if they did not, the dancing trio would certainly remind the audience of the three graces. The dance makes visual the harmony of Arcadia which has been emphasized in dialogue and the unity between Juno the goddess-queen, Virtue, and Fortune. Soon after the dance has ended, the act closes with Juno's promise to serve as midwife to Fortune for the delivery of Honor.

The dance in the second act again emphasizes harmony, but on a different level of society, that of the Arcadian nymphs and swains. It also serves as an ironic climax to the first section of the action. Recently pulled up from

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6 The dances do not, however, conform to the usual arrangement of them in the masque. See Andrew J. Sabol, Songs and Dances for the Stuart Masque (Providence, 1959), p. 1.
the sea into Arcadia, Love decides he likes the Arcadian air, but he fears to stay because of "that ugly monster" Danger. Will assures him that "all Arcadia" shall guard him and that he shall "be always armed and attended by a band of lovers" [277-278]. To prove it, a group of Swains and Nymphs enter, and Sight introduces a ring dance around Love:

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. . . let all the Nymphs and Swains
With dances and with melody
Surround his person in a ring,
Crowning his deity our king [285-287].
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Like a maypole festivity the dance is an elemental celebration of Love, an occasion so joyous that it prompts Will to ask, "What more addition or increase / Need we to keep us here in peace?" [290-291] Danger enters. Love recognizes him and flees, and the Arcadian harmony is shattered. Will speaks for the mood of Arcadia which the entrance of Danger has so totally changed: "Was ever happy peace so soon perverted?" [307]

In the third act the two dances repeat the central event of the act, the infection of Arcadia. At the beginning of the act, Envy, Suspicion, Necessity, Jealousy, Fear, Spite, Mischief, Rancor, and Malice come upon Time and in a parody of the ring dance around Love surround him in their antic dance: Suspicion lays her hands upon his heart, Envy applies her vipers to his eyes and ears, Necessity nips him, and Envy commands all to
laugh and dance to think how mad he'll be
And all Arcadia as mad as he [381-389].

Although Time has now been infected, except for Age's temporary attack, the rest of Arcadia remains normal. Honor has been born, and she joins Fortune, Virtue, and Juno to "revel" with Love and Age in Age's bower. After a scene of courtly banter, Juno reminds the group that "we do not what we came for / To grace old Age's bower with measure" [555-556], and tells Age, "be lively now and jump with us" [560]. The six dance, but "in the midst of the dance Time enters" [561/562]. "Are you so merry?" he asks in an aside, "I'll make one among you to mar the sport" [562]. Time enters their pattern, dancing among them "'til on a sudden they stop amazedly" [562/563]. Juno is the first to recognize there is "one more than our number" [563], and Virtue wonders how Time has overtaken us? [564] As the entrance of Danger signalled the disorder of a previously harmonious society, so all try to run away from Time as he begins to spread his infection. Except Juno, they cannot do so, and Arcadia is overwhelmed with the venom of Time.

The visual symbol for the distractions of Arcadia in the fourth act is the dance of Sight, Search, and Simplicity. Quarrelling for no reason, they sing of the madness to which their action attests, concluding

We all must be mad; 'tis the price of our pain.
All mortals are mad when the mad planets reign
[631-632].
Finally, they decide that since all the other shepherds are doing it, they had best fight too, so they "dance, kick, and beat each other" before they "exeunt halting off" [645/646]. By the end of the act, Juno has resumed control and promises to relieve Arcadia and to purge Time. As the entrance of Danger marked the end of the first mood of Arcadian harmony, so his expulsion marks its return. Taking advantage of his being disarmed, Juno calls forth her Satyrs who "haunt those bushy thickets there" to toss up Danger to her Clouds, from where he will be dropped into the sea, to appear only on the main. She commands the six (or seven) Satyrs to "triumph over Danger in your dances" [793]. During the dance, the Satyrs "trample and abuse him. Danger roars" [793/794]. This done, Juno can now "restore to my Arcadia / The peace and happiness which she had before" [796/797], the "happy peace perverted" in Act II when Danger first entered.

The play concludes with a dance which symbolizes the foundation of a new order of society. Time purged, Arcadia restored, and couples matched, "all the whole kingdom here of Love" is now happy [994]. The evil within them expelled, all orders of Arcadian society are for the first time on stage together for the concluding cosmic dance. Juno tells her subjects,

Each take his own by the hand and let us move
To tread out mischief and replant true love

[1002-1003].

The couples dance, and Arcadia shouts for joy because, as
Juno tells the audience,

Those are strong bonds after a sad decrease
For a confirmation of a future peace [1007-1008].

But the goddess-queen is not forgotten, for the words of all, "Thanks to great Juno," conclude the play.

The pattern made by all the dances, which reinforces the thematic concerns and the basic symbols of the play, suggests that the playwright intentionally used masque elements for much the same reason that he drew upon pastoral convention—to celebrate monarchy and the ordered society which depends upon the crown. By means of the magic of words, dance, spectacle, and song, the masque celebrated the ideal which the audience believed it possessed; this play celebrates instead those ideals to which its author hopes society will return through order and love.

Performance

The date of the play and its political implications make the question of performance a particularly intriguing one. Although the play has been categorized as probable closet drama,\(^{63}\) *Time's Distractions* has few of the long speeches and pages of dialogue unbroken by action which typify the static closet drama. Rather, the rapid succession of scenes, the implied and specifically directed action, the dances, and the processions keep the stage in

\(^{63}\)Hartage and Schoenbaum, *Annals*, 145.
constant flux. In its clearly stated or implicit production requirements and in its attention to the details of stage business, the play consistently attests that the author expected its performance.

The final two scenes in Act IV are not the most effective in the play either dramatically or theatrically, but they are typical of the way in which the play appeals to an audience's fondness for rapidly-paced action and variety in incident and character. In only seventy-five lines of dialogue, the audience is entertained with two songs—one delightfully bawdy—the complaint of Age to the audience of his lack of success in tripping up a nymph, a threatened death and a last minute rescue, the abduction of a maiden, and a dance in which a group of Satyrs very satisfactorily trample and abuse Danger while he, understandably, roars. During this time the stage has demanded constant attention. Four different characters and six dancers enter and leave, and even during the few moments when the action slackens, the audience's eye continues to move, its attention directed by a line from Juno who sits above the stage or one from Time seated below, probably at front left or right, then back again to center stage for the main action. In such ways the play consistently demon-

64 The audience appeal and humor of this scene do not deny the moral intention; the two could and often did exist simultaneously.
strates a recognition of what constitutes audience appeal and the ability to deal, more or less smoothly, with theatrical necessities, like the problem of getting the sleeping Age off the stage at the end of Act IV. The frequent dances and songs and the processions in Act V of Time's purged vices and of metamorphosed Arcadians—a procession of misfits in which "they all show action accordingly"—all would be purely gratuitous and rather nonsensical if the play had never been intended for performance.

As the above discussion of masque and dance has suggested, many of the most significant moments of the play are, in fact, primarily theatrical. When Time is purged, the imaginative appeal of hearing Time's offstage sufferings combines with the visual interest of seeing his purged vices scamper across the stage, cowed and ducking from Love's hearty kicks. The scene creates an impression of evil that suggests its nature as both real and ludicrous, and in performance it would oblige even the dullest member of the audience to recognize the symbolic importance of Love as he physically drives out Envy, Suspicion, Malice, Hatred, and the rest.

The play consistently converts metaphor into action, as when Sight and Search talk about the treasures which they will receive from Fortune in the scene following Juno's promise to protect her from the "greedy world," or when Time hides Honor from the "world's eye," or when Danger is
trampled by Satyrs. Entrances are carefully timed and scenes are juxtaposed to provide dramatic irony: Juno, Fortune, Virtue, and Honor enter just as Age is asking Love to get him a wench; the scene of Time's infection follows the one in which Danger has entered. To heighten the expectations of the audience, a character's first entrance is often anticipated in the dialogue, sometimes several times, as for Danger; or the manner of his entry creates a mystery, as for Love, which serves the same purpose. Care is exhibited with timing as well. In the scene previously mentioned of Danger's first appearance, Will's lack of awareness of his presence gives Danger time to cross the stage and the audience a second or two to wonder who he is, and sets up the dialogue so that Love, Danger's symbolic antithesis, is the first to recognize him and the first to flee.

To examine such touches as entrances carefully timed to cover a stage crossing or to create dramatic irony may seem to be dwelling on minutiae, and so they are, relatively, for the reader. On stage, however, such attention to dramatic detail can bring a weak play to life; without it, even a strong play falters. The way in which a playwright handles the entrances and exits of characters and the juxtaposition of scenes is often a fair test of his dramatic skill. Usually, this author's touch is quite deft, and he rarely forces dialogue to serve theatrical necessity or to
provide essential exposition alone.\textsuperscript{65}

In less significant ways, too, the play exhibits its theatrical nature. Occasionally, the dialogue depends upon action for complete clarity \cite[e.g.,][]{458-459}. Asides, sight puns \cite[318, 582], and speeches directed to the audience, and entrances timed for humorous effect theatrically lighten the moralizing in the dialogue and theme. In one scene the direct appeal to an audience's amusement takes precedence over consistency in characterization and action. During the courtly banter between Love and Juno over Love's choice of a mistress \cite[510 ff.], Love's allusion to Juno's reputation as a scold jars because it recalls the marital problems of the mythological Juno with the erring Jupiter, a conception of Juno's status and character very different from the one the play has carefully constructed.\textsuperscript{66} Love's reply to Virtue in the same scene similarly breaks out of the play's world. Love rejects Virtue, who is poorly dressed, because, he says, "I know not what a man of the world should do with you except to beg withal." The line is thematically relevant, but who is this "man of the world?" Certainly not Age or

\textsuperscript{65}When he does, the result is very bad indeed. The expository scene in Act I between Sight and Search, generally weak, reaches a low point when, to get on with more essential information, Sight says "and so much upon that subject."

\textsuperscript{66}The scene parodies a courtly game which probably dominated other concerns for the moment. In performance, the inconsistency might not be noticed.
anyone else in the play. What the line suggests is that the play has momentarily broken its bounds and moved towards the audience with allusions and jokes explicitly for it and outside the world of the play.

One can derive some notion of the play's staging and the cast from internal evidence, although the more interesting questions about performance and audience must remain unanswered. The stage required is a simple platform stage without a curtain. The writer was obviously aware of the curtained scenic stage, however, as the allusion in Juno's metaphor to opening a curtain in order to "discover" a scene attests:

That so heaven's curtains being drawn I might Better discover what is done beneath [58-59].

In fact, the dialogue between Sight and Search which precedes Juno's entrance attempts to create the illusion that she actually does descend surrounded by her Clouds [43-46], as she did by means of cloud machinery in the masque. Here, however, the Clouds are characters, and all prosaically "enter."

The entire action of the play takes place in one locale, probably innocent of decoration and free to suggest whatever the action of the moment requires. The stage may have been set with a few properties to suggest Arcadia--

67Although the stage directions call for all to exit only at the end of one act, it is very clear that they do so consistently. Juno would not have had the Satyrs remove Age's sleeping body unless the stage were curtainless.
some trees and a rock, perhaps. Since Fortune "hangs up" her wings, at least one such set piece is likely. Some place where one or two characters can sit relatively removed from center stage is required, both in Act I when Sight and Search remain onstage as silent observers for one hundred lines of dialogue, and in Act IV, when Time remains seated below throughout most of the act. The continued presence onstage of Fortune's wings, removed and hung up in Act I [127-128], in Act II [180-181, 268], and again in Act V [997] is strong evidence that there is no change of scene.

As in the Elizabethan theater, changes in locale are provided verbally, a technique which is not always gracefully handled here: "While thou speaks it of fishing, we are arrived where our masters are a fishing, but let us not mind 'em yet" [163-164]. This awkwardness here and in the earlier expository scene in Act I is so unlike the author's usual skill in handling theatrical problems that it suggests the possibility that he was more familiar with the scenic stage. On several occasions the dialogue calls for characters to be drawn up or thrust down, implying a stage with a trap, but the stage directions only indicate an entrance or exit. This disparity between the dialogue and the stage direction could be the result of the play's having been moved to a different type of stage from the one for which it was originally written, a hypothesis which could also
account for the manner of Juno's entrance, or the dialogue
could simply indicate another attempt to create the illusion
of a more elaborate stage than was actually available. In
either case, the writer obviously was familiar with stage
machinery, and if he felt conscious of a disadvantage in
working with a bare stage, he shared that feeling with
others of his time, as the defensiveness of the Prologue to
Newcastle's Country Captain, acted at Blackfriars about
1640, indicates:

Gallants, I'll tell you what we do not mean
To show you here [,] a glorious painted scene,
With various doors to stand instead of wit,
Or richer clothes with lace, for lines well writ;
Tailors and painters thus, your dear delights,
May prove your poets only for your sight,
Not understanding . . .

The increasing popularity and frequency of scenes and
machines in private productions had by the 1640's made
writers for the platform stage feel that they were at a
disadvantage.

Throughout most of Act IV, Juno is "above," a stage
direction which requires a second level, possibly a balcony
at the rear of the stage. Even with this addition, however,
nothing is needed for the stage which a modest hall and a
few hours of carpentry could not provide. The required hand
properties present even fewer difficulties. Fortune's wings
might be an exception, but her breakable turning wheel, the
net in which Cupid is drawn "up," Desert's (and Love's) bow
and quiver, Danger's club, Age's vial, and Will's crutches
are common objects.

The play is less explicit about costuming, but what is said suggests a similar simplicity. Juno as a "great queen" and "heavenly goddess" and her "shadowing Clouds" might be fairly elaborately dressed, but most of the other characters are not. Virtue is poorly dressed [525]; Fortune is pregnant (and also "bound hugely in the belly"?) and wearing detachable wings when she enters in Act I, but her costume is otherwise unspecified. Desert, Honor, and Security are "nymphs" dressed in country styles, the notion of which would depend upon the circumstances of production. Envy and her brood are probably appropriately tattered and haggish, and their costumes could make use of the emblems which signified their natures, as such costumes in the masque usually did. Sight and Search, the servants, are in shepherd's costume, as are their masters, Will and Judgment. Some part of his costume may differentiate the fisherman Simplicity from the shepherds. Love also wears a "shepherd's shape" [238], and Age is dressed "like a hermit" [412/413] in a costume probably similar to that of the shepherds. Time could wear or carry one of his emblems, like the hourglass or the still familiar scythe, but since he is careful to announce himself as Time when he first appears, he probably is simply dressed like an old man. Costume is mentioned in the stage directions only when the actor has to make a change, as when Age appears wearing
"fancies" [723/724], or when Time enters "bound about the head and hugely in the belly" [827]. When the dialogue draws attention to a costume, as it does, twice, to Virtue's and to Love's, it probably does so because the character's costume departs from what is usual for his mythic or allegorical nature.

For a play of this date, the size of the cast might argue against performance, particularly a private, amateur one, were it not know that a large cast in such productions was not uncommon. Mildmay Fane's *Candy Restored*, for example, which was "presented in a shew at Apthorpe the 12th of February 1640 [i.e., 1641] to the Lord and Lady of that place, by some of their own children and famelie," requires thirty-six actors, a good sized family. The cast necessary to perform *Time's Distractions* is smaller, but even taking doubling practices into account, the play requires a minimum of twenty-nine actors and dancers, with nine male and six female speaking parts and six male and eight female dancers. No doubt the dancing roles were doubled; the Swains who dance in Act II are probably the Satyrs of Act IV, and Juno's Clouds in Act I, the Nymphs of Act II and Envy's brood in Acts III and V. Security, who, interestingly, is the only speaking character not listed in the "Nomina Actorum," could be doubled by Honor,

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68 Clifford Leech, Mildmay Fane's *Raquillo D'Oceano* 1640... (Louvain, 1938), p. 30.
since the two characters do not appear on stage together and their separate appearances allow sufficient time for a costume change. The actors required to be on stage for the final scene make any further doubling impossible.

Without an extant cast list, one cannot determine whether the original cast, if any, was professional or amateur, but the latter was viewed by many as rivals in excellence to the professionals.69 The assignment of the songs in the play raises the possibility that the playwright wrote with specific actors in mind, as least for some of the parts. Age and Security sing most of the songs, Age having three and Security two, which may indicate the availability of two actors with good voices. The play offers no clues whatsoever about whether men or women took the female roles; either one is possible at this date, although for a private performance it had become customary for women to act the female parts.

Where and even if the play was performed is an equal mystery. I have no doubt that it was intended for production, but beyond that, one can only conjecture. Throughout the war and the Interregnum the county seats of the nobility perpetuated the vogue for amateur theatricals begun in the 1630's and increasingly common in the 1640's. We now know that there was considerably more dramatic activity between

69Harbage, Cavalier Drama, 193.
1642 and 1660 than formerly was presumed. Even the public theaters continued playing sporadically in the early years of the war; Professor Hotson cites evidence for public performances in August, September, and October of 1643, for example.\footnote{Hotson, 17.} Plays and players (almost without exception Royalists) followed the court to Holland, to Oxford, and to Paris. In 1642 and 1643 the plays to entertain the court at Oxford were sometimes performed by amateurs and sometimes by the Blackfriars actors, the King's Men, who were then serving as soldiers in the Royal Army.\footnote{Harbage, 207; Hotson, 8, 9.} Although of the various possibilities, private performance seems the most likely, and in spite of its upper-class and Royalist bias, the play is decidedly not courtly. \textit{Time's Distractions} certainly would have been an unlikely choice to cheer the King and Queen at Oxford. Who did hear it and how they received it, if, indeed, it found an audience, one can only guess.

\textbf{Sources and Analogues}

With the exception of George Chapman's \textit{Byron's Tragedy}, it is very difficult to determine with any assur-
ance of accuracy the sources for this play. Its characters, imagery, and thematic concerns are all derived from the Renaissance storehouse of emblem literature, moral philosophy, and classical mythology which virtually every poet and playwright drew upon. Many of the phrases and images in the play have a familiar ring for that reason, and usually they can be traced to a number of different sources. Debts which the playwright appears to owe to Jonson's masques, for example, can also be traced to Spenser, and whether the playwright drew from Jonson or Spenser or another source is frequently impossible to determine, partially because his characteristic method is to imitate or to paraphrase, not to duplicate.

The resemblances between the play and the masque scene in Chapman's Byron's Tragedy, to which Bullen first called attention, does, however, mark it as a direct source. Chapman's "masque" is, in actuality, an exceedingly long speech made by Cupid as presenter and broken into two parts by music and a dance. Both parts are "court compliments," the first "figures" the reconciliation of the King's mistress and queen, and the second is a riddle, the answer

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72 The masque scene from Byron's Tragedy is appended, and a number of analogues are given in the explanatory notes. All quotations from Chapman are from The Plays of George Chapman, ed. Thomas Marc Parrott (New York, 1961).

73 Bullen, Old English Plays, II, 428-29.
to which is "good fame." The author of *Time's Distractions* may originally have been drawn to *Byron's Tragedy* because it concerns sedition, and he found in the masque an allegory which could prove useful to his own purpose. Serving primarily an allegorical function in his own play, Chapman's masque is static, and the anonymous playwright's technique is to convert Cupid's speech into dramatic action or concrete characters.

The second half of the "masque," the riddle, is of little importance to *Time's Distractions*, although some of Honor's speeches may have been suggested by it. The first nineteen lines of the masque, although the author does not directly imitate them, influenced several of his scenes and relationships between characters. Cupid presents to the king

... these nymphs, part of the scatter'd train
Of friendless Virtue (living in the woods
Of shady Arden, and of late not hearing
The dreadful sounds of war, but that sweet Peace,
Was by your valour lifted from her grave,
Set on your royal right hand ...[3-8].

These lines develop in *Time's Distractions* into the initial contrast between Arcadia and the world and furnish a reason for Desert's being in Arcadia. In the play, as in Chapman, peace depends upon a strong monarch who protects virtue. Chapman's metaphor

all Virtues,
Summon'd with honour and with rich rewards
To be her handmaids)...[8-10]
is made concrete in the characterizations of Virtue, Honor, and Desert. Similarly, Cupid's report in Chapman of the reconciliation of the two virtues, Sophrosyne (Chastity) and Dapsile (Liberality) develops in the play into a dialogue between Virtue and Fortune concerning their reconciliation for different reasons. In the masque, Cupid loses his bow and arrows to one of the virtues. She accidently shoots the other who then

    did instantly repent all parts
    She play'd in urging that effeminate war,
    Lov'd and submitted; which submission
    This took so well that now they both are one;
    And as for your dear love [the king's] their
discords grew,
    So for your love they did their loves renew [55-60].

The idea conveyed by these lines of discord resolved into harmony through the power of love and sustained by loving submission to the monarch is developed in *Time's Distractions* into its major themes, and hence, its action.

Like most of Chapman's tragedies, *Byron's Tragedy* explores political decay, as in its very different way does the play. In the main plot of *Byron's Tragedy* the core of sedition and corruption in the kingdom is Byron's inner corruption, his dreams of absolute power and his envy of the king. As the kingdom must finally purge itself of Byron to restore harmony, so in the play Time must be purged of those evils which cause division and discontent in Arcadia. It must have seemed to the author of *Time's Distractions*
that Parliament was making real that which Byron desired:

We must reform and have a new creation
Of state and government, and on our Chaos
Will I sit brooding up another world.
I, who through all the dangers that can siege
The life of man have forc'd my glorious way
To the repairing of my country's ruins,
Will ruin it again to re-advance it [I.ii.29-35].

Akin to a moral play, Byron's *Tragedy* pits Byron against
the king, and the masque which the anonymous author used
"signifies the justice and harmony on the side of the . . .
ruler," which the action of Chapman's play reinforces.

Of the lines directly adapted from Chapman [*TD* 215-252, *BT* II.20-51] only two trivial phrases are identical:
"she answered not for note, relish for relish" and "from
tree to tree." While the playwright follows the direction
of Chapman's lines quite closely, he inserts others neces­
sary for his purpose and eliminates some of Chapman's. The
changes he makes in the verse are, in my opinion, an improve­
ment; the imagery is more concrete and the effect more
lyrical:

She smil'd at first, and sweetly shadow'd me
With soft protection of her silver hand;
Sometimes she tied my legs in her rich hair,
And made me (past my nature, liberty)
Proud of my fetters. As I pertly sat,
On the white pillows of her naked breasts,
I sung for joy . . . .

p. 126.
She smiled on me, called me her pretty bird
And for her sport she tied my little legs
In her fair hair. Proud of my golden fetters,
I chirped for joy. She, confident of my tameness,
Soon disentangled me and then she perched me
Upon her naked breast. There being ravished,
I sung with all my cheer and best of skill.

Unfortunately, little of the verse in the rest of this play
compares with the passage imitated from Chapman.

There is no reason to connect Chapman, as J. D. Jump
suggested one should, with this play other than as an impor-
tant source. Except for the one image of the blackthorn
which the playwright adapts from Byron's Tragedy, the other
parallel lines which Jump finds in Chapman's works are
either too common and trivial to be considered a direct
source or they have a more likely origin. Jump, for
example, finds a parallel between the play's

The World
Is out of frame; disorder governs it,
Threatening to turn it all again to chaos

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76 In Time's Distractions, the passage reads:
. . . we have been delighted
To exercise those men like to the Blackthorn
Which puts his leaf out with most bitter storms

The passage in Chapman's Byron's Tragedy from which these
lines were apparently derived occurs in Act III:
. . . they shall see I'll hatch
Like to the blackthorn, that puts forth his leaf,
Not with the golden fawnings of the sun,
But sharpest showers of hail, and blackest frosts
and Chapman's "The world's out of frame" [Caesar and Pompey, II.i.38] and "all things now . . . Are turn'd to chaos" ["The Shadow of Night," Poems, p. 4b]. The parallel with the meaning of the second quotation is somewhat distorted by its being taken out of context, and closer similarities to the play's lines exist elsewhere. John Taylor's satirical pamphlet, quoted earlier, for example, contains the lines

The world's turn'd upside downe, from bad to worse,  
Quite out of frame, The Cart before the Horse,

and all recall Shakespeare's "But let the frame of things disjoint, both the worlds suffer" [Macbeth, III.iii.16].

Jump cites Chapman's line "danger haunts desert when he is greatest" [BT, V.iv.226] as the source for the relationship between Danger and Desert in the play, which it may have been. I believe it much more likely, however, that here the author followed Spenser.

The Temple of Venus scene, Canto X of Book IV in the Faerie Queene, is the allegorical center of that Book, the concern of which is friendship, an idea extended to include the general principle of harmony in the universe. The Temple itself is an emblem of cosmic harmony, with Venus as the principle of generation and order. Sir Scudamour's

quest for Amoret had led him there, to the Gate of Good Desert at the Temple's entrance, a gate which is guarded by the monster Danger:

An hideous giant, dreadfull to behold,
That stopt the entraunce with his spacious stride,
And with the terour of his countenance bold
Full many did affray, that else faine enter would

Danger finally yields to Scudamor, who then takes a backward look at him and discovers that his "hindparts" are far uglier than his front:

For Hatred, Murther, Treason, and Despight,
With many moe, lay in ambushment there,
Awaying to entrap the wareless wight,
Which did not them prevent with vigilant foresight

After he has passed through the Gate of Good Desert successfully, Sir Scudamor comes to Concord, "Mother of blessed Peace and Friendship trew," whose powers hold together the universe:

For strength and wealth and happinesse she lends,
And strife and warre and anger does subdew;
Of little much, of foes she maketh friends,
And to afflicted minds sweet rest and quiet sends

After being challenged further by Hatred who "with his club me threatned to have brayned" had not Concord prevented it, Sir Scudamor arrives at the Temple and Venus, sings to her the hymn which is the Lucretian invocation to alma Venus, and is thereafter united with Amoret.

---

The allegory of Time's Distractions and the relationship between Love, Danger, and Desert both reflect so strongly the allegorical theme of this scene in the Faerie Queene that it seems very likely that this canto is a direct source, not in its language, but, more significantly, in its conception. There are many other echoes of Spenser's Faerie Queene in the play. The introduction of Time into the Arcadian world recalls the Garden of Adonis where

... were it not, that Time their troubler is,
All that in this delightfull gardein growes
Should happy bee, and have immortall bliss ... [III.VI.xli],

and the purgation of Time suggests familiarity with Error who "spewd out of her filthie maw / A floud of poyson horrible and blacke" including "bookes and papers" [I.I.xx]. With her venomous vipers Spenser's Envy, who with Detraction lets loose the Blatant Beast [V.XII.xxxff.], has several characteristics in common with Envy in Time's Distractions.

Because of the frequency with which such figures appear in the Renaissance, it is, nevertheless, difficult to make precise attributions. The figure of Envy also appears in the Induction to Jonson's Poetaster, and is sufficiently nasty to be the "hag" of the play:

Here will my subject for my snakes, and me,
Cling to my necke, and wrists, my loving wormes,
And cast you round, in soft, and amorous fouls,
Till I doe bid, uncurles Then, breake your knots,
Shoot out your selves at length, as your forc't stings
Would hide themselves within his malic't sides,
To whom I shall apply you [5-11].
But Envy, who also appears elsewhere in Jonson's work, figures in Townshend's Tempe Restored, Dekker's King's Entertainment and London Triumphant, and Middleton's Triumphs of Truth, and possibly a good many more. Juno appears as a queen in the masque in Shakespeare's The Tempest and in Jonson's Hymenaei. Sight and Search's description of Juno's entrance and the characters of the Clouds in Time's Distractions may, however, be a deliberate allusion to Jonson's masque in which Juno entered most impressively:

_In Time's Distractions Juno refers to the Clouds' entrance from "the region of the air" [56] and alludes to a masque discovery scene; before the dance she charms "the air to give us music" [137]. On the other hand, it is in Shakespeare's masque that she is given supreme authority as "highest queen of state."

The natures of two characters in the play do, however, seem to be derived directly from Jonson. In Cynthia's Revels a character named Simplicity appears in the first of the masques "without folds, without pleights, without colour, without counterfeit: and (to speak plainly) Plainenesse it..."
selfe," a description which serves as a fair statement of his role in the play. In the same play Virtue, usually represented as being young and beautiful, is "a poor Nymph . . . that's scarce able to buy her selfe a gowne" [Induction 89ff.] just as she is in the play.

Because the imaginative quality of Time's Distractions arises from the way in which the author unified commonplace ideas and images to make a political statement relevant to his time, one is more likely to uncover analogues than sources. Whatever unknown works he may have drawn upon, it is certain that he was attracted to those which celebrate harmony and depurate discord and which insist upon an order and degree predicated on the sovereign.

**Textual Note**

The following texts have been prepared from a photographic copy of folios 212-223 of British Museum Egerton MS. 1994. Although it is difficult to make a final judgment until the original has been examined, it appears to me that the manuscript is the work of a transcriber who is not the author of the play. An examination of his errors, corrected and uncorrected, indicates that he was copying from another manuscript, one unlikely to have been his own.

The corrected errors include words and phrases struck through or altered, errors caught but not completely corrected, and omitted material inserted later. Except for the
latter, the corrected errors almost without exception are
the result of the copyist's having picked up a word or
letter too soon or of having erroneously anticipated the
continuation of a thought, as he does, for example, in line
64 when the Cloud says, "they hasten towards you" to Juno
and for you, he originally wrote us. A similar error occurs
in line 570, and the initial substitution of masque for
measure in line 556 is probably the same kind of error, as
are the several corrections of now to not or vice versa
(see lines 153 and 908).

When the original letter can be read, alterations
within words indicate a similar haste in copying unfamiliar
material. In line 865, for example, the transcriber began
to write rothels, recognized the omission, and wrote a B
over his original initial letter r. In the phrase with
them in line 704, he apparently started to omit the word
with, caught the error, and wrote a w for with over the th
of them. In the word Pluto, line 876, the t has been
altered from an o, the transcriber having at first picked
up the letter o too soon.

In several places he caught errors which he did not
completely correct. At lines 190-191, he noted that he had
erroneously assigned the first speech to Simplicity, struck
through his name and substituted sea for Search. He ne-
glected, however, to assign the following line, clearly
Simplicity's, to anyone. Towards the end of the play, the
transcriber copied line 1002 too soon and struck it through, but he had also copied the stage direction shout within which goes with the line, and this remains uncorrected.

The few words and phrases which are inserted seem to correct omissions rather than to indicate an author's second thoughts. Age asks Danger in line 761, "what art thou for? A pimp, Major?" For a is inserted above the line with a caret to complete what must have been the original line. Another such insertion occurs at line 574.

Obvious uncorrected errors give an even stronger impression of haste and lack of familiarity with the play. It is unlikely that an author should write Aocadia (124) or Arrabia (289) for the setting of his play or call Love boue (s.d. Act V). Several phrases are repeated— and their flocks (1-2) and and all (275-276)— and a number of other errors are the products of haste, like my thought instead of me thought (343), tremble at startle at instead of tremble and (363), each take his own by the and and let us move (1000) in which the first and should obviously be hand. The copyist assigns line 686 to Fortune, a line which begins with Time's characteristic "ha, ha," at a place where Fortune does not speak at all but only exits. The line should be Time's and the direction to exit, Fortune's. The lineation of the manuscript, further, frequently distorts the verse, particularly at the beginning of speeches or when the dialogue shifts to verse from prose. At times, after a line
or two of verse lineated as prose, the copyist apparently recognized his error and correctly lines the rest of his speech (see, e.g., lines 202-203, 268, 357ff., 532ff.).

The transcriber does not appear to be used to his task. The hand is probably not that of a professional scribe; letter formations are too irregular and spelling too inconsistent even for an age in which consistency is rare. Desert is spelled Dessert, Desert, Dezert, and Dezzert, any one of which may or may not begin with a capital letter; in lines 561-563 dance is spelled danse, daunce, and dance, one written in Italic, another in Italic except for the last two letters, and the third written with the first two letters in Italic and the last three in Secretary. The transcriber has five different letter formations for s alone, and other letters are formed with similar inconsistency.

The manuscript also shows evidence of the copyist's fatigue; errors increase as he approaches the end of acts and the conclusion of the play. The hand becomes looser and larger until on the last page the letters are triple or more the size of those at the beginning of Act V. Although speeches are almost always ruled off from one another, speech tags are omitted at the bottom quarter or so of each page through Act III. At this point, there may have been a break. Contrary to his practice at the end of other acts, the transcriber begins Act IV on a new sheet, leaving half
of 218r and all of 218v blank. In the last two acts very few speech tags are omitted, and he begins the practice of putting two short speeches on one line.

It is possible that some stage directions were expanded or added at a later time by the same hand. The original stage directions appear to be those which are centered below the dialogue, usually ruled off from the text, and often italicized. Throughout Acts IV and V entrances appear to the right of the page and are usually marked off by being boxed or encircled, and stage directions are generally fuller than for the first three acts. Some of the stage directions throughout the play are almost certainly later additions. An asterisk within line 480, for example, calls attention to the stage direction for Juno, Fortune, Virtue, and Honor's entrance, a direction which is squeezed in at the left-hand margin and written in a very tiny, cramped hand. The more explicit direction "in the midst of the dance Time enters" at line 561/562 may have been added to the original "Dance." At line 645 what may have been the initial stage direction is centered: "Exeunt, halting off," and to the right is the more detailed direction, "Dance, kick, and beat each other: exit." Similarly, the direction "Dance," centered and italicized at line 794/795, is more fully described at the right: "In the dance they trample and abuse him; Danger roars." Since the handwriting remains the same and the text is clearly not a prompt copy, I cannot explain why the last
two acts should indicate a change in the copyist's habits or why some stage directions were made fuller and more explicit and others were left vague.

If the play was performed, the transcriber was possibly one of the actors. Professional actors used only cue sheets, but amateurs required copies of the entire play, and this copy may have been made for that purpose. On the other hand, the transcriber may simply have been a friend of the author who wanted a copy of the play. One cannot tell from the internal evidence alone.

Because the manuscript has never been printed or reproduced in this country, I have prepared two versions of the text, recognizing that readers may be attracted to this play for very different reasons. The first preserves the spelling, punctuation, and lineation of the original as closely as is possible within the limitations of type, and the second is a completely modernized version.

Transcribed Text

The first text is a word-for-word and line-for-line transcription of the manuscript without emendation or alteration except to standardize letter formations and to delete the speech rules and the writer's boxing or circling of stage directions. Such a transcription poses difficulties. The distinction between miniscules and majuscules is not always clear, and the transcriber has more than the
usual number of eccentricities. A double \( f \) in an initial position, for example, is normally a capital, but this writer has two forms of \( ff \), one being clearly a capital, the other sometimes a capital but more often a miniscule. He uses two other forms of \( F \) as well. Since it has been impossible to determine any pattern in the erratic use of capitals, I have noted doubtful cases and transcribed the letter as a miniscule. The hand also mixes italic and secretary forms so thoroughly that I have decided to italicize only those words totally in italic; for the most part these are act divisions and stage directions. Speech prefixes, though often italicized, are by no means exclusively so. The writer shifts at random from an italic letter formation to a secretary and back again, often within the same word. This manuscript offers a good example of the transitional hand, which Dawson and Kennedy-Skipton find to be typical of the second quarter of the seventeenth century.\(^79\)

It is also not always possible to decide whether the writer has intentionally run certain words together or whether he has intentionally separated those usually joined. I have, therefore, reproduced the linkage and spacing of the manuscript, even though the writer at times joins or sepa-

rates such impossibilities that it is probably accidental.

In the text I have bracketed all supplied passages, distinguishing between omissions and unreadable passages in the footnotes at the bottom of the page. Line numbers have been added; and the limitations of type space have made it necessary to turn over most lines, which for ease of reading I have not bracketed. The footnotes at the bottom of the page also call attention to alterations in the manuscript—peculiarities of letter formations, departures from the transcriber's customary habits, and altered letters. The explanatory notes, applicable to both texts, follow the modernized version.

Modernized Text

For this text I have silently removed almost all of the original punctuation, substituting modern marks, expanded most contractions, and modernized all spelling. I have expanded the contracted forms of characters' names in speech prefixes and stage directions, and I have regularized the position of both and italicized them. The footnotes distinguish among the additions necessary for sense, supplied omissions, and conjectured readings of damaged portions of the manuscript.
TRANSCRIBED TEXT

[Time's Distractions]

NOMINA ACTORUM

<table>
<thead>
<tr>
<th>TIME</th>
<th>IUNO</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGE</td>
<td>VIRTUE</td>
</tr>
<tr>
<td>WILL</td>
<td>FORTUNE</td>
</tr>
<tr>
<td>IUDGEMENT</td>
<td>HONNOR</td>
</tr>
<tr>
<td>SIMPLICITIE</td>
<td>DESSERT</td>
</tr>
<tr>
<td>SIGHT</td>
<td>ENUY</td>
</tr>
<tr>
<td>SEARCH</td>
<td>SUSPITION</td>
</tr>
<tr>
<td>DANGER</td>
<td>CLOUDES</td>
</tr>
<tr>
<td>LOUE</td>
<td>MALLICE</td>
</tr>
<tr>
<td>SATIRS</td>
<td>IEALOUSIE</td>
</tr>
</tbody>
</table>

August 5\textsuperscript{th} 1643
Sight
Come brother search while our maisters are away and ther flockes and ther flockes\(^1\) in our Chardge are grazing we may here looke about us

Sear
True brother sight; thy delight is vpon the present obiects ye hills ye springs the Riuers Groues the lawnes ye Meadowes wth all ye pleasant ffruites and flowers\(^2\) of this earthly parradice Arcadia; but sight you are but a superficial Surueyor & oneley feast your eye wth those outward delights Imine Intellect wth ye healthfulness of ye Aire ye wholsomness of ye ffood the Condition of ye people the love\(^3\) ye peace

\(^1\)Note repetition.
\(^2\)"f" is altered.
\(^3\)The medial "v" is unusual.
the Amytay that
flowes here and onely here in all the world
here content
liues in the fre Inioynt of all her owne
wth out feare of
Rapine and Oppression here no wrong don
here vertue liues
here vnpunnishd

Sigh    Virtue dos she liue here too
Sea     Alass poore Lady shes compeld to doe it
        such is ye Alchumy
        of ye age abroad that it contents it
        selfe wth avissor of vertue
        wthout Substance onely this kingdome is
        her sanctuary agt
        the spight of all ye world she is my
        masters mistris
Sight   well search: thou seruest a discreet
        Master & learnst much of him
        his name is Iudgemt and seldome errs my
        masters name is
Will: thou knowest hes often Rash but
        some times in ye right

1"he" is altered.
Sea

hes much beholding to my mr then for
his company to
direct him Will:W th out Judgement goes
much astray and they are
both well fitted w th helpfull servants for
thou yt art sight servest Will
& shewest him all his objects and I yt
am search serue Judgment
ffor his direction

Sig

But Both our services are equall to em
both Indeed

Sea

Right wher the masters are intire ffreinds
ther servants are in Common
w th em and so much vpon yt subject when
sauest thy master Wills
mistris: ¹ has he atchiued her yet

Si

who mrs dessert

Se

who else I pre the she is the onely one
she seekes and ffollowes
into this kingdome as my master has done
dame vertue

Si

Iwould they both had ther desires on them
but I se Danger at the heeles
of one off those ladyes and enuy at the

¹This may be a question mark, although it occurs only here and at l. 764.
others and those 2 mischeifes are enough to Infect or destroy the peace of this Blisfull Arcadia wch all the world being weary of ye troubles and spoyles of ther owne nations seekes to Inhabbite Sea for that sight you must look affore $\text{[into]}^1$

you and I search round about so must our maisters too whether are they gon to day $\text{[into]}^1$

They are gon a ffishing wth old simplicytey the ffisherman to recreate ther tedious loue thoughts -- but what was my ffear yt mortalls sh[all]$^2$ find disquiet here when the gods begin to make ther entrance se sea[rch]$^2$

Iuno Descending wth her Clouds about her othat our masters saw this s[ight]$^2$

Sea It is not strange this kingdome is so happy that the gods doe off d[ascend]$^2$

& here Conuerse wth mortalls now sheis

---

1 This word, squeezed in above "about" is very dim; there was probably another word following it. 
2 Conjectured. The words at the right edge are partially obliterated because of damage to the MS.
landed with her phantastique
women the Cloudes: Enter: Juno: 2; or: 3;
Cloudes

[Cloud]¹ Juno great Queene we yt haue ben your charriot
in your deion² from your heauenly pallace
[abby³] to be your follower

Nymph: like to wayte vpon your souerainitiey
on these Arcadian hills whence you may view
The ffruiteeffull valleys and ye pleasant plaines.
to ch the onely happy oth world
haue wisely ffrom the world retired them selues
to liue in saffetey and to dy in peace

Iuno I cald you ffrom your Region of the aire
that so heauens curtaines being drained I might
Better discouer what is don beneath

¹This speech tag is omitted in the MS.
²All of the letters in this word are very dim.
³This line is badly smudged and almost totally indecipherable.
and as I cast mine eye upon the world
I behold fortune flying over all
the kingdoms off the earth making at last
her way in to this part as spying vertue

Ent Fortune: Vertue:

2 Clo They hasten towards vs\(^1\) you

Iu I conceive the Cause

fortune has need of vertue now to moue
a sute to me elce I should wonder at
her nimble flight she beinge now so great
aburden to her selfe

1 Clo she a pears big Indeed

Iun shes great wth child

1 Clo Thaue heard she was allwayes Barraine

Iun Tis tru the gods to plague the Idleness
& \(y^o\) ingratitude of men had shut
her wombe and made her soe Now b\(r^2\)it haps
she now is nere her tyme and seekes my aid
for her deliuery

1 Clo They are in Deepe Conffesence

Iun Let vs walke by

For vertue what euer long Contention

\(^1\)Struck through in the MS.
\(^2\)Maugre?
hath sever’d us now let it dye forgotten
upon your perfect reconciliation

Vert
when we strove most against each other
our works were very like we both advanced
we both enrich’d both honnoured men at
pleasure

Fort
and when our favours have been in their
spring
ready to bud forth we have been delighted
to exercise those men like to the
Blackthorne
which puts his leaf out with most Bitter
storms

Vert
see where the goddess walks to whom we
must prefer ye suite

Iun
fortune and virtue I rejoice to find ye
in such Amytey together here

what News abroad upon the earth

Vert
The World
is out of frame disorder governs it
 Threatening to turn it all again to Chaos
Poore I am banish’d from all parts but this
And ther in am yet happy Here I live
untrod upon fire from the Violence
of rage and cruelty Pride and Ignorance
ye great doe not Oppress cause I am Poore
Nor the poore Curse because I glue no more
when I had welth and Power all would not
doe
here Innocence mantaines and guards me to
[Iuno]² Poore³ virtue wert thou Bannishd
[Vert.]² [I w]ent⁴ away:
[ ]⁵ On [paine]⁶

On paine of present Death or to haue sterud
if longer I remaind

Iun: But how came ffortuines to leaue those
parts oth world
Fort I was so much dishonnored in my guifts
of wealth and peace prosperytey and
plenty

wch I bestowed on that ingratefullworld
when I saw all peruered or abuse d

¹"1" is blurred; it may be altered.
²The speech tag is omitted in the MS.
³"P" is very dim and "e" is altered from "y."
⁴Conjecture; the final letter could be "d."
⁵An unreadable word or several letters have been struck
out just before the catchword "on."
⁶The MS. is torn and the second catchword is largely
lost.
to ruine or demolish with my meanes
where they ought rather to repare and build
To breed unnaturall strife and bloody warrs
115
to the Destructions of the populous nations
with that which I bestowed to be ther gloryes
I could no longer with my honnor stay
But tooke my swiftest wings and fled away
you Could no longer with your honnor stay
120
fortune I now perceue the chardge you carry
within you thou are greater with honnor
fortune
and it shall proove the happiest birth
that euer
Arcadia was blest with my selfe
will as I am Lucina be thy mid wiffe
125
And safe deliuer the thy birth of honnor
for
here fortune then hangs vp her wings and
breaks
her turning whele with purpose neuer too
depart out of Arcadia

Ise thy time Aproach but by my power
and vertues help: with these my shaddowings

1Arcadia.
2"w" may be a capital.
95
cloudes
ile plucke\(^1\) one feather ffrom times wings:
or borrow
Out of your vrgent hast 2 or 3 minutes
to try our ffetees onthis Arcadian grass
In a sofft Measure for our Welcome hither
Thus charming ffirffst ye\(^2\) Are to glie vs
Musioke

Daunce

Iun

Come ffortune here your saffe the gredy
world
wch you haue past would haue riped vp your
wombe
t anticipate your ffruite ere it was ripe
like to those dunghill scarabs y\(^t\) persued
the Eagle\(^2\) ffor her Eggs wch Iupiter
ffor the more saffetey let be laine in
his lap
you vppon Iunoes knees shalbe deliuereed

Vert

and happy thou Arcadia when tis said

Iuno in the herselffe a Mid wife made

\(^1\) pluck.
\(^2\) "E" is altered.
[Sear]¹ Come Away Sight all this shall to our maisters

Finis Actus primj

Act 1j: Sight: Search

Sigh What a sight haue we seene fortune wth

Child & come to

be Deliuered in Arcadia athousand to one

her belly is

full of Towne Towers Castles Churches

honnors offices Crow[n]s²

Tail

And [k]ingdomes³ the store off all the world will now be ours

Sear winter is gone let our fflocks dance we shall haue continuall somer

Sigh Auant Curds and chesecakes we will now⁴ change our diet

& make ffeasts ffor all comers

¹Speech tag omitted.
²The word is very dim, but it might be Crows.
³"k" is partially obliterated.
⁴"w" is altered from "t."
Sea wele send to all ye hospitalls in ye world ffor all the lame soldiers that haue got nothing by service but wounds & diseases:

Si Call out every poore preist too wch is beaton so small betwene to terrible milstones: subsidie & sacraledge the hath not otomale to put in his porredge

Sear Charge every lawyer to breake his angle & fish no more for causes here they may liue honnestly and ffollow virtue

Si while thou speak it off ffishing we are arlude wher our masters are a ffishinge but let vs not mind em yet

Ent Will Iudgement Simplicity pulling a net 2 or 3 to help

Iud Call ffor more help we are not able to draw ye net aland

1"l" is altered from "d."
Se some off our servants sight and search

comehither quickly & help

Arcadia is now wealthier then euer it was

villaines why stir you not what is your

wonder ther

0 maister this yeare is enough to make
every knaue in ye Cards

a king therfore you are made and we are

all made maister

You are mad are you not what is the matter

Our verrry shepe shall Dance more courtly

then ye Damoysell of France¹

what is the reason off your Iollytey

Iuno is come down ffrom heauen to bless

Arcadia & fortune

has forsaken all ye nations of ye earth
to enrich Arcadia vertue

is onely here Desert is here what would

you haue more

Is fortune Arriude here dost say

yes greate wth Child to grace this kingdome

wth her Issue Iuno

has brought her abed by this tyme ye gods

¹Squeezed in at the end of l. 173 in the Ms.
make quicke work you know

Si and fortune has hangd vp her wings here:
& broke her
wheele here se wher the piecees ly here

Sim My heart gaue me we should haue good lucke
sure her cominge
hither hath so ffild my net: yt without more
helpe we shall neuer draw it [in]

Sea alass poore Simplicitye thy share will be
least when we ffall to
scrambl[ng]

Will Come every one set hands to the Cords and
pull all together

All Huwa: HVVA- ho: hvua hoot
Si Huppa: tis come we haue it
Sea Ithinke it be a porpisce
Will Take it out ffisherman
Sea--Sim It lookes like a conger tis som what
gray

[Sim] Ithinke all the world will come either by

---

1 Squeezed in below "work" in the MS.
2 What appears to be a final "e" may be part of the "g."
3 The edge of the MS. is smudged.
4 Note medial y's.
5 "Sim." has been lined out in the MS.
6 A speech rule indicates a change of speaker, but the speech tag is missing.
sea or land

Cupid Taken out of ye net

Sim Alass we are vndon

Cup presumptious wretches how dare you draw
me out off my bed and breake
my sleepe

Sim What art thou speake in the name of
Neptune pisces:and aquarius
speake what art thou

[Cupid] haue you liued to these yeares and yet
know not loue

Will Iud Sim loue

Sea Cupid

Si Great god olittle mighty: nonne but your
weight could haue loadond
our net so nor any but your hot deuinytey:
could haue held out water
as you haue done to lye in the sea and
no wet vppon you

Cup the sea is my bed wherin my mothor venus
was borne and ther
Ilaid me downe to sleepe with purpose so to
hide my selfe

1Squeezed in above "break" in the MS.
2Omitted in the MS.
for euer from ye eyes of men

swete loue what moued you to it

a ffare nimph in Arcadia was ye cause

wch of them here are many

[Bu]t shes the fairest & her name dessert

[S]he is my misstris

I knew it will and (trust me) twas

for the

thy onely sake yt I haue vnder gone this

attend my story will Judgement & ye rest

his litle mighty ship knowes vs all But

while hetells his story

wele spredd the newes of his Arriuall:

Exit: Sight Search Simple

for thy sake will I ffeathered all my

thoughts

and in abirds shape fflew in to her bosome

the Boosome of dezert thy beatious mistris

as Iff I had ben driuen by the hauke

In yt swete sanctuary to saue my liffe

she smild on me cald me her pretty bird

---

1Omitted in MS.
2Omitted or MS. damage.
3Conjecture; the beginning of the line cannot be read.
& for her sport she tyed my little legs
in her faire haire proud of my golden
ffetters
I chirpd for joy she Conffident of my
tameness
soone dissintangled me & then she perchd
me
upon her naked breast ther\(^1\) being rauishd
Isung w\(^th\) all my cheere & best of skill
she answered note for note relish for
relish
& ran deuission w\(^th\) such art and ease
That she exceeded me:

Iud
Ther was rare musicke

lou
In this Swete strife forgetting wher i
stood
Itrod so hard in streining of my voice
That with my claw I rent her tender skin
which as she ffelt and saw vermillion
ffollow
Stayninge ye cullor of adonis\(^2\) bleeding
In Venus lap w\(^th\) Indignation she Cast me
from her

\(^1\)\"e\" altered from "a."
\(^2\)\"s\" altered.
Will: That ffortune be to all y^t Iniure her
Lou Then I put on this shepheards shape you see
& tooke my bow and quiuier as in reuenge against ye birds shooting and following them
ffrom tre to tre she passing by be held and liked the sport I offered her my prey wch she receued and asked to ffeele my Bowe wch when she handled and beheld the beauty of my bright Arrowes she began to beg em I answered they were all my riches yet I was content to hazard all and stake em downe to a kiss at agame at chess with her wanton quoth she being priuy to her skill Amatch Then she wth y^t dexterity answered my challenge y^t Ilost my weapons now Cupids shaftts are headed w^th her lookes my mother soone perceiving my disgrace my Arms being lost and gon wch made me aterror to all ye world she tooke away my wings Renounced me for her child and cast me ffrom her and more to be reuengd vpon desert
Comanded Danger to be her strong keeper
that should she empt my quiver at the
hearts
of men they might not dare to court her
ffearling that horrid mischief that attends her
on this I threw me headlong on the sea
To sleepe my tyme out in the bottome
off it
whence you have puld me vp to be a scorn
to all the world
Will
not so my prety boy Ill arme the againe
my breast shall be thy quiver my sighes
thy shaffts
and heres an opportunny to be wingd againe:
se here ye wings of fortune

Fortunes wings
are full of giddy ffeathers to vnseure
for me to fly with all but I will stay
with you
I like so well this Aire onely you must
prouide to keepe me from the hands of
danger

1 This word could be ffeeding; it is heavily lined through
in the MS.
2 Omitted.
Will our selves and all
and all Arcadia shall be your
guard and wher
loue passes and recides he
shall be Allways Ent Sight Search
Simplicitie Swaines
such ffaithtffull ones as if nimphs:to:daunce
that ugly danger
were lucifer himselfe they should
defend you
se Sight and search haue raisd the
Country allready
and brought the Swaines & nimphes
to waite onloue
Come away lads and lasses and
whersoever loue passes
let vs his guard and ffollowers bee
Since he doth grace our plaines
let all the nimphs & swaines wth Dances and wth mellodie

1 The "h" is too dim to read.
2 Note repetition.
Surround his person In Aring; crowning
his deity our king

**Daunce**

**Will**
Maiestie fortune Vertue Loue
this day doe in Arrabia moue
what more adition or Increase
need we to keep vs here in peace

**Iud**
Yes will we must not be so
confident
nor yet presume vpon our peace
or saffetey

**Will**
not when Desert herselze my
diune mistris
makes towards vs:

**Loue**
But se who followes her I must
away

**Will**
Stay gentle loue

**Lou**
not In the face of Danger—ext

**Sig**
Sight dares not take a glimpse
of him: ext

**Sea**
The more search lookes on him the
worse he likes him exit

**Sim**
he has ben my companion at sea but I

---

1Arcadia.
dare not looke at him
ashore exit

Will villaines do you all leave your masters
at ye sight of danger
Good Judgment do not you leave me

Iud if you stay here I must but for this
once I will not leave you

but force you from this place
dissent this time by you must be
disserted

Will was ever happy peace so soon
perverted : exeunt

Dis monster why doest not leave me

Dan not til you lay downe those armes

Dis I would loue had em againe I ffind ther
weight
to pondrous for dessert to carry attended
by thy sterne cruelty

Dan I must and will attend you for your
guard
I hurt not you but stand vp for aterror
to all yt shall approach or dare to court

---

1 Squeezed in at the end of l. 302 in the MS.
2 The "y" may be "V."
3 Squeezed in at the end of l. 303.
4 "y" is altered.
you are my charde keepe of from due desert

I speake to all ye world

Thou art but aboye strous ffoole and canst fffright none

that's armd wth perffect resolution

Am a foole

yes to the truly valliant

yet I haue stood betwixt 2 mighty Armies and made them both retreate wthout abattalle

at ye mere sight off me & when at sea

I list to coole my selfe vpon Arooke

I make whole ffletes of war like ships strike saile

or pass aloofe : Nay when I am at feasts Banquets and reuells in ye midst of all delights and royalties of powers and states

my1 verry shaddow can disperse & force them
to for sake all and fly from dangers presence

---

1"m" may be "M."
Dess I doe Conjure thee: leave me
Dan In vaine you urge it take wch way you can
I will not be astep behind you:
Dese O loue wher art thou take againe thy arms
Dan Loue heares you not
Des Iuno fortune Vertue O you great Powers
will none vouchsafe to rescue due dessert
Dan haugh haugh haugh: my laughter is thy Smart: exeunt

Finis Actus Secundj

Act 1ij Ent Time

Ti Happy & blest Arcadia how glad
and merry growes old time here in thy Conffines
To se the plenty in a florrising peace
that fflowes and spreads it selffe

1 The initial "u" is unusual.
2 The "o" is possibly altered.
3 The "o" is blotted and perhaps altered.
through all this nation
only my thought I saw a glimpse of danger

Ent Securitey
pass through my walkes attending on dessert

Sec It startled me alittle But I tell you
It was not danger be ffreeless time
and careless

Tim my swete and louely ffreind Securitsey
I will not thinke vpon him but rely
vpon thy word my swete securytey
most soft and gentle nimph my onely mistris.
thy swete embrace has cast a slumber
on me
in wch old restless tyme will rest awhile
in spight of danger
he fals: a sleepe

Sec Doe soe while I make sweter thy soft sleepe

Ent Enuy Suspition Necessytey 5 or 6
hags more
[Sec.]¹ Envy and all her brood poore tyme I
must no longer guard thee
I cannot haue abiding among these: exit

Env Securytey has plaid her part and luld
old time asleepe the
reuerend gentleman is waxd awanton &
giuen to dalliance is he
but we will fit Come Away Suspition
Come necessarye come

Jealousie and feare spight mischeife
rancour mallice all the
whole brood of yous Come apace Suspition
thou art to fearfull

Sus: Enuy thou hast vndon me to carry me so
farr from my strong castle
when I cannot but tremble at² startle at
every step:

En Ile set ye² safe againe in to thy rokke
when we haue don our worke

Sus what worke is that or wherfore come we
hither

[Envy]³ To Infect the swete Tranquillytey of

¹Omitted in MS.
²and
³Omitted.
Arcadia
the onely part oth world that hath
ben ffre
from the effects of our Malignancy: to
cross the Intents of
fortune and dame (Vertue\(^1\)
who to auoyd my vipours y^t Doe Craule
upon all other kingdoms of the earth
are come to Inhabblte here as if this
land
were not by enuy to be found: here
fortune
Is aglad mother of a gallant daughter
Calld honnor who was nursd and bred by
vertue
& in alittle tyme growne to that stature
By this Arcadiaes peace y^t she is ready
or will be for a husband very shortly
if we bestir vs not come while time
sleepes
dreaming of dull securytey his mistris
lets worke our charmes into his hearts\(^2\)

\(^1\)Squeezed in above "fortune" in the Ms.
\(^2\)The "s" has been marked out.
& braines

T: infuse Distraction in him first

suspicion

lay: thy cold hand upon his heart

while I: To his ears

To his ears & eyes my vipurs

thus apply

come Jealousie fear spite malice

& ye rest

and In your offices doe all your best

forget not you Necessity to nip him

and let none of our mischeifes

overslip him

But laugh and daunce to thinke how

mad hele be

and all Arcadia as mad as he

Daunce

En

Time when thou wakest thou it shall

not appeare

that envy with her viprous brood was

here

yet by ye ffranticke arts ye world

shall see
Time sleepe not saffely wth security "" exsunt

Time Awakes

Time What cold is this wth in me: whers :
security

fled from me I am not safe then no
nor well

but who or what Am I sure I was tyme
and am and must be tyme but strangely
altered

how light and Iocund was I ere I slept

and what aworld of strange diseases
ran

through all my vitalls now Time is
growne

full of corruption full of vice and
mischeife

enuy Suspition mallice and reuenge
methinks fflow in me yet for what I
know not

and I so late aplaud and gloryfie

Arcadia because Desert liud here

Will Judgement fortune Vertue Loue

& honnor

1"p" is altered, perhaps from "y."
Ile n.w be come a scourge vnto them all and poy son all ther gloryes thou
Arcadia
that sufferest tyme to be a busde ins: sleepe
vpon thy earth shall ffeele my whips & bee
punnishd in him as hes abusd by the here Ile begin to scatter my Iffection
Ent Age : Like A hermite Loue ins
Former habite
Age And is this true my boy thou tellst me that
thou didst discouer danger in Arcadia & ranst in to my cell for safetey
Lou and for your service to sir
Age art thou quite ffreind less saist thou
Loue apoore father less child sir you shall find me dillegent
Age I like the quickeness of thine be it not alittle to wanton
Lou I am yet but a child sir age will bred le it
Age what a childs answer there was True my boy
if you be Idle I shall curbe you: & se y't you

observe nothing but age and vertue

That shall Time quickly try: sir by your leave

may not time Pass by you

o time thou hast trod vpon my ffooote
dost glue me warninge

Tis but a lou Tricke: master ffeare

Tell me what art thou

thou knowest I am age and made old by

my cell is here at hand wher I intend
to spend my dayes in Contemplation of

vertue whome I serue

I pray the tell me Age is any danger in

sleping hereabouts
does any vennomous vermine or inchantress

haunt these places

Time dos but try me: here are no such

things

\[\text{[Time]}^1 \text{ I pray the tell me Age is any danger in}
\text{sleping hereabouts}^2 \text{ does any vennomous vermine or inchantress}
\text{haunt these places}
\text{[Age]}^1 \text{ Time dos but try me: here are no such}
\text{things}

\[^1\text{Omitted in the MS.}
\text{^2The final letter may be "e."} \]
you know it tyme nothing then you is wiser yW can discous
all secrets take counsell of your selffe: & yW cannot err
but I can boast Arcadia for health

And happiness is earths onely Parradice
age is no burden here vnto it selffe

Tim Thinke thy selffe young againe then:
the boy yt followes the
can make the soe thers ablast off my
Inflection ffor ye : ext

Age what has time done to me boy
Loue Sr--
Age come hither boy
Lou here Sir
Age o time what hast thou don why boy I say
Lou here Sir I am: here
Age most strange how is Age metamorphosde
on a suddaine was not
I age but now come hither come hither
Lou what Say you sir
Age wilt thou not come: boy: come boy:
Lou the old man dotes outright or can he
call and neither se nor
here me: here sir: here sir

Age
o boy boy boy boy boy come nerer me

lou
what is your will sir

Age
Canst thou perceive any white haires
upon me

lou
no not a white haire about you sir but
only on your head & face

Age:
Are any ther you will not lye fetch
me my bowle of water
or tarry sirrah Ile make me a looking
glass of your eyes

lou
pray doe not breake em sir iff you
should chance to dislike
your owne lookes

Age
The trewest glass yt euer was inspected
it represents my perfect knowledge
to me

I know my haire was louely browne as
berry

I know my lips and cheekes were a Red
cherry

aha my boy thine eyes are perfect
mirrors

lou
what herretiques are they then that
119
say love is blind

Age: But you have a false tongue sirrah

you said I was white are
these hares white? Ile vntounge you
boy unless you doe me

present service: what a strange youth
full tickling doe I feele

lou: any service master

Age: goe fetch me awench

lou: what to do M'

Age: what but to doe you knave run fetch me

an able & a delight full one

lou: Are you in earnest sir

Age: Is age a lyer thinkst thou

Lo: O sir old age may by authorty out ly
new booke but master
to what Countrey must I traualle: for
aglib bit for you that
will goe downe without Chewing I meane
Awench that will bewonn
without woinge all ye Nimphs and lasses
In Arcadia are to vertuous

*Ent Juno 0 by your owne late example twas your
Fortune: profession & you did but now
Vertue & instruct and charge me to follow vertue
Honnor: only Awench quotha I might
as soone find one in England as here: #

but master what say you to

these here be fine nick knacks for you

if you can get ther good wills

Age 0 I was all most lost time had almost

transformd me into a beast

but ye mere sight of those Deuineyts

hath Recollected reason to my sense wch

now Ile hold

Loue Thats as please tyme and me

Age Hayle sacred Dieties

great Iuno Fortune Virtue late born

Honnour

growne to a highth wch shewes the

Influence

by wch she was conceu'd agenneration:

flowing from ye gods

[Juno] ^honnor I welcome the into ye world

as thou art borne descended of ye gods

thy [hon]or^ may Informe the to subdue:

those monsters

---

^1"g" is altered.

^2Omitted in the MS.

^3Conjecture; the word is partially obliterated by a "p.58" written over it.
Those monsters wch invade thunbrideled youth
of humane race yet to auoyd the trames
and slippery paths of enuy wch are laid
to make the slip or fall besure to have
an eye to virtue here that nurst the she
Can better help the in thy wayes then
fortune
although thy mother and now age Ile
tell the
our coming was to reuell in your bower

Age  : age is made happy int
Iun  what boy is this you keepe haue I not
      seene him
lou  you shall not know me now my good aunt
Age  apritty witty wag: I lately entertaind
      him
      question him good madam if you please
Iun  my boy wch of all vs wouldst choose
to be thy mistris
lou  mr: wch doe you like best you wanted
     awench eene now
Age  no more o that no more o that good boy
Iun  answer me boy
You Madam if you be my mrs wiffe
must be my mistris my
service must attend upon his choice:
but I haue heard him call
y^ w^ Iuno
and I haue ben told off one of y^ t name
y^ t is y^ e supremest scold
that euertipt nectar over a tongue he
shall haue none of you
for names sake
what a boys this I am answered
what sayst to me my lad
olady fortune my m^ r is aslayed man:
you are to ffickle & noe
huswiffe for him you are here to day
and gon to Morrow
shall I haue your election
I could like you well dame vertue for
the good y^ t is w^ thin y^ w
but you haue solitle w^ th out you y^ t I
know not what aman of y^ e
world should doe w^ th you except to beg
w^ th all
what thinke you off me sir
you my lady honnor would make a good match
for an old man because age is or should be honourable but had I ben off Counsell with your midwiffe you should neuer haue ben bornethere in Arcadia

hon: Why I prethe
lou: Because you will Tirranize ouer all our ease & ride the libertie of loue with arough bit Tw'as merry in Arcadia when gloues
scarfes gartors cheynes and ribbands past ffeareless and ffrely and were wroughte for favors
when nymphs and shepherds tumbled without checke
upon ye ffowry bankes: or changing kisses ladyes
laid ther breests open like abed off litleys
ffor loue to slepe in louers to might touch
to try wch is ye sofftest and every amourous

1 The end of the word is missing.
2 "w" is altered.
3 Note medial "w."
demand was answered with iff: you will you may

These golden days are gone honor is stern
strict full of doubts denyalls taunts repulses
she casts accouer ouer natures riches to hide them from the sight of men and tyes
the tresses of the hair vp in pure order
with vsde to waue & florrish in the wind
& to demands with heretofore were easy
Women say now I cannot with my honor

You bid vs question him age: & he
questions vs methinks

You are awanton wag and would be whipt

did I not tell you what honor was how she threatens already
what a strange unheard of boy this
I have not knowne his like but Cupids selfe

There is a mark like an asterisk above the "W."
Omitted in the MS.
Iun

But let him pass we doe not what we
came for
To grace old ages bower with amasque
measure
come you can talke: Sr can you dance
as well

Lo : Iff honnor will permit me I will try

Iun

well we shall ffind in time sir what
you are
and age be liuely now and Iumpe wth vs

Age

I am Inspired to doe soe
/Daunce/ in the midst of ye Dance Time
enters

Tin

Are you so merry Ile make one among
yW to marr yr sport

Time Dances tellon a suddaine they
stop amazedley

Iun : Stay heres one more then our number

Ver
tis time how has he ouertaken vs

For

how madly he lookes surely hes much
distracted

Time

no more then I will make you all ore

1"masque" is lined out in the MS.
whom my power maybe
prevalent

Iun. I am above thy spight

Time. But all the rest and all Arcadia
shall ffeele the change of tyme and
thus I spread
the Infection he¹ I haue taken here
among you

Iun. Away lets ffly From him
for verhon agh: agh: away agh

Age. My ffits vpon me againe I must ffollow
the ffemale
stay nimph stay nimph²Cryed apoll: &:
it

Exeunt³ Singing

loue I ffeele a change in my selffe: 0
cursed time

[Time]⁴ ha ha ha Time has been Poysned here &
wher yᵉ tyme
ore fflows w th Vennome yᵗ ore whelms
the Clime

Finis Actus: Tertij

¹Lined out in the MS.
²The second "stay nimph" has been inserted above the line with a caret.
³"eunt" has been lined out and "it" written above it.
⁴Omitted.
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Act: iiiij

Ent: Time belowe Iuno: Aboue

Time

ha ha ha: my spleene is tickled while
my rancor fflyes
through all this nation wher I tooke
infection
here will I sit & note ye passadges

Iuno

Iuno is yet aboue the time and by
her power will protect arcadia
from aperuersion although she suffer
yet for a while thy wild destractions
to trouble and afflict them I will
free
them from thy scourge at last &
temper thee

Tim

Iudgment and will together by 
ye eares

Will

Iwill no more indure thee:

Iud

nor I the: rash giddy ffoole fforsake
my company

Will

or I will holde ye into obluiuon

Will

Iudgement thou canst not Will: Will
be predominant
when Judgement shall be thrust out of his office

Iud when Judgement shall not pass on ye foole hardy

thou thine owne necke shal breake goe
to thy ruine  

Will goe profound Judgment Choke thy selfe
with pebles ith bottome
oth sea

Tim ha: ha: ha: Two old freinds parted

Iun I shall reunite them: by deuine power
or time must not continue

Tim Who be ye next: o sight and search:

ha: ha: ha: ent: Sight:

& Search

Se Sight I will dig out thine eyes

Si Search I will teare-out thine entrales

Se Ile spoyle your hare finding

Si and I thy gold finding Away Iakes

farmer faugh

Sea if thou kepest thine eyes thou shalt be
acurst ith em For thou shalt

vse them for nothing but in setting for

¹"tt" is altered from "b."
²An extra stroke follows the "i."
Si if thou kepest thy qualytye of searching
it shall be for nothing but
intellegences for some weake states man
\( y^t \) shall for thy reward at
last
be sure to hang the

Se Or\(^1\) dost here thou shalt be bound prentise
to aspectakle maker that shall
shoote
\( y^e \) through aperspectiue glass in to \( y^e \)
Chamber window of some naked
Curtezan who shall
w\(^th\) atricke that she will show \( y^e \) strike
\( y^e \) blind

Si Thou shalt first belong to some perpetuall
constable that shall carry the
by
warrant into the lodging of some malefactor
that shall dash thy braines out

\[E\]nt Sinplic: what are you wording out odoe you
but scold and threaten one
another

\(^1\)"r" is altered, possibly from "b."
you poore spirrited hen hearted rascalls

Tim a dellicate madness simplicytey it selfe
growne the rorinst boy of
eemail
he has for got to proffess his simple
Judgement & to talke of ffish

Sim can you not fight when all ye shepheards
in Arcadie haue broke ther
hookes and tar boxes in aunknowne quarrell
time has set em by the eares
they say

Tim ha ha ha

Sim aword and ablow you slaves aword and ablow
tot: and to't roundly: or by
the soule of simplicytey Ile beate you both

Sigh away poore foole wch truly for your part &
in Simple Judgement

Sim I hate those words at this time

Sea away away goe fish goe fish

[Sim.]\(^1\) I hate the name of ffishing giue me fflesh
and fighting will you fight or
be pric[ked]\(^2\)

\[\text{Omitted in the MS.}\]
\[\text{Conjecture; the last three letters cannot be read.}\]
wretches you fight you
swallow blooded cowards

Ile fetch atame sheepe shall worry you
both

Sing: Art thou mad: /Sim/Art thou not: /Sea/ and
thou mad as he

Sing: Am I mad: /Sim/Is he mad: /Sea/ then
mad are all three

All: ( We all must be mad: tis the price of

our paine

( All mortalls are mad when the mad
planets raigne

Sim: But this is nothing

Sea: why shall we fight: /Si/how shall we fight

Sea: when shall we fight: /Si/wher shall we
fight

Sim:

[219v]

Sim: why shall we fight sayst thou in the first
place: sea I why

Sim: why for example and for fasions sake: doe
not Itell you all the
shepheards in Arcadia are at:it: & for
they know not what

Sea: well then how shall we fight
Sim  why thou shalt beate him and I will
beate the

Se: Sig: and who shall beate the
Sim  for that let me alone trouble not
yourselves If I find not
one to beate me call me Simplicytye
againe

[Sear.] Well when and wher shall we fight
Sim  when but now and wher but here &c:--

Daunce kick &
beate each other: ex

Exeunt: halting off

[Time] laugh laugh and hold thy sides old time
to se thy madness worke
among em: o these are some I looke for
it takes the higher powers

Ent Fortune: & Vertue:
fourt  Now gip goody virtue are you growne so
rampant

Virt  Fie mistris fortune virtue is aboue you
though now you have wrought
y r ends on her you slight her

fourt  what end I pray forsooth

1Omitted; speech could as well be Sight's.
2Omitted.
Virt

Thy birth of hounor proud forget full
dame

wch Iuno but for me had nere deliuered
but I can stop her groweth and blast
her gloryes
spight of thy power if I once for sake
her

fort
alass poore begger

Virt
Tis not thy welth can buy athough of
mine
glorious Inglorius strumpet: Tim
vertue scolds

For
strumpet

Virt
Thousands ther are that dayly calls
the whore
ye worst they say by me is I am poore

For
y they are herretiques that know not how
to vse
afortune: Robbers gamesters & ye like
that so blaspheme my name

Virt
art thou not Curst by sea and land for
Mutabilityties
in Counccells states and specially In

1"y" is altered from "e."
Fort speake lower virtue I can trip you ther are not the breaches blowes and batteries retretes persuites conquests and victoryes through blood and horror in ye feilds of warre the workes of vertue oft as much as fortune and when greate Conquerours haue ben conquered has not the cause ben offtentimes for that ther Virtue forsooke them not ther fortune Vir I am of your blind side: They forsooke me but grant it so thousands for one have Fallen whose fortune forsooke them before ther vertue some in the midst oth race some at the end wch yet are counted happy in this point that liffe and fortune lefft them at one Instant others againe have bene infortinate in so long living yt you tooke ocassion to turne your backe and make ther Age
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Inglorius

haue I not oped aveine now y\textsuperscript{t} takes wind

For

Thy words are nothing more goe scold

among y\textsuperscript{e} beggers y\textsuperscript{r}

companions

Vir

you may find yours in the:Brothells\textsuperscript{1} or

the hospitalls exit

Fort\textsuperscript{2}

ha: ha: Virtue has got the better

ont exit

Iun:

I may not suffer long this great vnrest

Tim

who next appeares

Ent honnor: & loue

Hon

What Art thou Mallapert boy y\textsuperscript{t} thus

\textsuperscript{3}suist me

Lou

you haue said lady Lam amallapert boy

Hon

whats thy condition or thy quallyteyJ

Lou

I am aleiger agent here in Arcadia

ffor the high and mighty Cupid god off

louve:

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Hon

Art thou not loue himself in adisguize

to betray honnor

\textsuperscript{1}"B" is altered from "r."

\textsuperscript{2}The line is characteristic of Time; it is likely that Fortune only exits here.
Lou It was shrewdly guessd: youse I haue
no wings nor bow or quiever
but in my mrs louses behalfe I clame
precedence of you my lady honnor
the swaines and nimphs shall all subscribe
to me
and scorne your supercillious dignytey
Hon Thou then shalt be the ruine of them all
Lou ther Creed runs Contrary they onely ffeare
that honnor shall destroy them
the mirths the pleasures the ffre sports
and pastimes
wch I supply them: they hold ther life
Hon But still Ile read other principles and
teach em that
good name fare ffame swete reputation
bright honnor and illustrious glory are:
the ffive rich treasures off lady wch
if once she loose her liffe it selffe
is loathsome
Lou Herresie herresie heres no ground to
bear it
nor shall time suffer it

1"th" is altered from "w.

2reputation.
Hon: Then honnor fle: this countrey has no dwelling place for me

lou: not so ffast honnor youle Inflect other Countryes

no you are aprissoner vnto time locke her vp

Time: ha ha: ha I haue a dungeon here yt shall obscure her

From the worlds eye downe honnor downe downe downe downe

Hon: 0 Virtue Iuno: helpe 0 stay 0 stay

exit wth honnor1

Lou: They doe not here you and I must away

exit

Iun: Yes Iunoe heares but ffor your saucy prankes

will in ffit time requite you wth due thankes: Ent Time

Tim: So honnors ffast my little mad cap loue has done me service int and may effect: more mischeife in his madness

Would he could bring in dessert to keep

1Time exits with Honor.
her company
Ent Age w th fancies
tyed ins haire & beard

Sing Turne Ammarillis to thy swaine

Age thy Damon calls : the back againe
what astrange burden loue is whose
fflames I cannot get
the meanes to quench

Tim So: So: age w th his wanton fit vpon him

Age why doe the niphhs thus ffly me seeme I
not youthfull handsome
& wellffauored and am I not as amiably

Drest
as other Amorites are this fancie doe
I weare
for Amarillis this (I this) for Cloris
this for swete lesbia and this for licoris
yet they all ffly me w th ther nimbler
ffeete
my stripling boy too when he should
assist me
to catch and trip ther heeles vp gets
abroad

1In the MS. this s.d. is written in the margin to the right of ll. 724-25.
& leaves me hoarse with hollowing after them

Iun how monstrous how prodigious does this appear in age

Tim laugh time on thy revenge age sleeps upon abed of nettle seeds

Hoy boy Hoy boy come come away boy & bring me my longing desire

Alass that is neate and can well doe ye effete

When Lusty young blood is afire

Sing: Age

Let her wast be small though her body betall
and her age not above Eighteen 745
let her care for no bed but here let her spread
her mantle upon this greene

Let her face be fair and her breast be bare

---

1"w" is altered.
2Much of this line is badly darkened and the tops of the letters are unclear.
avoise let her haue that can warble
let her belly be sofft but to Mount
me allofft

let her bouncing buttocks be marble
hay come away boy

Tim
obraue old boy

Iun
how odious how prepostrous is this in
	times madness
	age but tis

that in ffects him: Ent Dessert:
danger

Age Tim she comes and a braue hunting nimph

w th abow and quier one

of Dianas I suppose. thats weary off her
maydenhead

Time
desert is come w th in my bounds o that

securytey were here to
derawe yt monster then she were mine

Age
Well met swete mariorum ffare w ch way

goe y w: Dan hogh

Age:
and hogh to the foot what art thou

for a pimp Maior

Des: Fly good old man my follower will kill

\^[1]In the MS. this line is squeezed into the right-hand margin.
\^[2]"Tim" is lined out.
\^[3]"for a" is inserted above the line with a caret.
the else

Age  ifeare no followers I am for ye leader
     and dare fight ffor a wench
     wth Belzebub.

Des  good age fforbeare thou doatest vpon
     thy:death

Age  whose yt tells me of age: hah': or if
     I loue doe I dote

Dan  dye dotard the: Ent securitytay holds his
     club:and parts em

Sec  not so ffell monster age be thou secure
     and live dezert

Tim  Securitytay is come

Sec  while I am wth you all is saffe and
     sure musick
     pray sit and here the musicke yt attends
     me : Dan yes I loue musicke

Age  and so doe I but not to sit so nigh yt
     vgly deuill facd rascal

Securyty sings Danger & age falls asleepe
     Securitytay takes away Dang club

Sec  This goes wth me Time I have don : ye
     servise

1In the MS. squeezed in above the line.
gramercies swete securytely now lady you are mine & must wth me

Time will not be my ennemye I hope
Tim flatter not your selffe

honnor and you dessert are now my prissoners ffortune and vertue too I haue in chane

In whch condition I will sterue you All exit Carrying dessert

help: help: o Iuno help: Tim ha: ha ha
I se and pitty thy distress swete nimph and all ye rest yt in Arcadia: now suffer by the lunacy off time whome I must purge ffor ye recovery of age of will of Judgement sight and search of fortune Vertue honnor and desert of poore simplicytey & loue him selfe all metamorphosed but danger beinge taken at aduantage disarmd shall in the ffirst place be remoued
holla you rugged satyrs that doe haunt

1 In the MS. "in chane" is at the end of l. 775.
those bush thickets ther come ffforth:

Ent Satyrs: 6 or 7

& with your Actiue hornes toss vp yt monster danger

unto my Clouds whence Icomand to carry him

untell they let him ffall into the sea

But first with tender hands remoue old age

and let him sleepe secure within yt bower till I descend They carry in Age

1 Sat  Tis don greate goddess

Iun  now Triumph ouer daunger in your daunces:

Daunce: In the Daunce they Trample & abuse him

DANG: rores

Iun  So now away to sea with him and ther vpon the maine onely let him apere

while I to my Arcadia restore the peace and hapiness she had beffore.

Finis Actus Quart.1
Iun: You are well found, sir, where your master's age?

Loue: I do not know indeed; forsooth, I have got here a master now I lost. Forsooth and know not where to find him.

Iun: Then I do know and now, sir, I know you:

for all your disguise and your counterfeit childish language.

Loue: Indeed, Aunt, I am very sick this time. Has undone us all.

Iun: Well, sir, because you have felt some smart for your waggery. I'll work for your recovery and help you to your arms: again.

Loue: Oheavenly aunt,

Iun: Ho, Age, where art thou? Awake and come forth. Ent Age without his toys.

Age: Your power has waken me and by your great virtue.
now \textit{y}t I see your excellence I find
that I have walked in error and in wildness
Forgetting duty to my souerraigne Goddess
Iun
 Ther was your fault thence came your
 punishement
Age
 But I was strucke by time into \textit{y}t frenzie
Iun
 But Time was first abused and poysned here
 \textit{w}ith envy and her brood \textit{w}h age you are
 guilty of
 by your transgressions and neglect off
 duty
doe you not know this stripling here
Age
 I had alad like him
Iun
 Tis he tis wanton loue I haue discouerd
 him
Age
 Then ther it is before itooke him In
 as a distressed child (o cruell counterfeit)
 I liued in sollytary hermitage
 By wholesome labour \textit{f}for my dayly food
 \textit{t}om antame\textsuperscript{1} liffe \textit{v}nto noother end
 but that my hands might not be void of
 worke
 nor my heart emptie of devotion\textsuperscript{2}

\textsuperscript{1}to maintain.
\textsuperscript{2}The first "o" is altered.
Twas a good life you shall be well again.

Come and attend me both: hoe:

Time come forth.

Toobey you I must.

How now time not well.

Noe I me very sick.

Very much swolne methinks too.

Ohuge and monstrous tyme.

Come lie be your physsytan goe age make this medicine instantly:

Time you are taken into my cure.

And I must purge you time of those foule evills.

Yet are within you ere I can Restore those that by you are driven into distractions as fortune Virtue Judgem Will and others dessert honnor wch you keepe in prisson.

Fortune and vertue to I haue them fast will you release em now.

Ile release none.

1 Note medial "v."
2 "I" is altered from "L."
are you so cross: I shall Cross you

Anon

cross him not Madam Time is splay

ffooted

nor stand so nere he has an unsavoury

breth

his belching stomacks full of barking

libells:

Tis

[T221\textsuperscript{v}]

Tis but the Crabedness off his disease

wele se anon what stuffe hes full

\textit{wth all Ent Age wth a Viall}

come age lets se haue you composdelt well

whats that youle glue me

Acomposition made of the extractions

of seuerall herbes that grow here in

Arcadia

the Cheffest of themis the herbe of grace

Bitter in tast but swete in operation It

shall worke gently wth you

you tell me gently but I ffeare the

soothings of ye phsytyan:

\textit{ex:ag:tim:}\textsuperscript{1}

\textsuperscript{1}This stage direction is misplaced; it should follow 1.857.
Iun Would you have your health Take him in
Age giuet him & keep him
nare

[Love] Iunoes the Doctor age the Apothecary and
I the apothecaryesman
if time were to be glistered now that
were my office
I would so play vpon his brech worke

\[\text{within Time } 0:0:0:0------lo \text{ he has taken it it}
\]
troubles his fhoule stomake

\[\text{Time } 0:0:0:0:------lo \text{ fogh fogh: it workes}
\]
allready call Arcadia

loue stop your noses Times sickness leaues
astinking ffarwell for your
se heres one of his diseasses vomited
allready: ent: enuy

Tis enuy I know the hagg : Iu away

\[\text{within her}
\]

lou: out of the kingdome whore to hell to

hell

Enu I am gon I am gon------exit------kick
her out

lou: hold his head hard age yt he may

\[\text{Omitted.}\]
\[\text{"o" is altered.}\]
fetch all vp Ent Suspit
se heres suspition heres Jealousy
false Jealousy away
you mistheifes fly and follow your leaders to the Diuell
exit

Tim o o o o------- lo o o : ther a more to come yet it seems

Tim o o o o------- o o ------- o o

lou now: now vp it comes & downe it goes what adammable belly full had this time would it were all out yet: so so so Thers Mallice hatred and reuenge:

Ent Mall: Hat: Reuenge on ith name to pluto downe to errebus -- exeunt

se se ffor as many mistheifes as comes vpwards & out thers thrice the number gowne downwards & out bythe backside you may glie meleaue to lye alittle I should not

1Suspcion and Jealousy exit, not Love.
2"t" is altered from "o."
3A caret follows; nothing is inserted, however.
talke like apothecary else--now he
breakes wind like
atemppest
and all ye comes from him is swearing
oathes and lyes off all
kinds
& cullors he ffarts diurnalls and
weekly Intellegences
hou deuill:

ishly was this time popt vp and peperd
to haue all these ins belly
at once what atimpani was ther but here
he comes now recouerd
and as gaunt as ever he was since his
nonage now:

I speake within compass Ent tyme and age
Iun how ist with ye now time
Tim Thanks gracious Iuno perffectly well
methinks I am young again
Iun Bewarr off such excess hereafter tyme
Age I am perffect age agaime thanks to your
grace
lou and loue is well ameended times recovery
will cure all I hope

all those that run abroad beside themselues

[Time] All shall be done to Iunoes deuine Will and here come some off them ffirst

sight grown purblind

and Search in a dead palsey: will lame

on Crutches

Judgement turnd Ideot Simplicitey Ent: Sight Search a rorer Will Judgement they all shew action Simplicitey

Accordingly

Iun alass poore harts how they are all transformd

[Time] now by your power I will restore them to ther conditions tis don

Ile now inlarge my prisioners: exit

I Thanks deuine Iuno we are now our selues

I can now se againe ore all the world and hope to se ffare dealing int againe

Omitted in MS.
"r" is altered.
"a" is very dim; it could be "u."
Judgment.
and I can search as nimbly as amouse or night
a hired constable at mid
& for my part I will now goe affishing
againe ffor truly in
my simple Judgement simplicyte is
saffer at sea then on ye
Land Ile be no more a sword fish ashore
my will is now\(^1\) be come the same it was
the servant of dessert but she is lost
ye worst effect of times apostacy
has ben the parting off ye Nimph and me
she is your mistris then: Will my
soule waytes on her
Will let my sorrowes glue thy heart some ease
thou suffrest not alone The sun by setting
were made the world more sad and silent
then Virtues departure has made me

\[\text{Iuno?}\] \(^2\) Is she your mistris Iudgem:\(t\): Iud ye
soule of my affection

\(^1\)"w" altered from "t."
\(^2\)Omitted in the MS.
Age: But wher is honnor thers the noblest
nimph
Iun: Age dost thou loue her
Age she is the Crowne of age set w th
athousand amiable lookes
more precious then diamonds: she
weares
athousand comely graces in her Carriage
and her discourses are though she be
young
Restoratiue Instructions ffor old age
lou I honnor ffortune most
Iun Dost thou Cupid why
lou since Dessert got my armes & my mother
my wings I haue plaid
athazzard and dealt no certanyt ey ther
ffore Iff I make
ab Lind match w th her I may liue vpon
uncertanyt ey

Iun Tis verry well conslddered Ent Time
Fortune Vertue Honnor Dess

sethe 4 nimphs in question:
Will am I so blest to se dessert againe

1"i" altered from "u."
Lou fortune if you will have a finger for
love love will have a hand
for you
For Ver hon: love: Iun Tis even he
Si what abraue enteruiew is this
Sea we shall have matches & marrages feasts
IFF I searchwell into y's
matter
Sim Truly for my part and in my simple
Judgement it is a joyful sight to see never saw a better unless
there were once my net
full of salmon at draught
Iun Now my fare Nymphs how doe you find
your selues
Vir Well thankes t Iuno but we have been
verry ill handled by time
Tim Time Nowrepents off all the ill he did
Iun after your close restraint now iff you
had each one husband
would it not appeare adouble freedom
For Virt perhaps stricter bondage
Iun perhaps indeed in that you speake your

1"F" is partially obliterated.
2There may be a second "l"; the end of the word is dim.
3Lined out in the MS.
selfe ffortune but when
true loue Ioines & remaines marriage is
euer ffredome & no bondage
Will Greate goddess all y° shepherds honnor
you
& will aboue all the:rest has vowed to
serve you
ffor ffauor showne vnto his Nimph
dessert
Iun will thou art worthy who hast made
dessert
the onely object of thy loue and Actions
Des Tis he indeed who in Ellection
hath preffered me beffore all other
nymphs
Iun Take her and Cherrish her and as she is
dessert she will advancethe
lou Mrs Desert I hope you neede not these for
an adition to y° portion
Dess swete loue resume:thine Arms use them
thy selfe
now since my will and I are knit together
Lou now loue thou art a diety againe
and have at honnor presently ffor my old mR
to gratifie his loue: to me No Ile:not
shooote
But win her ffarely of her mother

ffortune

ffor what is your will cupid

Loue honnor you know is ffull of hot blood

& age is cold temper her

heate w th his cold & his cold w th her

heate & they shall both

so cure and compose each other that ther

can beno such match

in all the world------take ffort and

honnor aside

Sure loue is blind to match her to age

dos he not sehow

he sheds his teeth

truly by that he should be young againe

For Children doe soe

Iwould neuer match her w th aporter he

growes Crooked w th his

burden

Burden: what Burden

he Carryes a hundred yeres upon his

backe what thinkst thou

Simplicyte[y]

1"s" is altered.

2"y" cannot be read.
157

Sim Truly ffor my part and in my simple
Judgement ayoung man were ffitter ffor her ffor iff
alouer be not like affish euer new hes naught

Hon I heare your vulgar Censures and dispize em

youths is in cumbred wth aworld off ffollyes

and honnor ouer throwes affoole giue me to age

ffort Age ther be:many motions in the yt procure

my ffull consent here take her for an Ornam to the: be thou aguide to her

Iun Virtue heres Judgement with astedffast eye

ffast ned vpon you courts you with his thoughts

[Ifud Since my ffist sight off her my

1In the MS. the last two words are squeezed into the right-hand margin of l. 977.
2"s" is altered from "b."
3"He" seems to have been omitted before "courts."
4"o" is altered from "a."
5"I" is unreadable.
thoughts haue euer

pre serud me her true seruant

[Virt][1] Virtue by Iudgement euer was pro mooted

and he ffor [ ]eightned I will liue

with the[2]

Iun ffortune you se loue has his armes

restored

all but his fflyers if you and he were

matchd

and the sicke ffathers tane out of

your wings

& then your wings were ffastned vnto

him

all the whole kingdome here of loue

were happy

For To gratifie Iuno ffortune is content

Sim: Se Se Cupid has taken ffortune wth out

hooke or bayte

showte [Love][3] kiss me gallant ffortune and

wth in[4] ffasten thy wings vnto me

1Omitted.
2This line is very dim and the fourth word all but unreadable.
3Omitted.
4See l. 1004. This stage direction belongs at l. 1002.
be no fault in thy feathers love shall never be in constant

hark how by secret Inspiration each take his own by the and and let

us move to tread out mischief & replant true love

Daunce

hark how by secret Inspirations Arcadia releued from her distractions

In Triumph shoutes for joy of those greate Matches

Dessert with Will Vertue with Judgment met

honor to age and love to fortune set these are strong bonds after all decrease

for a Confirmation off affuture peace

All

Thankes to greate Iuno: Finis

Deus his dedit quoque finem

1 Lined out through "p" in the MS.
2 Hand
3 "s" is blotted out.
MODERNIZED TEXT

[Time's Distractions]

Nomina Actorum

<table>
<thead>
<tr>
<th>Time</th>
<th>Juno</th>
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<td>Age</td>
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<tr>
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<td>Fortune</td>
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<tr>
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August 5th, 1643
Act I

Sight and Search

Sight Come, brother Search. While our masters are away and their flocks in our charge are grazing, we may here look about us.

Search True, brother Sight. Thy delight is upon the present objects—the hills, the springs, the rivers, groves, the lawns, the meadows with all the pleasant fruits and flowers of this earthly paradise, Arcadia. But, Sight, you are but a super­ficial surveyor and only feast your eye with those outward delights; I, mine intellect with the healthfulness of the air, the wholesomeness of the food, the condition of the people, the love, the peace, the amity that flows here and only here in all the world. Here content

---

1 The phrase "and their flocks" is repeated in the MS.
lives in the free enjoyment of all her own
without fear of
rapine and oppression. Here's no wrong done.

Here Virtue lives; here, unpunished.

**Sight**  Virtue? Does she live here, too?

**Search**  Alas, poor lady, she's compelled to do it.

Such is the alchemy
of the age abroad that it contents itself
with a visor of virtue
without substance. Only this kingdom is
her sanctuary against
the spite of all the world. She is my
master's mistress.

**Sight**  Well, Search, thou servest a discreet
master and learnest much of him.

His name is Judgment and [he]\(^1\) seldom
errs. My master's name is
Will. Thou knowest he's often rash, but
sometimes in the right.

**Search**  He's much beholding to my master, then,
for his company to
direct him. Will without Judgment goes
much astray. And they are

\(^1\)Added.
both well fitted with helpful servants,
    for thou that art Sight servest Will
and showest him all his objects, and I
    that am Search serve Judgment
for his direction.

Sight  But both our services are equal to 'em;
    both, indeed.

Search  Right. Where the masters are entire
    friends, their servants are in common
with 'em—and so much upon that subject.
    When sawest thy master Will's
mistress? Has he achieved her yet?

Sight  Who? Mistress Desert?

Search  Who else, I prithee? She is the only one;
    she seeks and follows
into this kingdom, as my master has done,
    dame Virtue.

Sight  I would they both had their desires on them,
    but I see Danger at the heels
of one of those ladies and Envy at the
    other's, and those two mischiefs are
enough to infect or destroy the peace of
    this blissful Arcadia,
which all the world, being weary of the
    troubles and spoils of their
own nations, seeks to inhabit.
Search For that, Sight, you must look afore you, and I search round about into \[\text{[it]}^{1}\]. So must our masters, too. Whither are they gone today?

Sight They are gone a fishing with old Simplicity, the fisherman, to recreate their tedious love thoughts—But what was my fear that mortals shall find disquiet here when the gods begin to make their entrance? See, Search—Juno descending with her Clouds about her. Oh that our masters say this sight!  

Search It is not strange. This kingdom is so happy that the gods do often descend and here converse with mortals. Now she is landed with her fantastic women, the Clouds.

Enter Juno, 2 or 3 Clouds

Cloud Juno, great queen, we that have been your chariot In your descent from your heavenly palace . . . . . . . . . . . . . to be your follower,\(^3\)

---

\(^{1}\) Added.

\(^{2}\) Conjecture.

\(^{3}\) Conjecture; much of this line is lost.
Nymph-like to wait upon your sovereignty
On these Arcadian hills, whence you may view
The fruitful valleys and the pleasant plains,
To which the only happy of the world
Have wisely from the world retired themselves
To live in safety and to die in peace.

Juno
I called you from your region of the air
That so heaven's curtains being drawn
I might
Better discover what is done beneath,
And as I cast mine eye upon the world,
I behold Fortune flying over all
The kingdoms of the earth, making at last Her way into this part as spying\(^1\) Virtue.

Enter Fortune, Virtue

2nd Clo. They hasten towards you.

Juno
I conceive the cause.
Fortune has need of Virtue now to move A suit to me, else I should wonder at Her nimble flight, she being now so great A burden to herself.

\(^1\)Read as she spies.
1st Clo. She appears big, indeed.

Juno She's great with child.

1st Clo. I have heard she was always barren.

Juno 'Tis true the gods to plague the idleness
And the ingratitude of men had shut
Her womb and made her so. Maugre,¹ it haps
She now is near her time and seeks my aid
For her delivery.

1st Clo. They are in deep conference.²

Juno Let us walk by.

Fortune Virtue, whatever long contention
Hath severed us, now let it die forgotten
Upon your perfect reconciliation.

Virtue When we strove most against each other,
Our works were very like. We both
advanced,
We both enriched, both honored men at
pleasure.

Fortune And when our favors have been in their
spring,
Ready to bud forth, we have been delighted
To exercise those men like to the black-thorn,

¹ MS., now bre.
² MS., confesence.
Which puts his leaf out with most bitter storms.

Virtue See where the goddess walks to whom we must prefer the suit?

Juno Fortune and Virtue, I rejoice to find you in such amity together here.

What news abroad upon the earth?

Virtue The world is out of frame; disorder governs it, Threatening to turn it all again to chaos.

Poor I am, banished from all parts but this,

And therein am yet happy. Here I live, Untrod upon, free from the violence Of rage and cruelty, pride, and ignorance. The great do not oppress 'cause I am poor, Nor the poor curse because I give no more; When I had wealth and power, all would not do.

Here innocence maintains and guards me, too.

Juno Poor Virtue. Wert thou banished?

Virtue [I went away On pain of present death, or to have starved, If longer I remained.

1Omitted in the MS.
2Conjecture.
Juno. But how came Fortune to leave those parts of the world?

Fortune. I was so much dishonored in my gifts of wealth and peace, prosperity, and plenty, which I bestowed on that ungrateful world, when I saw all perverted or abused to ruin or demolish with my means, where they ought rather to repair and build, to breed unnatural strife and bloody wars to the destructions of the populous nations with that which I bestowed to be their glories, I could no longer with my honor stay, but took my swiftest wings and fled away.

Juno. You could no longer with your honor stay? Fortune, I now perceive the charge you carry within you. Thou art great with honor, Fortune, and it shall prove the happiest birth that ever Arcadia was blest with. I myself will, as I am Lucina, be thy midwife and safe deliver thee thy birth of honor.
Fortune Here Fortune then hangs up her wings and breaks Her turning wheel, with purpose never to Depart out of Arcadia.

Juno 'Tis well. I see thy time approach, but by my power And Virtue's help, with these my shadowing Clouds, I'll pluck one feather from Time's wings or borrow Out of your urgent haste two or three minutes To try our feet on this Arcadian grass In a soft measure for our welcome hither, Thus charming first the air to give us music.

Dance Come, Fortune, here you're safe. The greedy world, Which you have passed, would have ripped up your womb To anticipate your fruit ere it was ripe, Like to those dunghill scarabs that pursued The eagle for her eggs which Jupiter For the more safety let be lain in his lap, You upon Juno's knees shall be delivered.
Virtue And happy thou, Arcadia, when 'tis said,
Juno in thee herself a midwife made.
Search Come away, Sight. All this shall to our
masters.

Finis Actus Primi

Act II

Sight and Search

Sight What a sight have we seen! Fortune with
child and come to
be delivered in Arcadia. A thousand to
one her belly is
full of town[s], towers, castles, churches,
honors, offices, crow[n]s, and [k]ingdoms. The store of all the
world will now be ours.

Search Winter is gone. Let our flocks dance. We
shall have continual summer.

Sight Avant curds and cheesecakes! We will now
change our diet
and make feasts for all comers.

Search We'll send to all the hospitals in the
world for all the

---

1 Omitted in the MS.
2 Added.
3 Conjecture.
lame soldiers that have got nothing by service but wounds and diseases.

Sight Call out every poor priest, too, which is beaten so small between two terrible millstones, subsidy and sacrilege, that he hath not oatmeal to put in his porridge.

Search Charge every lawyer to break his angle and fish no more for causes. Here they may live honestly and follow Virtue.

Sight While thou speak it of fishing, we are arrived where our masters are a fishing— But let us not mind 'em yet.

Enter Will, Judgment, Simplicity, pulling a net; two or three to help

Judgment Call for more help. We are not able to draw the net a land.

Will See, some of our servants. Sight and Search, come hither quickly and help.

Search Arcadia is now wealthier than ever it was.

Will Villains, why stir you not? What is your wonder there?
Sight. O, master, this year is enough to make every knave in the cards a king; therefore, you are made and we are all made master.

Judge. You are mad, are you not? What is the matter?

Sight. Our very sheep shall dance more courtly than the damoisel of France.

Judge. What is the reason of your jollity?

Search. Juno is come down from heaven to bless Arcadia, and Fortune has forsaken all the nations of the earth to enrich Arcadia. Virtue is only here; Desert is here. What would you have more?

Judge. Is Fortune arrived here, dost say?

Search. Yes, great with child to grace this kingdom with her issue. Juno has brought her abed by this time. The gods make quick work, you know.

Sight. And Fortune has hanged up her wings here and broke her wheel here. See where the pieces lie here?

Simpl. My heart gave me we should have good luck. Sure her coming
hither hath so filled my net that without more help we shall never draw it [in].

Search Alas, poor Simplicity, thy share will be least when we fall to scrambling.

Will Come, everyone, set hands to the cords and pull all together.

All Huwa, huva-ho! Huva hoot!

Sight Huppa! 'tis come! We have it!

Search I think it be a porpoise.

Will Take it out, fisherman.

Search It looks like a conger. 'Tis somewhat gray.

Simpl. I think all the world will come either by sea or land.

Cupid taken out of the net

Simpl. Alas, we are undone.

Cupid Presumptuous wretches! How dare you draw me out of my bed and break my sleep.

Simpl. What art thou? Speak in the name of Neptune, Pisces, and Aquarius.

Speak! What art thou?

Cupid Have you lived to these years and yet know not Love?

Will, Jud., Simpl. Love?

1Conjecture.
2Omitted in the MS.
Search Cupid!

Sight Great god, oh, little mighty! None but your weight could have laden our net so, nor any but your hot divinity could have held out water, as you have done, to lie in the sea and no wet upon you.

Cupid The sea is my bed wherein my mother Venus was born, and there I laid me down to sleep with purpose so to hide myself forever from the eyes of men.

Will Sweet Love, what moved you to it?

Love A fair nymph in Arcadia was the cause.

Will Which of them? Here are many.

Love [But] she's the fairest, and her name, Desert.

Will [She] is my mistress.

Love I knew it, Will, and, trust me, 'twas for thee, Thy only sake, that I have undergone this.

Attend my story, Will, Judgment, and the rest.

1 Omitted in the MS.
2 Conjecture.
His little mightyship knows us all. But while he tells his story, we'll spread the news of his arrival.

Exit Sight, Search, Simplicity

For thy sake, Will, I feathered all my thoughts

And in a bird's shape flew into her bosom,
The bosom of Desert, thy beauteous mistress,
As if I had been driven by the hawk
In that sweet sanctuary to save my life.
She smiled on me, called me her pretty bird,
And for her sport she tied my little legs
In her fair hair. Proud of my golden fetters,
I chirped for joy. She, confident of my tameness,
Soon disentangled me, and then she perched me
Upon her naked breast. There, being ravished,
I sung with all my cheer and best of skill.
She answered note for note, relish for relish,
And ran division with such art and ease
That she exceeded me.

There was rare music.

In this sweet strife, forgetting where I stood,
I trod so hard in straining of my voice
That with my claw I rent her tender skin,
Which as she felt and saw vermillion follow,
Staining the color of Adonis bleeding
In Venus' lap, with indignation she cast me
from her.

Will

That fortune be to all that injure her.

Love

Then I put on this shepherd's shape you see
And took my bow and quiver as in revenge
Against the birds, shooting and following
them

From tree to tree. She, passing by, beheld
And liked the sport. I offered her my prey,
Which she received and asked to feel my bow,
Which when she handled and beheld the beauty
Of my bright arrows, she began to beg 'em.

I answered they were all my riches; yet,
I was content to hazard all and stake 'em
Down to a kiss at a game at chess with her.

"Wanton," quoth she, being privy to her
skill,

"A match." Then she with that\textsuperscript{1} dexterity
Answered my challenge that\textsuperscript{1} I lost my
weapons.

\footnotesize
\textsuperscript{1}Read such \ldots so that.
Now Cupid's shafts are headed with her looks.
My mother, soon perceiving my disgrace—
My arms being lost and gone which made me
a terror
To all the world—she took away my wings,
Renounced me for her child, and cast me
from her,
And more to be revenged upon Desert,
Commanded Danger to be her strong keeper,
That should she empt' my quiver at the
hearts
Of men, they might not dare to court her,
fearing
That horrid mischief that attends her.
On this I threw me headlong on the sea
To sleep my time out in the bottom of it,
Whence you have pulled me up to be a scorn
To all the world.

Will
Not so, my pretty boy. I'll arm thee again.
My breast shall be thy quiver; my sighs, thy
shafts.
And here's an opportunity to be winged again.

See here, the wings of Fortune.

Love
Fortune's wings
Are full of giddy feathers, too unsure

1Omitted in the MS.
For me to fly withal. But I will stay with you,
I like so well this air. Only you must
Provide to keep me from the hands of Danger
T[h]at waits upon Desert.

Will

Ourselves and all Arcadia shall be your guard, and where
Love passes and resides, he shall be always
Armed and attended by a band of lovers,

Enter Sight, Search, Simplicity,

Swains, Nymphs to dance

Such faithful ones as if that ugly Danger
Were Lucifer himself, they should defend you.

See, Sight and Search have raised the country already
And brought the swains and nymphs to wait on Love.

Sight

Come away, lads and lasses,
And wheresoever Love passes
Let us his guard and followers be.
Since he doth grace our plains,
Let all the nymphs and swains

---

\(^1\) Conjecture.
\(^2\) and all is repeated in the MS.
With dances and with melody
Surround his person in a ring,
Crowning his deity our king.

Dance

Will Majesty, Fortune, Virtue, Love,
This day do in Arcadia move.
What more addition or increase
Need we to keep us here in peace?

Judg. Yes, Will, we must not be so confident,
Nor yet presume upon our peace or safety.

Enter Desert with a bow and quiver;

Danger following

Will Not when Desert herself, my divine mistress,
Makes towards us!

Love But see who follows her! I must away.

Will Stay, gentle Love.

Love Not in the face of Danger.

Exit

Sight Sight dares not take a glimpse of him.

Exit

Search The more Search looks on him, the worse
he likes him.

Exit

1MS., Arrabia.
180

**Simp.** He has been my companion at sea, but I dare not look on him ashore.

**Exit**

**Will** Villains, do you all leave your masters at the sight of Danger?

**Danger** Good Judgment, do not you leave me.

**Judg.** If you stay here, I must, but for this once I will not leave you

But force you from this place.

Desert this time by you must be deserted.

**Will** Was ever happy peace so soon perverted?

**Exit**

**Desert** Monster, why dost not leave me?

**Danger** Not 'til you lay down those arms.

**Desert** I would Love had 'em again. I find their weight

Too ponderous for Desert to carry, attended by thy stern cruelty.

**Danger** I must and will attend you for your guard.

I hurt not you, but stand up for a terror

To all that shall approach or dare to court you.

You are my charge. "Keep off from due

**Desert,**"

---

1Both Judgment and Will exit.
I speak to all the world.

**Desert**

Thou art but a boisterous fool and canst

fright none

That's armed with perfect resolution.

**Danger**

Am a fool?

**Desert**

Yes, to the truly valiant.

**Danger**

Yet I have stood betwixt two mighty armies

And made them both retreat without a battle

At the mere sight of me. And when at sea

I list to cool myself upon a rock,

I make whole fleets of warlike ships strike

sail

Or pass aloof. Nay, when I am at feasts,

Banquets, and revels--in the midst of all

Delights and royalties of powers and states--

My very shadow can disperse and force them

To forsake all and fly from Danger's

presence.

**Desert**

I do conjure thee: leave me.

**Danger**

In vain you urge it. Take which way you can,

I will not be a step behind you.

**Desert**

Oh, Love, where art thou? Take again thy

arms.

**Danger**

Love hears you not.
Desert Juno, Fortune, Virtue! O you great powers--
Will none vouchsafe to rescue due Desert?

Danger Haugh, haugh, haugh. My laughter is thy smart.

Exeunt

Finis Actus Secundi

Act III

Enter Time

Time Happy and blest Arcadia! How glad
And merry grows old Time here in thy confines To see the plenty in a flourishing peace
That flows and spreads itself through all this nation.
Only methought I saw a glimpse of Danger

Enter Security

Pass through my walks, attending on Desert.

Secur. It startled me a little, but I tell you,
It was not Danger. Be fearless, Time, and careless.

Time My sweet and lovely friend, Security,
I will not think upon him, but rely
Upon thy word. My sweet Security,
Most soft and gentle nymph, my only mistress,
Thy sweet embrace has cast a slumber on me,
In which old restless Time will rest awhile,
In spite of Danger.

He falls asleep

Secur. Do so while I make sweeter thy soft sleep.

Song

Enter Envy, Suspicion, Necessity, 5 or 6 hags more

Secur. Envy and all her brood! Poor Time, I must no longer guard thee;
I cannot have a biding among these.

Exit

Envy Security has played her part and lulled old Time asleep. The reverend gentleman is waxed a wanton and given to dalliance is he.

But we will fit. Come away, Suspicion.

Come, Necessity. Come, Jealousy and Fear, Spite, Mischief, Rancor, Malice—all the whole brood of you. Come apace, Suspicion;

thou art too fearful.

Susp. Envy, thou hast undone me to carry me so far from my strong castle,
when I cannot but tremble and startle

---

1 Omitted in the MS.
2 MS., at.
at every step.

**Envy**

I'll set thee safe again into thy rock when we have done our work.

**Susp.** What work is that, or wherefore come we hither?

**Envy** To infect the sweet tranquility of Arcadia, The only part of the world that hath been free From the effects of our malignancy; to cross the intents of Fortune and dame Virtue, Who, to avoid my vipers that do crawl Upon all other kingdoms of the earth, Are come to inhabit here, as if this land Were not by Envy to be found. Here Fortune Is a glad mother of a gallant daughter Called Honor, who was nursed and bred by Virtue, And in a little time grown to that stature By this Arcadia's peace that she is ready, Or will be, for a husband very shortly, If we bestir us not. Come, while Time sleeps, Dreaming of dull Security, his mistress, Let's work our charms into his heart and brains

---

1 Omitted in the MS.
To infuse distraction in him. First,

Suspicion,

Lay thy cold hand upon his heart, while I
To his ears and eyes my vipers thus apply.
Come, Jealousy, Fear, Spite, Malice, and
the rest,
And in your offices do all your best.

Forget not you, Necessity, to nip him,
And let none of our mischiefs overslip him.
But laugh and dance to think how made he'll
be,
And all Arcadia, as mad as he.

_Dance_

Envy Time, when thou wakest thou, it shall not
appear
That Envy with her viperous brood was here;
Yet by the frantic arts the world shall see,
Time sleeps not safely with Security.

_Exit_¹

_Time Awakes_

Time What cold is this within me? Where's
Security?
Fled from me? I am not safe, then; no,
nor well.

¹All exit except Time.
But who or what am I? Sure I was Time, and am and must be Time, but strangely altered. 

How light and jocund was I ere I slept, and what a world of strange diseases ran through all my vitals. Now Time is grown full of corruption, full of vice and mischief. Envy, Suspicion, Malice, and Revenge, methinks, flow in me; yet for what, I know not. And I so late applaud and glorify Arcadia because Desert lived here, Will, Judgment, Fortune, Virtue, Love, and Honor. I'll now become a scourge unto them all and poison all their glories. Thou Arcadia, that sufferest Time to be abused in 's sleep, upon thy earth shall feel my whips and be punished in him as he's abused by thee. Here I'll begin to scatter my infection.

Enter Age like a Hermit; Love in his Former Habit

1 Read applauded and glorified.
2 MS., infection.
Age And is this true, my boy? Thou tellest me that
Thou didst discover Danger in Arcadia
And ranst into my cell for safety?

Love And for your service, too, sir.

Age Art thou quite friendless, saist thou?

Love A poor, fatherless child, sir. You shall find me diligent.

Age I like the quickness of thine, be it not a little too wanton.

Love I am yet but a child, sir. Age will bridle it.

Age What a child's answer there was. True, my boy,
If you be idle, I shall curb you and see that you
Observe nothing but Age and Virtue.

Time That shall Time quickly try. Sir, by your leave,
May not Time pass by you?

Age 0 Time, thou hast trod upon my foot. Dost give me warning?

Love 'Tis but a love trick, master; fear it not.

Time Tell me, what art thou?

1Aside.
Age

Thou knowest I am Age and made old by thee.
My cell is here at hand, where I intend
To spend my days in contemplation of Virtue,
whom I serve.

Time

I pray thee, tell me, Age, is any danger in
sleeping hereabout?
Does any venomous vermin or enchantress
haunt these places?

Age

Time does but try me. Here are no such
things.
You know it, Time; nothing than you is wiser.
You can discuss
All secrets. Take counsel of yourself, and
you cannot err.
But I can boast [that] \(^{2}\) Arcadia for health
And happiness is earth's only paradise.
Age is no burden here unto itself.

Time

Think thyself young again, then. The boy
that follows thee
can make thee so. There's a blast of my
infection for thee!

Exit

Age

What has Time done to me, boy?

\(^{1}\)Omitted in the MS.
\(^{2}\)Added.
Love Sir---
Age Come hither, boy.
Love Here, Sir.
Love Here, Sir: I am here.
Age Most strange. How is Age metamorphosed on a sudden? Was not I Age but now? Come hither. Come hither!
Love What say you, sir?
Age Wilt thou not come, boy? Come, boy.
Love The old man dotes outright. Or, can he call and neither see nor hear me?¹ Here, sir. Here, sir.
Love What is your will, sir?
Age Canst thou perceive any white hairs upon me?
Love No, not a white hair about you, sir, but only on your head and face.
Age Are any there? You will not lie. Fetch me my bowl of water, Or—tarry sirrah—I'll make me a looking glass of your eyes.

¹Aside:
Love  Pray do not 'em, sir, if you should chance to dislike your own looks.

Age  The truest glass that ever was inspected. It represents my perfect knowledge to me. I know my hair was lovely, brown as berry. I know my lips and cheeks were a red cherry. A ha, my boy, thine eyes are perfect mirrors.

Love  What heretics are they, then, that say love is blind.¹

Age  But you have a false tongue, sirrah. You said I was white. Are these hairs white? I'll untongue you, boy, unless you do me present service. What a strange youthful tickling do I feel.

Love  Any service, master.

Age  Go fetch me a wench.

Love  What to do, master?

Age  What but to do! You knave, run fetch me an able and a delightful one.

Love  Are you in earnest, sir?

Age  Is Age a liar, thinkst thou?

¹Aside.
Love 0, sir, old Age may by authority outlie new books. But master,
to what country must I travel for a glib bit for you that will go down without chewing? I mean, a wench that will be won without wooing. All the nymphs and lasses in Arcadia are too virtuous.

Oh, by your own late example, 'twas your profession and you did but now instruct and charge me to follow Virtue only. "A wench," quoth a. I might as soon find one in England as here.

Enter Juno, Fortune, Virtue and Honor

But master, what say you to these? Here be fine knickknacks for you, if you can get their good wills.

Age Oh, I was almost lost. Time had almost transformed me into a beast, but the mere sight of those divinities hath recollected reason to my sense, which now I'll hold.

Love That's as1 please Time and me.

1Read as will.
Age

Hail, sacred deities.

Great Juno, Fortune, Virtue, late-born Honor,

Grown to a height which shows the influence

By which she was conceived, a generation flow-

in from the gods.

Juno

Honor, I welcome thee into the world.

As thou art born descended of the gods,

Thy [hon]or may inform thee to subdue

Those monsters which invade the unbridled

youth

Of human race. Yet, to avoid the trams

And slippery paths of Envy, which are laid

To make thee slip or fall, be sure to have

An eye to Virtue here that nursed thee. She

Can better help thee in thy ways than Fortune,

Although thy mother. And now, Age, I'll tell

thee,

Our coming was to revel in your bower.

Age

Age is made happy in it.

Juno

What boy is this you keep? Have I not seen

him?

Love

You shall not know me now, my good aunt.3

Age

A pretty, witty wag. I lately entertained

him.

---

1Omitted in the MS.
2Conjecture; possibly power.
3Aside.
Question him, good madam, if you please.

Juno My boy, which of all us wouldst choose to be thy mistress?

Love Master, which do you like best? You wanted a wench even now.

Age No more o' that. No more o' that, good boy.

Juno Answer me, boy.

Love You madam, if you'll be. My master's wife must be my mistress. My service must attend upon his choice. But I have heard him call you Juno, and I have been told of one of that name that is the supremest scold that ever tipped nectar over a tongue. He shall have none of you for name's sake.

Juno What a boy's this! I am answered.

Fortune What sayst to me, my lad?

Love Oh, lady Fortune, my master is a slain man.

You are too fickle and no housewife for him. You are here today and gone tomorrow.

Virtue Shall I have your election?

Love I could like you well, dame Virtue, for the good that is within you, but you have so little without you that I
know not what a man of the world should do with you except to beg withal.

Honor

What think you of me, sir?

Love

You, my lady Honor, would make a good match for an old man because Age is, or should be, honorable, but had I been of counsel with your midwife, you should never have been born here in Arcadia.

Honor

Why, I prithee?

Love

Because you will tyrannize over all our ease and ride the liberty

Of love with a rough bit. 'Twas merry in Arcadia when gloves, Scarfs, garters, chains, and ribbons passed Fearless and freely and were worn for favors, When nymphs and shepherds tumbled without check Upon the flowery banks, or, changing kisses, ladies Laid their breasts open like a bed of lilies For love to sleep in. Lovers, too, might touch To try which is the softest, and every amorous Deamd was answered with "If you will, you may:"

These golden days are gone. Honor is stern,
Strict, full of doubts, denials, taunts, repulses.
She casts a cover over nature's riches
To hide them from the sight of men and ties
The tresses of the hair up in pure order,
Which used to wave and flourish in the wind,
And to demands which heretofore were easy,
Women say now, "I cannot with my honor."

Juno You bid us question him, Age, and he questions us, methinks.

Honor You are a wanton wag and would be whipped.

Love Did I not tell you what Honor was? How she threatens already!

Virtue What a strange, unheard-of boy, this.

Juno I have not known his like but Cupid's self.

But let him pass. We do not what we came for,
To grace old Age's bower with a measure.
Come, you can talk, sir. Can you dance as well?

Love If Honor will permit me, I will try.

Juno Well; we shall find in time, sir, what you are.

And, Age, be lively now and jump with us.

1Omitted in the MS.
Age I am inspired to do so.

Dance

In the midst of the dance.

Time enters

Time Are you so merry? I'll make one among you to mar the sport.¹

Time dances 'til on a sudden they stop amazedly

Juno Stay. Here's one more than our number.

Virtue 'Tis Time. How has he overtaken us?

Fortune How madly he looks. Surely, he's much distracted.

Time No more than I will make you, all over whom my power may be prevalent.

Juno I am above thy spite.

Time But all the rest and all Arcadia Shall feel the change of Time. And thus I spread

The infection I have taken here among you.

Juno Away! Let's fly from him.

Fortune, Virtue, Honor Agh! Agh! Away, agh!

Age My fits upon me again. I must follow the females.

¹Aside.
"Stay, nymph; stay, nymph," cried Apollo."

And exit, singing

Love
I feel a change in myself. O, cursed Time!

Time
Ha, ha, ha. Time has been poisoned here and where the time
O'erflows with venom, that o'erwhelms the clime.

Finis Actus Tertii

Act IV

Enter Time below, Juno above

Time
Ha, ha, ha. My spleen is tickled, while my rancor flies
Through all this nation where I took infection.
Here will I sit and note the passages
Of their vexation in my revenge.

Juno
Juno is yet above thee, Time, and by Her power will protect Arcadia From a perversion. Although she suffer Yet for a while thy wild distractions To trouble and afflict them, I will free Them from thy scourge at last and temper thee.

Enter Judgment and Will

Time
Judgment and Will together by the ears.

1Omitted in the MS.
I will no more endure thee.
Nor I, thee. Rash, giddy fool, forsake my company,
or I will hurl thee into oblivion.
Judgment, thou canst not will. Will be predominant
when Judgment shall be thrust out of his office.
When Judgment shall not pass on the foolhardy,
thou thine own neck shall break. Go to thy ruin.
Go, profound Judgment. Choke thyself with pebbles in the bottom of the sea.
Go, profound Judgment. Choke thyself with pebbles in the bottom of the sea.
Ha, ha, ha, Two old friends parted.
I shall reunite them by divine power, or Time must not continue.
Who be the next? Oh, Sight and Search. Ha, ha, ha.
Sight, I will dig out thine eyes.
Search, I will tear out thine entrails.
I'll spoil your hare finding.
If thou keepest thine eyes, thou shalt be acursed with 'em, for thou shalt use them for nothing but in setting for sergeants.

If thou keepest thy quality of searching, it shall be for nothing but intelligences for some weak statesman that shall for thy reward at last be sure to hang thee.

Or, dost hear? thou shalt be bound 'prentice to a spectacle maker that shall shoot three through a perspective glass into the chamber window of some naked courtesan who shall, with a trick that she will show thee, strike thee blind.

Thou shalt first belong to some perpetual constable that shall carry thee by warrant into the lodging of some malefactor that shall dash thy brains out.

What are you wording out? Oh, do you but scold and threaten one another, you poor-spirited, hen-hearted rascals?

A delicate madness! Simplicity itself grown the roaringest boy of 'em all.
He has forgot to profess his simple judgment and to talk of fish.¹

Simpl. Can you not fight when all the shepherds in Arcadia have broke their oars, hooks, and tar boxes in an unknown quarrel.

Time Ha, ha, ha.

Simpl. A word and a blow, you slaves, a word and a blow. To it and to it roundly, or by the soul of Simplicity, I'll beat you both.

Sight Away, poor fool, which truly² for your part and in simple judgment.

Simpl. I hate those words at this time.

Search Away, away. Go fish; go fish.

Simpl.³ I hate the name of fishing. Give me flesh and fighting. Will you fight, or be pricked⁴ in the breech to it? Poor under-hearted wretches, you. Fight, you swallow-blooded cowards; I'll fetch a tame sheep shall worry you both.

Sing

Sight Art thou mad? Simpl. Art thou not?

Search And thou mad as he.

¹'Aside.'
²'Read is spoken truly.'
³'Conjecture.'
Sight. Am I mad?  Simpl. Is he mad?  

Search. Then mad are all three.  

All. We all must be mad, 'tis the price of our pain;  

All mortals are mad, when the mad planets reign.  

Simpl. But this is nothing.  

Search. Why shall we fight?  Sight. How shall we fight?  

Search. When shall we fight?  Sight. Where shall we fight?  

Simpl. Why shall we fight, sayst thou, in the first place?  

Search. Aye, why?  

Simpl. Why, for example and for fashion's sake.  

Do not I tell you? All the shepherds in Arcadia are at it, and for they know not what.  

Search. Well then, how shall we fight?  

Simpl. Why, thou shalt beat him, and I will beat thee.  

Search, Sight. And who shall beat thee?  

Simpl. For that, let me alone. Trouble not yourselves. If I find not one to beat me, call me Simplicity again.
Sight  Well, when and where shall we fight?
Simpl. When, but now, and where, but here, etc.

Dance, kick and beat each other

Exit, halting off

Time  Laugh, laugh, and hold thy sides, old Time,
to see thy madness work
among 'em. Oh, these are some I look for.
It takes the higher powers.

Enter Fortune and Virtue

Fortune  Now gip, goody Virtue. Are you grown so rampant?

Virtue  Fie, mistress Fortune. Virtue is above you,
though now you have wrought
your ends on her, you slight her.

Fortune  What end, I pray, forsooth?

Virtue  Thy birth of Honor, proud forgetful dame,
Which Juno but for me had ne'er delivered.
But I can stop her growth and blast her glories
Spite of thy power, if once I forsake her.

Fortune  Alas, poor beggar.

Virtue  'Tis not thy wealth can buy a thought of mine,
Glorious, inglorious strumpet.

Time  Virtue scolds.

---

1 Omitted in the MS.
2 The stage direction to exit is repeated in the MS.
3 Aside.
Fortune Strumpet!

Virtue Thousands there are that daily calls thee

... whore;

The worst they say by me is I am poor.

Fortune They are heretics that know not how to use

A fortune—robbers, gamesters, and the like—

that so blaspheme my name.

Virtue Art thou not cursed by sea and land for

mutabilities

In councils, states, and _specially in wars?

Fortune Speak lower, Virtue; I can trip you there.

Are not the breaches, blows, and batteries,

Retreats, pursuits, conquests, and victories

Through blood and horror in the fields of war

The works of Virtue oft as much as Fortune?

And when great conquerors have been conquered,

has not

The cause been oftentimes for that their virtue

Forsook them, not their fortune?

Virtue I am of your blind side. They forsook me.

But grant it so. Thousands for one have fallen

Whose fortune forsook them before their virtue—

Some in the midst of the race, some at the end,

Which yet are counted happy in this point;

That life and fortune left them at one instant.

Others again have been unfortunate
In so long living that you took occasion
To turn your back and make their age inglorious.
Have I not oped a vein now that takes wind?

**Fortune** Thy words are nothing else. Go scold among
the beggars, your companions.

**Virtue** You may find yours in the brothels or the
hospitals.

**Exit**

**Time** Ha, ha. Virtue has got the better on it.

**Exit Fortune**

**Juno** I may not suffer long this great unrest.

**Time** Who next appears?

**Enter Honor and Love**

**Honor** What art thou, malapert boy, that thus
pursuest me?

**Love** You have said, lady—I am a malapert boy.

**Honor** What's thy condition or thy quality?

**Love** I am a liege agent here in Arcadia
For the high and mighty Cupid, god of Love.

**Honor** Art thou not Love himself in a disguise to
betray Honor?

**Love** It was shrewdly guessed. You see, I have no
wings nor bow or quiver.

But in my master's Love's behalf I claim

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1The MS. assigns the line and s.d. to Fortune, but the
line is clearly Time's and the exit, Fortune's.
Precedence of you, my lady Honor.
The swains and nymphs shall all subscribe to me
And scorn your supercilious dignity.

Honor
Thou, then, shalt be the ruin of them all.

Love
Their creed runs contrary. They only fear
That Honor shall destroy them.
The mirths, the pleasures, the free sports
and pastimes
Which I supply them with, they hold their life.

Honor
But still I'll read other principles and teach
'em that
Good name, fair fame, sweet reputation,¹
Bright honor, and illustrious glory are
The five rich treasures of lady, which,
If once she lose, her life itself is loathsome.

Love
Heresy, heresy. Here's no ground to hear it.

Honor
Nor shall Time suffer it.

Then, Honor flee. This country has no dwelling
place for me.

Love
Not so fast, Honor. You'll infect other
countries.

No, you are a prisoner unto Time. Lock her up.

Time
Ha, ha, ha. I have a dungeon here that shall
obscure her
From the world's eye. Down, Honor. Down,

¹MS., reputation.
Honor: Oh Virtue, Juno, help! Oh, stay; oh, stay!

[Time] exit with Honor

Love: They do not hear you, and I must away.

Exit

Juno: Yes, Juno hears, but for your saucy pranks Will in fit time requite you with due thanks.

Enter Time

Time: So Honor's fast. My little madcap Love has done me service in it and may effect more mischief in his madness.

Would he could bring in Desert to keep her company.

Enter Age with fancies tied in his hair and beard

Sing:

"Turn, Amarillis, to thy swain,
Thy Damon calls thee back again."

Age: What a strange burden love is whose flames I cannot get the means to quench.

Time: So, so. Age with his wanton fit upon him.²

Age: Why do the nymphs thus fly me? Seem I not youthful, handsome,

---

¹Added.
²Aside.
and well-favored? And am I not as amiably dressed as other amorites are? This fancy do I wear for Amarillis. This (aye, this) for Cloris. This for sweet Lesbia, and this for Licoris. Yet they all fly me with their nimbler feet. My stripling boy, too, when he should assist me To catch and trip their heels up, gets abroad And leaves me hoarse with hollowing after them.  

Juno How monstrous, how prodigious does this appear in Age.  

Time Laugh, Time, on thy revenge. Age sleeps upon a bed of nettle seeds.  

Sing Hoy boy, hoy boy. Come, come away, boy,  

Age And bring me my longing desire— A lass that is neat and can well do the feat, When lusty young blood is afire.

Let her waist be small, though her body be tall, And her age not above eighteen. 

Let her care for no bed, but here let her spread Her mantle upon this green.

1Aside.
Let her face be fair and her breast be bare.
A voice, let her have, that can warble.
Let her belly be soft, but to mount me aloft,
Let her bouncing buttocks be marble.
Hay, come away, boy.

Time
Oh brave old boy.¹

Juno
How odious, how preposterous is this in Age,
but 'tis Time's madness that infects him.¹

Enter Desert and Danger

Age
She comes! And a brave hunting nymph with a bow and quiver. One of Diana's, I suppose, that's weary of her maidenhead.¹

Time
Desert is come within my bounds. Oh, that Security were here to charm that monster. Then she were mine.¹

Age
Well met, sweet marjorum fair. Which way go you?

Danger
Hogh!

Age
And "hogh" to thee, foot. What art thou for? A pimp, major?

Desert
Fly, good old man. My follower will kill thee else.

¹Aside.
Age I fear no followers. I am for the leader and
dare fight for a wench with Beelzebub.

Desert Good Age, forbear. Thou darest upon thy
death.

Age Who's [it]\(^1\) that tells me of age? Hah! Or
if I loved, or I dote?

Danger Die, dotard, thee.

Enter Security [who]\(^1\) holds
his club and parts them

Secur. Not so, fell monster. Age, be thou secure,
and live, Desert.

Time Security is come.

Secur. While I am with you, all is safe and sure.

Music
Pray sit and hear the music that attends me.

Danger Yes, I love music.

Age And so do I, but not to sit so nigh that
ugly, devil-faced rascal.

Security sings
Danger and Age fall asleep

Security takes away Danger's club

Secur. This goes with me. Time, I have done thee
service.\(^2\)

\(^1\)Added.

\(^2\)Security exits at this point.
Time Gramercie, sweet Security. Now, lady, you are mine and must with me.

Desert Time will not be my enemy, I hope.

Time Flatter not yourself.

Honor and you, Desert, are now my prisoners.

Fortune and Virtue, too, I have in chain[s], in which condition I will starve you all. 775

Exit carrying Desert

Desert Help! Help! Oh, Juno, help!

Time Ha, ha, ha.

Juno I see and pity thy distress, sweet nymph, And all the rest that in Arcadia now suffer by the lunacy of Time,

Whom I must purge for the recovery Of Age, of Will, of Judgment, Sight and Search,

Of Fortune, Virtue, Honor, and Desert, Of poor Simplicity and Love himself—all metamorphosed. But Danger being taken at advantage, Disarmed, shall in the first place be removed.

Holla, you rugged satyrs that do haunt Those bushy thickets there, come forth,

Enter Satyrs, 6 or 7

1Conjecture.
And with your active horns toss up that monster, Danger,
Unto my Clouds, whence I command to carry him
Until they let him fall into the sea.
But first, with tender hands remove old Age
And let him sleep secure within that bower 'til I descend.

They carry in Age

1st Satyr 'Tis done, great goddess.

Juno Now triumph over Danger in your dances.

Dance

In the dance they trample and
abuse him; Danger roars

Juno So now away to sea with him and there
Upon the main only let him appear,
While I to my Arcadia restore
The peace and happiness she had before.

Finis Actus Quarti

Act V

Enter Juno and Love

Juno You are well found, sir. Where's your master, Age?

Love I do not know, indeed. Forsooth, I have here a master, now I lost

1MS., bowe.
him, forsooth, and know not where to find him.

Juno Then I do know. And now, sir, I know you--
for all your disguise and your counterfeit childish language.

Love Indeed, Aunt, I am very sick. This Time
has undone us all;

Juno Well, sir, because you have felt some smart
for your waggery, I'll work
for your recovery and help you to your arms
again.

Love O, heavenly aunt.


Enter Age without his toys

Age Your power has waked me, and by your great virtue--
now that I see your excellence--I find
that I have walked in error and in wildness,
forgetting duty to my sovereign goddess.

Juno There was your fault; thence came your punishment.

Age But I was struck by Time into that frenzy.

Juno But Time was first abused and poisoned here
with Envy and her brood, which, Age, you are
guilty of
by your transgressions and neglect of duty.
Do you not know this stripling here?

**Age**
I had a lad like him.

**Juno**
'Tis he. 'Tis wanton Love. I have discovered him.

**Age**
Then there it is. Before I took him in As a distressed child (oh cruel counterfeit),
I lived in solitary hermitage.
By wholesome labor for my daily food,
To maintain life unto no other end
But that my hands might not be void of work,
Nor my heart empty of devotion.

**Juno**
'Twas a good life. You shall be well again.
Come and attend me, both. Here, Time, come forth.

Enter Time bound about the head and hugely in the belly

**Time**
To obey you, I must.

**Juno**
How now, Time, not well?

**Time**
No, I'm very sick.

**Juno**
Very much swollen, methinks, too.

**Love**
O huge and monstrous Time.

**Juno**
Come. I'll be your physician. Go, Age; make this medicine instantly.

Exit Age

Time, you are taken into my cure,
And I must purge you, Time, of those foul evils
That are within you ere I can restore
Those that by you are driven into distractions,
As Fortune, Virtue, Judgment, Will, and others,
Desert, Honor, which you keep in prison.

Time
Fortune and Virtue, too. I have them fast.

Juno
Will you release 'em now?

Time
I'll release none.

Juno
Are you so cross? I shall cross you anon.

Love
Cross him not, Madam. Time is splayfooted.

Nor stand so near. He has an unsavory breath.

His belching stomach's full of barking libels.

Juno
'Tis but the crabbedness of his disease.

We'll see anon what stuff he's full [of], withal.

Enter Age with a vial

Come, Age, let's see. Have you composed it well?

Time
What's that you'll give me?

Juno
A composition made of the extractions
Of several herbs that grow here in Arcadia.
The chiefest of them is the herb of grace,
Bitter in taste but sweet in operation. It shall work gently with you.
215

Time You tell me gently, but I fear the soothings of the physician.

Exit Age, Time

Juno Would you have your health? Take him in, Age. Give it him and keep him hear.

Love Juno's the doctor; Age, the apothecary; and I, the apothecary's man.

If Time were to be glistered, now that were my office.

I would so play upon his breech-work. 860

Within

Time Oh! Oh! Oh! Oh!

Love He has taken it. It troubles his foul stomach.

Time Oh! Oh! Oh! Oh!

Love Faugh! Faugh! It works already. O, all Arcadia,

stop your noses. Time's sickness leaves a stinking farewell for you.

See. Here's one of his diseases vomited already.

Enter Envy

'Tis Envy. I know the hag.

Juno Away with her! 865

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'The stage direction should follow l. 857.

'Omitted in the MS.
Love  Out of this kingdom, whore! To hell! To hell!
Envy  I am gone. I am gone.
      Exit: kick her out
Love  Hold his head hard, Age, that he may fetch all up.
      Enter Suspicion, Jealousy
See? Here's Suspicion; here's false Jealousy.
Away, you mischiefs. Fly and follow your leader to the devil!
      Exit
Time  Oh! Oh! Oh! Oh!
Love  There's more to come yet, it seems.
Time  Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!
Love  Now, now up it comes and down it goes. What a damnable bellyful had this Time. Would it were all out yet. So, so, so.
There's Malice, Hatred, and Revenge.
      Enter Malice, Hatred, Revenge
On in the name to Pluto, down to Erebus.
      Exeunt
See, see? For as many mischiefs as come upwards and out,
there's thrice the number gone downwards and out by the backside. You may give me leave to lie a little. I should not talk like a 'pothecary else. Now he breaks wind like a tempest, and all that comes from him is swearing oaths and lies of all kinds and colors. He farts diurnals and weekly intelligences. How devilishly was this Time popped up and peppered to have all those in his belly at once. What a timpani was there. But here he comes now, recovered and as gaunt as ever he was since his nonage.

Now I speak within compass.

**Enter Time and Age**

*Juno*  How is it with you now, Time?

*Time*  Thanks, gracious Juno, perfectly well.

Methinks I am young again.

*Juno*  Beware of such excess hereafter, Time.

*Age*  I am perfect Age again, thanks to your grace.

*Love*  And Love is well-amended. Time's recovery will cure all, I hope.
Juno¹ Now, Time, release your prisoners and restore
All those that run abroad beside themselves.

Time¹ All shall be done to Juno's divine will.
And here come some of them. First, Sight
grown purblind,
and Search in a dead palsy; Will lame on
 crutches;
Judgment turned idiot; Simplicity, a roarer.

Enter Sight, Search,
Will, Judgment, Simplicity

They all show action accordingly

Juno Alas, poor hearts. How they are all trans­
 formed.

Time¹ Now by your power I will restore them to their
 conditions. 'Tis done.
I'll now enlarge my prisoners.

Exit

Judg. Thanks, divine Juno. We are now ourselves.

Sight I can now see again o'er all the world,
and hope to see fair dealing in it again.

Search And I can search as nimbly as a mouse or a
 hired constable at midnight.

Simpl. And for my part, I will now go a fishing
 again, for truly, in

¹Omitted in the MS.
my simple judgment, Simplicity is safer at
sea than on the
land. I'll be no more a swordfish ashore.

Will

My will is now become the same it was,
The servant of Desert. But she is lost.
The worst effect of Time's apostasy
Has been the parting of that nymph and me.

Juno

She is your mistress, then.

Will

My soul waits on her.

Judg.

Will, let my sorrows give thy heart some ease.
Thou sufferest not alone. The sun by setting
ne'er made the world more sad and silent than
Virtue's departure
has made me.

Juno

Is she your mistress, Judgment?

Judg.

The soul of my affection.

Age

But where is Honor? There's the noblest
nymph.

Juno

Age, dost thou love her?

Age

She is the crown of age set with a thousand
amiably looks
More precious than diamonds. She wears
A thousand comely graces in her carriage
And her discourses are, though she be young,

1Omitted in the MS.
Restorative instructions for old age.

Love: I honor Fortune most.

Juno: Dost thou, Cupid? Why

Love: Since Desert got my arms and my mother my wings, I have played at hazard and dealt no certainty. Therefore, if I make a blind match with her, I may live upon uncertainty.

Juno: 'Tis very well considered.

Enter Time, Fortune.

Virtue, Honor, Desert

See, the four nymphs in question.

Will: Am I so blest to see Desert again?

Love: And Fortune, if you will have a finger for Love, Love will have a hand for you.

Fortune, Virtue, Honor, Love?

Juno: 'Tis even he.

Sight: What a brave interview is this!

Search: We shall have matches, and marriages, feasts, if I search well into this matter.

Simpl: Truly, for my part and in my simple judgment, it is a joyful sight to see. I never saw a better unless 'twere once my net
full of salmons at a draught.

Juno  Now, my fair nymphs, how do you find your-  
selves?

Virtue  Well, thanks, Juno. But we have been very  
ill-handled by Time.

Time  Time now repents of all the ill he did.

Juno  After your close restraint now, if you had  
each one a husband,  
would it not appear a double freedom?

Fortune  Perhaps a stricter bondage.

Juno  Perhaps, indeed, in that you speak yourself,  
Fortune, but when  
true love joins and remains, marriage is  
ever freedom and no bondage.

Will  Great goddess, all the shepherds honor you,  
And Will above the rest has vowed to serve you  
For favor shown unto his nymph, Desert.

Juno  Will, thou art worthy who hast made Desert  
The only object of thy love and actions.

Desert  'Tis he, indeed, who in election  
Hath preferred me before all other nymphs.

Juno  Take her and cherish her. And, as she is  
Desert, she will advance thee.

Love  Mistress Desert, I hope you need not these  
for an addition to your portion.
Desert  Sweet Love, resume thine arms. Use them thyself
Now, since my Will and I are knit together.

Love  Now, Love, thou art a deity again,
And have at Honor presently for my old master
To gratify his love to me. No, I'll not shoot,
But win her fairly of her mother. 1 Fortune.

Fortune  What is your will, Cupid?

Love  Honor, you know, is full of hot blood, and Age is cold temper. Her
heat with his cold, and his cold with her heat and they shall both
so cure and compose each other that there can be no such match in all the world.

Take Fortune and Honor aside

Sight  Sure Love is blind to match her to Age. Does he not see how he sheds his teeth?

Simpl.  Truly, by that he should be young again, for children do so.

Search  I would never match her with a porter. He grows cracked with his burden.

Sight  Burden? What burden?

1 Aside.
He carries a hundred years upon his back.

What thinkst thou, Simplicity?

Simpl. Truly, for my part and in my simple judgment, a young man
were fitter for her; for if a lover be not
like a fish—ever new—he's naught.

Well said, fisherman.

I hear your vulgar censure and despise 'em.
Youth is 'cumbered with a world of follies,
And Honor overthrows a fool. Give me to Age.

Age, there be many motions in thee that
procure
My full consent. Here, take her for an
ornament
To thee. Be thou a guide to her.

Virtue, here's Judgment with a steadfast eye
Fastened upon you, courts you with his
thoughts.

Since my first sight of her, my thoughts
have ever
Preserved me her true servant.

Virtue by Judgment ever was promoted,
And he * * * * * * * * I will live with thee.

Omitted in the MS.
Unreadable word or words.
Juno Fortune, you see Love has his arms restored, all but his flyers. If you and he were matched
And the sick feathers taken out of your wings,
And then your wings were fastened unto him,
All the whole kingdom here of Love were happy.

Fortune To gratify Juno, Fortune is content.

Simpl. So, so. Cupid has taken Fortune without hook or bait.

Shout Kiss me, gallant Fortune, and fasten thy wings
Within unto me. If there be no fault in thy feathers, Love shall never be inconstant.

Juno Each take his own by the hand and let us move To tread out mischief and replant true love.

Dance

Hark how by secret inspirations Arcadia, released from her distractions,
In triumph shouts for joy of those great matches—
Desert with Will, Virtue with Judgment met,
Honor to Age, and Love to Fortune set.

1. This stage direction is misplaced. It should follow the dance. The line belongs to Love.
2. 999 is struck out in the MS.
These are strong bonds after a sad decrease
For a confirmation of a future peace.

All
Thanks to great Juno.

Finis

Deus his dedit quoque finem
EXPLANATORY NOTES

Nomina Actorum: The swains, nymths, Security, and some of Envy's hags, who appear in the play, are not listed here. The omissions may be because these are doubled roles. See the Introduction, p. 65.

3. present: immediate, actually at hand.

5. Cf. "Oh, 'tis the Paradise, the Heaven of earth," Chapman, All Fools, I.i.3; "this earthly paradise of wedlock," All Fools, III.i.245. The playwright may also have had in mind Shakespeare's lines:
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm,
this England. Richard II, ii.i.42-51.

6. Arcadia: In classical geography, Arcadia was a mountainous district in the center of the Peloponnesus. Its idealization as a region of rustic contentment by Virgil (Eclogues IV, VII, X) and others has some factual basis. Mainly a rural community of hill pastures and hunting grounds, Arcadia was the original home of the worship of Pan, the shepherd's god, and it remained the chief center of his cult and of the pastoral music which he purportedly invented and patronized. The Arcadian literature of the Renaissance, influenced by the Arcadia of the Italian writer Sannazzaro, includes the pastorals of Sidney, Spenser, Greene, and others. Milton's Arcades, a brief masque, was written about 1633, and Shirley's play Arcadia (a dramatization of Sidney's poem) was first performed in 1640.

7. intellect: "wits" or "sense." Very common in the seventeenth and eighteenth centuries (OED).

10. This river image recurs in the play. See lines 341-342, 493, 576-577.
12. rapine: a possible reference to the Parliamentary Army's desecration of churches.

15. alchemy: i.e., chemistry.

19-26. This relationship between Sight and Search and their masters remains undeveloped in the play. See the Introduction, p. 41.

28. entire: "complete"; also "sincere, genuine" (OED); proverbial, "The things of friends are in common." The Oxford Dictionary of English Proverbs, compiled by William George Smith (Oxford, 1936).

32-33. Note that nothing is said about Will's having followed Virtue; it is not in the nature of Will to do so.

34-35. See line 368. Otherwise, not much is made of Envy as a follower of Virtue. Spenser says that Envy hates good works and virtuous deeds (FQ, V.xii.32). In The Magnificent Entertainment devised by Thomas Dekker, Envy "rages" against the Four Stoic Virtues and against King James' four kingdoms, "for very madness . . . feeding on the heads of adders." Works, Pearson Reprints, ed. R. H. Shepherd (London, 1873), I, 318. For other analogues, see the Introduction, pp. 75-76.

42-50. For the manner of Juno's entrance, which alludes to discovery scenes in masques and plays, see the Introduction, p. 61, and for possible sources, see p. 76.


80ff. Contention between Fortune and Virtue is a frequent emblem in medieval and Renaissance moral philosophy. An early and extremely influential account of their relationship is in Boethius' The Consolation of Philosophy. The alliance of Fortune and Virtue often figures in entertainments designed as tributes to royalty; the two figure, for example, in the triumphal arch designed by Thomas Dekker for the reception of King James (Works, I, 317-318). Also see Samuel C. Chew, The Pilgrimage of Life (New Haven, 1962), p. 68.

86-89. The blackthorn (sloe) often blooms in late winter. Cf. "Like to the hatching of the blackthorn's spring, / With bitter frosts, and smarting hailstorms, forth." Chapman, Poems, p. 250, noted by Jump, p. 190. Also see the Introduction, p. 72.
93-95. frames an established order, plan, scheme, esp. of government (OED). For analogues, see the Introduction, pp. 72-73.


106. Time later starves the virtues in Arcadia. See line 775.

109 ff. A similar idea is expressed in Carew's Coelum Britannicum (1634) when Fortune says, "I gave the dignity, but you made the vice." Thomas Carew, The Poems, ed. Rhodes Dunlap (Oxford, 1940).


125. Lucina: goddess of parturition. See the Introduction, p. 35.

128-129. Fortune "is painted also with a wheel, to signify to you, which is the moral of it, that she is turning and inconstant, and mutability, and variation . . . ." Henry V, III.iv.26ff. Fortune carries her wheel in Robert White's Cupid's Banishment and in Thomas Carew's Coelum Britannicum. In Chapman's Masque of the Middle Temple and Lincoln's Inn, her wings are "likewise hung in a conspicuous place, and there is described 'that rich Temple, where Fortune fixed those her golden wings, thou seest, and that rolling stone she used to tread upon for sign she never would forsake this kingdom.'" Masque, 11. 163-165, quoted by Jump, pp. 188-189.


136. soft measure: "measure" here probably does not refer to the grave and stately measures danced at the Courts of Elizabeth I and James I, for the term had come by this time to signify a dance generally. "Soft" suggests a Basse Danse, possibly the Pavane, which was popular from
1530 to about 1676. The Pavane was not much more than formal, patterned walking to a slow tempo and often accompanied by the hautboy. See Louis Horst, Pre-Classic Dance Forms (New York, 1940), pp. 7-20. Also see the note to line 556 and the Introduction, p. 52.

137. See the Introduction, p. 76.

141-144. I have been unable to locate this allusion. It is possible that the playwright made it up. The dunghill scarabs anticipate the purgation of Time in Act V, and Jupiter protects the Eagle's eggs as Juno protects Fortune's Honor and the fruitfulness of all Arcadia. The contrast in the allusion between birth and feces is recurrent in the play.

155-156. Soldiers: the lack of facilities for treating and supporting wounded soldiers was a matter of great concern in the 1640's, particularly after the outbreak of the Civil War. John Evelyn finds remarkable Holland's "Hospital tall for their lame and decrepit soldiers" [Diary, ed. E. S. deBeer (London, 1955), II, 45-46]. After the outbreak of the war, the problems of poverty and unemployment were increased because of returning wounded soldiers. Beginning in 1642 a series of ordinances were passed, the first stating that Parliament would provide adequately for those wounded in its service. Six months later, however, it was clear that Parliament could not take care of the problem, and an ordinance of March 1643 states that "that course cannot be held for any continuance of time without many inconveniences." Responsibility for the soldiers was shifted to their parishes, which proved to be an equally ineffective solution. Both sides were notorious for not paying their armies. See Margaret James, Social Problems and Policy During the Puritan Revolution (New York, 1966), pp. 243, 254 ff.

158-60. Cf. John Taylor, "The Papist, and the Schismatic: both grievances / The Church, for shee's like Christ (Between two thieves')" "Mad Fashions, od fashions . . . ." Works, Spenser Society, 7 (1870), [no page]. Since the 1630's Puritans had been buying tithes which had fallen into the hands of laymen in order to subsidize non-conformist lecturers. After the outbreak of the war, about one-fourth of the high church and loyalist clergy were evicted from their parishes. Determined to rid churches of popish ceremonies and to destroy all marks of "superstition," the Parliament armies often drove away their clergymen as well. See A. Tindal Hart, The Country Clergy 1558-1660 (London, 1958), pp. 112 ff., and H. O. Wakeman, The Church and the Puritans 1570-1660 (London, 1894), pp. 140 ff.
230

161-162. Many of the leading members of Commons were lawyers who used their knowledge of the law to "search for causes" to justify those actions which Parliament took as they began to intrude on Royal Prerogative. Manipulation of the law by Parliamentary lawyers was a matter of much discussion in the early years of the Civil War. See M. James, pp. 326 ff. and J. H. Allen, English Political Thought, I, 302 ff.

s.d. 164/165. Simplicity. The character of Simplicity, the fisherman, introduces a touch of the piscatory eclogue. In his seven Piscatory Eclogues (1633) Phineas Fletcher follows Sannazaro in substituting fishermen for shepherds, as he also did in his play Sicelides, acted at King's College, Cambridge, and printed in 1631. A Simplicity appears in Jonson's Cynthia's Revels. See the Introduction, pp. 76-77.

172. damoisel of France. probably a reference to Charles I's queen, Henrietta Maria of France, whose love of dancing and court entertainments was famous (or, according to Prynn, infamous).

179. the gods make quick work you know. in Greek and Roman mythology many gods and goddesses are born full-grown.

182. My heart gave me. "my heart tells (or suggests) to me" (OED).

184. That is, scrambling for Fortune's treasure. Perhaps an allusion to the proverb "He that hath little shall have less." John Clark, Paroemiologia (London, 1639), 82.

188. porpiscce. pun (poor fish).

194. Neptune. In classical mythology, the god of the sea, usually represented as bearded, with the trident as his chief attribute. Pisces: the twelfth sign of the zodiac, the fishes. Aquarius: the eleventh sign of the zodiac, the water-bearer.

196. Pun on love. Cupid, passion.

199-200. Sight is referring to some of Cupid's best-known qualities. Usually depicted as a cherub, he wields tremendous power, hence the oxymoron. "Weight" probably alludes to the heaviness of the passion which he inflicts with his arrows. A familiar iconographic motif is that of Cupid with a weight attached to one wrist and wings to another, which can suggest either love's being hindered by the
present life or the soaring and sinking emotions of the lover. His heat is alluded to by Jonson in the Haddington Masque (Works, VII): "All his bodie is a fire / All his breath a flame entire."

202. According to Hesiod, Venus sprang from the foam of the sea that gathered about the severed penis of Uranus when Cronos mutilated him. Botticelli's The Birth of Venus is a familiar Renaissance interpretation of this story. For the association between Love and Venus in the play, see the Introduction, pp. 39-40.

208. Often personified in Renaissance literature, Desert may be male or female. In George Wither's eclogue The Shepherd's Hunting there is a reference to "a nymph that hight Desart."

210. Cupid, Love: Cupid's name changes at this point and remains Love for the rest of the play; the two names were often synonymous. The author may have picked up the speech tag "Cupid" from following Chapman. See the Introduction, pp. 68 ff. and the Appendix.

215-252. For the connection between these lines and the masque scene in George Chapman's Byron's Tragedy, see the Introduction, pp. 68-73. Chapman's masque is reprinted as the Appendix.

222. golden fetters: "golden," an addition to Chapman's line may be a recollection of Spenser's

And wrapt in fetters of a golden tress
That can with melting pleasance mollify
Their hardened hearts, enur'd to blood and cruelty [PO, V,VIII.1.7-9].

The more usual form of the proverb is "No man loveth his fetters, be they made of gold."

225. ravished: transported, entranced, enraptured (OED).

227. relish: this musical ornament consists in the more or less rapid alteration of the main note with that a tone or semi-tone above it. Patterns for a relish varied, some becoming very complex, but basically, a relish is similar to a trill (Grove).

228. ran division: the heart of Renaissance musical embellishment lay in the notion of division; quite literally, it is the dividing up (or breaking down) of long notes
into figures compounded of shorter connecting notes (Grove).
Cf. "He could not run division with more art upon his quaking instrument" [John Ford, Lover's Melancholy, Works, ed. H. Gifford and A. Dyce (London, 1869), i.1.14].

235-236. Venus and Adonis: this allusion, which does not appear in Chapman's masque, refers to the death of Adonis, killed by a boar while hunting. Venus, who loved him, caused the rose or anemone to spring from his blood. The story of the love of Venus for Adonis, one of the most popular of the Renaissance, comes from Book X of Ovid's Metamorphosis.

238. shepherd's shape: Love's costume provides a way to avoid the iconographic demands of nakedness.

247. hazard: a frequent pun in the Renaissance. Hazard is both a dicing game and a tennis term. Openings in the inner wall of the tennis court were called hazards. See l. 927. Cf. "I have set my life upon a cast,/And I will stand the Hazard of the die" (Richard III, V. iv.9).

252. headed: 1) to direct the course of, 2) to fit with an arrowhead, 3) to be at the head of.


261. mischief: as "a cause or source of harm or evil," the word had a much stronger connotation in the seventeenth century than now (OED). See lines 387, 870.


270. Love and Fortune's feathers: see note to lines 128-129. In Robert White's Masque of Cupid's Banishment, Fortune wears "a rich mantle wrought with changeable colours to express her uncertainty." Love's comment is slightly ironic, since he is also often depicted as changeable, sometimes, for example, by his holding a chameleon.

283-286. The verse form suggests that this is a song, although it is not so designated in the stage directions. I have been unable to locate it.
233

s.d. 287-288. The dance is no doubt a ring dance (a round), one of the elemental forms of group dance, often danced around a central pillar (the maypole, for example) or an honored person. John Playford's *The English Dancing Master* (1651) contains music and figures for thirteen rounds to be danced by six, eight, or "as many as will." This country dance contrasts with the more courtly dances in Acts I and III. In *Cupid's Banishment* a group of threatening nymphs dance around Cupid.

288-291. It is customary for this writer to rhyme lines important to shifts in mood. See lines 306-307, 719-720, 794-797, for example.

293. Cf. "In all the peace and safety it enjoys" (*Chapman's* *Byron's Conspiracy*, III, ii, 50), noted by Jump, 190.

s.d. 293/294. Danger; for possible sources of this figure, see the Introduction, pp. 73-74. Spenser's second Danger, described in the *FQ*, III, XII, 11, furnishes some of the attributes which Jonson's female Danger, Peira, has in his *Coronation* (lines 499-503); both, like this Danger, carry a club.

300. Proverbial: "The longer you look at it, the less you will like it" (*English Proverbs*, p. 471).

317-318. a commonplace idea; cf. "Virtue may be assail'd but never hurt" (*Milton, Comus*). Desert is also armed with the emblems of Love.

324. list: please, choose, like. The word was old-fashioned by Shakespeare's day (*OED*).

Act III, s.d. Time: a frequently personified figure in the Renaissance. See the Introduction, p. 36.


351-353. Time's falling asleep here suggests Sloth, who is almost always shown as being fast asleep.
354. Cf., "soft sleep" (Chapman's "The Shadow of Night," Poems, p. 4a), noted by Jump, 190.

s.d. 354-355. The playwright gives no clues about this song. The following song, however, survives in four contemporary manuscripts and would be an appropriate choice:

Care charminge sleepe ye easer of all woes
Brother of Death sweetly ye selfe disclose
On this afflicted wight fall like a cloud
In gentle showers giue nothing y^ is loud
Or painful to his slumbers but easy sweet
& as a purling streame y^ sone of night pass by his
Troubled senses sing his paine
Like hollow murmuring winds or silver raine
Into thy selfe gently o gently o gently slide
& kiss him into slumbers like a Bride.

For the music and variants of the text see John P. Cutts, La Musique de Scene de la Troupe de Shakespeare (Paris, 1959, pp. 354 ff).

s.d. 354/355. Although these vices are a departure from the traditional seven deadly sins, they are familiar Renaissance abstractions. For possible sources and analogues of the figure of Envy, see the Introduction, pp. 75-76. Suspicion, Malice, and Mischief (or Ate) all appear in Jonson's Masque of Queens, and Fear and Jealousy in his Chloridia (Works, VII).

357. "to wax" is to become or turn, sometimes used with reference to a sudden or immediate change (OED).

359. fit: "The term fit occurs frequently in old copies of drama or ballads . . . indicating an outburst of action and was sometimes applied to a dance form" (The Dictionary of Dance). Fit is not listed in the OED as an intransitive verb, but a word may have been dropped in the MS.

361-365. Spenser's Suspect is also fearful:
His rolling eyes did never rest in place
But walkt each where, for fear of his mischaunce,
Holding a lattice still before his eyes,
Through which he still did ppeepe, as forward he did pace (FQ, III.XII.15).

382-393. The witches in Macbeth also use rhyme for a charm effect.

389. This dance may parody the ring dance in Act II. See the Introduction, pp. 53-54.
s.d. 412/413. See the Introduction, pp. 36-37.

420-422. A familiar emblem, originating in Plato's *Phaedrus*, shows Reason holding a restraining bridle. The image recurs in the play in lines 497 and 532-533.


433. Cf. Bacon's "Of Envy": "the Act of Envy, has somewhat in it, of Witchcraft..."


441. Blast: a sudden infection... attributed to the blowing or breath of some malignant power, foul air, etc. (OED). See also line 654.

452. Age's blindness: Age's spiritual relapse, suggested by his temporary blindness, will be restored by the "sight" of Juno, Virtue, Fortune, and Honor at line 486.

458-466. Age's desire for a looking glass indicates Pride and Lechery. Although both are frequently shown holding mirrors in medieval and Renaissance iconography, Lechery is usually a female figure.

462-463. Cf. "Love is like a false glass, which represents everything fairer than it is" (Burton, III, 461).

474. Double entendre: i.e., to have sexual intercourse. Cf. "Look, what you do, you do it still in th' dark" (Love's Labours Lost, V.ii.24).

477. Proverbial: "Old men and far travelers may lie by authority" (J. Clarke, 316).

477-479. A series of bawdy puns: country--cunt; glib bit--1) slippery bit of food, 2) whore; go down--lie down.

507. Juno is Cupid's aunt only by the Venus born of Zeus-Jupiter and Dione-Juno. See the Introduction, p. 40, n. 50.

516-517. Juno scolds Jupiter for his various amorous encounters throughout Ovid's Metamorphoses.

522-523. housewife: i.e., hussy, jilt, light false woman. Cf. "Let me speak; and let me rail so high / That the false housewife Fortune break her wheel, / Provok'd by my offence" (Anthony and Cleopatra, IV.15.43-43).

524-525. pun on good/goods. Virtue is poorly dressed.

534-535. Love's lines reflect the fashions of the 1630's and 1640's. Embroidered and perfumed gloves were often given as presents. They were worn, carried, or tucked into the belt. Scarves and elaborate neck chains were worn for display, as were garters. These were small sashes tied in a large bow below the knees on the outer side. Elegant ones were made of silk, taffeta, cypress, ribbon and net, cloth of silver or gold, often fringed with gold or gold braid and trimmed with spantles; usually, they cost over a pound a pair. Until the 1670's and 1680's ribbon trimming or "fancies" were very popular among the fashionable. See C. Willett Cunnington and Phillis Cunnington, Handbook of English Costume in the Seventeenth Century (London, 1955), pp. 49-78.


544-547. "Ladies of Royalist inclination wore their hair in a long thick mass of curls, covering their shoulders and adorned with numerous bows of ribbon." The new fashion of longer hair was partially a reaction to the Puritan women's custom of covering their hair with a cap [1640-1650]. See Iris Brooke, English Costume in the Seventeenth Century (London, 1934), p. 48.

556. measure: see the note to 1. 136. This dance may be a galliard, which was danced with many kicks, hops, and jumps. In it, everyone danced alone, which may be why Time's presence is not immediately noticed. See Louis Horst, Pre-Classic Dance Forms, pp. 23-30.
Although not all of them did, many Puritans disapproved of dancing. For Honor's association with Puritanism, see the Introduction, p. 41.

The song referred to is a ballad by Thomas Deloney. The music composed for it extended its popularity, which was in full force in the reign of James I, and continued long after. The words are included in the 30th edition of The Garland of Delight, by Thomas Deloney, 1681, and in The Royal Garden of Love and Delight, edition of 1674. A paraphrase of line 6 appears in Rowley, Dekker and Ford's The Witch of Edmonton (performed 1621), III.i. ("Tarry and kiss me; Sweet Nymph stay"). Four verses are reprinted in The Roxburgh Ballads (Hertford, 1874), II, 530, and the music is in William Chappell, Popular Music of the Olden Time (London, 1859), I, 338-39. The following is the first verse which contains the refrain sung by Age:

When Daphne from faire Phoebus did flie,
The west winde most sweetly did blow in her face;
Her silken scarfe scarce shadowed her eyes;
The god cried, "O pitie," and held her in chace.

"Stay, nymph, stay nymph," cryes Apollo,
"Tarry and turn thee; sweet nymph, stay!
Lion nor tyger doth thee follow;
Turn thy faire eyes, and looke this way,
O turne, O prettie sweet,
And let our red lips meet:
Pittie, O Daphne, pittie, O pitty me:
Pittie, O Daphne, pittie me."

Cf. "Thus the whirligig of time brings in his revenges" (Twelfth Night, V.i.388).

587. i.e., quarreling; see also line 619. Proverbial: "A golden apple sets all together by the ears," Burton, in Oxford Book of English Proverbs.

602. hare finding: pun, 1) finding of obliging wenches (hare); 2) public hair; 3) the popular sport of hare hunting. See Eric Partridge, Shakespeare's Bawdy.

603. gold-finding: alludes to the frequent use of "gold" as a euphemism for feces. Gold finding is privy cleaning. Act II, Scene i of Shirley's play Arcadia is built on a pun on gold-finding. Jakes farmer: privy cleaner.
605. setting for sergeants: a setter was a spy, an informant for police ("sergeants"). From ca. 1630, E. Partridge, Dictionary of Slang.

607. intelligences: spying.

609-611. That is, by looking into the perspective glass (telescope), you will appear as close as if you were right in the bedroom of the courtesan. "Trick" is sexual intercourse; "strike thee blind" refers to one manifestation of the late stages of syphilis.

612-613. constable: the lowest man on the civil service ladder. "You are thought here to be the most senseless and fit man for the constable of the watch" (Much Ado, III.i.23).

615. hen-hearted: timorous (S.E.). Partridge, A Dictionary of Slang.

616. roaringest boy: roarer— a riotously noisy reveller or bully; late 16th - early 18th century colloquial. E. Partridge, Dictionary of Slang. Cf. S. Rowland’s A Roaring Boy (1621) and A Roaring Boy’s Description (1620).

618. For the political allusions in this scene, see pp. 43-44 of the Introduction. See also lines 637-638.

619. tar box: a box formerly used by shepherds to hold tar as a salve for sheep (OED).

620. a word and a blow: proverbial: "Make it a word and a blow" (Romeo and Juliet, III.i.44).

629-632. I have not been able to locate this song. It is probably original.

632. The influence of the seven planets on human character and destiny was a favorite subject of Renaissance art and literature. Cf. "There’s some ill planet reigns: / I must be patient till the heavens look / With an aspect more favourable" (The Winter’s Tale, II.i.104).

637. for fashion’s sake: proverbial; cf. "but yet, for fashion’s sake, I thank you too for your society" (As You Like It, III.ii.271).

638. gip, goody Virtue: gip: "An exclamation of anger or remonstrance addressed to a horse; an expression of surprise derision, or contempt addressed to a person; = 'get out', 'go along with you' (OED). Goody: a term of civility formerly
applied to a woman, usually a married woman, in humble life (OED). For Fortune to call Virtue "goody" is, of course, an insult.


667. Cf. "Blowes, batteries, breaches" (Chapman’s Byron’s Tragedy, III.i.130), noted by Jump, 190.

674. Fortune’s blind side: Fortune was sometimes shown as bi-frontal, often with one face fair and young, the other old and hideous. She is also at times depicted as blind or wearing a blindfold. A source may exist for the dramatist’s combination of the two, but I have not located it.

681-682. An allusion to the figure of Occasion (also called Opportunity) who has a forelock in the front and is bald behind. She is often identified with Fortune or with Time. Cf. "Occasion is bald; take her by the forelock" (Chapman, May Day, III.iii.118).

s.d. 723/724. fancies: "This craze for odd bows of ribbon in the hair [men’s] . . . remained fashionable for about thirty years, in fact until the periwig took the place of natural hair." Cavalier tendencies [1640-1650] were indicated by wearing bows of ribbon (fancies) on one’s love-locks. See Iris Brooke, English Costume, pp. 40-42.

724-725. Age’s song appears in four song collections of the 1650’s [See Cyrus Lawrence Day and Eleanore Boswell Murrie, English Song-Books 1651-1702 (London, 1940)], and in James Shirley’s first play, The School of Complement, acted in 1624 and printed in 1631 and 1637. The following is the first verse of this "amorous pastoral," as the song is called in Shirley’s play:

Turn, Amaryllis, to thy swain,
Thy Damon calls thee back again;
Here is a pretty arbour by,
Where Apollo cannot pry,
Here let’s sit, and while I play,
Sing to my pipe a roundelay (III.v).


729-731. Cf. "Is this no small servitude for an enamorate to be every hour combing his head, stiffening his beard, perfuming his hair, washing his face, with sweet waters, painting, curling, and not to come abroad but sprucely crowned, decked, and apparelled?" (Burton, III, 161).
732-733. Cloris, Lesbia, Licoris: All three girls' names appear frequently in seventeenth-century ballads. Lesbia is the name under which Catullus praised his lover Clodia; Licoris appears in Sannazaro's eclogues; Cloris (cf. Jonson's Chloridia), as goddess of the flowers and associated with Zephyrus, is similar to Flora.

738. Cf. "But for an old fool to dote, to see an old lecher, what more odious, what can be more absurd" (Burton, III, 56).

740-751. I have not been able to locate this song. It is probably original since the dramatist tends to give only a line or two of reference to popular songs.


760. foot: servant, toady. Possibly a pun on the French foutre.

785. satyrs: see the Introduction, p. 55. In Jonson's Oberon, the satyrs "despite their eternal impulse to kick over the traces, venerate and pay homage to the Fairy Prince. . . . Thus Jonson, in imaging control of misrule and its corollary the acceptance of Rule, reflects a major theme of the speeches and songs praising King James as an ideal ruler" [Ben Jonson, "Oberon," ed. Richard Hosley, A Book of Masques (Cambridge, 1967), pp. 50-51].

793-794. satyrs' dance: the dance may have been a brawl or a brame. See Walter Sorrell, "Shakespeare and the Dance," Shakespeare Quarterly, VIII (1947), 380. Satyrs' dances are generally "antic" dances; they perform "long handsprings and large leaps . . . full of gesture and swift motion" (Walter George Raffe, The Dictionary of the Dance).

835-885. The purgation of Time is similar to an exorcism of demons. Several references are made to his being bewitched (see lines 366-369, 380, 392, 394, 433, 441, for example). The demon of a possessed subject occasionally solidifies itself into filth, excrement, intestinal rumblings, and vomit, in which form it is issued forth. See Emile Grillot De Ginry, Witchcraft, Magic and Alchemy, trans. J. Courtney Locke (New York, 1958), pp. 157 ff.

844-845. pun on "cross": 1) angry, 2) thwart. Love says that Juno should not cross Time's path because he is bewitched (witches are often splay-footed and have bad breath).
847. barking libels: see the Introduction, pp. 11-13.

853-854. herbe of grace: i.e., rue. "The many good properties whereunto Rue serveth hath, I think, in former times caused the English name of Herbe Grace to be given unto it. For without doubt it is a most wholesome herb, although bitter and strong . . ." [John Parkinson, Paradise in Sole: Paradisus Terrestris (London, 1629), quoted from Esther Singleton, The Shakespeare Garden (New York, 1922), p. 229. A frequent pun, rue is connected with repentence, which is the chief sign of grace.

855. Proverbial: "Bitter pills may have blessed effects." Cf. "Tis a physic / That's bitter to sweet end" (Measure for Measure, IV.iv.8).

859-860. glisters variant of clyster; to treat with a medicine injected into the rectum; an injection, enema, sometimes, a suppository. 1633, Shirley, Bird in a Cage, I,i. "He's a slight physician cannot give a golden glisters at a dead left." (OED).


900. enlarge: release.

927. See the note to line 227.

947-948. Cf. For what is wedlock forced, but a hell, An age of discord and continual strife? Whereas the contrary bringeth bliss, And is a pattern of celestial peace (I Henry VI, V.v.62).

957. portion: i.e., dowry; these refers to Love's bow and quiver.

981. motions: an inward prompting or impulse; emotions (OED).

992. sick: i.e., fickle. Cf. "his broken wings full of sick feathers" (Chapman, An Invective, Poems, p. 434a), quoted by Jump, 190.

1010. To these things, also, God has given an end.
Byron’s Tragedy

[Actus II A Room in the Court]

Enter Epernon, Soissons, Vitry, Pralin, etc. [to the King]

Ep. Will't please your Majesty to take your place? The Masque is coming.

Hen. Room, my lords; stand close.

Music and a song above, and Cupid enters with a table written hung about his neck; after him two torch-bearers; after them Marie, D'Entragues, and four ladies more with their torch-bearers, etc.

Cupid speaks.

Cup. My lord, these nymphs, part of the scatter'd train of friendless Virtue (living in the woods of shady Arden, and of late not hearing The dreadful sounds of war, but that sweet Peace, Was by your valour lifted from her grave,
Set on your royal right hand, and all Virtues Summon'd with honour and with rich rewards To be her handmaids); these, I say, the Virtues Have put their heads out of their caves and coverts, To be your true attendants in your Court:
In which desire I must relate a tale
Of kind and worthy emulation
'Twixt these two Virtues, leaders of the train,
This on the right hand is Sophrosyne,
Or Chastity, this other Dapsile,
Or Liberality; their emulation
Begat a jar, which thus was reconcil'd.
I (Having left my Goddess mother's lap,
To hawk and shoot at birds in Arden groves)
Beheld this princely nymph with much affection,
Left killing birds, and turn'd into a bird,
Like which I flew betwixt her ivory breasts
As if I had been driven by some hawk
To sue to her for safety of my life;
She smil'd at first, and sweetly shadow'd me
With soft protection of her silver hand;
Sometimes she tied my legs in her rich hair,
And made me (past my nature, liberty)
Proud of my fetters. As I pertly sat,
On the white pillows of her naked breasts,
I sung for joy; she answer'd note for note,
Relish for relish, with such ease and art
In her divine division, that my tunes
Show'd like the God of shepherds' to the Sun's,
Compar'd with hers; asham'd of which disgrace,
I took my true shape, bow, and all my shafts,
And lighted all my torches at her eyes;
Which set about her in a golden ring,
I follow'd birds again from tree to tree,
Kill'd and presented, and she kindly took,
But when she handled my triumphant bow,
And saw the beauty of my golden shafts,
She begg'd them of me; I, poor boy, replied
I had no other riches, yet was pleas'd
To hazard all and stake them against a kiss
At an old game I us'd, call'd penny-prick.
She, privy to her own skill in the play,
Answer'd my challenge; so I lost my arms,
And now my shafts are headed with her looks;
One of which shafts she put into my bow,
And shot at this fair nymph, with whom before,
I told your Majesty she had some jar.
The nymph did instantly repent all parts
She play'd in urging that effeminate war,
Lov'd and submitted; which submission
This took so well that now they both are one;
And as for your dear love their discords grew,
So for your love they did their loves renew.
And now to prove them capable of your Court
In skill of such conceits and qualities
As here are practis'd, they will first submit
Their grace in dancing to your Highness' doom,
And pray the press to give their measures room.

Music, dance, etc., which done Cupid speaks

If this suffice for one Court compliment
To make them gracious and entertain'd,
Behold another parcel of their courtship,
With is a rare dexterity in riddles,
Shown in one instance, which is here inscrib'd.
Here is a riddle, which if any knight
At first sight can resolve, he shall enjoy
This jewel here annex'd; which, though it show
To vulgar eyes no richer than a pebble,
And that no lapidary nor great man
Will give a sou for it, 'tis worth a kingdom;
For 'tis an artificial stone compos'd
By their great mistress, Virtue, and will make
Him that shall wear it live with any little
Suffic'd and more content than any king.
If he that undertakes cannot resolve it,
And that these nymphs can have no harbour here
(It being consider'd that so many Virtues
Can never live in Court), he shall resolve
To leave the Court and live with them in Arden.

Ed. Pronounce the riddle; I will undertake it.

Cup. 'Tis this, sir.

What's that a fair lady most of all likes,
Yet ever makes show she least of all seeks:
That's ever embrac'd and affected by her.

Yet never is seen to please or come high her;

Most serv'd in her night-weeds, does her good in a corner;

But a poor man's thing, yet doth richly adorn her;

Most cheap and most dear, above all worldly pelf;

That is hard to get in, but comes out of itself:

Ep. Let me peruse it, Cupid.

Cup. Here it is.

Ep. Your riddle is good fame.

Cup. Good fame? How make you that good?

Ep. Good fame is that a good lady most likes, I am sure.

Cup. That's granted.

Ep. 'Yet ever makes show she least of all seeks': for she likes it only for virtue, which is not glorious.

Hen. That holds well.

Ep. 'Tis 'ever embrac'd and affected by her', for she must persevere in virtue or fame vanishes; 'yet never is seen to please or come nigh her', for fame is invisible.

Cup. Exceeding right!

Ep. 'Most served in her night-weeds', for ladies that most wear their night-weeds come least abroad, and they that come least abroad serve fame most, according to this: 110 Non forma, sed fama, in publicum exire debet.

Hen. 'Tis very substantial.

Ep. 'Does her good in a corner'—that is, in her most retreat from the world comforts her; 'but a poor man's
thing': for every poor man may purchase it, 'yet doth richly adorn' a lady.

Cup. That all must grant.

Ed. 'Most cheap', for it costs nothing; 'and most dear' for gold cannot buy it; 'above all worldly pelf', for that's transitory, and fame eternal. 'It is hard to get in'; that is, hard to get; 'but comes out of itself', for when it is virtuously deserved with the most inward retreat from the world, it comes out in spite of it. And so, Cupid, your jewel is mine.

Cup. It is: and be the virtue of it yours.

We'll now turn to our dance, and then attend Your Highness' will, as touching our resort.

If Virtue may be entertain'd in Court.

Hen. This show hath pleased me well for that it figures The reconcilement of my Queen and mistress:

Come, let us in and thank them, and prepare To entertain our trusty friend Byron.

Exeunt

FINIS ACTUS SECUNDI
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