WILLIAM PERCY'S APHRODYSIAL:
AN OLD SPELLING EDITION

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William Percy's Aphrodisial:
An Old Spelling Edition

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William Percy (1573-1648) wrote five of his six plays between 1601 and 1603. The last play, *Macromantix*, was written in 1632, the year his nephew Algernon became the tenth Earl of Northumberland. In Queen Elizabeth's last years, Percy's brother Henry was working to guarantee the accession of James VI of Scotland to the British throne. Percy's early dramas may very well have been performed in entertainments given by the Earl of Northumberland in an attempt to gain political favour and influence, and thereby to advance his political agenda. The *Aphrodysia*, written in 1602, was part of this group and could have been used in this manner.

The *Aphrodysia* appears in two autograph manuscripts, Alnwick Castle MS 509 (1646) and Huntington Library MS HM4 (1647), but not in an earlier version of the plays, Alnwick Castle MS 508 (1644). The present edition is an old spelling edition and takes HM4 as its copy text. 509 has been used to emend obvious mistakes in HM4, and a full list of substantive variants has been provided. The introduction to the work contains a brief biography of Percy's life, a description of the manuscripts and their history, a short critical note, and a description of the editorial method used.
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# Table of Contents

- **Abstract** .................................................................................................................. 11
- **Acknowledgments** ..................................................................................................... 14
- **Table of Contents** .................................................................................................... 14

## Introduction

- **The Author** ............................................................................................................. 1
- **The Manuscript** ....................................................................................................... 1
- **The Aphrodyval** ..................................................................................................... 9
- **Editorial Method** ...................................................................................................... 23
- **Notes** ...................................................................................................................... 25

## The Text of the Aphrodyval

- **Preliminary Material** ............................................................................................. 29
- **The Aphrodyval** ..................................................................................................... 33

## Textual Notes

- **Works Cited** .......................................................................................................... 234
William Percy was born in 1572, the third but second surviving son of the eighth Earl of Northumberland.¹ In 1583, the Earl sent two of his sons, presumably one of whom was William, to Paris where his eldest son, Henry Lord Percy, had been since 1581. This action provoked a critical response from the government, which was suspicious of the Earl's motives and religious affiliation, and the two younger sons returned to England. Shortly thereafter, the Earl was suspected of being involved in a plot to free Mary Stuart and was imprisoned in the Tower of London. He was never brought to trial, but was found shot to death in his room on June 21, 1585. The authorities ruled his death a suicide although the evidence to support that view is, at best, inconclusive.² William Percy was sent to France to take the news of his father's death to his brother, the new Earl of Northumberland. The two brothers did not return to England for several months, and government agents sent word that they were trying to organize an assault against the state. However, nothing came of their efforts, and the Percy brothers obtained permission to return home, where they arrived in the spring of 1586.

Percy then went to Oxford where he matriculated at Gloucester Hall in 1589. Gloucester Hall was well known for its Roman
Catholic leanings, but, although many Percys were Roman sympathizers, there is no other evidence that Percy was himself a Catholic. He continued to live in Oxford for the rest of his life except for short periods when he was in Sussex at his manor, which he called Wolves Hill, where The Aphrodisial was written. There is no record of Percy ever having received a degree.

In 1594, Percy published a volume called Sonnets to the Fairest Cowla. Although this sonnet sequence is of inferior quality, it earned him a mention as one of the "sweet singers of Oxford" in William Clarke's Polimanteia.

William Percy was involved in a duel on February 24, 1596, in which he wounded Henry Denny. Denny probably wounded Percy as well, since Denny "was more doubtfull of Mr. Percie his heith then his own daunger." Ten days after the duel, Denny contracted a fever and died on March 19. Percy was arrested for homicide and probably imprisoned in the Tower, although his name does not appear on any list of prisoners for the time. However, evidence at the inquest showed that Denny's wound was nearly healed and had not caused his death, so Percy was cleared of the charges.

Percy was imprisoned again in 1611-12, probably for debt. The Earl of Northumberland's accounts show the payment of £11 19s. to Mr. Bagwell who was the keeper at Oxford Castle, the town prison. Percy's financial life was usually quite unsettled, and he may have been imprisoned on at least one earlier occasion for debt.
Little else is known about the remainder of Percy's life, but he seems to have avoided the political wrangling and treachery his relatives involved themselves in. During Percy's lifetime, Percys were involved in both the Essex rebellion and the Gunpowder Plot. The ninth Earl, Percy's brother, was also involved with arranging the accession of James VI of Scotland to the English throne. Percy seems to have played no direct part in any of these affairs of state.

If Percy was involved in the political dealings of his family, it was through his drama. He wrote five of his six plays between 1601 and 1603, and Madeline Hope Dodds speculates that *The Aphrodysial* was written to celebrate the birth of the ninth Earl's son, Algernon, and even suggests that it was performed on his christening day, October 14, 1602, at Essex House. Harold N. Hillebrand builds on this conjecture and other evidence within the plays to suggest that from the settling of the Essex rebellion until James I's accession, the Earl of Northumberland was using his brother William's talents for his own ends in private entertainments. Dodds, in the same vein, suggests that the pinnacle of Percy's dramatic career came on June 8, 1603, when James visited the Earl of Northumberland at his house on the old site of the Brigittine convent of Syon at Isleworth and saw *The Faery Pastorall*, a play very much designed to cater to James' taste.
Perhaps at this point Percy began to look forward to preferment at court and a literary career. If so, his suggestions for alterations to his plays, making them more suitable for use by the companies of child actors which became fashionable in the early years of the seventeenth century, would have been made looking forward to such a career. However, the involvement in the Gunpowder Plot of Thomas Percy, the Earl's cousin and steward, led to the imprisonment of the Earl and dashed any hopes Percy might have had. He composed no more dramas until his nephew, Algernon, became the tenth Earl of Northumberland in 1632. Percy wrote Necromantia in that year, perhaps in a bid to guarantee the continuance of his income. Necromantia is the only play which does not have alterations in it for groups of child actors, these groups being defunct by the 1630s.

In May, 1636, Algernon, the tenth Earl of Northumberland, and his only brother were seriously ill, and it was feared that they might die. On May 10, the Reverend G. Garee wrote of this situation to the Earl of Stafford suggesting that "Then will Percy's second brother to the old Earl had been Earl of Northumberland, who lives obscurely in Oxford, and drinks nothing but ale." However, the Earl and his brother recovered.

Percy spent his last years transcribing and altering the plays of his youth. In 1644, he began recopying his plays but left off part way through the fourth play, A Forrest Tragedy in Vacunium. The plays in the 1644 volume, Alnwick Castle MS 508, differ
slightly from those of the other two manuscripts according to Hillebrand. The earliest complete manuscript of Percy's plays, Alnwick Castle MS 509, was written in 1645, as dated on the title page. It is labelled "Vol. 3d." The final version of the plays, Huntington MS HM4, is dated 1647 on the title page and seems to have been copied directly from 509 with minor alterations. All three manuscripts are in Percy's own hand.

HM4's text, like the other manuscripts, has been altered using pasted-on slips and marginal corrections, so Percy must have continued working with the plays until close to his death in 1648. Why he suddenly turned to the plays of his youth in his old age is uncertain. Even more curious is his diligence in retaining the alterations designed to make the plays more suitable for child actors long after these groups had ceased to exist.

The last reference to William Percy is an account of his death: "William Percy Esq. son to the Earl of Northumberland, died an aged Bachelour in Pennyfarthingstreet, after he had lived a melancholy & retired life many years. He was buried in the Cathedral of Christ Church near to the grave of Sir Hen. Cage, 28 May 1648."

THE MANUSCRIPTS

Harold N. Hillebrand describes Huntington MS HM4 as follows:
The leaves measure 11½ by 7½ inches. The watermark is unrecorded.

The first six folio leaves are occupied by various preliminary matter, including extracts (sometimes rephrased to the purpose) from Latin poetry, and a "Prologue Generall." On folio 6 occur the date ("Excerptum / Anno Salutis 1647") and a series of Latin quotations addressed "unto the children of the / Beuells and of Fowles." On folio 7 begins the first play, "The Cuck-quesues / And Cuckolds Errants / or / The Bearing down the Lane / A Commedye." The end is marked, "Finis 1601." Then follow folio 32, "Arabia Sittians / or / A Dreame of a drye yeare / A Tragaecontyde . . . (fol. 50) Finis 1601"; folio 62, "The Faery Pastorall / or / Forrest of Blues . . . (fol. 90) Finis 1603 Wolves Hill my Parnassus"; folio 92, "A / Country Tragaedya in Vacuum ["Country" changed in margin to "Forrest"] / or / Cupids Sacrifice . . . (fol. 118) Finis 1602"; folio 120, "The / Aphrodysial / or / Sea-Feast 1602. / A Marinall"; folio 152, "Necromantes / or / The Two Supposed Huds. / A Comicall Invention . . . (fol. 190) Finis 1632 For Actors onely"; folio 192, "Songs / That be vacant in the foresayd / Pastoralls and Comedyes. / All of them
A Note

To the Master of children of Powles

Memorandum that if any of the fives and foremost of these Pastorall and Comedies conteyned in this volume shall but overrech in length (The children not to begin before Four or after Prayers and the gates of Powles shutting at six) the tym of supper, that then in tymo and place convenient, you do let passe some of the Songs and make the consort the shorter, For I suppose these Plaies be somewhat too long for that Place - Howsoever on your own Experience and at your best direction, be it. Farewell to you all.

W. P. Esq. (fol. 190)

Madelaine Hope Dodds describes the Alnwick Castle MSS 508 and 509 as:

two thick volumes bound in leather, gilt, and lettered, Plays, Vol. II and Plays, Vol. III. Haslewood's [HN4] was probably vol. I, though this is nowhere stated ['Vol 1-' appears on folio 1]. More than half of each of the volumes is blank paper. There is no date on the
title-page of volume II, but a letter in The Faery Pastorall is dated 1644. Volume III is dated on the title page 1645.¹

Dodds also describes the watermarks on the manuscripts in detail in the same passage. MS 508 breaks off mid-scene in A Forest Tragedy and contains "Two Oxford Libels": "Buckleys Libel" and "Bastards Libel." 509 contains all six plays in their entirety, the vacant songs, the book of epigrams, and the two Oxford libels.

All three volumes of the plays are written in a relatively readable italic hand."² Percy has made corrections between the lines, marginally, and on slips of paper pasted over portions of old text. Some corrections, when squeezed between lines of old text or added at the end of a line, make reading difficult.

Alnwick Castle MSS 508 and 509 are in the Duke of Northumberland's library at Alnwick Castle. Madeline Hope Dodds came upon them accidentally while reading in the Duke's library and became interested in them. The Duke temporarily placed them in the library of Armstrong College, Newcastle-upon-Tyne, where Dodds was able to peruse them. The manuscripts were returned to Alnwick Castle, presumably when Dodds finished with them.

Huntington MS HMA first surfaced on May 2, 1796 when Sir William Burrell's library was sold. The Duke of Roxburgh bought the manuscript. When the Duke's library was sold, Joseph Haslewood bought the volume and printed The Cuck-queen's and Cuckolds Errants and The Faery Pastorall or Forrest of Elues in 1824 for the Roxburgh
Club. The editorial work on these publications is inaccurate and contains many errors. The imprint is "London: From the Shakespeare Press, by William Nicol. Cleveland Row. St. James's. 1824." Y. T. Lowndes describes the edition in Bibliographer's Manual of English Literature, under the name of The Cuck-queanes only, as follows: "31 copies privately printed for the Members of the Roxburghe Club, by J. A. Lloyd, Esq. Dant. pt. ii 1223 3d. 11s." Harlwood identified Percy as the author by comparing an epigram addressed to Charles FitzGerald in the manuscript (no. 350) to an epigram Ad Gulielmum Percium in Fitzgeoffridi Alfandæ (1661), sig. D 2.6. From Harlwood, the manuscript was transferred to the Duke of Devonshire, who apparently had a typescript of The Aphrodyial made. This typescript is probably the one which George F. Reynolds consulted in the preparation of his article, "William Percy and his Plays." Finally, the manuscript was transferred to the Henry E. Huntington Library in California where it remains today.

THE APHRODYIAL

For the most part, interest in Percy's plays has been limited to arguments about their value as historical documents of the theatre. Reavley Gair and Herbert Berry have used the note following Necromentes to speculate on the position of the theatre at St. Paul's; G. F. Reynolds and V. E. Albright have disputed the
value of the plays as indicators of Elizabethan stage conditions; Harold N. Hillebrand and Madeline Hope Dodds have both done summaries of the unprinted plays and biographical sketches of Percy; and John H. Long has examined the music in the plays. The plays have been dismissed with hardly a mention of their value as drama. Dodds, with the most positive note on the plays, says that:

William Percy's plays have practically no literary value, but they have considerable social interest, as they reflect the manners, the interests and the gossip of the period 1561-3. They also claim study as the only surviving works of a nobleman author, and give us some idea of what the lost plays of William Stanley, Earl of Derby, for example, may have been like.

Hillebrand is less generous: "Dramatically and artistically they are wretched - the prolix, pedantic, bloodless, labored excogitations of a queer, cramped, academic personality," though he does admit that Percy's plays are "oddly original in conception and execution."

One need look no further than the title of the play to see an example of Percy's originality. "Aphrodysial" is Percy's anglicization of the Latin Aphrodisia, deacting "a festival of Venus." The play is set in Oceaneus' court on the day of the Aphrodysial, an annual festival day in honour of Cythera. Cupid invites the audience to "concelebrate our Aphrodysial in the same
manner and order," (Prologue, 27) and wishes the gentlemen "would but / obteyne Your Long-wisleht Mistresses" (Prologue, 22-3). The carnival mood is reinforced by Oceanus’ licensing Arion and Talus “To Court and Reuell” as they please (1.1.134) and by Cytherea’s agreeing not to impute fault to any who “default . . . / Either in cheare or in Sport” (3.1.52-4).

Percy is also inventive in his choice of genre. Following the play’s title is the description, “A Marinall” (Preliminary material, 94). I have been unable to find any precedent for this term; it seems that the marinal is a genre of Percy’s own creation. The form shares many features of the pastoral, adapted to the marine setting. The marinal world is isolated from the everyday world, as is the pastoral. Fishermen replace shepherds, while mythological creatures and gods abound. As is often the case in pastorals, the focus is on romantic love. Indeed, Percy borrows the titular characters from the most famous pastoral love poem of the day, Marlowe’s Hero and Leander.

Percy’s originality also extends to his use of mythology. He often makes new myths within the framework of classical mythology. For example, Percy picks up the story of Hero and Leander when Hero is mourning Leander’s supposed drowning, near the end of the story in its usual, tragic form (1.2). By extrapolating from this point, in a manner consistent with classical mythology, Percy creates a new, happy ending for the tale. Hero and Leander both disappear beneath the waves, but instead of drowning, they begin a new life
in the world of marine deities. In another instance, Percy seems to suggest that Neptune and Jupiter, unknown to anyone, had used the names Talus and Arion as aliases, living in the human world during their youth, and that, at the Aphrodisial in question, they forsook their youthful disguises to reveal their real identities. Because Neptune is recognized as Talus by both Vulcan and Coius, he must have been masquerading as Talus for some time, not merely for the duration of the Aphrodisial.

Percy has also shown his ability to manipulate a popular tradition used by other dramatists of his time, including Shakespeare. Percy has adopted many aspects of the celebration of carnival for the Aphrodisial. Often in early modern festivity, a ruler for the day was appointed to oversee the celebrations. The celebrants, in a topsy-turvy inversion of "legitimate" authority, ceremonially crowned a person of lower status than the de jure authorities, and submitted to that ruler's "authority." Of course, this ruler, often called a Lord of Misrule, used his or her authority to countenance excesses and festive liberties. The appointment and reign of a Lord of Misrule represents a common feature of the celebration of Elizabethan festivity, the combination of solemn and/or sacred rites and a release from some of the usual rules and taboos of social life.

C. L. Barber suggests that the authorities of the day permitted the crowning of Lords of Misrule, and festive celebration in general, in order to give those in the lower strata of society
a chance to release their frustrations with the status quo. The festival works as a "safety valve"; rebellion is allowed on a small, ritualistic level in order to contain it and to reinforce the existing repressive structure. As Barber explains, "Holiday, for the Elizabethan sensibility, implied a contrast with 'everyday' when 'brightness falls from the air'. ... But the release of that one day was understood to be a temporary license, a 'misrule' which implied rule."  

Michael Bristol, among many other critics, has challenged this notion, showing that the inversion and anti-authoritarian practices of festival, while performing a conservative social role, can be a genuine expression of dissatisfaction with, and rebellion against, the hierarchical system. The participants are confirmed in their relationship to others within their society, but their inversion of power structures shows a longing for a more just system. The burlesquing of the authority figures works to strip away the mystique surrounding them and to show them for what they are, normal human beings. The ruling group cannot always contain the subversion expressed in carnival.

Both Barber and Bristol have found a connection between the inversions of authority during the Elizabethan festivals and the Roman celebration of saturnalia. In the Roman version, masters served their slaves in a celebration in remembrance of an earlier, golden age when all men were equal and the business of living was much easier. This age was ruled by Saturnus, before he was
overthrown by Jupiter. No man ruled another and the earth yielded
good fruit to all. Tillage and mining were unknown. The golden
age was a time without government, discord, inequality, toil or
need. The Elizabethan celebrations, like the Roman, suggest, at
least in part, a wish for a more equalitarian, less strenuous way
of life.

Percy's repeated insistence that the events of The Aphrodisial
take place within Saturnus' reign has far-reaching implications for
both his mythology and his view of the celebration of carnival.
Percy does not deny that Saturnus' reign is considered, at least by
some, as a golden age. Aglaia calls the time a golden age,
suggesting that its prosperity limits the amount of iron work that
Vulcan is able to obtain (4.3.70-1). The world portrayed in The
Aphrodisial, however, does not conform to the standard picture of
the plenty, harmony, equality and peace of a golden age. The
society is still hierarchical and repressive. One must not act
improperly toward his or her superiors; even on a festival day, as
Rudens learns from Cupid (5.4.63-4). Percy seems to suggest that
this wonderful, mythical era never existed as it has been
described, but was fraught with the same difficulties as other
ages.

If a golden age never existed, then the celebration of
carnival with its inversion of authority does not look back to some
better time, but may look forward to another day when society will
be altered to a more just system. The topsy-turvy world of the
carnival is no longer a nostalgic reminiscence of a better day, but is a restless yearning and striving for a more equitable society.

Percy has adapted the idea of the ruler for a day, the Lord of Mischief, to provide the setting for The Aphrodisial. Cythera is the queen of the festival, a version of the Lord of Mischief. Placed in the seat of the legitimate authority, she rules over the rambunctious of the day. For one day, she exercises authority which rightfully belongs to another, and she presides over those who rank higher than herself when Jupiter and Neptunus, disguised as Arion and Talus, submit their quarrel to her judgement. Finally, the situations Cythera judges are all a result of the license which is occasioned by her rule.

In many ways, however, Cythera does not resemble a Lord of Mischief. She is given her position of authority in order to honor her, not to burlesque the existing rulers. She is a great goddess, and her authority is exercised and received seriously. Cythera has descended to Oceanus' court "To Judge the Pleas of Gods and Mortals alike" (1.1.132) and to "streighten vs [the marine gods and attendants] in these our Paths / And see redresse to each that is amiss" (G.1.10-11).

Percy has used many other elements of the celebration of carnival in The Aphrodisial. One of the most striking examples of the freedom of the festival day is the release of the participants from many of the usual social rules. One result of this license was an increase in sexual promiscuity, especially during
celebrations like May Day, which celebrates youth, vitality and fruitfulness. The Aphrodisial is made up of situations resulting from the marine gods and nympha exercising their increased freedom and abandoning usual restraints. For instance, in the first scene we learn that Glauce has abducted and raped Leander, and means to keep him for herself. Oceanus himself uses his freedom from his position of authority to try to win Hero from Leander underhandedly.

It is not surprising that such sexual license is permitted, since Cytherea rules the court during this day of festivity. Her involvement in the intrigues and incidents of the day is clear. Talus tells Vulcan that "the Paphian God hath struck me" (3.3.5). and Cytherea releases Talus, Arion and Oceanus from the pains of their love with the butt end of her arrow. Presumably, this act of release suggests her responsibility for the original wounds. Cupid, who acts as a servant for both Aglaia and Vulcan, is not the instigator of the amorous entanglements, but his presence throughout the play, in disguise, suggests that he may be acting in his traditional role on behalf of his mother. His alias, Harpax, allows such a reading since it can be the name of a slave or it can mean "rapacious."

Disguise is also part of Elizabethan festivals, and Cupid is not the only character who appears in aliases. Jupiter and Neptune are disguised as Arion and Talus, respectively. Disguise in The Aphrodisial, as well as in Elizabethan festival in general,
emphasizes the inverted nature of the celebration. Gods are
disguised as mortals and mingle freely with them. Cytheræa
unknowingly sits in judgement over Jupiter and Neptune, her father
and uncle; and Cupid acts as servant to Vulcan and Aglaia. Because
they are disguised, these gods also have more freedom to pursue
their desires than if they appeared as themselves. When Jupiter
and Neptune reveal their true identities, Cytheræa resigns her
authority and the Aphrodysial ends.

Yet another aspect of carnival which Percy exploits in this
play is the excessive consumption of food and drink. Vulcan has
been sent to prepare Cytheræa a drinking bowl large enough to
"water an ox" (3.2.10). Ponticus reads a prodigious list of fish
eaten at Cytheræa's feast to his fellow fishermen, showing the
excessive consumption of the celebrants. The fishermen's song
about going hungry because of poor luck while fishing, following
this catalog as it does, re-emphasizes Percy's rejection of
traditional descriptions of the golden age of Saturnus' reign
(4.4).

Games and contests were also part of the celebration of
carnival. The festival ruler had the duty of awarding prizes for
contests and meting out punishment for defaulting in games. The
Aphrodysial is structured around a series of contests whose
outcomes are brought to Cytheræa for her judgement, reward or
punishment. Hero and Leander struggle against the efforts of
Oceanus and Glaucë in order to preserve their marriage. Leander is
pitted against Oceanus for the possession of Hero, while Hero and Glaucus compete for Leander. In a sense, Vulcan competes with Aglaia, since he believes that the gods have all enjoyed her before she was given to him, and he is trying to even the score through his efforts to seduce Rhamna and Aridea. Meanwhile, these nymphs and Cupid compete with Vulcan, trying to turn his advances into an opportunity to mock him and to make him look a fool in the presence of the other gods. Arion and Talus compete for the affection of Thetis, while she attempts to negate their efforts by giving them an impossible task. The fishermen match their wits with the whale, and unwittingly with Coüs. Finally, Cythersea and her attendants wager on the fish they will catch.

In keeping with the carnival atmosphere, the competitors assemble at court to have their contests judged or to receive what they have earned. Having won their contest, the fishermen bring the whale to Cythersea for their reward. Vulcan is ushered in by Cupid to receive his punishment, the mockery of his peers. Cythersea, who detects him, turns him over to Aglaia. Arion and Talus have not settled their contest, and they bring it to court for Cythersea's judgement. Coüs reveals the true cestum, a bracelet which gives its wearer certain magical powers, and eliminates the competition between the other two. Significantly, in all these contests, Cythersea merely rewards or punishes what has already been decided, or her judgement is rendered useless by the changing circumstances.
The same holds true in the case of the contests involving Hero and Leander. Cythera is prepared to divorce Hero and Leander, and to marry Leander to Glaucce as Marcus requests (3.1.41-3). She is also willing to give Hero to Oceanus when Leander presents her in court. Only through Hero’s wit are these intrigues brought to naught. Again, Cythera merely sanctions what others have already decided. Her inability to provide firm leadership reveals that she is an ineffective ruler.

Cythera’s only real exercise of power is the cancellation of the effects that linger from the day’s excesses. Arion, Talus, Glaucce and Oceanus still smart from Love’s wound. Cythera heals the maes by touching them with the butt end of her arrow; Glaucce remains untouched. As all the situations caused by the day’s festivity and license are dealt with, Jupiter and Neptune reveal their true identities. Cythera resigns the authority given her for the day “to the owners” / As in rightfull equitie, it is meete” (5.5.230-11). The day of festivity and license is over, and rule replaces misrule, order replaces carnival.

Elizabeth’s court also celebrated festivals in which the Queen figured prominently. Percy has used elements of these celebrations as well as elements from popular culture to create the Aphrodisiai. For example, common folk sometimes presented entertainments for the court, providing a light diversion for the sophisticated courtiers. This practice is reflected in the presentation of a whale to Cythera in court by a group of fishermen. Plays and
masques, sometimes with classical motifs superimposed upon them, were also presented for Elizabeth's entertainment, often overtly flattering her. The motive behind the presentation of these entertainments was often hope of reward from the Queen, much as Vulcan plans a show for Cythera in order to get a forge near King Saturnus' court (4.3.65-90). The Aphrodisyial, probably written for a festive occasion itself, self-consciously explores the political effect of the use of drama in festival as celebrated at court and in the noble houses.

Percy's imitation of courtly versions of carnival suggests a possible connection between Elizabeth and Cythera. While this seems flattering at first glance, one comes to realize that Cythera is not a particularly effective ruler in this play. This way of representing Elizabeth may also be less than flattering in the sense that Elizabeth is more usually equated with Diana the chaste rather than with Venus the licentious. If Percy were writing The Aphrodisyial for the benefit of his brother 'a campaign to ensure James' accession to the English throne, Cythera would be a brilliant choice to represent the declining Elizabeth. The comparison sets aside the image of Elizabeth as a virgin mother of her country and suggests that although Elizabeth is a great woman and deserving of much respect and dignity, she is unsuitable for the serious business of ruling the realm.

By setting the play in a golden age temporarily presided over by a great female ruler, Percy makes the temptation to equate
Elizabeth with Cytherna irresistible. During Elizabeth’s reign, many of her more ardent supporters had seemed to suggest that the Virgin Queen was leading Britain into a new golden age. The elaborate praise for Elizabeth from poets such as Spenser shows that some of her subjects hoped for unrealistically great things from Elizabeth’s rule. Percy shows that the idea of a golden age is merely illusory, and that repression and bad government are possible in any age.

As the appointed time of Cytherna’s rule draws to its close, Neptune and Jupiter reveal themselves, and Cytherna transfers her authority to a more deserving male figure. The day ends and rule replaces misrule; order replaces license and excess as the true authorities, who have spent the day disguised in a topsy-turvy version of “natural” order, throw off their festive garments and resume their proper places. For James’ supporters, this resolution would have been intensely satisfying, mirroring as it did their hopes that Elizabeth would soon surrender her crown to the then King of Scotland.

Percy has shown great originality in many aspects of The Aphrodyneal. He has created the genre in which he has chosen to work and has adapted mythology for his own purposes. Percy has also skilfully adapted elements of popular and courtly celebrations of festival to create a drama which is able both to make an implicit political statement and to keep an audience entertained. If Percy’s plays were never performed for the Earl of
Northumberland's political advantage, *The Aphrodyasial* at least was of sufficient caliber to be employed in such a task. *The Aphrodyasial* shows that Percy has been undervalued as a dramatist and that there is more to his works than has been acknowledged. *The Aphrodyasial* is worthy of closer critical attention than it has had to this point, and I hope that the present edition will encourage critic of Renaissance literature to explore the drama of William Percy.

**EDITORIAL METHOD**

Throughout this edition, my intention has been to provide the reader with as accurate a picture of Percy's manuscript texts as possible. I have aimed my efforts at Renaissance scholars since *The Aphrodyasial* is unlikely to interest others, at least at present. I have endeavored to stay as close to Percy's texts as typescript will allow and have chosen to use Percy's latest revisions as much as possible. This principle has led me to select Huntington MS BM4 as my copy-text and to privilege the marginal and other corrections over readings in the body of the text. Where obvious mistakes have occurred in BM4, I have used Alnwick Castle MS 509 to emend my text. Two lines occurring in 509 but not in BM4 have been added to the text. The second, 1.4.103, is part of the "First Song" and is obviously necessary. The omission of the
earlier line, L.1.140, also appears to be an error in
transcription, not a revision.

My sole silent alteration has been to add periods at the end
of speeches where necessary. Percy often failed to use periods,
especially when a speech ended in the midst of a line of poetry.
He usually writes verse lines in which two or more characters speak
as one line with all speech assignations except the first in
parentheses. In such cases, I have placed each character's
speeches in separate lines while still numbering the entire
metrical line as one. Speech assignations have been normalized.

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

In the textual notes, I have included all substantive
variants, including deletions and marginal corrections. I have
noted all pasted-on slips which are visible on my microfilm copies.
Four pages are missing from my microfilm copy of 509 from the
Library of Congress, as they are from the microfilm copy at the
British Museum as well. The two microfilms undoubtedly were made
from the same master copy. I have attempted to purchase slide photographs of the missing pages with the permission of His Grace, the Duke of Northumberland, but have not received the correct photographs to date.
NOTES


3. Wolves Hill has been identified as East Wolves "in
Ashington parish, West Grinstead Hundred, Bramber Rape" in Sussex
by G. S. F. and K. H. Dodds, Notes & Queries 161 (1931): 13, 50, 97.
See also Dodds, "Financial Affairs" 94.

4. The marginal note "Percie" heads a list of names of poets
on p. 24v in the attached letter, "England to her Three Daughters,

5. Quoted from Hillebrand 396.


Earl of Northumberland 1584-1632 (London: Offices of the Royal
Historical Society, 1962) 95. See also Dodds, "Financial Affairs" 101.

8. See Hillebrand 396.

9. Dodds, "William Percy's Aphrodisial," Notes & Queries 161
(1931): 297.


12. Quoted from Hillebrand 396.


Andrew Clark, Vol. i (1632-1663) (Oxford: Clarendon Press, 1891),
145.

15. Hillebrand 401.


19. Hillebrand calls it "Secretary," 400.


21. Quoted from Hillebrand 402.


25. Dodds, "Forrest Tragedy" 249.

26. Hillebrand 408.


30. Barber 21 and Bristol 83.
32. Lewis and Short.
33. Bristol 28-1.
34. Glaucis, who is not healed, differs from those who are in that she is female, she is a nymph rather than a god, and she has had at least some fulfillment of her love (4.5.52-4).
35. Barber 31.
THE TEXT OF

THE APHRODYSIAL
Materiam superat. Spongia demereas

Vel

Suis et ipsa Musa viribus rust;

Latium Purus.

Syllaba longa breui subiecta vocatur Iambus.
For
The Faerye Pastorall
Act 4 Scen 3
Sir Philip Sydneys Song

The Tyme hath beene that a Taudry lace,
Or a Bonnet for my Laidyes grace,
A Ring of a Rish or Needes case
Would make any Lady to loue mee,
But now the world is grown so ritch,
They will haue it be it ne're so mich,
Yet by your leave they will keepe no tich,
The which doth not a little moue mee,

Fye vpon honestie Fye.
Your heade is full of Jelouzie.
There is no fault in my Lady
For to suspect the contrarye.

Philip Sydneye Knight.
Auditoribus Beneuolis

Commodam and Pastoralis

With their Songs. As

Also one Booke of

Epigrammas

By V. P. Requier.

Lecturi Dico

Cum canerem Reges et Prælia Cynthiae aurem

Vellit et admonuit, Pastorem, Tityre, pingues

Pascere oportet quæs, dæductum dicere carmen. Virg. Ec. 59

Againe

Sylvæstrem Musam tendi meditamur avana. Virg. Ec. 1a

Also unto the children of the

Neuells and of Powles.

Cum fueris • Fortunio eorum • Ludito amore,

[•] Parodia, [•] Parodia

Cum fueris alibi • Ludito sicut ibi. Carmina Proverbia\n
[•] Parodia

Ad Sosdæm de Affectibus.

Nulli hic. • Affectus tales, absiste • munere. Amen. Go

[•] Parodia [•] Parodia

Nam sunt hi tanquam Scopuli vitandi. Cicero.

Againe

Leniter qui saeuiunt sapient magis. Plautus •
More and above


Excerptum

Anno Salutis 1647

Sic vos non vobis et cmt. Virgilius in vita.

Val

Quo ea fata vocant.

V. P. Esquier.
Comedies and Pastorals

To the Readers
The Prologue General,

But

For the Town,

for this one of them

in Act.

Loquitur Comedus

A Poet never setteth quill to Bookes,

To render, vnto men, his witts account,

According his Thesam oppossed to him,

But First he calls, vnto his ayde, the Gods;

So wee, who be our Poetes counterparts,

If to speade wee meanes, now must summon first

Your awkward minds, vnto our vows, by Prayer.

For as wee rendre, of Terence Comedies,

Macyra, a Comedy, good it self,

T’have beene explod, because the Multitude,

Same Tyne, was other way intent, we Actors,

If now you lende, to carefull things, your heare,

Or that you little deeme our common suite,

For lushious banquet, of your glee, besett
With curious Porcelains of your Prayse, be lyke
Swallow a stiptick Plum with Nacyra,
Then by your eares; in lieu of Cardes to vs,  80
Wee do Implore you, Gentlemen, you would
Aspire a gale vnto our enterprise,
And that, by hauing of your wafting beames,
Wee may be introduct the Tyde, you would
Not suffer vs, with Dog-cheape Nacyra,
(As doe those children of the Arms of Gold)
Be on this share, lyke wracked PURChase, sold,
But lyke Gold Sheeps, by all your Musicks, tolld,
Which done proceed, forward, wee will be bold.
The

Aphrodyseal
or

Sea—Feast 1602.

A Marinall.

Principi calum terrae, camposq[ue]l liquentes
Lucantemq[ue] globum Luna Titaniaq[ue] Astra
Spiritus intum alit, totamq[ue] infusa per artus
Mens agitat Nolem et magno se corpore miscet
Lude hominum Fucumq[ue] genus, viteq[ue] volatuum
Et quam marmoreo cert monstros sub aequore Pontus. Virg. Ae. 6.

The Names of the Persons.

Harpax alias Cupid Prologus et Appologus, A Fisherman

Cytherus.

Oceanus A grave old man with crown of gold and brayed

haire, Crown white and blew enameld And long white

Bearde also.

Mareus with blew Bearde and blew Peruke.

Proteus with coate of divers colour and sundry shapes

of Things and creatures.

Vulcan Appareld lyke a Lord. Aprone and Hammer with all,

knit soull-cap called a Night-cap, chuff and oldish.

His ordinary suite in this Marinall, Gold lace

wholelye.
Aglaine wife vnto Vulcan, And one of the Three Graces.

Euphrosyne | The Two other of the Graces.
Thalia |
Joculus

Glauce A Lusty Nympe of the Sea, Nereus daughter, Goddesse lyke and Taller than Hero. A Sunburnt Lady.

Thetis Yet a virgin.

Huysda A Nympe of the Sea Proteus daughters the one in cloth of syluer blaws.

Arida A Nympe of the drye Land or clowd cullour, the Best. the other in sand cullour satten.

Hero with golden Scalop about her neck, Venus Preist.

Arioz otherwise Jupiter in his youthfull days * Bearded

Talus otherwise Neptune in his youthfull dayes, * Bearded

[for] Thus For Actors; For Powies without.

Leander With long golden haire lyke Absolvus, loome to the Elbowes.

Rudene |

Punicus | Fishermen.
Gripus |

Bromes |
Steropee | Cyclops and Smiths vnto Vulcan.
Pyrammon |

A Nympe of the Sea.
A Triton

The Balene otherwise Colus An Engineers Boy or Man for Actors. Hermes alias Mercury.

The Properties.

In the Midde and aint Oceanus Pallace The Scene being. Next Proteus Hall; A chaire or stand of Sutures and clowdes, And a long Bank of Sutures and Clowdes Jumpe and even on either Syde the chaire representing a verdant Bank of the Sea. The chaire not highly raised and placd in Midde under the Pallace. Highest of all on Top of the Musick Tree The Aph Rodysia or Sea-Feast 1542. In a corner of the stage The Balenes Den. The stage hung all (if not for disgrating the sight) with cloowd culour, otherwise with Arras or other Sea Propertie befitting. Arras best I conceiue, The foresaeyd Properties of Bank and chaire not omitted. The wayles of Proteus Hall sand-cullour all. A Trap dore in Midde of the Stage.

The Aph Rodysia.

Hunc ego composui meditatus = Nunti Luporum

Et queritur lassos carmine memo meo.

1602

Gentlemen, Albeit it hath so happend that I am
descended to you, Ie, from Court of King Saturnus in
Forms of a Fisherman, notwithstanding, in this place,
wherein you be now, you must apprehend me a God. That
God I assure you that maketh the flintiest Heartes
among you now and then to resolve. But let that passe,
And listen all to cause of my coming from aboue, From
King Saturnus his Court you must conceive. Once every
yeare be held vnder these Seas, in Court of King
Oceanus, in honour of my Lady and Mother Cythera,
Aphrodysials. This is the day, and here this day,
Cythera intendeth to dine. Vulcan is sent before from
above, by Aulaia, one of Cythera her Graces, and his
new beded spowse (From King Saturnus his Court you
must suppose) to work Platters and Standing Bellas
against the Feast. I her couse Cupid am sent after him,
As now you see mee, in lyknese of one Harpax a
Fisherman to observe his Haunt. This is the summe of
that I know, And this now you all know. Other
Accidents, of which these be but Scruples, the sequell of our Marinail shall declare them all unto you. Only our desire is, as ever, henceforth, you would but obtayne Your Long-waited Mistrisses. Gentlemen, each of you would but vouchsafe accept of a Fresh and fragrant ghirland, of water Cressies, distributed to him on his browe, to sitt quiet the whilme, and with us to concealebrate our Aphrodysioll in same manner and order. This is the summe of my Argument unto you. Love and Cytharam both, be at your service, Gentlemen.

Here they Sounded the Third

Act 1 Scene 1.

The Direction.
The Speakers and Mutes were Oceanus, Nereus, Triton, Arion, Talus, Glauce. Humide, Arida, Thetis. Leander naked and bound about the Privites with blawe wades, And led by the arme by Glauce. Bound in a Scarfe of Sea blewe. Vulcan, Proteus. Triton Sitting by Oceanus and writing in a Toole Book on his thigh. Oceanus now Sitting in the chaire of state. They came in suddenly (as it were) without pome or order. Oceanus leading the way. The rest placing them, on the Bank on either Syde of him. Arion his speach is translated, wordes for
wurde, out of the first weeks and fifth day of Seigneur
du Bartas. Taleus his fellow strays.
Oceanus Arion Taleus. Arion with an orphansian, Taleus
with a large faire of compasses of copper. Triton
Glaucus Heraus.

Ooe. Gentlemen, since seem you be both our strays
Now relate vs from point to point, The
WholeProcesses of your Adventrous Lucks,
And first the Cytharmes begin to saye.
Ar. Now had I gold and honour in content
That I had purchased by my Instrument,
When in a cowestous Bark, a greedy Traitresse
I did embark mee to sup the Aire of Greece.
Straite, loe, the Shoare went back, Tarentum steeple
Forsooke our Sight, And from each divers People
Nothing was scene but waue and Aire, while on
The liquid Sea the Pilot had but one
The pointing Compass to his Guide, when soone,
The Mariners, who oft tymes hatch more Treason
Then doe the waues, then does the wandering wind.
Stripped my coate, vndid my cloake resignd,
Riffed his and lowe mee to find my Treasure
That I had won by cunning of my measure,
Haling mee, which had, unto the chains thereby
To fling me into water, Sonnes, quod I,  
With weeping eye, that have the Sea your Syre,  
That of the Raging waves do tame the Ira,  
That now the Moyst and now the Drye inhabites,  
My suppliant voice with words intrupt, I ope not,  
For this small gold I haue to saue I scope not,  
My cheifeest Treasures sitting in my Song,  
Vherewith I cherishe the Moyde of Helicon,  
With conquering foote suppressing humaine Felf,  
But to your humaine values pray for my self.  
Onely you would not cast your murdring Armes  
On one, whom Jove and Gods buggs in their armes.  
(So may the faire witches of Phara Messine  
Stop, in fauour of you, their Mouthes divine,  
So may the Trumpe of Triton appease the wrath  
That Just Neptune 'gainst you prepared bath)  
Alas, though I may not obteyne mayd grace  
(As already I reader it in your Face)  
Yet suffer I marry my fur rallinger  
Unto the number of my vocall Singer,  
That Troopes of Marine distyes at least  
Admiring the sweetnes of the Feast  
A whosare may bring my corps with tears  
And in a heape of oaze enterra it there.  
Strike vp, Arion, quoth the felon crewe
Of saylours then, Strike vp and give vs now
Gold and Mirth in one. Benting then, then fore,
These Twynd wyres with my harmonious ioure
The cause so charmed with my Harmony
The Congers liued, in one company,
With Lampreys crookt, Mullet and Shark
Left off their Naturall hatreds to heark,
The Lobster too, upon the Back of Teth',
The Theif Pouroconuntill did, with love, entreate,
When amid the Troopes of thousand Finches
That waiete upon the call of Proteus Whissess,
A Dolphin, Better, then the Rest, Recording
Her motion to the Harmony, according.
Coasting the Bark with flowing flows and slack
Summonath mee now to leape vpon her Back.
Thrice did they thrust mee unto Sea, Thrice did I
Give back, Thrice, againe, they on thrust mee.
And thrice I did recouyle, when in the end
Not hable to forbeare what they intend
I got vpon the Misers back, who now
Seemeth rather to flye then swim, I vows,
The charge she had on her her made so light,
The least Plat she feares, the least shelf, I weete,
Not for herself but charge, And with Flight sport
Seeketh to bring her Phoebus to his Port.
The while thus to my deare Miamure I,
In Pickt Passages, pay my fare Perdy.
O Mighty Lords of Sea that whilom hast,
To drack this world, made thousand Seas one west,
Preseruing but one spotles Faire from Crime,
To celebrate thy name in after Tyme,
Alas cast eye on him that hath one Sicht
Of body drencht in Sea, My horse, o Spright,
And ship without a guide be thou their Guide.
If conquerour I be of wind and Tyde,
Or that on Gracian shoare my Foote I print,
With sollume vows my Iury Harpe I stant,
My hearts, my hand, my voice unto thy lorr.
The spurning Sea now straite his rage forborne,
Heauens blackt before from Browe wipt off his teares
And winds changd sudden their Mouths into aares.
The Courser discoursing this Court at lenth,
(Seemeth intend) now bland her hasty strangh,
And longer to enjoy this Harmonye
Wight yet hundrith mile of the Hostlerya,
Yet preferring the health of her deare Lord
Before of his sweet tunes the rare Accord
She wafts him Safe to you, And which I
Pisse, Life I gave her that gave life to me.

Coe. Arion, a strange mishap thou hast scaped.
Which with Satisfactory vowses needes must
Be appaid the Gods. But of that anone
While th'opportunity shall serve its turne,
But now th'Ingineer lay furth his storye.

Tal. Before I fell to this Adversity
I liued in the Isle of Creete, and was
A famous Enginer, Vulcan my Father,
And name is Talus. No sooner had I won
My fiftteenth years of Age, when, loe, my Syre
Did bind mee Prentice to a Man of Creete
Hight Dedale, vnder whom I did so profitt,
I squalid not, but more excelld him farr,
And found the Saws and needfull Compasses,
He bore mee grudge, withall did awware reuenge,
When now the Minotaure new borne, bagot
In incest of a Bull, he did Impeach mee

T'hase holps Pasiphae t'her lust by Jyn,
The King was you'd, straite sent him with a Band
To apprehend mee sure, The Fight was long,
And many were the wounds, till in the end,
By Fortune of the warr, the Hold was tayne,
Goode sacket, And I hurld headlong into Sea.
What of the rest became I may not saye,
Mee Pallas wound in armes as down I fell,
So brought mee safe, this morn, here where you dwell.
Oce. The mad stories of your strange Adventures
Have so bewitcht the soul of Oceanus.
That willing with his hearte, He could remit
Your bodies to the world, But so it is,
No living soule salutes these Regions
But payes an usuall Toale before it parts
(Your's an hundred crowns a peice, Sirrha, set
Them down an hundred crowns a peice) And it
Once payd you may, when please returns to shwoare,
Till when, being held th'Aphrodyssiall
This day within our Court, whither at Noone
Cythera, descends with her white Trayna
To Judge the Pleas of Gods and Mortalls eyes,
I giue you leave, your liberties excepted,
To Court and Rauell where your saluues you please.
Leander, loe, whom for his golden hose,
The stout daughter of Dore and Hereus
Glance rauenst this morne, he shall not back,
But waite, Immortally, vpon our Cup,
While she, the whiles, holds th'Ambrosia t'us,
And whilst I shall make vp a Match between both;
And so, you Captives, see you hancefurth tell
Oceanus, in these Seas, wed you well.

Ar. Wee can no other, for he is honourable.

Oce. Triton, Let's see. Hast set them down their Toale?
Trit. Fast as Pan may walk, my Lord.
Oce. There, Foole, there.

[4] Pointing him to a higher blank.

Clau. Come come, my sweet Leander, let us in both.

Var. And the Lords, of each our Sea, give you joy both.

Act 1 Scene 2

Her. with a Torch put out and fyrie smoking.

Leander, Leander, Leander hie;
Why answerst not, Leander, to my Call?
Leander, I say, this thy Hero calls,
Leander, Leander, my Leander.

May then, I see, Leander's lost, For that
This coast, these many tyme, I'have trauess'd
Still hallowing on Leand'res name
And none hath answer'd, These many Tymes
Sent shootes and none Returnd. Then, oh Gods, oh,
Ops, Vesta, Ceres, Juno, Jupiter,

Cythera and the Rest, Poure down,
With armed armes, your full bent vengeance
On this Breast of ours, For what awyyleth her
One hour to live Leander once bereft her.
Even as that Sparrowe, once, in Aulis Port,
Her chiks daunc'd before her eyen, at last
Gave vp her self, to fill the number vp,
Vnto her Foe, So I, upon the Fall
Of my stout Ilium, do offer, ioe,
A constant hearte besprant with goares of blood,
Vnto my raging Foe the Sea, vnto
My raging Foe the Sea, I say, For if
He had loued her well, he would then
Have wound Leander in his armes and borne
Him safe vnto my Bed. He would have layne
The Misere on a heape of Gaze. But oh,
The greedy Gulph hath wrapt him in his Mawe
And left not Boansse for Prast of Venus share.
I know lykwise the water diatys,
They had but seene Leander on their wavves
They would have crown'd his browes with Flaggs and Wedges,
With Mynthes, with water Cressies, and with Lilyes,
And brought him so on shoares. Oh, No,
I find it was some Monster, flown from Rock,
That fouly swallowed him, not any elc,
For surely cast your Count, the diatys
Be rapt with beautye, And do fauour those
That most, in Countenance, do resemble them,
And such Leander was, in all his Parts
And features, framed, For had you but seene
His copious Rayes drawn furth in Longitude,
His Pelop shoulder car'd of luxuria,
His glorious Heauen with Two starrs set,
His fragrant bosome and his Honey-Suckle
Or Love or Voluptus you would have deemed him.
And find you then such Fault, you Gods and Man,
I wnyle, so impatiently, my Leander?
Leander, Leander, my Leander!

Act 1 Scene 3.

The Direction.

He appeared above water man and naked crownd with blawe
Sea weedes, Red and Priuities.

Leander Hero

Lean. Hero.

Her. whom do I behold? Leander?

Alas how Pale and wan the Poore Heartes looke.

Lean. Call no more Leander, A God he is,

Glaunce tangald mee labring in Heraus warde,
And there, gaist my will, pluckt mee into Sea.

Her. O Tyde of woe, O Hell of Miserye.

Lean. Why didst not holde the Fannel furth on high?

Her. Alas, I did, But wind did murder it.

Lean. Hadst thou, but one while maintaynd his Light
I had beene sau'd.
O millie mee forloure.

Lean. I neuer shall enjoy thee, Hero, more.

Her. I'll give my Jewells, vnto Sea, to pleasure thee.

Lean. Not all the Treasure, in the deepe, will measure mee.

Her. By powerfull spelles, I'll loose thee from thy Thrall.

Lean. So unyust thou enthrall thy self withall.

Her. Share I will with Glauce so I ransome you.

Lean. If shall I find my Hero So vntrawe?

Her. Is lost for euer my Leanders kisse?

Lean. Neuer the Gods once stalld, returne from Bisse.

Her. My cause is desparate, and I Fyle to you.

Lean. Come hast, and yeild thee in my armes.

Her. I come.

Lean. Hero.

Her. I come.

Lean. Hero, my Hero, I

Say.

Her. I come, Leander, I come to thee.

(*) He pluckt her under water to him.

Act 1 Scen 4.

Harpax Rudens Posticus Gripus Proteus.

Harp. Mr Proteus, I do assure Your worship, if you quall not

the Rage of yond Leviathan, wee shall roast all was
shall take henceforth upon the Superficies of our two
Thumbs I sware.

Rud. It is a Thing Abominant in Nature, See what Pegaris
the Villains will fetch. He roareth lyke Thirty Barril
of gunpowder, He springeth at a Spring Three Acres, of
water, He squirteth Fyre not onely before but also
behind.

Prot. Pia Mater preserve thy Virginity.

Pont. More, he roareth Latin, Hebrew, Greeke, Caldea, Italian
French, Spanish, German, Dutch, Welch to bootes.

Grip. He keepeth the Aphrodisial in his belly.

Prot. Monstrum Horrendum, informe, ingens, cui tot sunt
corpora Pluma.

Rud. Zounds he hath not understood vs the while. Pluma, Sir,
Your Fowle is a Fish, Sir. '

Prot. Pluma quasi plumus, For because before he part he shall
be plumd.

Pont. Deare Sir, Sat vs a course.

Harp. Thinkst? he will set his dogs on him?

Pont. To you was he come, as to an Asyle.

Prot. His combe shall be curryde.

Grip. For loe you, Sir, he deoureth all where he cometh lyke
vato your Iron Millies in Sussex, Ho.

Prot. I have not any one there. Describe me the Beast. Come.

Harp. Has a Head lyke my Fathers Potage-pot.
Prot.  Of the Tinkerlye Pot-bed. Mouth?

Harp.  Lyke a Mule when she pisseth.

Prot.  Eyes?

Harp.  Beacons oynted with Bacon.

Prot.  Nose?


Prot.  Bares?

Harp.  A Paire of Basket Hylts.

Prot.  Bulk?

Harp.  Why, A well trussed Chronicle.

Prot.  Gilles?

Harp.  The Flaps of an Attorneys Cap case.

Prot.  Passe ouer the rest, And vayle you all Foure to his Tale now All.

Harp.  It is not much vulyke to you worships Beards, Mr Protasus.

Prot.  His Properties? come, say.

  He taught his bearde.

Rud.  Wel. First he will leape you lightly, ouer a Kast, an

  Mr John will do ouer his chaine.

Prot.  Who’s the Gentleman? say.

Rud.  John an Apes, Sir.

Prot.  Oh, John a Napes.

Rud.  Secondly, He will foame you at Mouth one thousand six

  hundreth three score and six kildarkins of Brine at a
Breath, and sup you in as many at another.

Prot. What store of grease hath the Villaine?

Rud. Seven thousand, six hundred, forty four Tuns, one hundred fifty five Hogsheads, one quintal and one half.

Prot. It is reasonably well.

Rud. Thirdly, he writeth with his name.

Prot. A Text?

Rud. A Text. Fourthly, will tell you what the money is in thy Purse, Proteus.

Prot. A bad Property, by my Faith.

Rud. Fiftieth, dances Trenchmore either to drum or drones.

Prot. O the Gallant.

Rud. Sixthly singeth Prick-song.

Prot. Passion of mee.

Rud. Seaventhly, speakest Greeke.

Prot. And keepest the Accent?

Rud. As keepest the Accent, Finally and lastly will tell you as infallible Orales as a Three-footed stooles.

Prot. A Three-footed stooles?

Rud. That is at Delphos.

Prot. When comes he furth to his repast? say.

Rud. About Noons.

Prot. Thus it shall be, with a Net shall be layd furth first
for him, we will, in the manner, with our full mights
and force, hale him. Incontinently, to Court.

Eud. Sir, I thank you for high wisdom.

Grip. But how? if by chance, as all things be mortall, he do escape us?

Prot. A Harping-yron may then, chance, cleave his Sconce into two Parts.

Grip. I doe easily agree with you int, Mr Proteus.

Harp. But is this all we shall doe about the Beast? Sir.

Prot. Yes very varily, and in deed, Sir.

Eud. For the Mat, let mee alone with him.

Prot. Mee for the Roapes.

Grip. Mee with my grapple to hold him sure by the nose with it.

Prot. Ereif, each now to his Boothe, and meet wee here again some. So prepare vs against this villaine you talk.

Harp. Pithyly.

Prot. And let us have a Song, before we Part, withall.

Eud. So, Sir.

Prot. Most excellent.

Grip. Begin, Sirs, Son.

The First Song.

Will you buye, Will you buye
Any Sea fare of me?
Playce, Cod, Haddock or faire Whiting,
Cockles, Cysters, Mussels, Ling,
Either from Gravel or elizing,
Or other of the same Prizing?
Shall have, of each, for a Farthing,
Without your further Rewarding,

All Fine.

2
Will you buy, Will you buy?
Any Sea ware of me?
That may agree with your Palate,
That beane so fine in the Carrate,
Lobster, Shrimps, Sturgeon or Turbette,
Flounder, Sole, Thorneback or Herring,
Shall have, of each, for a Farthing
Without their further Regarding.

All Fine.

3
Will you buy, Will you buy,
These flight wantons of me
Films, nor boane shall you molest,
By S Peter I protest,
Conger of the Thick Arrest.

Garnet, Smael, Crab, or Sweet Pawting,

Shall have, of each, for a Farthing

Without your further Retarding,

All Fine.

Prot. Now come your wayes all and ... follow mee. ¶

[0] In stately manner and high Majesticall walking.

Act 1. Scen 5.

Vulcan Harpax Cyclops.

Vul. Whoops, Sirrha.
Harp. My Lord.
Vul. Harpax, Aedes dux pauco te volo.
Harp. So and shall lyke you.
Vul. Come on thy wayes. That I am thy Lord and Master thou knowest it, my Boy.
Harp. To myne own charge that I doe, I do assure you, my Lord.
Vul. That a Master hath for his Relatieve a servant to do him his Buisses? say.
Harp. Trewe.
Vul. That Buissesse be of divers Sort also?
Harp. Trewe againe.
Vul. Of which Sortes, bearing Letters is one.
Harp. Whither rides your Lordship? To my Lady Aglaia your newe bedded Spowse?
Vul. Why speakst not?
Harp. I.
Vul. Well. Come on. I inferre soritically, by these the Premises, that thou must needes beare mee now two letters, the one to Humida a Mayde of the moyst Sea, the other to Arida a Mayde of the Drye Land, Proteus daughters, For Arithmetically I am fallen in Loue with both the Two, The one or the other, I care not which.
Harp. My Lord, what needed this Net-work to Packstaff?
I would have done it with half the cost.
Vul. I that am winding into my Mistresss favours must vse winding Arguments, Boye, winding Arguments be of divers Sorts, of divers Sorts the readiest is to be chosen, Now therefore before I do wind into my Ladyes Sanctuaries I am Practising that ready Argument surnamed the Mowse, See.
Harp. Give mee your Letters.
Vul. Hold thee.
Harp. When must this be done?
Vul. Soone.
Harp. You have no other Buisinesse to employ mee.
Vul. Be gone, Returne, God blesse my Sonne.
Harp. And you, as Cæsar, betweene two Bayes the oakes Bud May
heare, betweene your honourss horns the knacks hood.

Farwell, my Lord.

Vul. Et tu, He was a self dared first affirme Phisically Two contraries might not be conteyned in one and the self Subject at one and the same tym. For, I, who am a Phisicall Subject now, A humane Body viz. And by a Metaphore, as shall straite loe appeare to you, An Apothecaryes Gallly pot, have Swallowed, into this one pot of myne down, one Humida, who is as Moyst as a Flum, And one other Arida who is as dry as is a chick.

So then, as I say, let the knawe now thunder thump his Cannon, long as it shall please him so to doe, against this old Trunk of myne, yet he shall never remove me from the Fust of him, For my Heart's moueth it, my gutt plucketh it, and my Toungh telleth it lykewise. But why shouldst yet be in love, Vulcan? As in anything lyke a strawe chymick, as thou beest, thou dost Vulcan. So now in this, Vulcan, run back to the cause of him. My face I do pronounce him bucon. My leg I find bad. But my witt I account worse, Therefore I do inferre, by these the Premises, that the whole Parliament of celestiall dietyes, For those the duty Parts, my gallant wife, my Lady Aglea hath played silly down halting mee, have in this one now new Match, all of them Sung Osanna in Excelsis, to come, before mee now. Madame, looke to
your saddle, Madame. For I have charged my Pot-gun of
defyance against you, Madame. Sub audiendo est, by
Attorney, on othert, Madame, you have sent me before
but to work a Bulle for you, Madame. But I will work
him thorough out upon your Folle, Madame. Come thou
Nemesis with thy Bit, then I do not any thing doubt but
that then I shall wary well hit. But heark as I
conceive Cythera is now new landed at Court

The Direction.

Chambers (noise supposed for Powles) For Actors. Also a
showe of Rose-water and confits, as was acted in
Christ Church in Oxford, in Dido and Aeneas. Guns
withall and Thunder thereto.

Vul. I must now in, fall to work; ale chance at dinner
Sweet Cythera may be served in oyster shells, all, all
in Russell dishes, in lieu of them, to mend her
ordinary more cuer and bastyde.

Cyclops. My Lord. my Lord. 

[II] within fro.

Vul. I come, I come; I come to you presently, my Sonnes, I
come.

Here they knocat vp the Consort.
Act 2 Scen 1.

The Direction

A Transcension of Saylours and Tritons with Bagge and Baggage, Trinkets and Ladies, loose and broaken, Musick still playing on the whiles. Here Arion and Talus stood on either hand of Thetis, not walking in Tayle of one the other, bending but now and then vnto her.

Talus Arion Thetis.

Tal. Gramt mee thy Loue, faire virgin of the deeps.
Ar. To mee thy Loue that in the waters keeps.
Tal. What would not Talus doe to muck such Roses.
Ar. What would not greater Arion to pluck those Passys?
Tal. Though Enginier my Father Vulcan is.
Ar. I'have bound in wyres a thousand Mistrisssis.
Tal. Corydon brown Thestilis was at last.
Ar. The saylour singes, on shoare, the storme once past.
Tal. Lyke Proportion I never found before.
Ar. Lyke Harmony my Harpe-string never bore.
Tal. Thy lockes be sheene as Sun in morning Plight.
Ar. Thy feete be pure as the Diamonds light.
Tal. Never were heavenly icyes, on Earth, before.
Ar. I deeme the skies be of their Saints forlora.
Tal. When Gods do meete they chuse their Palace here.
Ar. Thou art Panthmon of all heavenly cheare.
Tal. Happie the Man, whom first thou makst a Father.
Ar. But three tymes he that first the fruit shall gather.
Tal. O gruant me eoue, thou virgin faire and bright.
Ar. O gruant me eoue, thou with the syluer feet.
That. Thus long, with Patience, have I hearde your suite,
And by your wordes do find the same as ardent,
Yet if so it be, in deede, you make shewe off,
Fullfill one taks, and haue my loue therewith.
Tal. What Thatie givens in charge will Talue doe.
Ar. And what she biddes Arion sweares voto.
That. I take your Bonds, and on the same do thus
Begin. I had now many yeares agoe
A Ceston for my wrests, which long I held
As prætieous as my eyes, with this I qualld
The waues, with this the waues I lykwise raised,
When at any tyme I swom the Maine,
Raised lykwise with this th'Affectiions of loue;
The same I left, one day, to Ulysses,
Moued with compassion on the Man,
Whilst he in dangerous parill was of life,
To bring him safe on shære, which since the Tyme
Neuer my eyes could see it more, Now if
You loue me, as you say, procure it me,
For I have voud to marry none but him
Shall bringt to me, So be you gone, I pray both.
Tai. Is this your finall Resolution? virgin.

That. It is, my wisdome and my dainty Deare.

Ar. Wilt not otherwise be persuade?

That. No.

Tai. Hard virgin thou, dost on shittenesse

This. to torture mee, I will do it yet

Albee I do leave my soule in gage, So thou

The Flint-heartest virgin, that lives, Adieu. &

[*] He rounded her in the ear.

That. Adieu, good Sir, commend mee to your Father.

Ar. Nor will I returne, till I bring him you. &

[*] Stande her is the face.

That. I do thank you for your diligence too,

So take the tyde, along with you, I pray, too.

Be they flown. A Puff of wind flows after,

A Juster case of combes did nauer met.

Why did the woodcocks think it Possible?

T'obtaynd Thatis, th'one an Engizer,

Th'other but a Cytharada. It is decreed,

By Prophecye of old Themis, should Spring one

From Thatis Loynes, should be greater

Then Syre or mother, Resyde one that should

Conquer Townes, Cities and Nations,

Wherefore refused young Jewe my love For

Fear of crosse to his amiring to Olympus,
held now in vigour vnder Saturnus,
For who may be more greate than youthfull he?
Cause, I say, foure might not have this ceston,
Nor Neptunes sake, though he commands the waues.
But let these Haunge, in the name of Dagon,
The Sea, and home returnes without their bootie,
For such a task I have Imposed on them
The Toyle they'll spend shall not procure the same
Though they should ransack the whole watry Mains.
Onely Flourish, and see thou, hence, disdayne
The base embracements of Such lowly men.
But I must attend on Cytheras.

Act 2 Scene 2.

Euphrosyne Aglaia Thalia.

[+] In their Sea attyres.

Euph. Aglaia and Thalia, loue and see,
Wee be now happily arried all
At Court of Oceanus, Had wee but
Little how euer stayd longer on Sea,
Wee should not have celebrated, I wisse,
Cytheras Aphrodysial this day.

Thal. Oh Gods, what a storme hath bene rayed this morn!
I think my sweet Lady Cytheras.
Be moyled wall as any of the Thres;
I never beheld, in days of my life, such
Surging waves, Euphrosyne, to have beate
So 'gainst Ribbes of our shallop, I assure thee.

Agl. I persuade mee, some Marins dietye
Hath assasst some faire Paramour this mornes,
So that they struggling both for the Masterye
They have raised that sudden storms wee endure.

Euph. Well I do believe thee, Aglaisa,
For what might the cause be, I pray now,
That my Lady Glaues, who is but a
Sun-burnt Impe, you see, should dack her
As she were but now going to the game?

Thal. I think my sister Aglaisa and she
Have layd a wager, whither of the Two
Shall beare the Bucklers, this day, for Brau'rye,
I find her so affectionately
Long for the chuck of her sweethearte Vulcan.

Agl. Goodly Lords, why not for my sweethearte Vulcan?

Thal. For cause, I see not any thing in him
For thee so to affect him, Aglaisa.

Euph. Not for his Gold, I am sure, Thalia.

Agl. For there be things, in him, better then is
His Gold, I assure thee, Euphrosyne.

Euph. But what, I prithee, say sweet Aglaisa?
Agl. The vertues of his mind do exceede far

Thal. But what, be those his vertues? sister say.

Agl. Item and Imprimis, that constant Lowe

He bares mee, doth counterwayle that the wealth

He hath obtayned by knock of his Hammer.

Thal. For all that finenes of yours, Faire Mistris

Aglia, he may, chaunce, fall into lapes

Yet of some of the watery Element.

Agl. Not for the gems of the Sea I assure mee.

Euph. How if he should, what course might you than have

To frustrate him of his faithlesse attempt?

Agl. I should so beseige him with lure of my Lockes,

And with harmony of T'ong that will he

M'he, he should in a Trice, aspire but

Vate kisses of these my lips.

Thal. That will

Confound that smell, mary, that he shall bring,

With him, of that garlick, he shall have eate

Next his hearte, that morrow, deare Aglaia.

Agl. Fye, vpon thee, sister, Fye, vpon thee.


Agl. May, I haue an Antidote for that, Sister.


Agl. May Pardon mee for that.
Thal.  Here's such a coyle with vs now. Come away,
    Come, my Lady is so danc, with the storme,
    She will call away, for the Three, straite, loe.
Agl.  And well remember, Thalia, say,
    For never diane-dapper hath beene so woad
    As she hath beene woad, by the waues, I trae.
Ruph. Then, with speede, come and see, that each thing
    Be in readines against her Indewing.
Agl.  With the best speede, I say, Ruphrosynze.
Thal.  Hast you, Lady Aglaia.
Ruph.  you too.

Act 2 Scen 3.

# Glaucce Graces

# Standing at the door.

Glau.  Come away, Ladies, come away, Cytheran hath such neede
    of you as passers, Come away, Come away, Hoo.
Grac.  Woe come.

Act 2 Scen 4.

Prot.  Masters, is the Toyle set?
Rud.  It will give him a Jolt on the Bulk, I feare it will
cause him rebound to his Den, Proteus.

Prot. Take thou heed to that, Harpax.

Harp. Fear not, I will steal between him and home; And in steads of my Harping-yron will employ my whole Talonds on the Jack of him. And if it shall so lyke you, Mr Proteus.

Post. Where I will be bold, Trip his Worships Tayle, so swingue him a shoare.

Harp. More on his back, Ponticus.

Sad. More with my Roapes to clewe them fast together both.

Post. I then after them to leape upon the Jacks of both the Iwayne.

Grip. I, to leade you ashore all with my grapple in his nose, I wusse.

Prot. Here is his Den, And here let vs begin to waite the Tayle all.

Post. Come on.

Prot. He is not to be had, by Sword or by Corde, so soon.

Therefore Aliam vitam, alioe morae Tempus postulat. A Fresh Barril must be set on Brack first. Can you make faces? says.

Harp. God hath made each vs one face, And we can make no more then he hath made vs.

Prot. Neither So nor So. Can you squint? can you glocate? can you grin? lowre, Imere, Powt, Pouch, strout, stare,
Scip and squint, Simul?

Rud. We have practised the Maruicina since we could scroall
Mr Proteus.

Grip. Why askesth your worship?

Prot. Possible the villaine hath some privie Token by the
which he knowes his freind from his Foe.

Grip. I understand you. Making thus seuerall Anticks on him,
wee may, chaunce, so hap on the freinds token, as
entice him furth his hole.

Prot. You have entrapt mee. Father Gripus.

Prot. For squiting let mee alone with him.

Rud. Wee for strouting.

Grip. Wee for gloating.

Harp. Wee, for all them, at self and one Instant, I do verily
swouch it to you all. My Masters all.

Prot. I, to interprate the Toungs.

Grip. With all but to remember tell him wee be your
worships Anticks, too, Mr Proteus.

Prot. I will remember it. Set, Masters.

Act 2 Scen 5.

Halene Harpax Rudens Panticus Gripus Proteus

Bal. I do Prophesye the comming hither of Rogues.

Harp. Your freinds and seruants be Come take measure of the
capacity of your sentence, my Lord. Know you, Sir, this
Token? Ha.

Rud. Or This?

Pont. This?

Rud. Now this.

Grip. Lastly Sir This?

[41] Thus farr but they made the faces.

Prot. The Ape of Cantaia may not remove his Resolution, I do
now perceive him well.

Bal. I will send you Tokens to Lucifer all.

Rud. I pray, be not angry, The Greeke is villanously slit
Since comming of the Turk, wee only desire your
Lordships rules, for the making a Grammer, whereby wee
may restore her to her better health.

Bal. Gnosti seautum.

Prot. Greeke, by our Lord God.

Rud. What sayd he? Proteus?

Prot. Know you Shafton?

Pont. Lord, Sir, he was a Cathegorical knitter of Nets, as
was any, in Cyprus, I wisse.

Bal. A Cathegorical knitter of Cyprus caps he was.

Harp. If you abuse the wise of Cyprus, Sir, wee will be bold
play upon your whistle, Sir.

Bal. Grapseta ton cripion coly kickseny cocksamy cupton
Grapseta ton raligo para Rim para Bom para Bombos.
Prot.  Ask him thou thyself, Rudens.
Grip.  I believe it be the language of the damned.
Prot.  Possible, For it is a wicked, datestable, and most
       damnable language.
Harp.  I pray, you would turne your Mother Tounge into a
       Syriesse Crespe but we may consyder her, whither she
       be Scourye, or no.
Bal.  Crespe, gripe, Kick, coll, Cut my Combe,
       I come, on you with a Bi, with a Bo, with a Bumb.
Harp.  Most scoury she is: I do promise you, Siru.
Prot.  I thought the greate Baselyke had beene on Fyra, he
       rattled so in the Throat, I do assure you all, my
       Masters all.
Bal.  Watram he con rague.
Prot.  Welch, by the Lord, also.
Red.  What I pritty sayd he?
Prot.  He will tatter you to raggs all.
Grip.  A most louzie Infliction it is, I wusse.
Harp.  Now shall see mee play noble Curtius with him and Ram
       this his gutter of Perdition straite. & Please you, my
       Lord, tast a Pippin? Ha.
       [a] Here he squinted.
Bal.  Me mange point, Je vous remercie.
Prot.  Sayes, in French, he shall be smungie with it.
Harp. Will you none?

Bal. Non. 


Prot. Sayes, tis now high Noone.

Grip. I understood that, Proteus.

Bal. Quid vobiscum ille Nebulo?

Harp. Proteus he calls thee knave in Latin.

Prot. Sir, you lye, For albeit I be Master of Oceanus his Anticks yet know that Antique Persius be, suer, men of greatest Account there.

Rud. Displease not the Beast.

Prot. If it were not for shame .

Pont. Thou'lt not lay seige to the Rock with thy fist?

Prot. I will be quiet, But . . .

Pont. Be quiet then and Butt at him another whiles.

Prot. Well.

Rud. Before wee shall take our leases of this Babel or Tower of confusion, know, Sir, wee be come tame a Balle of your wisdome, For they report you have two faces under one hood lyke Janues, yet can wee decerne but one face and one whistle. Now if, as they say, you can tell things Fast and Things to Come, Sir, Saye what did my Wife, last night, in my kitchin.

Bal. She lighted a Candle at wrong end to obey thy bidding.
Rud. Admirable.

Grip. I went yesterday to pick Oysters for Oceannus his dinner, say what befell.

Sal. An oyster gript thee, by the nose, Gripus.

Grip. Just as a pair of sheeres, I assure you.

Prot. But what, now for mee, Sir, I pray you. 80

Sal. A shark hath bereft thee of both Gods, Ponticus.

Prot. You lyse, Sir, verily.

Prot. Saving our quarrell, I have two daughters, Two wonders of their sexe, say what shall become?

Sal. Cynthiae Annia redimitus tempora lauro
Pocula Castalia plena miniatret aqua.

Prot. Oles thy clowen Tongues and answer mee in one, what shall become my daughters? say.

Sal. They shall marry with Two thyne Anticks, Proteus.

Prot. I never thought other of them notwithstanding. 90

Grip. King Saturnus, what shall be his destinie? Say I pray you.

Sal. She his wife Shall beguile him in his Accounts.

Rud. My Lady Thetis too, what shall her lot be? say.

Sal. Four ioure and twenty howres he run their courses she shall sing a newe song. Full well I do know it, sweet Gentlemen myne.

Harp. Now once more for the token. But my Master what today shall be his Fortune?
Bal. His wife shall take him by the beard, I suppose.

Harp. Sir, I give you thanks, for the Three, right heartily.

Prot. Not the Apes, as I sayd before, of Catoins may remove his Resolution.

Prot. Please your Lordship now come furth receive the wyne at our hands? say.

Bal. Pardonees may.

Rud. One wrech of your back as also but one Swing of your Tayle will bring you thither straites, Full well you do know So, Sir, I beleue.

Bal. Monsieur ie boy qu'eau.

Rud. Hang thy self.

Bal. It is thy destinie. Rudens.

Rud. Since wee can not hit the signe.

Grip. Shery Almanack will tell you.

Rud. What course is to be taken now?

Prot. The Nemora or Torpedo have possessed mee, See.

Harp. Lift the Two hind wheeles, Man, and wind forward lustily, Ha. Hay gee, drawe.

Prot. One ounce of Galbunan, Three of Mithridate, Diaccomon five, Dialacca six, Calamus Aromaticus Two,

Hermipactyles one scruple, Diacolumumum, Diacapparis, Diacuruma, Diaphenicon.

Grip. Now runneth he as he were greased.
Rud. What the Fox art ambling on? Sirrha.

Prot. I am nanumring those the drugs, I must take in into mee first.

Rud. Art quick as thyne Anticks, Proteus.

Prot. Thou slowe as my Calues, Rudens. Two ounce of I haue it and of I haue it.

Font. Now sury one to his Booth, And meet wee here againe as wee haue now done. And with Instruments and with Tocles lykwise,

Prot. Agreed, For by than I shall haue got a drug for his Lordship, so whyle whyle, now looke vnto thy Tayla, Hoa.

Font. Harpax, come along.

Harp. Ponticus, goe on before, I will follow you. Now my Masters all, observe mee but you. I must contort the whole Ingenie I haue against my Polt-footed Master his Block bowse now, For behold I haue, According that the Commission was given mee by myosen Aglaia, perused his letters, which such pure stuff they be, it is not possible but that as pure stuff thereon should follow, For let mee but consider what I shall distinguish, in them, the cheifeast; Here be crookt letters, crookt lines, crookt orthography, crookt Invention, crookt Inditing, crookt all, wherefore, in breife, that I may, but in countercambien, not deale so Indirectly, with his honour as he hath done with himself I will first and
foremost deliver his letters to the superscribed, then
Immediately will return to my fellows, after to begin that Pangestunt, upon him, which I have now on foote.
But, loe, here, in Pudding tyme they come.

Act 2 Scen 6

The Direction.

Aride, Humida in their ordinary habits, vide names of Persons, Parukes and Rabates of the same. The one Cloth of Syluer blewe, the other cloth of gold yelow, for expressions of the sheene-blewe water Sea and the yelowe dryland shoare.

Humida Aride Harpex.

Ar. Sister Humida, though your reasons were this morning at our rising so Pregmaunt, you shall never persuade mee though, but that, in some things, we do excall you.

Hum. I tell thee, Aride, in each thing, the moyet is to be preferred before the Drye, In as much, Man, some Philosophers have affirmed him the Element of all. But let that passe, And tell mee, how sitts my wyre, Sister.

Ar. Passing well in my conceit, it does, Sister.

Hum. But how? this Jewel.

Ar. Well. But how blewe doth your Band lookes! Barbary.

Hum. It looketh of the verteous complexion cullcur, Homestye.
Ar.     May but myne of the Jeleous complextion cullour, verily.
Hum.   See, here is one doth obserue our talk, whoore.
Ar.     I, by my Iroth, does he, whoore.
Hum.   Let's question him, deare Sister myne.
Ar.     Agreed, yfaith, Come.
Hum.   Faire youth, hast any Thing? say to vs.
Harp.   Yes Madame.
Harp.   I am to deliuer each your Ladiships a letter.
Hum.   From whom?
Harp.   From my Master.
Hum.   Who's thy Master? Sweet.
Harp.   Vulcan.
Hum.   Requireth he an Answer?
Harp.   Yes, Madame.
Hum.   Imediately?
Harp.   So and shall lyke your honours?
Hum.   That’s a pretie Boy. Come againe but by and by, shalt
       have them, Adieu.
Harp.   And you, Madames 

[1] Here they read their letters to themselves first.
Hum.   Pure Rogue, Sirrho, in good wadnes Ia, shal I heare
       thy letter? In recompense shal heare myne.
Ar.     With my whole harte, good sister Humida.
Hum.   List now.
Moyst Humida, moyst as is a Spunge, I have fed so much on the curst of thy scule, it lyeth on my stomach heavy as does Crust, wherefore I do adjure thee, wench, by all those the Potations, in our childhood, wee have beene both together at, thou yeild, vp to mee, thee now my concubine. That I Shall obteyne thee I do observe by the Dawes, Then, Humida, but breifly list to my device, whereas thou being the water, I the Fyar, wee shall never agree (For Fyar and water, they say, will never agree) by much feeding, as Possible I may, I will engrossse mee, For thy love into that the aerye Element, By the which meanes, I shall not onely gather, being now but a scrag, corpulence, But also wee shall then commix, both vs, so the better, our two greasses in one which possible, I may not now so do, for want.  

Thyne never if not for one night

Vulcan.

Send mee your answere and pay the Porter.

Ar. Words for worde the same, but where he must needs.

Hum. Lets heare him, Prityy.

Ar. Come.

Drye Arida, drye as is a Spung, I have fed so much on the Curst of thy scule, it lyeth on my stomach heavy as does Crust, wherefore I do adjure thee, wench, by all those the Potations, in our childhood, wee have
both been together at, thou yeild, vp to me, thane now my concubine. That I shall obteyne thee, I do observe, by the Dawes. Then, Arida, but breifly list to my device. Whereas thou being the Drye land, I sometyme the Aire, wee shall not agree (For the Earth and the Aire, they say, will never Agree) I am determined come, to thee, anone, in my glorie of Fyur, By means of the which, even as the heate of my Fyre shall allay the Cold of thy Earth, Arida, so also shall the cold of thy Earth allay the heate of my Fyre, Arida.

Thyne neuer if not for one night

Vulcan.

Send me your answere and pay the Porter.

Hum. Had the Codshod no other work his foppery on but vs Oceanides? But vs wise Proteus daughters? He that says Thetis shall have a Soane greater then be the Gods of Olympus? Ha. How shall both vs thouroughly be revengd on him, Sister, says.

Ar. Let vs but Metamorphe vs, the drye land into Sea, and the Sea into drye Land, wee shall perfourme vpoun him a right Ridiculous Jeast, Sister.

Hum. I understand you; But when shall this be? say.

Ar. Soone.

Hum. Betweene the one and the Two after dinner.

Ar. No better howre.
So be it too. But goe wee now in both allure him on, with our letters, Sister.

Ar. Agreed.

Hum. Your song, Sister, first of the Kyost and of the Drye, I do beseech you.

Ar. Saya.

The Second Song

Two women having Husbands of contrary complexions.

1. Both

Ladyes, resolue vs this one doubt
Which both wee be now about,
Whither the Two, Kyost or the Drye,
Do better with you agree.

2. The woman that chuseth the Kyost
May not thinke of other Foist.
The Drye, it is not any Lye,
Will nurse vs no Jalousie.

3. To Kyost, I do very well know
Never do wee say a ho.
Into the Drye, as I do wishe
Vee say, till some keeps your kiss.

4.

1. How should wee by the Moyst leare
   Whither wee but little earne.

2. The Drye will say, to vs, againe
   Trye againe, there is no paine.

5.

1. My Goodman, if he but abound
   I breach him for it sound.

2. My husband, if he wax too drye
   I restore him by Cookrye.

6.

1. The Moyst will refresh vs too drye
   And Poope vs all the comaye.

2. The Drye will hate vs much of yee
   And save vs too Nurse-money.

7.

Both  Now, Ladayes, resolue vs our doubt
      Which wee both to you put out
      Whither the Two, Moyst or the Drye
      Be, to you, a better fee.
Sirrah, thou knowest, what have beene the loves
Of Mans dietyes to thee, First, by
That burning Fervency, wherewith Leander,
Daughter, this morning, tooke thee on the Sea. Next,
By my bestowing that Blessing on thee,
Of all the greatest, Immortalitie.
This I do not recapitulate to thee,
As I would Send thee againe to shooare,
As one vmysst for this high Dignitye,
But that thou wouldst requite one love for other.

Then, good Leander, this is that I do
Say to thee, thou wouldst helpe mee in a suite,
To which thou, and none but thou, mayest further mee.
This the Breif, So thou, in breif, now answere mee.

Sir, what needed these Protestations?
Vuto that Man that loves and honours you.
Your Bounties be to mee, as leaes that fall
In th'Harvest season, or Spotes celestiall,  
Then boldly say your mind, If any Thing  
It be in compass of Leanders Powre.  

Oce.  

Come, must have thy oath too.  

Lean.  

I will, by Jove.  

Oce.  

Then know, I love thy Here, and none but Here,  
And to thy Promise here I chalenge Here.  

Lean.  

Gods, are who would have thought, Oceanus  
T'have gone about to taint his Servaunts Bed?  

Oce.  

Shall I have her according that thy oath?  

Lean.  

To sell his love Leander would be lost.  

Oce.  

What would not th'one freind do to please the other?  

Lean.  

If freind unfreindly croues wee must be other.  

Oce.  

Some love Community, then why not some?  

Lean.  

Some be some, some be some, How now your dooms?  

Oce.  

The Spartan gave his wife the gallantst Man.  

Lean.  

Should a treue Lovers sell his heartes icy than?  

Oce.  

Houre all the Gods do hate Ingratitude,  

Lean.  

So when in others corne wee Sythes intrudes.  

Oce.  

Better left in place it is no Theevyse.  

Lean.  

Anything tenderer then Here to mee.  

Oce.  

Thou wilt not advaunce my burning suite? says.  

Lean.  

I can not, Sir, I pray you Pardon mee.  

Oce.  

Well, I will trye an other way with thee,  

Will bear a gemme, as token, from mee?
Lean. Sir, that most willingly.

Oce. Have thou this now.


Lean. Thyne by the Styx.

Oce. Ha! Hast sworn by the Poole of Styx, she's myne! Then is, Sir Boy, upon the Penaltie

I claim thy Promise.

Lean. I haue I do graunt.

There withall desire to be remitted.

Oce. The world shall not vnbend thee, Leander.

Lean. Good Sir, consyder me.

Oce. speake not to me,

Behold I charge thee on the Penaltie That on the default depends, which is losse Of thy Immortality, thou bring mee.

And that without Longer Tardation,
Faire Hero to my bed, think thou on it,
And say Oceanus hath forewarned thee,
Till then I leave thee, what Lyons can not
Cunning Foxes may. But now I must waite
On Cythara.

Lean. Hard choice, Leander,

To loose Immortalitie or Lous.

The one is deare to mee as is my soule.
Th'other the Spire of our Bountitude,
I'll persuade her though according my Bond
Till she find means to cancell it. By hap,
May she save Immortallity and Lowe.
Cruely, for the Fact, if thou displeased be,
O Cytherae deare, o Pardon mee.

Here they knock vp the consort.
Act 3 Scene 1.

Oceanus: "Cythera Moses Thetis Glaucus, The Three
Graces, Attendants, saving Leander and Hero.

[40] Brave and glorious to behold.

Oeo. Cythera Queen of the heavenly orbs,
As was all well may now say, happily
To this our Court welcome you be, For such
Be the defects of our Element here,
Wee had neede the Generall Parliament
Of Gods had descended, to us, from above,
To have discust our wrongs, yet since, alone,
In you be conteynd what of them is sayd;
Wee humbly beseech your diesty divine,
You would but streighten vs in these our Paths,
And see redresse to each that is amisse.

Cyth. My Lord, such is the Power Love bath infused
Into this Breast of ours from the Beginning
Of the world, that as it is my bounden dewtye
I may not gainsay you in what I may,
So what so ere it be that your Lordship
Shall impose upon mee, I shall be ready.
With all that strengb and Powre lyeth in mee,
Obey you to th'utmost of what I can.

Ooe. Honour and Thanks to the sacred Person
Of thy noble self, my petition too
Be it to the Parliament of Heauen,
That have indew thee with that Sapience
That is in them centeyd; (For as I sayd it,
(Thou wert, at first, the Mother of vs all),
Wee may beseech their good dietyes all,
The last thou mayst be unto them and vs.

Cyth. What is your Suite to vs, Lord Heraus,
For by your looks, it seemeth unto me,
You haue, in hand, some match, the which, without
Our helpe, may not be performed so well.

War. Noble Cythera, thus it is, ioe.
(Without Ceremony I tell you trewe)
Glauce my daughter, whom you behold here,
Whilst Auster, this mome, vented his rage
On th'Hellaspost, by force and strenght of armes
Sest on faire Leander as he crossed
Our warden unto his Make, who since, by doome
Of our Marine diyetes, as also
By Priviledge of Place, in which he's now,
He's adiudged to Glauces Bed, wee beseech
You would but present be at the Divorce,
And with your Sacred handes knit to the knot.

Cyth. A Lusty Lasse, mary, to Counterwrastle
With such a lusty young man to her bed.
How say you, Glauce, be you contented
I do make vp this Bond betwene you? Ha.

Glau. Madam, what thanks Glauce may yield vnto you
For the same, most willingly she subscribeth.

Thet. Trust mee, Madam, my Sister Glauce, in this,
Bath got the advantage are mee, yet I hope sure
My case will be better though long in breeding.

Cyth. Trawe have you spoken, Lady Thetis, trawe,
For your destinie is t'have a worthier
Make then she. But be you content, Glauce,
I make vp this Match betwene you?

Glau. I am.

Cyth. Much good do it you I wage the Gods than.

Glau. And the Gods reward Cytherma for it.

Oce. In the Behalfe of both, I do give thanks
To your Sacrednes, as of my children both.

The while, to you, my suitte let it be this;
If any there shall be default here,
In this your now Aphrodysial, Madam,
Either in cheare or in Sport, you would not
Impute it a Fault vnto vs. But to
The hasty coming, of your self, vpon vs.

Cyth. So, and shall lyke you, good Lord Oceaz.

Oce. So let vs all to dinner. Coma.

Cyth. Your Lordship
Would but leade the way, we will follow you.

Act 3 Scene 2.

The Direction

Vulcan Brontes Steropes Pyracmon with hammers and
Aproses, Goldsmith Hammer, His Iron-work Hammers for
better propriety of moving their Armes, whether the
better you may choose. The stithye supposed, as Also
their Hammers by moving of their Armes onely, or
Hammers Reall, whether the better. The Longer Hammer I
think.

Vulcan Brontes Steropes Pyracmon.

Vul.  Pyracmon, Brontes, Steropes.

All.  My Lord.

Vul.  Bring we furth the stithye and fall to work,

This Present will not be done, By the Tyme, els.

Bront.  The labour will be in the beating, The

Rest is nothing.

Vul.  Then Tymely let vs beate it.

Pyr.  In a Pythagoran Round, I wisse.

Vul.  So, Sett, Masters.

[3] They mowed their armes as had been working. No song
here.

Ster.  I wonder Cytherea, that drinketh lyke a Sparrowe so.
The Gods of the Sea should bespeake her a Fossat Bolle
would water an axe, my Lord.

Vul. It was my Lady Aglaia her own Project, not any theirs,
I do assure you, Gentlemen.

Fyr. As how? I pray you.

Vul. I have a wife, The Lord be praised for her, Of the
Element of other whoores, Sober abroad and Rauentous
at home, that is the very Cause she bespeake him so.

Star. Why then, in a Fox, bespeake she not an egin too, to
beave it to her Mouth?

Vul. For she vues mich it away all, from her Lady, by the
Tap.

Bront. So you conclude your wife to be a whoore, my Lord?

Vul. Dust not see it?

Bront. Yes, very well.

Vul. Yet, when I do tell her of it, ouer and amose she
breakes my heads, With a rusty Hamme, for it.

Bront. But how? and shall lyke you.

Vul. Sine Cerere et Baccho friget Venus, without wyne and
good cheare, Venus waxes cold.

Fyr. Can you not breake hers with another? my Lord.

Vul. As how? say you.

Fyr. Temperat apposita Lympha refuse merum. But but full
water into your wyne you shall be safe.

Vul. No score, yet now and then she and I be at quarter
blowes.

Star. Where she is Quarter-Master over you.

Vul. Once the quarter but.

Star. As when? my Lord.

Vul. In Bucking Tyme but.

Star Vidalicet suer.

Bront. I shall tell you, Sir, If I had such a wise, I should have beaten her bed and the stithye together, sure.

Vul. Possible, by Force of Hammer, there is not to be beaten furth such an other, sure.

Pyr. A Pox on her, she is good for naught.

Vul. Trew, for she is good to be naught, For I shall tell you, Gentlemen, she hath pickt my Pocket many and oft.

Bront. A good Repairer of his wives Crevis he is.

Star. Faith, good My Lord, how oft. the yeare, doth your Lordship lye with her?

Vul. But once the yeare.

Star. As when?

Vul. Upon her Marriage day but.

Pyr. She shutte him up her stallion I beleeue.

Vul. I will trick her a coate to her Father.

Bront. She, with her tricks, will trick you another.

Vul. I will Anatomise the Carrian unto him.

Star. Sing we, and be merry, and let the Carrian gad.

whither her Red will leade her, well.
Pyr. Well sayd, by my Fa, For we have, even, Smoke enough,
in the howse, without her.

Brunt. Yes, by our Lady, and Sweet S+ Anne too.


Brunt. A Thing, at this Tyme, not vnrequisite, therefore not
to be omitted. Saye.

* The Third Song.

[4] Here shorter hammers or hands.

1.

To stithye, to stithye, you Cyclops sone.
Now let vs take this Bolle in hand.
It will be high Boone before it be done,
I doe Protest by Cupids Brand.
Fit a pat, pit a pat, strike it sound,
Fit a pat, pit a pat, clip him round.

2.

This Metall of Gold, los it is but brittle,
Give him chance, that it to vs Sold.
The dresse is much and the substance but little,
Give him Bane that thus has vs polid.
Fit a pat, pit a pat, strike it Sound
Fit a pat, Pit a pat, clip him round.
3.

Well sayd, my Mates, and lusty Masters all,
   Strike the Iron while it is hot;
If after dinner you come to my Hall
   You shall be repayd sery groate.
   Pit a pat, Pit a pat, Strike it sound.
   Pit a pat, pit a pat, clip him round.

4.

Noble Aglaia my darling deare,
   Now that thou art exalted faire,
If thou hearest on that wyde of the eare.
   Thou wouldest but pay mee my fare.
   Pit a pat, pit a pat, Strike it sound.
   Pit a pat, Pit a pat, clip him round.

Star.  Loe, your Sonne Talus commeth toward vs with an Care on his shoulder, seemeth by his Countenance, he would have some Private conference with your Lordship.

Vul.  Well it may so be, The Boy hath not beene well since morning, Goe, get you in, all, Rest an howre, than do you fall, againe, to your work; all.

Pyr.  Feare not, my Lord, wee shall.
Act 3 Scene 3.

Talus with an Care Vulcan.

Tal. Father, God speeds your hand, I pray the Gods
So prosper you in your cheifest wish, Sir,
As I have neede of succour at your hand.

Vul. How now? Man, what makes thee looke thus sad?
And with an care too, on thy Shoulder? say.

Tal. Father, the Paphian God hath struck mee.

Vul. Gods pretious, knaue, if that be it, wee'd haue her,
I and it were Aglaim for thy Love,
For biither then she is she cannot be.

Tal. Not all the Younge that be from Pole to Pole,
Not all those charmes that be conteynd in vaste,
Nor all the Powres that come from Brebus
May either ease or comfort mee.

Vul. And why?

I pray you.

Tal. So difficult I'have found
This pretious Purchase.

Vul. The woman? say,

Tal. Thetis begot of Dore and Vereus.

Vul. Thetis I'have known as light as is that Froth, 

[*] Pointing to some corner of the stage or floore 

rather.
And would she not graunt?

Tal. In deed she graunted me,

But with such a condition, Father ...

Vul. Relate the circumstance from point to point.

Tal. I had, quod she, now many yeaeres agone

A Ceston for my wreste, which long I held

As prestious as these eyes, with it I queld

The waues, with it the waues I lykwise raised,

When as at any Tyme, I crossed the Maine,

Raiser lykwise with this th'Affections of Love.

The same I lent one day to Ulysses,

You'd with compassion on the Man,

Whilst he in dangerous Perill was of life,

To bring him safe on shoare, which since the Tyme

Never my eyes could see it more.

Vul. And then?

Tal. She sayd she vould to marry none but him

Should bring it her, Withall, she did Impose

The Task vpon me. So, with unpartiall

Eye, Behold, Sir, how I have toyled.

Vul. I smell her drift, her quaint and delicate

Stomach will digest no Fish but Cod Fish

They say, what wouldst haue ase do for these? say.

Tal. The Basts of Jupiter be made you know

Of Boaing Austers, of Freezing Aquilocs.
Of Pyr, of Hayle and Rayne, Now of Same stuff
If you might work lyke Caston under gold
Brasseld to blearo her sight I would not
Doubt but t'abteyne the fruite of my long suite.

Vul. This all hast say to mee?
Tal. Sir, this is all.
Vul. How if I be depreud of heavenly Blissse?
To pleasure thee.
Tal. Rather let Talus dye.
Vul. Thy suite is gravest, though Possible it be
I shall be hurld down the skie for it, Come
Thy wayes, and gather thy Spirit, Since the
One leg I have already broke, I will,
As well, adventure th'other for thy sake.
I'Il teach her a Trick for aspiring make
Men greater then be the Gods, I warrant her.

Tal. I thank you, Sir, your Liberallitye
Hath redeemed mee from the Jaws of Hell.

Vul. Come dispatch, For I have businesse now
Concerning myne own very well, in hand.

Come.

Act 3 Scen 4.

Proteus Hespax Rodens Ponticus Crupae.
Pro. Come, come, my Mates, let me embattle you my self, come.

Porse. Wee be too grosse for thy Mattleing, Proteus.

Pro. Come, come, Harpox, present thou, here, Neptune with thy Trident, Ruduns, thou here behind him with thy Hoapes, Ponticus on thy left syde with his Issuer, Oripus, thou here, on the right hand with thy Grapple, So. Where be the rest all?

Grip. I do know of none els that you have, vales it be honest Glauce, that keppe, at home, the Cates from burning, Mr Proteus.

Pro. I, in the armes of this circle.

The Direction.

He had about him, lyke a scarff, A Blank list, beset with black Figures, and now placed on the floore. Book and wand too. The Signes of the Zodiace mixt with other of a Fashion more strange. The Figures being, both together, of this list.

Porse. I, marie, Sir, he hath plac'd himself lyke vnto a Polestick and warie Captains I suewe.

Pro. Captaine Hannibal did the lyke, Sirs, I do assure you trew.

Harp. I am persuyed, I shall egregiously anger the villains now, I do so stand pokings Hornes at him, loe.

Porse. Rather thou standst, lyke one, should stick a Brawn,
Harpex.

Harp. Thou lyke an Ox-an-suamer, Punticus, the rather.

Bud. I will gird him faith.

Grip. Sir, when begin wee? I pray you.

Prot. Now, Sir.

Harp. So, Sir.

Prot. Buckle in your selues.

Bud. With doe, Sir.

Prot. Feare not, and I warrant you.

Prot. Wes True, Sir.

Prot. Call, when you see him.

Grip. Who ho ho, Sir.

Prot. Come not within my circle, I rãnde you.

Harp. No no no, Sir.

The Direction.

At eury Cupplats end passed an Antick ower the stage with a dish of Fish, Musick still playing on. And from this place to the latter end of the next Scene The still Musick playing on, both the Scenes through.

Prot. Oysters and Musell.

By sise a Bushell,

Before my Lord,

Upon his Borde,

Wae you entreate,

By Jovee high waata,
Do not repent you
But see present you,
Are he be satt
Into his Kente.

Harp. Your humble Servaunts, consydering your manifold
virtues, my Lord, be come, Sir, to present you, with a
boate full of their caption, See.

Act 3 Scen 5.

Eulene Harpax Rudens Ponticus Grippus Proteus.

Bal. What's the store?

Harp. Mary, my Lord, first and Imprimis, before your entrance
to Table, here is a huge, and well and trowly measured
Bushell of oysters for you.

Bal. There be too fewe, for my feeding here.

Rud. Wee have chosen them, as neare as wee could, to the
size Of your Mawe, my Lord.

Bal. I shall not be filled with them now, I assure you.

Pont. The more moris wee.

Grip. Since it will be no other with you, what other Remedy? 10
Sir, I pray you now.

Bal. Why, some other dish, I beseech you now.

Prot. Keate for king,

A dish of Ling.
As I devise,
By yond Sunshine,
A Foraine State,
Awaites to bate.
Hasten thee Soone,
Sce he be gone,
Ele will be Soone,
Thes call greate Lown.

Bal. Ling, Ling, stand thou neare, that I may but smack thee
now.

Rud. Trawly, Sir, most chirvalously, he, loe, how fumath upon
you, See.

Grip. The Villaines thinketh more of his Letcherye than he
does of his Belly, I perceive him trawe.

Pott. For did you not observe with what what assaults of
embracements he came vpon the Ling? Hoa.

Bal. I haue Smackt him and smackt him, suffiiciently. I true.

Harp. He will be much made on for it, I do assure you, my
Lord.

Grip. Both by Male and by Female, I assure you, Sir.

Rud. Now, Sirtha, Bate him thou with the view of a Cudsbed, Hoa.

Prot. Let mee alone with him, Come.

Prot. Capacious God,

I pray my God,
In goodly tune,
As Cabbage done,
May wax thy Polle,
As huge as Poule,
As it is sayd
In Ancient Reades,
My Lord be fed
With thy great bed.

Harp. Looke you, Sir, A most comely and venerable Godshed
presents him now vnto you.

Bal. I haue but tasted of him.

Pont. Not of him, I am sure you haue.

Bal. For my Belly is full of the foresayd Ling, I assure you.

Grip. That I perceived well by that the salt Rheums he belch't
upon thes, Ponticus.

Rud. Trewly, Sir, wee haue taken marvellous paine in the
taking same Cod, for your Lordship.

Bal. Some other Dish, I beseech you now.

Harp. Proteus, A solle of sturgeon hath not his fellow, for a
Princes boards, they say.

Prot. Come on, by my Troth, comm.

Prot. Sturgeon, to whom,
People of Rome,
Wanted to fun,
Trumpet and Drum,
When he came in,
Their Lords to dine,
My Lord not Fright
With fearfull Sight.
As if that Sight,
Were ghastly Spright.

Harp. Loe you, my Lord, a sturgeon keepeth now in his Mouth,
for feare least he should displease your honour with it, l0a.

Rud. He frighted a king with it once, but he kisses your Lordship with it now.

Bal. I will none of him, For he smelle too rank of the Marine; Fuh.

Rud. He will consume for it, If I may be bold says it to you, my Lord, I dare well say.

Bal. Second course, Hoa.

Harp. Zounds, I think thou lineast on the savour of broyled meats, as do the Gods of Olympus, Sirrha.

Grip. By your leave, I perceived yet, that his Mouth much did water after the Salt-Fish, Sirs.

Rud. So, Man, he did after the Hunt.

Bal. Second course, I says.

Harp. To dreamer, Proteus.

Bal. Gentlemen and yeman, waite you on the Sever all, Hoa.
Grip. Thou art the merriest Piece, as euer Man dalt with,

Sirrah.

Prot. [a] Thick with dishes.

Fishes and wantone,  
From divers Cantons,  
You be so wimble,  
You be so nimble,  
But once the yeares  
Wee see you here,  
Fasse by in shoales,  
Forsake your holes,  
As you next yeares,  
Increase would here.

Harp. Loe you, Sir, a whole Shoale of them firstrate upon you, So that you may come furth, chuse you, according your own good lyking, now.

Bal. Reach mee but a note of them.

Harp. Here be Herrings, Gurnets, Mackrilles, Congers, Whitings, Playcas, Puffins, Powne, Crabes Crab and little Crab, Anchouses, Greene Fish cum multis aliis quos auche Perscribere longum est.

Bal. I am satisfyd, with them all, see.

Font. Neuer a whit you be.

Grip. Trews, for some quod est nimirum vertitur in vitium say the Philosophers. Gentleman.
Prot. Old Saws and trows Saws, Goodman Gripus, it is.
Hal. Cheese and fruite, Huz.
Harp. Of all bautes, a peice of cheese is the surest.
Rud. So it be toasted.
Grip. So to be translated, sure.
Prot. Come on, come, let vs but see the event thereof, Come.

Prot. Perpisse and Antick,

That daunce it and Prank it,
Telling the weather,
Bre it get hither,
Say that I say it,
And not delay it,
To close awa vp,
Whiles he doth sup,
Before my Lord,
Bring cheese to boards.

The Direction.

Here they brought in Sea fruite and cheese. Quicquid mascetur in parte villa Natura et in mari est, Plinius lib. 6 Cap. 2. Some Analogical resemblances to the same fruities they be that growe on the ground.

Harp. Now stand you all close, Sirs,
Prot. Be ready with thy Ropes, Rudens.
Rud. Hold vp thy Leauer, Man.
Prot. I I, let mee alone with him.
Prot. You, Gripus, Hoa, Hold furth thy Grapple more still
unto him, Foole.
Grip. I I, I wusse.
Prot. Now Stand close, I say.
Harp. Now, or never.
Bal. There is not one yet, for my dyst, I assure you.
Prot. No?
Bal. No.
Rud. Pyeth, wee shall never do it, I auowe.
Font. I thought verily wee should have had him, this Tyme,
Fellowe Proteus.
Harp. A Fox follows the Rascal.
Grip. And the Greene Canker consume him sake.
Prot. Nay now, Sirs, wee will either have him, or be frighted
furth our witte all.
Grip. Let vs see it, Prity.
Font. Come Come, I pray you, Sir, come.
Harp. Sir, please you wash, For loe you now, the Viccar is
comming toward you, say grace to Your Lordship.
Bal. I will sing Salutation to him first.
Grip. This is notable, by my Truch.
Font. Come come, begin Proteus, begin, Hoa.

The Direction.
The Salena whistled the Spanish Paven to them From
within. Then entered an Antick lyke an ill favourd
Hermite of the Sea. A Bason and Towell before him, with capouch, Long Beards, Finnye feet and hands, And Exit passing over the stage.

Rud. Proteus, make vp thou, the odd Crotchet vnto him, Hoa.

Prot. Come on.

Prot. Thou in my Hearte, Who ere thou art, Nor for thy Spite, I care one mite, The drag I find, Im farr behind, Then be not wise, If thou beest wise, But come to banquit, And God be thankit.

The Direction.

* Here the foresayd Hermite appeared to them againe standing at doore, with Pyre, Storme, and Crackers from Skie. They all fled but Proteus.


All. Aie, Aie, Aie, Aie, Aie.

Prot. Now if I be not, with thee, to bring yet, before night, 170 Sirrha, * Call mee Cttt. I goe,
Act 3 Scene 6.

The Direction.

Vulcan in an Aire-cullour, Syluer dead Ash-cullour, or sheppards Graye cullour Suite, bigger in the body then he was before farr. Syluer Dead sheppard-Graye I deeme the best. His extraordinary suite for this Scene. For his other extraordinary suite vide ut infra Act 3.

Scene 10. Then sayes as followes:

Vulcan Solus.

Quid non mortalía Pectora cogis?
Dura Puer veneris compulsar totius orbis?
I have fed so much on the cold meate of Humida her Love, That the vitall spirits of my blood, From that the Alacrity, they were wonted to have, be turned, Se, into Refuse Hitchen stuff all, which otherwise is to say, From that the pure Flame, that I was once, I have Metamorphosed mee into this the thick Aire, that I am now. Wherefore, Humida, I come, upon thy seuerall now, sub intelligendum est, If thou hast any. For before I 10 was drye as the Fyre, But now I am Moyst as is the Aire. Before I was hot as is the Fyre, But now I am, los, but some what hot as is the Fyre, For the super abundant Quality I have, I have Preseru'd him but some Modicum unto your vae. Yet Now notwithstanding, one
Thing most impatiently doth affright me. I dreamt, 
this last night, I lay with Humida, and she baptist me. 
Deare Poole, she did it according her complexion, 
Therefore she is to be Pardoned, And yet my Leg putteth 
me into some hope of her, omnia munda mundis, say our 
Sacrifiguus. For so Peremptory is the conceite of a 
trew Puritaine Lover, they say, of himself, lightly he 
findeth not any one thing to be in him Anisse. What 
though this the now, the stiffer Joint of mee, which 
under hand now I do imagine to my self, he crookt as 
is a Sickle lykwise, yet most open and Mechanicall 
Demonstrations (Such as is that of my Lady Humidaes) 
will the perfecter be Resolved by a crookeder device, 
then by that of a Straite, I a trawse Theorike do also 
know. Jupiter thou breakest my Leg once I am sure, yet 
that thy Soane, that be, that am the trawe bones setter 
of Olympus, the Lord Phamus Apollo, shall not now so 
soone pluck him straite into his former Joint againes, 
therefore, For as long as I may but walk, with such 
earthly Paragons on shore, I will never after parle 
to Heauen more. Call in thy conceited affection, 
Vulcan, For mee thinks thou fallast out of that the 
Lowe of Humida into this the lowe of thy Leg, wherefore 
could wish, thou wouldest but cass him untill soone. So 
come now to the Matter, And here is the Matter, For
here comes Humida.

Act 3 Scene 7.

The Direction.

Humida in Ariadne gown, Paruke and Ruff, all of gold
and cullour, Squird in by Harpar to his Lord and
Master.

Harp. Loe, my faire Lord and Master, I have lured you hither
the Haggard, Sero tamen, I vows.

Vul. Humida! my lip! my eye! my kid! my dove! my honey! Goda
body, Heigh. &

(*) Here he started back.

The Direction.

Here Vulcan starting vp his body from a far as would
have leapt her and could not and starting back withal,
Then reade you the worde Lustif for Lively in the line
B. viz. vt infra. Otherwise he Scipping (whither the
better) syde way from Humida (if that he may so doe
without wrenching his Foote, As same say he may by a
device in his shooe) Then contrarywise reade the worde
Lively for Lustif in the sayd Fifth line. B videlicet
following.

Hum. What ayles, my Loe?
Harp.  Upon her, noble Sir.

Hum.  Dost flye mee now thou hast my Love?

Vul.  I can not chuse, thou smellest drye, as is the Earth,

my garle. Heigh. 

[1] He starteth back. She follows.

Harp.  I haue not lightly seene Aire t’haue been so Restif. 

[1] or So liuely.

Hum.  I will my self environ thee.

Vul.  Get further from off mee, For Gods Sake, Heigh. 

[1] He sips a syde if so he may.

Hum.  Come mix thyne armes with myne.

Vul.  Fast as I may. But...

He stoppt.

Hum.  Be these thy vows and Protestations? What?

Vul.  Whoops. 


Hum.  And shall I reape this service at thy hand?

Vul.  No, Humida, No! Heigh.

He sips back.

Hum.  Come on thy wayes and follow mee.

Vul.  Lord, Lord, Lord. 

He stoppt.

Hum.  Come on, I say.

Vul.  I come, I come to thee. No.

He stoppt.
Hum. I see thou hast deluded mee. Therefore thus do begin
unto thee. Villains.

Harp. Jumpe.

Hum. Say mee not, &c.
[9] She start back or flowd. He followd.

Vul. Busse o Busse.

Hum. Nay say Touch mee not.

Vul. O yes.

Hum. Wait or, I say.

Vul. Nay nay.

Hum. Get thee hence.

Vul. No no, my wench.

Hum. Kisse my Tayle, you Fickle.

Vul. No no, Regard my Toole.

Hum. Cut out, you Rogue.

Vul. Oh ho, my Fub.

Hum. Hadst none, in this Cimcumstance? Knowe, say,

To play upon but mee a water Nymph?

But see a daughter of wise Proteus?

That says that Thetis shall have a Sonne greater

Then be the Gods of high Olympus all?

I vow, from eury vaile, thou shalt repent it.

Cytherse wonder of th'univers

In hither come to kepe her Festivall,

Where, before her, I shall so blazon then.
Harp. In a Mottley I beseech you, Lady.

Hum. That the whole Court shall wonder at the Fact,
Till when I do leave thee to chawe on this
The Foullest Hascal that ever I met with.

Harp. And me to provide the cloak-bag for him.

Vul. Hei mihi.


Vul. Why did great Pan from liver bleed?
When, for his Loue, he caught a Reede.

Harp. Pan piped for his Loue, and you Squeake.

Vul. No conserve is able to conserve mee.

Harp. A Consolidum would close your heartes yet.

Vul. Already the Apple of Anguish hath closed it.

Harp. How say you to a Cup of Helaipore to mitigate your

madnes though?

Vul. Well Boy, if for each gullet I might but have a comfit
to him. For Amor et in bello est maxundissimus.

Harp. Shall I be your Phisitian? say.

Vul. I do graunt thee a Licence for the Same.

Harp. I shall be a mighty gainer by it.

Vul. God give thee Joy of it.

Harp. One woman, they say, is good Phisick for another woman.

Vul. I do bleese thee well.

Harp. Therefore raise your Sprights, and do you coniure mee

Up the other women now.
Vul. I shall be blazoned.

Harp. I warrant you.

Vul. Persuadst thou mee?

Harp. I do.

Vul. What's the forfait if thou faylest?

Harp. My credit.

Vul. It is a little as May, yet notwithstanding, I will now suddenly transforme mee, into my flamme,coulourd Habitude, and according thy bidding will assay the other.

Harp. Whiles I shall fan the Fyre vnto your Lordship and attend you.

Vul. I do thank thee for it by my Truth. Come on, Harpes, come on.

Act 3 Scene 8.

Arion with an orpharian. Solus.

Ar. O Gods, when will you set a Periode
Unto my watry toyle? When will you fixe
The center to my wandring? or where will
Pitch my Rock to rest upon? As Gods be Just
To frustrate Theseus, so shoud thy benefite
The Harmless wanderer in what he seeks.
For tell mee, Lords, when did Arion ever
Prophane your rites or reaking Hecatombe?
When did Arion Frustrate you of fat
Of Beeswax or of the Bloods of sufferings?
Have I not sung, upon my seven-string Lute,
Upon your days your gesites Heroicall?
Have I not heaved to your golden shrines
My fragrant wreathes of Thyme and Sfantylaine
Obteyazed by my skill? Yea have not built
You Altars with my rimes? Then, a good Gods,
Unloose this yoke, and graunt me, at the last,
My longd Tranquilitye. For know you. Lords,
I'have won these Seas both Height and Longitude,
Have diu'd each Foulke, each creeke, each Trituns den,
Th'Alcyons couch, and every Burton bed,
Among the golden sands, and in the Guste,
Among the syluer shelles, and in the Paeble,
Nor yet can find this Long-desired Caston.
Neuer, I weene was Fortune in these Seas,
Or if she Had, had found, long since, this Caston.
The greedy Shark pursewes his Pray and finds,
The Trench the Roach, the would the water-swallow,
The Ork the Dolphin, the greater Fish the lesse,
And humane I bereft of allie Caston.
They say, there dwelleth, in parcell of these Seas,
A God, that hath a Dreame for every Thing
(He that dreams Thetis shall have a Sonne more
Greate then the Gods, if she but wed with them)
Him will I tryes, And (As Orpheus move
Grim Die of Hell) once trye my Art, and see,
I may obtayne a Dreame vnto this Ceston.

The Direction

He playd, then a Daunce of Cailes and of Porpueyes,
Then the Hall opening, was seene a summer Moone day
couch of Sand cullour, with a Sort of dreams Animate
and Inanimate of divers cullours hanging by Inuizible
or on Ash cullour Threads of Sylk over bolster of the
Couch (it bolt and erect) being but bigge as Pawns of
cheese. Or Proteus with sundry such in a Hawn about
his neck. Thus for Some, The Rest to be omitted, saving
the daunce of the Cailes and Porpueses.

Act 3 Scene 9.

Proteus Arion.

Prot. Gods blessing on thy Breast man, thou hast giu'n
Hippocrise to the Scule of Proteus,
Ask what thou wilt, thou shalt have it, Sirrha.

Ar. I thank you, Sir, I craue but one single face,
For the rest, I let them free to your pleasure.

Prot. Arion thou shalt both diuide and chuse. *
141 Here he demonstrates some of them with his Rod.
Say, will have this Gentleman with the Peahe?
This sleeke Monkey with the Breads in its Mouth?
This Catt with his Tabour? Else this Mongrill
Of wax? The Jack an Ape with his Fiddle?
Or please you, Sir, weare this Medaille? Maye he.
Ar. This will serve my Turne, the other I remitt.
Prot. I am libbed of my capitell ware, see.

The Direction. The Rolles wrioten.
Here Arion tooke vp a Bracelet of gold,
interchangeablye the one Rolle black the other of
divers culours enameld. He tooke him vp as he hung
over the Bolster of the Bed, or surth the Knamd.
Ar. So, with abundaunt Thanka, I take my leave,
For this greate Benefite, y'hase done to me,
And if at any tymes you want my skill,
Commund and have Arions wyres at will.

Prot. Now goe thy wayes, with all my hearte and with all my
sole after thee, Sweet Musitian. For though hast givin
me the Refection of the soule, I assure thee. Yet I
can not but med, how it came to passe, he should have
interstayed, aboue the rest, this Caston. I will chewe
the Cud of his intent. Verily the gallant knewe
according the force and vertue that is in this Caston
knewe that he wanted a Sweating Codpeice (Quantum
Famellis omnibus vna satit) For of other Properties
that be in him he knows not any. So according the
complexion of his Fellowe Swaggerers of the Bush, he
came to overreach mee of my Jewell I held so deare. But
well fare his heartes for the one Propertie of him. For
his hand hath deserved his other Properties too by my
Truth. Yet least the other Arions now come too, and so
start mee the lyke Jack. I will presently in. Bolt all
my doores and all my windows I haue in my house upon
all their Sweet and well featured faces Plat. So sweet
courteous young Gentlemans I wish you to frolick all.

Act 3 Scene 10.

The Direction

Vulcan in his other extraordinary suite fittet for this
Scene, Cloth of Gold Flame-cullour or Red gold cullour.

Vulcan Salus,

Vul. Gentlemen, behold, I have wonne furth the whole
Moysture of my body, And am Metamorphosed again. See,
from that the grosse Aire, that I was once, into my
First, and into myne own trewe and naturall Elementary
Propertie of Pyre, as I am now. For Humes, with her
busch of Candles of Threates, set on Pyre my greace,
that I fell into coales. So as by that means I lost my
Totall and my universall Tallowe truely. For this tyme therefore, my sweet Arida, I come, loe, to invite thee but to the burnt leavings of it. A villianous cold and dry Nawe I know thou hast According thy Earthy complexion, wench. Yet a good Pyre, as I did Intimate the same to thee in my letter, which is my self, and the Humidity of the Broth, which is my Affection to thee, may well helpe thee with it down, My Mayde. More I have reserved mee which is to say I have pramversed mee for to enable thee the better so to disgast mee. But stay. Why fearest to aproch mee? Am I a toade? Wyde. Am I a Baselyk? Basyde. Am I any other venemous Insect? Ireland defyde. Thou louest mee I know, For thou hast done it, but for to set a keener edge Upon my Appetite I know. Most hartily I do thanke thee for it, And for the same, now loe, I do rest thy Perpetuall Saruant, yet let mee give thee but this one Item, by the way, my deare Arida, where as now I am but tenderly rosted, if that thou kis thee not hither the sooner, For a sumptuous Supper, that thou wert lyke now to have, then thou Shalt but feede on the couies, as did once my Lady Porcia. But here She comes sleeke as a Rabbit. See.
Act 3 Scene II.

The Direction

Ariza in Humidaes gown, Furuge and Ruff, All of Syluer-Ses-blowe or cloud cuillour, The Best.

Ariza Vulcan Harpax.

Ar. Vulcan! my Lord! my Loue! my Joys! O Followe mee, o follow mee. *

(*) Turns her tayle and flowes from him.

Vul. Oh I come, I come, I come to thee. *

(*) Stope.


Harp. O follow her, Sir, she is but newe come from the Plump, my Lord.

Vul. Massa, I can not yet grasp her.

Ar. Jumps up, on mee, lightly, I say. *

(*) She flowes from him.

Vul. Thou beest nimble as the running streams, wench.

Harp. I have not seen Pyre, so to have longed for a Bucket of 10 water, in my life, before.

Ar. Come kisse mee, here, Sirrha. *

(*) She flowes and looks back.

Vul. Tarry, sweet Loue, Tarry one howre. *

(*) He sings and followes.

Ar. Looke mee in the face, here, I say. *
[a] Looks back.

Vul. Wype that Swaste from of that Place first.

Ar. It will make my knees but too drye for thee.

Vul. May but that, y'faith, I will trye, Straite. * Whoops.

[*] He stopp and start vp.

Ar. Come along, come along, Sir, I pray you. *

[*] She flows; he follows.

Vul. Who ho.

Ar. Follow, o Follow, I beseech you, Sir Follows.

Vul. O ho, o ho.


Vul. Much as I may or can, Madame, But . . . *

[*] He stoppt.

Ar. Come on, come on, Sir, I say.

Vul. Ca.

Ar. What wilt give mee, I come to thee? say.

Vul. A million.


Vul. Of Beaten Angells.

Harp. Other wise of Diwells.

Ar. Who's your warrant?

Vul. My knave he is.

Ar. Will you give your wordes for him? Sir.

Harp. I doe.

Ar. Upon your credit?
Harp. Upon my little credit.
Ar. Now come thy wayes and mixe, thy lovely armes, with myne. #

[*] She comes; he starts back.

Ar. Come againe, come againe, Sweet Lous #.

[*] She sings; he starts back.

Vul. I recant, I recant, Heigh.
Ar. O do not, O do not, my Vulcan.

She sings; he starts back.

Ar. Thou wilt not then be elipt by wee?
Vul. O I may not, I may not, O Arida.
Vul. By my Faith and Troth, No, Arida.
Ar. Then farewell and be hangd.
Vul. Thou too, and be hangd too.
Vul. I am fallin out of Bridewell into Bedlam, sure.
Vul. The Fyrse of that my Longing is now turned, into this the kikk of my loathing, See.
Harp. Many gallant Man, of whom your Lordship is one, hath lownd him, are now, at weeping croame, my Lord.
Vul. I will strip the Gems of their Feathers.
Harp. Then stick them in your Cap.

Vul. I will garde them, pratiously, with two dozen whipcord.

Harp. Why Trim.

Vul. I will bugle them with Pepper, with Bay-Salt.

Harp. Spectatum Admissi Rium teneatis Amici?

Vul. They shall be constabled both, for the next voyage toward Cuckolds Hauen, Harpaz.

Harp. The Matter what you have prescribed him notably well, Now for the Forme how your Lordship had needs your learned counsell.

Vul. Who is that counsell? say.

Harp. It is my self, If so you do accept of mee.

Vul. I will be polisht once by the squire of thy Advise, Sircha.

Harp. There lyeth hard by a famous Balete, that speaketh Orales.

Vul. I have hearde of the knaue.

Harp. To him. I will leades you. And from him you shall obteyne a Playster for your broken heade.

Vul. My wife will requite mee it, I suppose.

Harp. That's most cermaine, my Lord.

Vul. What Blind lane is to be chosen thither? says.

Harp. This. That you would but Metamorphose you, into the habit and forme of Madame Reuenge of the Sea with Whip, Bitt and Bridle in hand held, and that you would suffer
me lead you thither, in manner, form, and fashion
thereunto belonging, my Lord.

Vul. What Transformation would I not put mee into to be
rewarded on the Harlote? Sirrha.

Harp. You say well, come on your ways, you shall see that
most faithfully and safely in the Manner, I will
conduct you thither. Come.

Vul. I am persuaded.

Harp. Follow mee, my Lord, but.

Vul. I doe.

*Here they knockt vp the Consort.*
Act 4 Scen 1.

Her. O Gracious Madame, since you be disposed take
Our poore Fishermans Sport in gree, I will
Leade you to Such plenteous stores of Fishes,
And those in copious numbers where they lyse,
That your Ladiship will say there is not,
In any where of th'Universall Mound,
So greate and noble sport as in this
The Extent of our watry Element there is,
Try you th'experience when so you please.

Cyth. My Lord, So well I lyke the Sport, and it
With that trewe love, that I and these my Ladies
Shall laye deare wages on it, Each of which
Shall draw the noblest Fish unto her line.
So I for my self (If gracious Fortune
Allowe my attempt) do chuse first the Herring
For my Lot, For as th'Old Ballade doth sing,
Of fishes of the Sea Herring's the King.

That. For my Part I wish a Puffling might bite
At baite of my line. For it is a Fish
Has prickles on him, And I wish a Prickle
Might prick the Heartes of them shall but attempt
My Bed, vales it be the Gods themselves.

Ner. So doe, Lady, for Themis may not erre.

Glau. For my money come Lobster to my line,
For if I win not Leander from Hero,
I wish I might never goe forward in
Love of myne, But ever they to crawlle backward
I shall but greef in any case of Love.

Ner. Well sayd, my garle, keepe thee in that mind still.

Hum. The Gods of the Sea send mee a Mackrell,
For Mackrell, in French, signifieth Bawde,
And Bawde would I wish mee sooner to be
Then Bawde should persuade mee foregoe the flower
Of my virginity to any one
Pack had, should but allure mee with his Gold.

Ar. A Playce, A Playce for my Fortune I wish,
For if I shall not keepe my Place from such one
Shall but assault him, I wish eury Moutth
Lyke Playce it self, should wrye their Mouths at mee.

Suphr. A Congar for mee. For if my Grace given
Congare not with my manners, I Implore
Venus would turne mee to Some Monster sooner,
For that Materia presupponit
Habitum do our Philosophers maye.

Thai. I wish a Crab, For as a Crab has clawes,
So wish I now, had clawses of a Crab too,
If I clawe not him on the face, that shall
But offer violence to my Maydenhead.

Agl. Now for mee and my deare Heartes Vulcan, Haa.
Contrary a Cod would not come to mee
Amiase, then that a Herring Cob, I vowe,
Madame.

Cyth. And why not a Herring Cob? Foulke.

Agl. For had rather my Sweet Hearte had turned Cod
Then So for to ease mee for his Gold but,
Or as the Gypsy serued Antony once.

Cyth. Good Reason, madam. So come your wayes now,
And let us but see the event of all,
And the Lords send these thy Longings, Aglaia,
So it be not a Herring Cob, You says.
But leads the way, my good Lord Meneus.

Ner. Follow.

All. With our whole Heartes wee doe.

Ner. Then come.


[4] Leander gave, She redde the Poesye about the gemme.

Hera Leander.

Thyne By the Styx.
Her. Why! my deare Leander, This be it but
I do not doubt, but that by an overreaching
Wrench of my cunning, both to set thee free
And save thy Immortallity too.

Lean. Nay so, nor no, For the Gods have decreed
On Leanders head to wrauke their vengeaunce,
For what that the meane is may stand, Haro;
And may be invent may make Leander yeild.
His Heartes deare Prize vnto an others Lust?

10
His Soules sole gemme vnto an others trust?
Nay trowly, not all that wealth Dis conteyney.
Could made him done it, wherefore I charge thee, Sween,
By all those Gods that on our wedding night
Were in our chamber, Venus, Priapae,
By all my painses, and by our wedlock Band,
By Looe, by Faith, as I'haue persuade thee to it,
Haro, so lykwise thou persuade him from it.

Her. My good Leander, art Jelacue then?

Although by dow of my Profession
I am bounden my selfe to Prostitute
Vnto a faithfull Loves Petition
Yet well thou wee'nest, since first thou badst the Flowre
Of my virginity, with what deare care
I haue maintained it Immaculate
Vnto thy Sole Fruition, Then, Sween my Looe,
Present mee to the Man, and for the rest
Let resolved Herd alone with it.

Leane. Herd, hast thou lou'd mee trewe, thou wouldest
Have rated mee for my Rashness, not to
Have thus counselled yeild my better Half
Vnto the mercy of an others Bed.

Her. A Man goes furth, the worse, despairing life,
Yet returneth he victor home at night.

Leane. If once the Haulk but find thee in his giat
How is it possible thou do escape it?

Her. If he had seased mee within his Fist,
By Cythermes grace, he should not reape it.

Leane. Lyke wordes distill heale drops of Balsamin
Into my sanguard wound, Then, this once, See,
I glue thee leaque. But therewithall, Herd.


Leane. Thou
Wouldst, from point to point, he circumspect now.

Her. Come, what needed these Suplications?
I will performe it, Man. Thy self anone,
When she's to take leaque present thou mee but
Fore Cythermes, in open Hall.

Leane. But
Shall I find you Trew in what you say?

Her. Trewe.
Lean.  Now thou persuadest, hast the world before.
Her.  Come on thy wayes and follow mee.
Lean.  I doe.  

first sing you whoore.

Leander sitting, Hero singing to the gentlemen.

The Fourth Song.

1.
Deare be not, a dismeyd,
Be not affeard of Venus Mayde,
She will well doe it,
What ere ensewe it,
Be not affearde of Venus Mayde.

2
Venus is one alone,
She will not refuse any one
What they do moue
In case of Love,
She will not refuse any one.

3
Come along thou with mee
Hence many howres it will not be
That I shall fit thee
Through her sweet pite,
Hence many howses it will not be.

Lean. Figge for old Poole now.

Her. Come.

Act 4 Scen 3.

* Aglaia Humida Arida.*

[* They meet.*

Agl. Cosens Arida and Humida, I pray you, haue you seene my Sweet Harte Vulcan, any tyme this after noone, I haue sought him and sought, all about Court, nor yet can tell what is become.

Hum. Belyke he is buisye about his Forge, Madame, where your Ladiship, being of so deainty and tractable ears, as you be, You will hardly endure the beating of the Hammers, I am sure. For possible, such tender ones, as you be too, may not so well abide the Crush of the Hammer neither, as well I may conceive, Lady.

Ar. Neither the Smoke of the chimney sure, least that it should so commaculate the grace of that so lively a Paragon of face, as you'r is, Cosen Aglaia.

Agl. Nay nay, come on yfaith, and tell me, where I shall find him, Cosens.
Hum. What will you give us in recompence? if we shall shewe you true.

Ar. All the Gold she has, I am sure, Sister Humida.

Agl. The Gold I haue is conteyned vnder lock of my hairas. 
Cosan, And that is a greater Portion, by the Rood, I haue bestowed on him then for lamenes of hisLegs but.

Ar. What then? For that the squint of his eye? I beseech you.

Agl. Nay nay, my beauty is not to be much betterd by that, 
Lady Arida.

Hum. Yet so it had neede, if that so you had but beene made one of Cythera her Grace, but for cause of your beauty, unely, Cosan.

Agl. Nay but tell me, where he is, I beseech you, now.

Ar. She will not sell her stone horse, for twenty old 
Nobles, I dare be thy warrant, Humida.

Agl. But sayse, I pray you.

Hum. He is gone but to some water Nympe of the Court he knowes, But to wash that Sweate from of his browe, before he may tast that delicate and white Breaes of yours, which he hath purchased, by Friece, of his hammer So.

Agl. Nay then, wee shall neuer have done yfaith.

Ar. And to some boaste matter too belyke, to pluck his leg a little straiter, then he is, I wisse.
Agl. | O mee most miserable woman that I am. Where shall I find the Perfidious villaine? Ha.

Hum. | Be you then so Jealous of him, Cosen, as you seeme to be? Ha.

Agl. | I no case, verily.

Hum. | Why then.

Agl. | For so possible, the Joint Satter may pluck his Leg forth the Joint, And an organ without Joint is not for any vse, they say.

Ar. | Then I will tell you trewly of him sweet Cosen.

Agl. | Come, I pray you now.

Ar. | Not too fast yet, I pray you.

Agl. | I want patience, till I do heare newes of him, certes.

Ar. | Why then he is going buy him a face better then any he hath at home, for to present therwith together with some other Cyclops in companye, a Daunce of Smiths, to Cythera, before she part from Court.

Hum. | I, and with every each of them but one eye a Peice, in their beds, Cosen.

Agl. | Q the vnmercifull wagge that it is by my Troth. But will the Mase hold? be you persuaded?

Hum. | Yes, in Sadness, will it, if I have any Judgment in cause of his Plot, Cosen Aglaia.


Hum. | Thereby, he would but gaine Cythera her favour, But
for the vp building him a Porge, neares her Grandfather
King Saturnus his Court, where he may have yron werk
enough, for his vse, to live on, this deare Iron tyme,
sweet coseen Agliaia.

Agl. The Plot is good, mary, For he hath but little yron
work now, in this pure and golden Age off Saturnus, but
for the gain by him a farthing, thereby, certes.

Ar. Yet rusty yron is a good Comodity, if it be well
furbisht, they say, coseen Agliaia.

Agl. Yes, by my Truth, is it, Sweet Arida, though it be drye,
as in the Earth it self, Sirrha.

Ar. Nay, good Madame, make not such a Jaset on me, for all
my dryenes, I pray you, For possible, I might so, well
have coseend you, in the Furbishing of it, I know.

Hum. I and some of an humble Maydes water might have made
your yron somewhat more stiffe then it is, I am trewly
persuaded, Madame.

Agl. Verily verily, you missee your Aimes both, my sweet
coseens both. But what's the naves, I pray you, is come
from aboue?

Hum. Lord Hermes is come, with an Expresse, from King
Saturnus himself, to hie Cythera vp to Court, they
say.

Agl. You mock, in faith, coseen Humida, says.

Hum. No in Sadness, do I, Madame, For now Cythera is ready
to depart strait.

Agl. May then, for that stock of gold I have, I may not be missing. For so, she may well beate mee, about the face, For my labour, I am sure. Therefore lets all away, Come.

Ar. Yes, by my Truth, let vs, For I long to see how handsomelye your Sweet Hearts will treads furth a measure before Cythera. Same by my trewe Maydene I do sweare to you, Cous.

Hum. I, And by that of myne, I protest vnto you, as also by that of my trewe Sister Ariadne too.

Agl. So, and shal like you.

Ar. Then bise wee in all, I beseech you, and let vs quicklye be Jogging too. May come away I beseech you both.

Hum. Agl. Wee come.

Act 4 Scen 4.

Proteus Harpax Rudens Ponticus Grampus.

Prot. Wast not wondroues, I with my wisdome might not get him furth his hole? Rudens.

Rud. No, for I neuer thought, thou hadest any, Proteus.

Prot. A scruple yet, by your leave.

Rud. Yes, for saying, Thetis should bring furth a Man greater then be the Gods of Olympus, verily.
Prot. Mark but the end, Rudens.

Harp. I have heard, Fish to have been frightened with the voice of a man, But never yet the voice of a Man to have been choosit by a Fish, Proteus.

Grip. I was in good hope, of your Treacle, Mr Proteus.

Harp. Sirrah, what course, herein, is to be taken now?

Prot. Stant rigidos horrores contineat vox faucibus hastit.

Harp. Gape, Corelin, Shall have a worme.

Prot. Pop.

Pop. His finger into his mouth and be potted.

Rud. Will you heare, what I, that have not one letter on the Bank, have reade?

Prot. Read so.

Rud. You know, Master, certaine Hillocks stand, Su Suwest of his den, even Just on the Mouth of him.

Harp. So.

Rud. Upon these hillocks, we will rearre sundry Bankes of Sand. Doe you heare me?

Grip. Wee understand you well.

Rud. In as much as, when the wind sitteth in that corner, It will drive the sand into his eyes, he shall not be able once to endure it.

Harp. So, Sir.

Rud. Then with a Purset shall be layd furth for him, we will so. First entangle him, so present him, this now
Aphrodisiall, to Cythera, for a Prodigie.

Harp. O most excellent Rudens.

Rud. Give the Divill his due, I beseech you all. It was Sertorius his own device, and he was a nimble kerns, you know.

Grip. But why might not this, farr better, have beene done, by that the fume of the sodden Fish, then by this the cumberous dust, For Sertorius his stratageme was perfyrned by Smoke, not by dust, you all so know.

Prot. Sic visum superis, goodman Gripus, Nec licet omnibus ire Corifalhum, Goodman Gripus.

Grip. Oh no, oh no, best of all, best of all. Then be it so, be it so. But why was not this done before then?

Rud. Because it was not thought on before then.

Harp. Come, Proteus, come, Let vs about this First, If fayle, then after some other too, till that the Supreme Gods of Olympus shall have determined here vpon.

Prot. First heare, then Judge whither I be wise.

Rud. Come on.

Prot. A Hoarde of Kice held, one day, Parliament. How they might the Cat, of his Pasture, steat. When one, among the rest, from off his sell, Devisd to tye, about the Cat, a bell, Each lykt it well, when among the Best, With face all wan, and mad, with yeares imuest,
Stood vp, and sayd, I lyke the Counsell well,
But who will trye, about the Cat, a Bell,
So I, to you, I lyke to lay a Pursuait,
But who, about the den, will lay this Pursuait?

Rud. That will Rudens dow.

Prot. I will not be so rude, mary.

Rud. You be too wise. But what's that Paper in thy hand?

Ponticus.

Pont. It is a Catalogue of the Fish, hath beene taken toward
the Feast, And hath beene serued in, to day, to dinner.

Prot. Reade but.

Pont. First and Impress Oysters. What sayst thou to them?

Proteus.

Prot. Too too what, too too what they be, a good Philtrum,
Mary.

Pont. Playce.

Prot. I am persuadeed, the Sea Ape and he be one, he so still
maketh the Howe at a Man.

Harp. Neuer he comes to boardes, But am ready to stab the
villains, Proteus.

Pont. Thorneback.

Prot. The Jewses affirmed, when the red and the white Strake
were seene on anything, And they being lower then the
rest of the Peice, that then the Thing was infect with
Laprosye, So lykewise may be sayd of the Scoud
Thornebeck I suppose, as you may well perceive, But wee be no Jewes, Therefore they have been eaten by us.

Prot. Lobster.

Prot. A shame he is to the whole kingdom of Fishes,

Gentlemen.

Rud. Why so? I pray you.

Prot. Prick him forward, He will be sure to goe backward.

Prot. Shrympes.

Prot. I never lyct shrimpe.

Harp. Thou never mawest, in thy life, Little fellow lookest so grim yet, Proteus.

Prot. I tooke him for a Spaniard, Mr Proteus. Gurnet.

Prot. Gurnet, quasi Gurnet, he so lifteth the Mustachio, and gerneth on a Man.

Prot. Cod.

Prot. A good Judiciall Fellow by my Fa, right linesally descended he is from the stoike, I wisse.

Rud. Directly, he is descended from the Stocks, our Nets.

Prot. Tench.

Prot. Too too Jelous, too too Jelous he is.

Harp. Of vs you means, wee but catch So fewe of them.

Prot. Herring.

Grip. I mary, Sir, this is a good hearing now.

Prot. Cougar.

Prot. For because he and a Cup of wyne make congruity.
Rud.  So do any of the rest, Asse.
Prot.  Vincor ab Aenea.
Pont.  Soles.
Rud.  Of all the Fishes of the Sea they be Soles the sweetest.
Prot.  Eye upon them, I do never eat them, but an ready rise from Boardes, Sirs.
Grip.  If, but a whiting, an ready piece my hose, by the lyke Antipathy, Gentlemen.
Pont.  Smelts.
Prot.  For they be not good, vntles they be smelt to.
Pont.  Eales.
Prot.  It is, expressly, against the saying, Thou shalt not Take an Eele by the Tayle.
Rud.  A wet Eele; And these have beene Roasted, to well you do know all, my Master.
Prot.  I confess it.
Pont.  Salmon.
Harp.  A Parson he is, Sode vs to begin the Psalme on.
Pont.  Trout.
Prot.  Gentlemen, looke and behold * For loe you here, this is his Character right. *
[8] He blurted as one angerd or had the wind cholick with eye and with mouth both to west.
Rud.  All begotten in Fornication they be.
Font. Item one Dolphin.

Prot. The villaine thinks that the Musitian Airon is on his back for ever he supposes he heares him singing to his Dolfin.

Font. Turbot.

Prot. Turbot, quasi Turne-boate, For if there be anye of them they will overturne a boate, sure.

Font. Breame.

Prot. I think they do, perpetually, breame the one the other, as do Hogs, they be so full of Spawn.

Font. Carpe.

Grip. I lyke not these carpine Jackes, I.

Harp. Everye eache of them haue, at dinner, been thoroughly carp'd, for it, to fetters, Goodman Gripus.

Font. Crab.

Prot. Mitto tibi metulas cancros imitare legendo.

Rud. Wee understand you.

Prot. But Scarce, I beleue.

Rud. Beane layd but by, For our Ladyes be crabbed sufficient, Mr Proteus.

Font. Flounder.

Prot. Flounder quasi floe under for that they floe under the water.

Font. Mussels.

Grip. They have moused, many and oft, these Thumbs of
Post. STURGEON.

Prot. Stur John, quasi stur Jack, He is such a sturring Jack in one's belly.

Post. ANCHVUES.

Harp. I marry, Sir, that's the sturring Jack now.

Prot. The one stirrath before, the other stirrath behind, as rightly I do conceive them both, by their cooperations within mee now.

Post. PEARCH.

Rud. If but once he pearch aboue water, he is myne sure.

Prot. I am persuaded he be the right Thorneback, Gentlemen.

Harp. A Burr in thy Mawe, Proteas.

Prot. One of a fortnight old, in thyna, Harpax.

Post. Jack.

Prot. Add but sauce vnto him, then right is he Jack sauce, Sirs.

Post. FINALLY COCKLES.

Prot. They never sing, but whiles they be heated so will wee now doe too, after the heate of our labour.

Harp. Come on mayo. So all wee, after, vpon this Master Fish, Come.

The Fifth Song.

1.
Vee Fishermen, if any thing wee get,
Vee sup well for it at night,
If not any thing fall to our Net,
Too wee blowe our mayles for it.

2.
Neither wind nor Tyde will bring vs in handeell,
Except wee be loade with Fraught,
Nor Sprat nor Kinowe will forde vs one Murrell,
For that they be good for naught.

3
Many John, for Fault of Sea-water Fish,
Will Trigge them with Mylk and Butter,
Who if they but gaine one Salt-water dish
Then they will feade on no other.

4.
Greats Lord of Waters, a Sea do but send vs,
Not troubled with wind or rayme.
Good store of Pilcher and Herring to send vs.

All wee may to Sea againe.
Act 4 Scene 5.

Glauce Hero.

Glau. By my Troth, Lady Hero, Albeit your Husband, this morning, pluckt you, underwater, to him, yet you shall not so engrosse him wholly, from me, to your self, by all that Art and means, thou shalt, in the case, be able to perfourme, Lady Hero.

Har. Go to, Lady Glauce, goe to, stretch furth your hearte till it burst its stringes in Twayne, Leander is myne, and Leander shall lye with me, this night, in spite of that bauty hearte of Yours, my Glauce find, I vowe.

Glau. A God Leander he is now, thou but a mortali wretch, 10 Haro, as thou beste, Therefore lyke a God as he is now, he shall marry with me a Goddesse, as both lawe of these Seas, as also of Oceanus our King have decreed. Thou lyke a Faltry and paesish garle, shalt wiate at my doors, my Page and Handmayd, the whiles, as rightly I conceive thee fit for to be.

Har. Nay then, I do adjure you, Madame, by grounds Cytharam her self, whose Priest I am, By Juno Promuba, who whylom, the first, composed that nuptial Band betweene Leander and my self, And by all those Gods and Goddesses, that were at our wedding daunce, that night, You yeild Leander vp to mee his first spouse and Make,
as both Lawe and Reason require it at Your hands, Lady Glauce.

Glauc. But when? can you tell, Sweet Maese. I warned him this morning myne own before he warned you. And as myne own first I will keepes him myne own, surely. For neuer yet has been known conquerour such a Beast, As for to deliver that Bolt, he has possesed once, to the conquered his Foe. Shall I then, that am not onely a Goddesse, but also daughter to Lord Mineus, Prince of all narrow Seas, shew me such a daase for to be, so to deliver that Prize, I have won to myself, and that with the full labour and strengh of these arms of myne also, to a Mortall and wracted Princocks, Such as thyself art? Hero. Faith, Sir, No.

Hero. Doe your worst, Madame, and spare not, For I have, And as but now but, Fabricated such a holdling Plaftorme, within the Intricate Laboriinth of my Brayne, that in spite of that proud heart of yours, and that also, with such full and a flushing blood of your shame besyde, you shall leave the Prize to its owner, And get you to your Trituns, with whom, whylom, you have beene but too too familiar, I suppose, if that those Reports be trewe, that have gone on you, Sweet Madame myne.

Glauc. A crott, in thy Teeth, Sweet Lady Hero, For the Gods of Olympus have wuook Thetis and my self, being but water
Nymphes, vnto their beds, whom I notwithstanding haue
with Scorne rejectted, And haue ravished a mortall wight
but this morning, such as Leander is, vnto my vse, And
such as he is, In spite of that pretie Mouth of thine,
I will keeps him from thee, And that onely for that his
more Ardent and more Firm affection, he hath borne mee
since his Rape, my Hero deare.

Her. If you get him from mee, then Say I have no brayme in
this rolle of myne. For I will so bind you to confessse,
your self to be so truely vanquished herein, that
Cytheres And the whole companie of those Gods, that now
be descended all to this the now Aphrodisiall, shall
both hoote, and whistle you for your laboure, Lady
Glaucus. And if so do not, then call me Hauback,
Madame.

Glau. Nay Nay do thy worst, my Jaunting Hero, thou.

Her. And you do your worst you.

Glau. And be hangd to boote Lady Hero you.

Her. Bis Bis.

Glau. And Bis vnto you.

Her. And be berayd too, Madame Glaucus you.

Glau. Goe to.

Her. And go to you.


Her. And Adieu you.
Act 4 Scene 6.

The Direction

Talus Arion. Each of them with an Urne on his shoulder,
And a vesture Sarp by his syde.

Talus Arion.

Tal. Freind Arion, well met, hast sped, Man? say.
Ar. Rather hast thou sped? Coriual, Talus.
Tal. I will make thee, with thy Luta, dance attendance,
At my Ladyse doore, while I have wrought her.
Ar. I will aduance her, degree by degree,
So on the Scale, abowse thy reach, Talus,
Possible, thou mayst, vnjoint thy neck with.
Tal. The one wrench of my little finger, Srrva,
Shall lay thy labour in the dust.
Ar. My self
Will scale her first, then batter thou and spare not.
Tal. Musitians, I haue haarde t'haue builded Townes,
But never yet t'haue pulld one down.
Ar. Lysander
Batterd the wallaes of Sparta with harmony.
Tal. I I, with singin Harmony.
Ar. I haue
A Jin will beare the Fortresse Iowe.
Tal. Thy Jin
Be made of wyres.
Ar. Thyne be such doughe ware They
Will hardly force the Breach.

Tal. I have a charme
Hath mynd and quaid the deseand Ocean
Since that my being with thee.

Ar. Thou talkest but.

Tal. But I do say that thou . . .

Ar. What wilt say? Man

I do cast it ir thy Teeth.

Tal. Hast, knaue, say,
Rifeld my Knap-sack? Ha.

Ar. Hast thou it, Sirrha?

Tal. Have I the use of my eyes? pray you.

Ar. La, y

[4] Here they turnd vp their sleeves both.
Sirrha, knowest thou this?

Tal. And you this? say you.

Ar. Nyns will thundar.

Tal. Sir, so will myne.

Ar. goe to.

Tal. And goe to you.

The Direction,

It thundred and Lightend, being each their Bracelets
and armes stretched furth on his, their whole length, to
west. Arion first, after touch of the thombe thereon.
Tal. O wondrous, how myne.

Ar. Wondrous. Talus, I can not sure but wonder
At strangenes of the Accident, They both
Thundred alyke, So lykedae was the Lightning,
The continuance, the measure and the Crack.

Tal. Sirrha, if but well thou dost observe them,
They have same gyres, same weight, same workmanship
That th'one grains of Hais is not more lyke to th'other.

Ar. I doeme the Gods do floute our Kimerye.

Tal. I think, rather, that they do enuie vs.

Ar. Wilt heare my counsell? Say on.

Ar. By

This Cytherea is ready take Sea,
Vato her Arbitriment put wee it.

Tal. Sirrha, with Willingnes, Come on thy ways.

Ar. How will I swim, in pleasures, all my dayes.

Tal. To Cupid I will build a gallant shryne.

Ar. I for the same will set songs divin.

Tal. But

Come.

Ar. Stay Fallow Cupedinaire, First here
Let mee take your oath you will be trewe,
Not to forestall before the doome be givn.

Tal. Truth I so sweare on handle of this chaire.
Ar. I upon the other.

Both. So help vs trawe. &

Bountifull and good Lady Cytheram.

[++] No kisse.

_Here they knockt vp the Consort._
Act 5 Scen 1.

The Direction

* Cythera, Oceanus, Thetis, Rmaids, Aride, Nereus, The
  Three Graces, Glaucus, Attendants, Cythera with an
  Arrow in her hand held. And in her Sea attire onely,
  to behold. Entered herupon a Sea Nymph with crown
  white and bisms of Sea weeds and stood aboved. Then
  Cythera spake as followes.

* Vedard in by Mercurye alias Hermes.

Cyth. My Lords, so royally, you have, this day,
    Celebrated my Aphrodysiall,
    With such coast, cheare and such Magnificence,
    That, while I live, I shall be mindfull of it,
    In my plenary thanks, vnto you, for it.
    But now I must to heaven, Hermes hath brought
    Speciall letters, to his mee vp to Court,
    Then, good my Lord, if any thing there be,
    Whereas, I may steede you, from King Saturnus,
    Firmely do you expect it sooner as may,
    And till the tymes receive our thanks in paye.

Oce. Madame, if so you please, to staye all night,
    Barely, with Phosphorus, you may be stirring.

Cyth. No, good my Lord, I must away, this Night
    The strangers come, and soone the Bal will be.
That. So bad hath beene your cheare, that to our mights
Vee would amend it, with our Pastyme, Madame,
Then breifly know, wee haue besouke a shewe
To present you with, humbly requiring you
To take the benefite in any sort.

Ar. Trewly, Madame, it will be worth the observing.

Cyth. What's the Tyme of day?

Hum. Sun's but now in West.

Cyth. But marly dayes, Come, each elect his seate,
Cythera, vnto sport, never commeth late.

[* Here they placethem on the Bank; Cythera in the
chaires of state.*

*Act 5 Scene 2.*

The Direction.

Harpax, alias Cupid in his Fisherman's sute wafted
in Vulcan With a wanton Fiddle, in women's attyre of
Scales or woman Monster inclining to some strange Fish,
with Whip, Hitt and Bridle in hand held lyke Lady
Reuenge of the Sea Joculus wafting him lykewise with
Cythera's Fan of feathers, white and dun Doves and
Swans, Venus Chariot Birds. Finny wings, hands, and
feet too. Tuskye Teeth with all.

Harpax Cythera Oceanus Nerues Joculus Thetis
Harp. Along, Along, I beseech you, Along.

Cyth. Is this the Shepe, you told mee, Ladys wyne?

His foote sure certifieth mee he halte.

Joculus, flush the woodcock, pritty, Roy.

Joc. See you looke stedy, on our Mother, Comm.

The Direction.

Here Joculus having blown him over bed, Vulcan appeared all and whole in his own lyknes and in his guld Iact

Sute, Hammer and Aprons. Joculus with his Mothers Fan in hand held. The whip, Bitt and bridie in Vulcans hand still held lykwise:

Cyth. Out you most agrigious foole, cut out.

Rum. My Lord's going t'our Sea-horse market sure.

Her. A proper leg, Masse, for him go a wooing.

Harp. Can he have a better to wife, than one

The fairest of my Mothers maydens? Ha.

That. Was going to Prigge some Sea-Mare rather.

Arid. Dreads Triton his Trumpe lyke the Stop-Theife call.

Oce. Madame, I have observed long yond Nympe

That holds a Crown, seemeth some thing she hath

To say to you, Madame, And all the while

To have expected your leisure onely.

Cyth. Now lyke a Theife he louches, on me, loe.

Aglaia, take him, to thy self, I pritty,
And some looks vnto him I do beseech you.

Agl. Chere you, my Lord, and give t'old things their passe. 20

Vul. Dears, I ask thee forrinences from my hearts.
Better bad; woldome comes a worse, they saye.

Cyth. Approch, good Nymph, hast any thing deliver
Vnto the Queens of Guide.

Act 5 Scene 3.

Nymph Cytheres Chorus of Gods

Nymph. Madame, I haue.

Cyth. What is it? True.

Nymph. Some doubtfull Paramours
Stout contending about their Kistrieses,
Appeale to your Ladiiship to accord them
By Your Just verdict.

Cyth. Nymph, be it but that
I am contented with my whole heartes boute.

Nymph. First commanded I am, use our wordes on you
Of Consecration, So the whiles t'asstall,
And inuest you the Empresse of our Sea.

Cyth. Sweet honest Nymph, begin, I prithee, thou:
The Imperiall Crown white and blew, Sea wade.

The Apologie.

Nymph. Lady, you about to marrie the Roomes,
If good you be, say it, with Cressies, blooms,
But if you do rule our People Amisse,
Turns my his Sea-weede to Adders that hisse,
God keeps you fro Ruth, God keepe you fro teane,
So far the while live you our watter Queene.
Whiles I, with this song, shall conclude my Theme.

[¶] Here the Nympe crowned Cytharae with the Sea-weede crown.

Nympe) The Sixth Song.

1.

All Hayle vnto our Water Queene
Doe she off, with her mortall Habit,
Each corruption may be seene
Her heauenly good soule to inhabite.

2.

Dooome she the cause with Sooth and Right,
Let her not decline from the Truth,
Doe she decide that that is mett,
With full-fed Equitie and Couth.

3.

Farr be removed from her Syde
All hate and Partialitye,
All Anarches, Pancour and Pride,
While she is in Authority.

4.
The cause is but winning of Fewe.
Then be not your Ladyship Seene
The losing of these Couples nowe,
But be you their good Lady Queene.

Corollarium
Hayle, Lady, off our Vater-Graens.

Cyth. Bring them now in, our saries be ope to heare them.
    But what's the noise? of Seylours, I suppose.

Act 5 Scen 4.

Rudens Proteus Ponticus Gripus, Arcida Rumida
Cytherna Oceanus Mareus Coüs Cupid Glauce Thatis.

Rud. Hey you, Hey you.
Prot. Well sayd, Rudens, tugge him thou in, Sirrha lustilye.
Rud. Shalt see, that I have eaten Brawn and Mussele too,
    Seigneur Proteus. Hey you, Hey you.
Prot. Well sayd, Ponticus, pull thou in as lively.
Punt. I have eaten with him for a wager I warrant him. Hey
yea, Hay yea.

Rud. Yet, will not come up the knaue, Hay yea.

Pont. Pull, Hay yea, Hay yea.

Grip. Lustily, my Mates, Hay yea.

Pont. Well sayd, Bald Father Gripus, Hay yea.

Grip. Hay yea, Hay yea.

Prot. Yet one pluck more, I prithy.

Grip. Hay yea.

Prot. May but then I will once trye myne old cables too, Hay yea Hay yea. Now the Lord be prayed for it. Post variae cæsæ post tot discrimina rerum Tandimus in Latium, After much Sweate and divers Agonies Wee have brought vp but common ware, Ses.

Rud. FYath upon him, what a stirr wee have had with the knaue!

Grip. I would not take the lyke paine with him againes for the whole Doctrina in his belly, I w perceived.

Cyth. Fisherman, what have you brought vp there?

Rud. Such a Fish, Madame, as never was hearde of in memory of our Fathers, Madame.

Pont. Madame, he will speakes you grecke, Latin, French, Caldees, Faery, vster oracles, daunces the Canaryes, Quid non? Vhile now, since wee have taken him, wee be come present him your Ladiship for a Noueltie.

Cyth. I thank you Sirs, your paines shall be requitt.
Cyth. Waft assaye but, wee may conserder him.
   As huge an Ork, as ever my eyes beheld.
Arid. Myne eyes will not endure to looke upon him.
Hum. Nor mine, I do assure thee, Arida.
Cyth. Lord Proteus, how was he taken? Say.
Prot. He was dusted furth his den, Madame, Then
   Taken with a Furenet, for him layd furth,
War. Cartees, I have beene, in our seas, as bigge,
   But that he vtters Younge and oracies,
I can but mune.
That. I have hearsed my grandame say
   There is a Fish, that if a man but eate off
   He shall vtters Oracies, So, I waene, doth he.
Hum. I think Pythagoras has crept into him.
Arid. The greisly God of Tartarus rather.
Oce. My Masters, rippe ope his hally and see.
Rud. Will you give vs leaue, your worship, pick ope
   your oracle?

The Direction.
An Eningers Boy with greasy pouch by his syde, gnawing
on a whole half cheate loome spred with Butter, with
workmans Aprons and greasy flat cap invested.
Rud. Oh Jupiter,
Grip. Pluto.
Post. Neptune.

Prot. By Dis, Acheron, by Cocytus Stream,

By Styx, Cerberus, and by Phlegathon...

Hum. The heavenly Gods be mercifull to vs all.

Mer. The wonders of our liquid Element.

Arid. The supreme Gods avert the Augury.

Glauc. And grant vs all their mercyes from above.

Cyth. Masters, I charge you silence, Peace, I say,

And may Cythera hath Imposed it.

Sirrha, say, who art thou? whence? or how

Camest thou; first, into this Fishes belly?

Coüs. My name is Coüs, Servaunt to one Talus,

Famous Ingenier in the Isle of Crete,

He supprised, by the Enemye, one day,

Was burld in to Sea, he and his Familye,

What of the Rest became, I may not say.

Mee this Fish was Curteous to receive

Into his Maws, So presserud he my life.

Goe. Wondrous.

Cyth. How couldst liue, in so foule a den? says.

Coüs. Mee thought, the while, I was in Paradice,

Where I had such honour done unto mee,

As neuer Prince the lyke, Moreover spake

Greeks, Latin, French, May vterd gracious,

Rud. Want you, in a Pox, wee did th'honour to?
Coûs.  More, Madame, I had sacrifice done to me,

Where my Mouth so waterd, Lord, after Greene Fish,

It is not to be spoken, Deare Madame.

Grip.  I told you so, If I did not mistake, Rudens.

Cyth.  Sirrha Coûs, shall better be hearde soon.

Now matters of Importancy, wee haue

That must be dispatcht first, you Fishermen,

Doe you get in into the Buttery.

Towe in the Monster and call for drink, your

Reward shall be Princeely.

Poft.  Thank you, Madame.

Rud.  Full Harpax.

Harp.  Rudens, take thou, this, and learn
to know the Gods an other Tyme. *

[*] A boxe on the eare.

Rud. [*] Stirred long on him then spoke.

Then goe, and be bangd, unto thy calling,

What did wee know who thou wert.

Harp.  Vant, Villaine. *

[*] Gave him the vant on his Bum.

Act 5 Scene 5.

Arion Talus Coûs Cytheram Nereus Thetis Oceanus

Arida Humida Glauce. Leander and Hero Crowned with
Myrtle Both, and standing aloofe. Hermes

Ar. Long life, vnto the heavenly Queen of Loue.
Coüs. Master, Master, Quo modo vales, Master.
Tal. Coüs? I thought, thou hadst beene put to sword.
Coüs. I have seene wonders, Master.
Tal. Peace, meete not?


Cyth. Be you of those seake Justice at our hands?
Both. Wee be.

Cyth. who's the Defendant?
Both. Thetis.

Cyth. Thetis, stand furth, and answere to the Things
Shall be layd against you. Now Speake your minds.

Ar. The Rector of the Sea, no sooner had

Granted vs full libertye of his Court,
When both in one made Loue vnto this Lady.
Long were our Prayers and many were our Vowes,
When she, quite to barr vs of these our hopes,
I had quid who, now many yeares agone,
A Ceston for my wretste, which long I held
As pratties as these eyes. With this I quaid
The waues, with this the waues I lykwise raised
When at any tyme I crossed the Maine,
Raised lykwise with this th'Affections of Loue.

The same I lent, one day, to Vlyisas,
Moved with compassion on the Man,
Whilst he in dangerous peril was of life,
To bring him safe on shoare, which since the tymes
Never my eyes could see it more. And then
She Sayd, he vowed to marry none but him
That brought it her, therewithall Imposed
The Taskes vpon vs.

Cyth. That is, say they trewe?
That. True, faire Empresse.
Cyth. Hath either of you? say
obteynd this Ceston, surety of her Loue?
Ar. I have bright Goddess.
Tal. I have dreaded Queen.
Ar. That myne it is th'Experience will shows.
Tal. That myne it is th'Experience will shows.
Cyth. Deliever them, both, into my hands, you.
My self will trye th'Experience of both.
Ar. This myne.
Tal. And myne, Madame.
Cyth. o mighty Gods,
What doe these my Immortall eyes behold?
The Rolles be one, the Figures be alyke,
The Gold, the shape, the weight, the workmanship,
Now if in Properties they also meet
Cythera shall not tell what to meet.

The Direction.

It thunderd and Lightend, their Bracelets tyed about
Cythera's eithr wrest, Either Arm stretched furth on
high, one after the other, after some touch of the
Thumbe.

Ar. Of Cythera's doome wee waite the Point.

Tal. Wee will agree to that she does appoint.

Cyth. Albeit, in Things thus hard, wee can not give
Such equall censure, as the Thing requireth,
Yet since wee must needs, Thue wee give vnto you.
The old Romanes had an vse among them,
To put their case, furth, to the Flight of Birds,
And he that noted most obtayned the Suite.

So you (According to the Element,
Wherein you be) observe the glide of Fish,
And he that most in number shall perceive
The sylyer virgin, for his needs, receive.

That. Since needses now I am vrged vnto it,
I'll rewaile that my hearts concealed long.
Rose that I raised and queld the Sea, by this,
Alone, I also trowly Prophesyde,
Expounded dreames, and vttterd oracles,
To the wonderment of all that hearde mee,
Raised lykwise with this th' affections of Love
Now, Lordings, if you have a trewe and not a false
In Cabin tell mee what I did last night.

Ar. That's above Arions cunning, Virgin.

Tal. And Talue too, I assure you, Maydan.

Coüs Mistrie, I can tell you. You looking last night into
your Baskit, First and Imprimis you tooke thence a
faire and goodly glasse Button, that was riveted into
the hoope of a copper Ring; you kist it with both your
eyes, then with a sorrowfull sigh you lapt him vp. So
by vertue of the sub pena I greate you, loe.

The Direction
He tooke a Third Bracelet furth his slop or Pouch
(whither the better) Lyke unto the former Two
Bracelets. Slop the Best.

That. Villaine.

Oce. Sirrha, say, how camest thou by the Love-rolls?

Coüs Flat and faire, Master, I found him in the Fishe
belly, And for the same I am Cannonized sure, Sea.

Ar. Has done a Turge the Gods of heaven should not.

Tal. Nor the Gods of the Sea neither.

That. O, mee.

Most impale.

Cyth. Lookes to the woman, she falls.

Hum. Cozam, cheare your Sprites, and looke vpon vs.

Arid. Ist any thing that I may steede you? saye.
Her. Daughter, what ayle you?

Oce. Stand by, she replies.

Thet. Then must I be bestowed on him? Ha.

Cyth. Madame, your vow is past, And according
Your vow needs must awarded your doome be.
Yet if, by any means, altered he may be,
Renerst may be the doome. One howre I give you
To seele his Mynd. Humida, Arida,
Employ your Eloquence vnto the man,
And be your cosens spokesmen in her cause,
Meane while, I do adreasse mee to theme other.

The Direction

The Two Ladys busye in Talk with the clown, Ha
talking to them with an ill favoured motion of his mouth
lyke a Clown as he was. Meane while Cytheren spake as
followes to Leander and Hero.

Cyth. Here and Leander, well as I not pleased with you,
You haue, this day, my Sacrifice neglect.

Lean. Dreate Queene of Paphos, that wee haue neglect
Thy Feast wee doe confesse, yet, in amendes,
Have brought a nobler Sacrifice for it.


Lean. Lord Oceane

Made mee promise, yet it vnseeting, I vowe,
I should reconcile, vnto his Bed, my Spouese,
Myne oathes was past and might not be recalld
If I should haveayne my deare heartes to gage 100
(For I haue Sworne by the Pooles of Styx; Madame)
For the which I haue brought her to thy Shryme,
Thou mightest, to Oceanus, manifest myne.

Cyth. Done it thou hast lyke my faithfull seruaunt,
And for the same, Leander, I can tell,
With all thy Mistresses thoulvt prosper well.
Ocean, must you be handfast to my Preist?

Oce. Trew, Madame.


Her. I am, So heeple but sweare by the Styx too
To graunt my Suite.


Oce. By the Styx I graunt.


Her. Ocean, I take your graunt, and this the suite.
I haue in this Scallop of Gold conteyned
A composition of Mortallity,
Whence Cytherse take a dram, what tymes
She listeth descend to her Mortall Louers.
Now, Ocean, if you love mee, as you may,
Take but a dram and be a man one day.

Oce. Oh oh.

Her. How? Man. No one dram for my love?
Oce.  I can not brook it, Frithy, Pardon mee.

Her.  Is this your Resolution?

Oce.  It is.

Her.  Speake once more I pray you!

Oce.  It is. It is.

Her.  Then you do give mee quit?

Oce.  I doe, I doe.

Her.  Will you, Glauce, take one to be a woman

For Leanders love?

Glau.  So I may not doe.

Her.  No?

Glau.  No.

Her.  say once againe I pray you.

Glau.  No.

Her.  Now will you, Leander, take one for mee?

Lean.  Hero, the whole box, doe, too.

Her.  Indeed la?

Lean.  Yes.

Her.  Indeed?

Lean.  Yes.

Her.  by the Styx?

Lean.  by the Styx.

Her.  Thanks, Leander for this trysde Constancy.

It is enough, thou needst not now take it.

Yet, thou assuured he, and vaunt thou this,
Worthily hast thou conquer'd Hero twice.
How sayst now? Have I not trow won him? O
Glauce.

Glau. Yes, by my Truth, Hast thou, Hero,
At heauen’s high rate, I dare boldly say too.
So take him whole, vnto thy self, I pritty.

Cyth. Ladyes, have you compouded with the Fellow?

Hum. By all th’entreaties wee may pour vpon him,
hee’l not be persuade but needes will have her.

Arid. I, and the whole Portion, she hath, with her too.

Cyth. How? will he se? May then Cythera
       Will doe that earst the which she did neuer.
Syrh, thou knowst the Lady tarry vntaet
For men of thy descent, she must bring furth,
By certaine Oracle of Just Themis,
A Sunne, a man at armes, far greater, if
She but consent to marry with them. Then
Be the Gods themseluws, Then for a round summe
Restore her to her freinds, goe to I say,

Restore her to her freinds, and vaunt therwith
Once Cythera to have entreated them.

[*] With face gracious to the Clown.

Coys. Truly, Madame, I would done any thing so I had my

ransome, For lce you, Madame, my Father is a passing
poore Man, And I am little better my self, How if wee
should have bene but capped with such a Summe of
Money, as is they say. Set in the Toole Booke on vs,
wee should both so have run into woodes, given over
Beife and Mustard and fed theare upon Acornes and Crabs,
Therefore what is your Ladiaship advice, I shall doe
herein now.
Cyth. Thy Kinsome is remitt, so be theirs.
Coys. Goe to. Then I do remitt the Lady also, protesting to you,
That from beginning of the world to this present houre now,
I have not had any thing doe with her.
Cyth. I thank thee, Coys. Now Arion and Talue,
I intreate you would relate, to me, each,
How you came by your Cestons?
Tal. Enamelled
My Father fergeth myne in Illusion.
Ar. Nyne's a Fantastique dreame of Proteus.
Cyth. Vulcan diddest not know the Penaltie
Instampt in our leaus of Adamant Gainst
Feyning holy things and wilt never leave Feyning?
By dreads Styx, were it not my Birthday,
Thou mightst a bye it, But of it be quitt,
And <Packhed> See, hence furth, you looke unto it.
And this a Thing, I should have told you, ine.
And you leave make false contracts by your spell
Or King Saturnus will not lyke it well.
Oce. O mee.
Cyth. What makes Ocean sigh and groane?
Oce. Why, in the feilds of Loue, do Louers moane.
Cyth. Do you put your confidence in mee? say.
Oce. I doe.
Cyth. Think I may cure you? too?
Oce. You too.
[Cyth.] Thus, thus, I touch your Heart, Lord Ocean,
With the Butt end and bid you recover. *
Oce. All honour and Thanks to Cythera.
Cyth. You of your Loues service I remitt too.
Jup. Great Queene of Loue, Lo, Jupiter giues thee
Thanks for his discharge.
Nept. And young Neptune, loe.

The Direction.

Here Arion, stuck into his Hatt a small Egle of Gold,
of the Bigness of a Cogniscance. Talus, into his a little
greate stone Horse, dapple graye, of Syluer, the Badges
of their Acknowledgments, both taken furth their Scrips
or Pouches, Cythera at Sight starting, from off her
seats, upon her feetes the whiles.

Cyth. O the wonder of the Gods, my Father!

Myne vnk Neptune eake! Your pardons both, For
My default I treate,
Jup.    Noble daughter, Cur

    Fardons both You haue.

Nepht.    Although we have taun,

    On vs, humaine shapes, you see, to possessa
An Impe non pareild, yet seeing, by crossse, now,
The Parques have confirmed Thatis should be spowse
Of Mortall Bed, that she should bring furth too
A Sonne, should be greater than Man or God,
If she but take either to her sacred bed,

    Wee, lce, yeild theae, Neice, thanks for our Remissions, 200

And lowly bend Our states to this greate Seat.

Cyth.    Much good do it you, noble Lords, I wish.

    Now my discharge, This day longs to mee but . . .


    Now I doe See, I have perfourmed each
According to the equitie of each,
Hard were the cases, and many were the Suiues,
The Tumult strange, So were the Accidents,
Mighty the wonder and Parplexitye;
But now I find my Kingdome at an end,
And to the owners must resigne my Roome,
As, in rightfull equitie, it is meete,
Therefore, lce, Lords, you all, with love, I greet,
Withall resigne the Kingdome where tis meet.

    The Direction.
Here she rose with the rest, The Imperial ghirland
first taken from off and by her self and delivered to
some one of the Attendance then build vp the Crec,
Then Spake as followes.

Cyth. Is my shallop come? I think it be late.
That. Madame I come, to give you humble thanks,
For the Speciall honour, you haue done to mee.

Cyth. Pardon mee, Lady, if rigrous I'haue beene,
A Judge may never discharge well his dawty,
Vaine, of Affection, he do despoyle him,
Mere, where Cytherwas Breast hath beene ever
Op to Lenity, the case required her
To invest the marble hearte of Juno.
But now I must to Heaven, the day growes old,
Beayde, from hence, it is a good way vp.
My noble Lords, I bid you all farewell,
The Bounteous Gods rewardes Your meritts well.

Oce. On Dolphins, wee'll conduct you on your way.

Cyth. I thank you, Lords, tis late, make hast I pray.

Hern. To Court, Madame, to Court.

Cyth. Lo Hermes with
The best speede I may.

Hern. Come, come on, I pray.

The Direction.

Here went furth the whole chorus in a shuffle as after
a Play in a Lords house: Hermes wafting them furth with his winged wand. Vulcan and Proteus after them. Or went furth in state all, as riding upon Dolphins, Hermes wafting them about the stage with his wand. Whither the better you may choose the better, all singing the 7th
Song following.

The Seventh Song

1
Horse and away, my Masters all,
My Lady is now on Foot,
Trussing the whole baggage, vp, in Hall,
The will away by the Coast.

2
Briddle Dolphin, survey each one,
On her wee attend, as is meete,
She shall not fear, Briddle once on.
Of Orkes, an hundredth, the Fleet.

3
But why should she fear by Dan Cupid?
The fellist Beastes, that in Sea move,
At th’encounter of any e Sand-Tyde,
Will bend to the Queene of Love.
Any vast and extraordinary Billowe comes against
ship Or other vessel all the Saylours call it a Send of
the Sea.

4.
How, why should we longer now staye?
Loe Phaebus hastens his way.
Before it be the shott of day,
To Horse away, t’horse away.

Exeunt Omnnes
The Apologue
The Direction
Here Harpax after their Song and goings forth Came in
againe their Apologue, with his Mothers Fan in his hand
held.

Harpax their Apologue, Solus,
Verte Folium.

Harp. Gallants, I that have wings to overtake
As left their Apologue, and thus they spake.
A Curr passing a Porede with boans in mouth
Caught at a shaddowe and forwent them both.

Wee who, your Peace obtayned, Your Praye exact
If wee should but receave according our Fact.
Your Peace, Your Praye, wee loome, in one, I note,
Yet, as you ever done, your Praye allot,
The which, if drearid, wee'l Count to our gaine,
Els take, for a mylde cordiall, for our paine. *

[*] A Pawes.

And now our now farewell, unto you all, Sirs. *

[*] Here he wafted them furth with his Mothers Fes all.

Finis 1602.
Percy has included act and scene numbers in the text of his play, but not line numbers. I have numbered the lines in the play, beginning anew at each scene marker. I have also numbered sequentially all the preliminary material before the beginning of the play proper in an attempt to simplify the comparison of the two texts. To provide the reader with precise information concerning the two extant copies of The Aphrodisian, I have employed several abbreviations and symbols. They are as follows:

HM4 - Huntington MS HM4 (used as copy text).
509 - Alnwick Castle MS 509.
£ - both HM4 and 509.
F. x begins HM4. - The folio numbered x in HM4 begins at this point.

marginal correction - A correction to the text has been placed in the left hand margin. Usually the portion of the text to be corrected is underlined.

marginal note - A note or stage direction placed in the left hand margin.

in text - In the body of the text as opposed to marginalia.

slip - A correction on a pasted-on slip.

punctuation supplied - The editor has supplied punctuation which seems necessary, but was omitted in both HM4 and 509.
This does not include periods at the end of speeches which has been added silently. Percy was very erratic about supplying punctuation at the end of speeches, especially when a speech ended in the middle of a line of poetry.

deleted - The word or words indicated have been marked for deletion by underlining in the text referring to the marginal note dilive.

The asterisks (*) are Percy's and usually indicate that a marginal note applies to the line in which the asterisk appears. When a corresponding asterisk is missing from the marginal note, I have placed one in square brackets. Where Percy has neglected to use asterisks or other indications, I have placed the notes as near as possible to the line they seem to relate to.

PRELIMINARY MATERIAL

1. Matries . . J F. 2 begins HM4; This folio is preceded by a folio numbered 1 in HM4. In both HM4 and 509 the verso of fol. 1 is blank; the recto is labelled Vol. 1st in HM4 and Vol. 3rd in 509.
4. Latineus Purum An Lambick 509.
6. For . J F. 4 begins HM4. (This page is repeated in both the Library of Congress and British Museum microfilm copies of 509.)
20 fault: Fault marginal correction 509; cause in text 509.
38. Parodia. Parodia] marginal note Σ.
40. Parodia marginal note Σ.
43. Parodia Parodia] marginal note Σ.
46. -] sapienti] Sapienti 509.
47. Amphibologicul[al] marginal note Σ.
51. 1647] 1646 509.
61. But] But marginal correction 509; Or in text 509.
62. for this] But for this in text HM4; But deleted; But for Part this in text 509; for Part deleted.
66. opposd marginal correction 509; proposed in text 509.
73. exploded exploded 509.
74. Tyme] Tyme marginal correction 509; day in text 509.
90. The . . . I F. 120 begins HM4.
93. Sea—] Sea— marginal correction 509; Fish— in text 509.
104-5. gold and brayed / haires,] Gold, long white Beards and braided Haires. 509.
117. Joculus inserted in the text under The Two . . . Graces. Σ.
121-3. the one in cloth of sylver blew. or clyned cullour, the Best:] marginal correction HM4; Sea blew in text HM4; th' one in Ser cloth of sylver 509.
127. Bearded] Bearded crossed out in 509 (for both Arion and Talus).
129. Thus Fur . . . without.] marginal note Σ.
130. Leander . . . I precedes Hero in MS 509's list.
143. Oceanus Pallacles Court of King Oceanus Court in text 509; Court of King deleted.
145. Jumpe and even Jumpe/even 509.
148. Pallacles Court 509.

all on Top of the Musick Tree on top of the Musick Tree.

marginal correction 509; all 0 the title in text 509.

149. Sea-Feast 1602! Sea-Feast 1602. marginal correction 509; Fish-
Feast in text 509.

150. Aphrodysial Marinal 509.

160. Volues : called.1 marginal note E; 509 follows the phrase
Volues . . . called. with the following note which is deleted by
the marginal note Dilus totum acc:

Note

If in the names of the Personas (vt supra) the bearded of the Gods
Jupiter and Neptune seeme but too curious unto you (as you may well
perceive in latter end of the Marinal) you may then leave them bare
faced as they were before. Vide ut infra Act S Scan. 5. Your
Judgments here in I pray you now, or not at all.

Prologue

The / Aphrodysial . . . ] P. 121 begins HM4.

Sea-Feast! Sea- marginal correction 509; Fish- in text 509.

2. Ioe, I now in text 509; now deleted.
5. I assurel I do assure in text 509; do deleted.
6. listen listen now in text 509; now deleted.
   coming from above, I coming to you 509.
7. conceive I conceive see Gentlemen in text 509; see Gentlemen
deleted.
8. Oceanus, I Oceanus lykewise in text 509; lykewise deleted.
9. sent sent down in text 509; down deleted.
10. suppose I suppose now in text 509; now deleted.
11. you I you do in text 509; do deleted.
12. a Fisherman a Poore Fisherman in text 509; Poore deleted.
13. you I you all in text 509; all deleted.
14. Your! you 509.
   each! every each 509.

Act 1 Scene 1

1. The Direction. thigh! Thigh marginal correction 509; knee in text
   509.
2. since! since both in text 509; both deleted.
3. us! us now in text 509; now deleted.
4. s! not! marginal correction scope not in text HM4.
5. read! read! marginal correction 509; see in text 509.
7. flowed! flow! marginal correction 509; face in text 509.
8. leap! marginal correction; Leape in text HM4 (nearly
   illegible.)
70. Misturel Montare 509.
71. myl 509; my my HM4.
72. Lordel Lord 509.
103. fifteenthl 509; fifteene HNA.
109. nowl new 509.
122. Hel l 509.
137. Ciasu e., .] P. 123 begins HNA.
140. And . ., both;] 509; line not included in HNA.
144. Toale71 509; Toa]e. HNA.
145 SD. Pointing . . blank.] m.n. I.

Act 1 Scene 2
33. Oh! But Oh in text 509; But deleted.

Act 1 Scene 3
15. Sol marginal correction; Thou in text HNA.
23 SD. He . ., him.] marginal note I.

Act 1 Scene 4
Harpax. . .] P. 124 begins HNA.
26. Beast.1 Beast. comm. marginal correction 509; Beast. but. in
text 509.
28. thel the Th in text 509; Th deleted.
37. Harp.1 Harp. marginal correction 509; Prot. in text 509.
40. you all Foural you Foural 509.
dilwe marginal note 509 (no apparent reference in the text).

42. Beards, 1. Beards, 2. Sir in text 509; Sir deleted.

44 SD. He... beards. 1 marginal note T.


79. forl for you 509.

81. meet we are here! meet here 509.

94. Prot... 1. F. 125 begins HM4.

103. Or... Prizing: 1 509: line not included in HM4.

122 SD. In... stalking. 1 marginal note T.

Majestical! Majestie all 509.

stalking! st replaces a crossed-out w 509.

Act 1 Scene 5

5. Come on thy ways... This section up to 2.1.5 is missing from both the Library of Congress and the British Museum's copies of Alnwick Castle MS 509.


43. Subject! Same Subject in text HM4; Same deleted.

67. I find bad... 1. F. 126 begins HM4.

71. The Direction. (noise! or noise in text HM4; or deleted.

72-75. Full. I must... besyde. 1 slip HM4.

76 SB. within fro. 1 marginal note T.
Act 2 Scene 1

6. Ar. I'have... Library of Congress and British Museum microfilm copies of Alnwick MS 509 begin again.

8. singal 509; sing HM4.

23. off of 509. Percy indifferently spells "of" as "off" and vice versa. In all cases I have followed my copy text.

28. There is a marginal note, Cor, to the left of this line which seems to have no reference to the text HM4.

29. A Ceston marginal correction on a slip HM4; A Loeu-rolle in text HM4; A Ceston marginal correction 509; A Loeu-rolle in text 509; Bracelet marginal correction crossed out 509.

30. myl myne 509.

44. Ar.1 Ar. marginal correction 509; fal. in text 509.

48 SD. He... earp1 marginal note E.

50 SD. Starde... face1 marginal note E.

53. flows.1 flows? 509.

56. T'obtayned... F. 127 begins HM4.

64. rigouri rigour now in text 509; now deleted.

66. This ceston marginal correction on a slip HM4; this Loeu-rolle in text HM4; This Ceston in text 509; Bracelet crossed-out marginal correction 509.

Act 2 Scene 2

SD. Is... stegres.1 marginal note E.

10. fal in my in text 509; my deleted.

   bel I prithy be in text HN4; I prithy deleted.

   sisterl good sister in text HN4; good deleted.

47. Young! Young marginal correction 509; Young in text 509 (nearly illegible).

49. Votol Voto the sweet in text 509; the sweet deleted.

   kissesl these kisses in text HN4; these deleted.

Act 2 Scene 3

SD. # . doore.; marginal notes HN4; omitted 509.

Act 2 Scene 4

Act 2 Scene 4.1 F. 128 begins HN4.

12. theml them marginal correction 509; you in text 509.

13. (l marginal correction 509; Me in text 509.

14. Twayne! Twayne marginal correction 509; Two in text 509.

16. I wussel I wusse marginal correction 509; I trus in text 509.

30. stroutingl strouting marginal correction 509; glowing in text 509.

40. glowing! strouting glowing in text 509; strouting deleted.

41. them marginal correction; of them in text HN4; of them 509; of

is blotted.

   Instantl Instant marginal correction 509; Tyre in text 509.

42. My Masters alll Sirs in text 509; Sirs deleted.

44. but to rememberl but remember 509.
Act 2 Scene 5

1. *I do . . .* This line is preceded by the phrase *I do* Prop HMA; *I do* Prop deleted.

8 SD. *far butl farr 509.*

the faces.1 faces but. 509.


Bilm Pim 509.

paral par 509.

31. *damnable damned 509.*

35. *but well but, wee in text 509; but, deleted.*

34. *or1 yes or in text 509; yes deleted.*

39. *do do verily in text 509; do verily deleted.*

my deare marginal correction 509; my in text 509.

40. *all.1 may so all crossed out 509.*

42. *theL our 509.*

46. *sati Ram up in text 509; up deleted.*

48 SD. *Here he squinted.1 marginal note I.*

49. *Je vous! J vous en 509.*

52 SD. *Pronounced . . . French.1 marginal note I.*

53. *Prot. Sayes, . . .* I F. 129 begins HMA.

57. *beL be but in text HMA, but deleted; be But 509.*

61. *shame . . .* punctuation replaces long horizontal line I.

64. *But . . .* punctuation replaces long horizontal line I.

65. *Bel I will be 509; I will deleted.*

76. *to pick1 pick marginal correction 509; gather in text 509.*
34. become? they become or them in text 509; of them deleted.
37. answer me! answer 509.
   one! one but in text HM4; but deleted.
39. two! two of in text 509; of deleted.
98-7. Full , , myne. I well I do know it, Sire gentlemen in text 509; full , , Sire marked for deletion, but dillusion has been crossed out.
98-9. today shall I shall to day 509.
98 SD. He made horne. I marginal note I.
100. Bal. His . . . 2.5.100 - 2.6.82 are repeated in both the Library of Congress and British Museum's microfilm copies of 509.
107. as . . . Swingl together but with one swing in text 509; As also but one swing superscribed above line 509; together but with one swing deleted.
119. Calthnnal Calhaman 509.
   Diacostcal Diaco the 509.
120. Dialacco Diacio Diaacca in text HM4; Diaacca deleted.
125. those the! those the marginal correction 509; those in text 509.
131. Toccoel Tooles all too in text 509; all too deleted.
134. Lordship Lordship marginal correction 509; worship in text 509.
148. himself Following this word to the end of the line there is a series of vertical and horizontal lines, the first several of which resemble an HM.

150. Immediately! Immediately I in text 509; I deleted.

152. come! come, See. 509.

Act 2 Scene 6

Act 2 Scene 6 ... I P. 130 begins HM4.

The Direction ... Humida Arida Harpax. I slip HM4.

The Direction. Perukesl with Perukes 509.

"Syluer blewel cloth of syluer blew or clowd culour. marginal correction 509; blew in text 509.

yellow yellow satten in text HM4; satten deleted; yelowe satten in text 509; satten crossed out.

expressional their better expressions 509.

sheene-blewel water Seal sheene water blewel. marginal correction 509; blew in text 509.

the yelowe dryland shoare of the drye Land shoare culours 509.

1-2. this morning at 7 our rising so Pregnaunt! this morning at our Rising, this morning, So pregnant in text 509; the first this morning deleted.

10. blewel corrected in margin, but correction crossed out and illegible HM4.
11. vertewal corrected in margin, but correction crossed out and illegible HN4.

30. then Adieu.] them. Adieu. 509.

31 ed. Here . . first.] marginal note Y.

32. read red over 509.

33. hearts! hearts to boote in text 509; to boote deleted.

38. as marginal correction 509; and in text 509.

41. concubine.) 509; concubine concubine in text HN4; the first concubine deleted (nearly illegible).

42. Dawes.] 509; Dawes HN4.

list list now in text 509; now deleted.

43. Fyer.] Fryer 509.

44. shall never agree] shall agree 509.

56. Come on in text 509; on deleted.

58. Curst] Curst in text 509; dust marginal correction 509; dust crossed out.

59. Crust] Crust in text 509; dust marginal correction 509; dust crossed out.

63. list list now in text 509; now deleted.

67. anon] anon marginal correction 509; now in text 509.

Byl] By the in text 509; the deleted.

71. one marginal correction 509; a in text 509.

74. no] no marginal correction 509; none in text 509.

79. Metamorpho!] Metamorphose 509.

vel] vs marginal correction 509; ourselves both in text 509.
the drye land; Land 509.

84. dinner.1 dinner? 509.

90. do beseech you.1 F. 131 begins HM4.

111. restored marginal correction HM4; recure in text HM4. 111-5. 6 / The Moyst . . . Nurse-money.1 slip 509.

113. all all marginal correction 509; vp in text 509.

115. took marginal correction HM4; much in text HM4.

122. dinner.1 dinner, Come. 509.

Act 2 Scene 7

4. on the) on 509.

13. meel these mee in text HM4; thee deleted.

17. that that marginal correction 509; do in text 509.

28. other? 509; other. HM4.

37. meel mee? 509.

41. Speech assignation, Dce., repeated 509.

42 SD. Some . . . him; marginal note I.

47. There withall marginal correction HM4; But withall in text HM4; But There withall in text 509; But crossed out.

49. Lean. Good Sir . . .1 F. 132 begins HM4.

not to meel marginal correction HM4: no more, Boy in text HM4; no more, Boy, not to mee in text 509; no more, Boy crossed out.

53. Longer Tardatical Longer marginal correction HM4; any in text HM4; any Tardation. in text 509 with further superscribed above the line; further and any Tardation crossed out.
Act 3 Scene 1

Act 3 Scene 11 F. 132 begins HN4.

Brave . . . behold.1 marginal note Σ.

19. from the Beginning! From beginning 509.

24. I sayd 1 marginal correction HN4; thou saydst in text HN4.

26. Wee may beseech! marginal correction HN4; So beseech wee in
text HN4; Wee may So beseech in text 509. So crossed out.

Act 3 Scene 2


by moving! by the moving 509.

4. beating, Thel beating. The Rest in text 509, Rest deleted.

7 SD. They . . . Here.1 marginal note Σ.

19. was! was to in text 509, to deleted.


28. cheare! cheare marginal correction 509; meat in text 509.

49. her7 509; her. HN4.

56. untol to 509.

65 SD. Here . . . Hands.1 marginal note Σ.

70. strike it! strike it marginal correction 509; strik him in text

509.

75-7. Give . . . round.1 slip 509.

75. that thow! marginal correction HN4; that that in text HN4.

75-7. Fit . . . round.1 slip 509 (pasted on earlier slip).
76. pet, strike! punctuation supplied L.
82. it! it marginal correction 509; him in text 509.
89. Pit a pet, clip! marginal correction HN4; a pet a pet clip in text HN4.

Act 3 Scene 3
1. God! good day God in text HN4; good day deleted.
3. it were! t'were 509.
17 30. Pointing, . . . rather! marginal note I.
19. Father, . . . I punctuation replaces a long horizontal line I.
23-III v. As pretius . . . Act 3 Scene 5 . I missing from both Library of Congress and British Museum microfilm copies of 509.
36. have meel have thee mee in text HN4; thee deleted.
42. Castonl marginal correction HN4; Bracelet in text HN4.

Act 3 Scene 4

Act 3 Scene 5
13. for king! for a king 509.
25. cholerously! cholerously 509.
29. observe observe marginal correction 509; perceive in text 509.

41. Cabbage] Cabbage marginal correction 509; cole worts in text 509.

51. Notl Not Not in text H4; the first Not deleted.


74. ioe.i ioe. Both in text 509; ioe deleted.

78. Marine; Fuh.i Marine, ioe 509.

85. after] after marginal correction 509; at in text 509.

92 SD. Thick with dishes.1 marginal note I.

103. you, Sol you now, So in text H4; now deleted.

104. lykingi pleasure 509.

119. anl an then in text 509; then deleted.

but seal but all see in text H4; all deleted; all but see in text 509; all deleted.

123. getl get marginal correction 509; come in text 509.

132. Hold] Thou, Hold in text 509; Thou deleted.

146. consuml costume 509.

150. Come Camel Then come, come in text 509; Then deleted.

154. notable] notable Sirs in text 509; Sirs deleted.

Truthl Truth, Sirs in text 509; Sirs deleted.

155 The Direction. From . . and hands,] from within. Then a Basin and Towel before. Then enterd an Antick lykes an ill fauvourd Hermite of the Sea, with campouch, long Beard, Flanne feete and hands. 509;

F. 137 begins H4.

170. night] 509; nigh H4.
Act 3 Scene 6

The Direction. Syluer dead Ash-cullour! Syluer dead marginal
correction HM4; Light in text HM4; In cloth of Gold all m.c. 509,
crossed out; Light in text 509.

Syluer Dead sheppard-Grayel Syluer Dead marginal correction
HM4; Light in text HM4; In a dead Ash cullour Suite. m.c. 509;
Light sheppard-Graye I deeme in text 509.

7-8. I have : : : this thel I have Metamorphosed mee In to this the
marginal correction on a slip 509; am Metamorphosed to a in text
509.

10. If thoul thou 509.

15. Yet Now Yet Now yet in text HM4; yet deleted; Yet Now yet in
text 509; yet crossed out.

24. the stifferl the stiffer in text 509; the deleted.

31. that and that 509.

33. againe, l 509; againe HM4.

34. mayl may marginal correction 509; shall in text 509.

Act 3 Scene 7

The Direction. gold sandl sand 509.

1 SD- 4 SD, Harpax . . . started back.1 slip HM4; Harpax Vulcan

Rumida. repeated on slip.

1. luredl lured to 509.

4 SD. Here . . . back.1 marginal note I; not contained in slip 509.

4 The Direction. The Direction . . following.1 slip 509.
starting1 started 509.


9 SD. He . . . followes.1 marginal note Σ.

10. t'haue beene no Restif So Lumpsin B. t'haue beene So restif in
text 509; So Lumpish deleted.

10 SD. or so lively.1 marginal note Σ.

12 SD. He . . . may.1 marginal note Σ.

13. thynel thy 509.

14. But . . .1 punctuation supplied Σ.

14 SD. He stopt.1 marginal note Σ.

15 SD. He stopt.1 marginal note Σ.

18 SD. He scape back.1 marginal note Σ.

31. scipelscipt 509.

20 SD. He stopt.1 marginal note Σ.

22. I come,1 I came, I come, in text HM4; the first I come deleted.

Ho.1 oh ho, oh ho Ho. in text 509; oh ho, oh ho deleted.

22 SD. He stopt.1 marginal note Σ.

26 SD. She . . . followed.1 marginal note Σ.

27. Bussie of Bussie, Bussie o in text HM4; the first Bussie deleted.

41-2. That . . . all?1 marginal correction 509.

41. sayes that1 sayes 509.

42. all?1 all. 509.

47. I beseech1 I do beseech in text 509; do marked for deletion but
dilue in margin crossed out.
65. forl marginal correction HN4; of in text HN4; of in text 509; crossed out; for superscribed above of 509.

73. is al se 509.

78-85. Vol. It is . . . come on I slip 509.

78-9. I will now suddenly transforme mee! I will transforme mee now in text 509; trans crossed out and now suddenly trans superscribed above; original now deleted; suddenly [illegible word] lykwise superscribed above the line; suddenly and illegible word crossed out.

79. mee mee lykwise in text HN4; lykwise deleted.

82. Fyrf Fyre marginal correction 509; coales in text 509.

Act 3 Scene 8


26. cestaul marginal correction on a slip HN4; Lowe-rolle in text HN4.

27. Shadrk marginal correction HN4; Rollk in text HN4.


The Direction. but bigge as Pawns but as bigge as Pawns 509.
Cestonl marginal correction which seems to have no connection to the text, on a slip HM4.

Act 3 Scene 9

6 SD. Here .. Rod.1 marginal note Y.
11. Heye hel be marginal correction HM4; Heye heye in text HM4.
13 The Direction. The Rolles within.1 marginal note 509.

Here .. Hawad.1 slip HM4; Nulla Desunt at the bottom of the slip.

Rollel marginal correction on a slip HM4; Plate in text HM4.
22. Cestonl marginal correction on a slip HM4; Loeu-rolle in text HM4; Bracelet Ceston in text 509; Bracelet crossed out.
22-3. I will chaw .. his Fellowl slip HM4.
28. his Fellowl the other his Fellow in text 509; the other crossed out.
30. farel fare well in text HM4; well deleted.
32. come too! Come now too in text 509; now deleted.

so! do 509.
35. Plat! flat 509.

Act 3 Scene 10

The Direction. Cloth of .. culloure.1 Cloth of Gold Flame cullour or red cullour gold cloth marginal correction 509; Light Flame cullour I conceive in text 509.
7. So all marginal correction HN4; and in text HN4.
8. myl myne 509.

For this tymel for this tym marginal correction HN4; Now in
text HN4; Now For this tym in text 500; Now crossed out.
11. According thy ... P. 140 begins HN4.
Earthyl marked for deletion 509; diltve crossed out in margin.
12. wench! wench marginal correction 509; Arida in text 509.
15. My Mayde! My Mayde marginal correction 509; Arida in text 509.
16. which is to 509; which to HN4.
17. better sol 509; better those so 509.
18. fearest tol fearest thou to in text HN4; thou deleted; fearest
thou to 509.
22. I know! I know marginal correction 509; Arida in text 509.
23. now Ioe, I do rest! now I do Ioe rest 509.

Act 3 Scene 11

The Direction. Syluer-Sæe-blawe ... The Best.] Syluer Sea blew or
clew culour, the best. marginal correction 509 replacing Sea blew
culour,; Sea blew culour, Harpax Squiring her in text 509.
2 SD. Turns ... Him.] marginal note I.
3 SD. Stops.] marginal note I.
8 SD. She ... Him.] marginal note I.
9. beastl art 509.
Running stream: running water streams in text 509; water deleted.

12 SD. She ... back.] marginal note Λ.

13 SD. He ... follows.] marginal note Λ.

14 SD. Looks back.] marginal note Λ.

15. that Sweatem that the Sweate in text 509; the deleted.

of that Face first! off thy Tayle first. that thy face first in text 509; off thy Tayle first. and second thy deleted.

17 SD. He ... vp.] marginal note Λ.

16 SD. She ... follows.] marginal note Λ.

20. Follow, o Follow,] Follow, Sir, o follow. 509.

23. But ... ] punctuation supplied EM4; punctuation replaces a long horizontal line 509.

23 SD. He stop.] marginal note Λ.

24. on, Sir, P on, l 509.


32. Anauel knowe marginal correction 509; Boys here in text 509.

36. Harpl Speech asignment repeated in margin 509.

38 SD. She ... back.] marginal note $.

40. She ... back.] marginal note $.

42 SD. She ... back.] marginal note $.

45. I may not, I may not! I may not. I may not marginal correction 509; I cannot, I cannot in text 509.

53. of that myl of my that of my in text 509; the first of my deleted.
Act 4 Scene 1

Neréus..."
The Direction of Neréus..." 509.

11. With that! With that marginal correction 509; Withat in text 509.
15. do! do! marginal correction 509; now in text 509.
32. shamer! rather 509.
51. then that! then that marginal correction 509; if not in text 509.
53. turned Cod: turned Cold Cod in text 509; Cold deleted.
54. to consent: to have Cosen in text 509; have deleted.

Act 4 Scene 2

SD. Leander . . , gu drawn marginal note E.

Hero Leander: I not included 509.

5. Nay! Nay! marginal correction 509; Not in text 509.
8. For what . . . F. 142a begins HMA.

what that! what is that in text 509; is deleted.

stand, Hero! stand, sweete Hero in text 509; sweetes deleted.
13. done it! dount 509.
19. art Jealous! art thou Jealous in text HMA; thou deleted.
23. wes'nt! marginal correction HMA; knowst in text HMA; knowst
wes'nt in text 509; knowst crossed out.
30. not tol not t'have to in text HMA; t'have deleted; not t'have
to in text 509; t'have crossed out.
31. counsell'd yeald! counsell'd mee yeild in text HMA; mee
deleated.
41. Hero . . . ,} punctuation replaces a long horizontal line E.
46. when . . . but! marginal correction HMA; When she's to takes
issue, present thou mee, omalye, in text HMA.
51. first . . . whoore:} First sing, I prithy. # Come first sing
you whoore, in text HMA; First sing, I prithy. # Come deleted;
First sing, I prithy. # Come first sing you whoore, in text 509;
First sing, I prithy. # Come crossed out 509.
51 SD. Leander . . . gentlemen.1 marginal note E.
62. Come along! Come th along in text HN4; thou deleted; Come thou along in text 509; thou deleted.

Act 4 Scene 3
SD. # Aglaia . . . Arida.1 Aglaia . . . Arida, they mett 509.
They mett.1 509; The mett HN4; marginal note HN4.
3. saught, alll saught him, all in text HN4; him deleted.
5. aboutl at 509.
6. tractable tractable in text HN4 with so superimposed over tr;
tractable 509.
    thyl her 509.
35. white) white marginal correction 509; fine in text 509.
42. villains? Hal villains? say Ha in text HN4; say deleted.
59. their beds! his bed 509.
61. persuaded! 509; persuade HN4.
66. Irom marginal correction HN4; goldas in text HN4.
72. gain by! gaining 509.
76. Earthl 509; Earth HN4.
77. make not suchl 509; make such HN4.
81. thanl that 509.
83. Aimes both! aymes amisse both in text 509; amisse deleted.
84. what's! 509; what' HN4.
92. that stockl that the stock 509.
Act 4 Scene 4

1. might? might marginal correction 509; could in text 509.
2. hole? hole, 509.
5. Yes! Yes marginal correction 509; J in text 509.
10. by! marginal correction HM4; with in text HM4.
11. I was! I have was in text HM4; have deleted.
15 SD. Popt; ... potted. I marginal note I.

Popt was Popt in his 509.

20. his! this 509.
26. drive the! drive So the in text 509; So deleted.
31. you all! you 509.
35. your! marginal correction HM4; I in text HM4.
36. cumbersome! Cumber of 509.
50. Past.“1 speech assignment missing 509.
51. Pasture! 509; Posture HM4.
64. when among! when one among 509.
64. the! the marginal correction 509; that in text 509.
67. sayest thou to! sayest to 509.
74. But am! But I am in text 509; I crossed out.
79. that these! that these marginal correction 509; then that in text 509.
80. shrimps, I shrimps, Sirs. in text 509; Sirs deleted.
95. Cod.I 509; Cod marginal correction HM4; Cod in text HM4 (nearly illegible).
97. I wisse. I wisse. I suppose, in text 509; I wisse marked for
deletion but dillue crossed out in margin; I suppose, crossed out.
112. by the lyke. by the lyke marginal correction 509; in the lyke
in text 509.
114. Smelts. Smelts. they ne in text 509; they ne deleted.
115. tol 509; to HK4.
120. know all! know Sir all in text 509; Sir deleted.
123. Psalmel marginal correction HM4; Psalmine in text HM4; Psalmine
in text 509; the first a crossed out.
125. you here! you saw here in text 509; now deleted.
126. his Character! his right Character in text HM4; right deleted.
126 SD. He . . . west: I marginal note E.
142. to fetter! marginal correction HM4; to pieces in text HM4; to
pieces feters in text 509; pieces crossed out; feters
superscribed above fetters.
150. for that they! for they 509.
153. and oft! and of oft in text 509; of deleted.
    oft; these! oft; both these in text 509; both deleted.
154. cursel marginal correction HM4; syns in text HM4; syns 509.
164. is synse is sure synse in text HM4; sure deleted.
169. is hel marginal correction HM4; he is in text HM4.
173. after the beastel after beate 509.
178. If not! If that not in text 509; that deleted.

thing fall! thing do fall 509.

182. Sprat! marginal correction HM4; Spark in text HM4.

185. Wil! marginal correction HM4; with in text HM4.

186. but gain! gain but 509.

Act 4 Scene 5

22. see his! see, to see his 509.


can! call 509.

26. morning myne own before! morning before 509.

28. As for! as for marginal correction 509; As in text 509.

33. deliver that! deliver up that 509.

36. art! marginal correction HM4; art in text HM4 (nearly illegible).

40. proved! marginal correction HM4; pru'ed in text HM4.

56. you to confess! you confess 509.

63. Nay Nay! Nay Nay! marginal correction 509; Then in text 509.

Act 4 Scene 6

The Direction. The Direction! missing in 509.

16. such! such marginal correction 509; so in text 509.

19. my being! my late being in text HM4; late deleted; my last being in text 509; last deleted.

20. thou! . . .1 punctuation supplied E.
23 SD. Here . . ; both 1 marginal note 1.

Here they! They 509.

26 Bracelet] marginal correction on a slip HN4; wrent relics in.
text HN4.

46. sol do 509.

47 SD. No kisse.1 marginal note 1.

48. Bountiful] Bountiful marginal correction 509; Bounteous in
text 509.

Act 5 Scene 1

The Direction. Act 5 Scene 1 placed after to behold in the
Direction 509.

Enterd whereupon . . ; Acofe.1 Here enterd with therun .
acofe: marginal note 509; Here deleted.

Then . . . follows.1 not included in 509.

3D. Vsberd . . ; Wermes.1 marginal note 1.

8. Lord! Lords 509.

9. King Saturnus] King Saturnus marginal correction 509; my
Grandfather in text 509.

11. our] our marginal correction 509; my in text 509.

21. the observing] th'observing 509.

24 SD. Here . . ; state.1 marginal note 1.
Act 5 Scene 2

The Direction. The Direction . . . with all.3 slip HM4; Harpax
alias Cupid wafted in scoterlere with a wanton riddle in woman
habit, of scales, lyke to Madam Revenge of the Sea with whip
Bridele and the Snaifle in hand.3 Joculus lykewise wafting him with

marginal note 509; A woman Monster Inclining to some strange fish.
to the right of Act 5 Scan 2 509.

Here . . . in Vulcan Here . . . in Vulcan etceteras marginal
correction HM4; Here Cupid, once Harpax in his godlyke habit wafted
in Vulcan in text HM4.

Harpax . . . Vulcan. Harpax Harpax. Sic de ceteris marginal
correction HM4; Cupid in text HM4.

Hercules Joculus Thetis! Hercules Thetis 509.

1. Harp.1 marginal correction HM4; Cup. in text HM4.


5 The Direction. The Direction . . . Bitt and1 slip HM4, on top of
former slip; and repeated.

his Mothers Fanl Venus fan. 509.

in hand held . . . lykwise1 not included in 509.

The Direction-6. The Direction. . . out out.4 slip 509.

The Direction-6. and bridle in . . . a wooing.1 slip HM4.

7. My Lord's . . . surel added in left margin HM4.


9. Harp.1 marginal correction HM4; Cup. in text HM4; Cup. 509.
10. maydens! Maydens marginal correction 509; Hardmaydes in text 509.

11. Was . . . rather.1 marginal correction 509.

Marginal correction H4: Jade in text H4.


15. to you; Madam el to you, Madame marginal correction 509; to your Highnes in text 509.

19-22. And some, . . , they saye.1 slip H4; followed by Nolla

Desunt.

19. some looke; some one looks in text H4; one deleted.

24. The latter half of V it 24 is numbered as V ill 1.

Act 5 Scene 3

4. Ladiship! Ladiship marginal correction 509; Majesty in text 509.

3. t'enstall t'enstall marginal correction 509; to stalls in text 509.

9. you the Empressel you Empresse 509.

10 5D. The . . . weede.1 marginal note D.

blow, Seal blew, old sea 509.


Roomel Crown Roomes in text 509; Crown deleted.

13. ourl our marginal correction 509; your in text 509.

17. While I, with this song, shall While I, with this song I shall 509.

shall shall marginal correction 509; do in text 509.

17 SD. Here . . . crown.] marginal note E.

18. Nympheal speech assignation prior to The Sixth Song. HMA; prior to V iii 16, All Haste . . . 509.


33 Corollarium-34. Corollarium . . . Water-Greene.] slip HMA; followed by Nulla Desunt;.

35. now is:] in marginal correction 509; yurther in text 509.


Act 5 Scene 4


8. not cornel not the knawe come in text 509; the knave deleted.


14. Hey yeu.] Hey yeu. Hey yeu. in text 509; the second Hey yeu. deleted.

30. him yourl him to your in text 509; to deleted.

Ladieship! Ladieship marginal correction 509; Majesty in text 509.
33. myl ayne 509.

38. for him layd furth.1 for him layd furth for him layd furth in text 509; the first for him layd furth deleted.

46. The Direction. cap invested cap too invested in text 509; too deleted.

50. By Dis! By Dis marginal correction 509; By Styx in text 509, by Cocytual by dreads Cocytus in text 509; dreads deleted.

51. Phlegethon ... l punctuation replaces a long horizontal line i.

54. Arid. The ... l E. 145 begins HM4.

Augury.) Augury HM4; Augurie. 509.

73. tol! to marginal correction 509; voto in text 509.

75. to be spoken! to spoken 509.

77. I did not! I do not in text 509; do deleted.

77. Cows; ... heardel Cows shalt better be heard marginal correction 509; you shall be heard better in text 509; dilus follows the marginal note but means to have no reference to the text.

80. get in! get you in in text HM4; you deleted.

83. Harp.1 marginal correction HM4; Cup. in text HM4; Cup. 509.

84 SD. A ... ears.1 marginal note I.

85 SD. Stared ... spake.1 marginal note I.

87 SD. Give ... Rom.1 marginal note I.
Act 5 Scene 5

20. Hermes marginal correction 509; Hermes marginal correction 509; Mercury in text 509.
27. her, therewithall her, and therewithall in text 509; and deleted.
30. Ceston marginal correction on a slip HM4; Love-Roles in text HM4; Ceston marginal correction 509; Love-roles in text 509.
32. th'Experience; th'Experiment 509.
33. th'Experience; th'Experiment 509.
38. Rolles marginal correction on a slip HM4; gyres in text HM4; Rolles marginal correction 509; gyres in text 509.
bel are 509.
42 The Direction. Bracelets marginal correction on a slip HM4; Rolles in text HM4.
high, one after the other, after; high, one after the other.
And a Button let loose in text HM4; And a Button let loose deleted; high, interchange (illegible word or words) after in text 509;
interchange and illegible words crossed out.
45. in Things! in things marginal correction 509; [illegible word]
things in text 509.
60-4. To the . . , Virginal slip HM4.
61. Loues love marginal correction 509; Men in text 509.
71 The Direction. Bracelet! marginal correction HM4; Rolls the whole length of him in text HM4.
   or Pouch (whither) Pouch or Codpiece (whither 509).
Two Bracelets] marginal correction HM4; Loue-Rolles in text
HM4; Bracelets 509.
73. byl by marginal correction 509; to in text 509.
75. as Canonized in Canonized in text 509; now deleted.
79. Spritesl marginal correction HM4; Sprights in text HM4.
88. vntol unto marginal correction 509; vpon in text 509.
89. your casesl your your your cases 509.
90 The Direction. faoure] foured 509.
92. thei! this marginal correction 509; to in text 509.
104. my] my marginal correction 509; a in text 509.
111. grante] grunte marginal correction 509; vowe in text 509.
112. grante] grunte marginal correction 509; vowe in text 509.
113. Scallop of Gold! Scallop of gold marginal correction 509;
   Scallop shell in text 509.
133. thou] thou marginal correction 509; now in text 509.
   she! 509; he HM4.
152 SD. With ... Claws.1 marginal note 5.

With face1 With a face 509.

154. you, Madame, you now, Madame in text 509; now deleted.

155. am little! am but little 509.

158. both sol both vs so in text HM4; vs deleted; both vs as 509.

162. be1 be marginal correction 509; is in text 509.

164. from beginning! from the beginning 509.

170-3. Ar. Myne's ... Feyning?1 slip HM4.

172. of! as 509.

173. Feyning holy! forging holy 509.

neuer! were 509.

Feyning1 marginal correction on a slip HM4; Feyning in text HM4.

178-81. And you ... moan.e! slip HM4.

179. Cr1 marginal correction HM4; Else in text HM4.

183. You too! You too! marginal correction 509; I do! in text 509.

184. thus! marginal correction HM4; I do! in text HM4.

185 SD. Toucht : ... arrows! marginal note HM4; not included 509.

189 The Direction. Arion, stuck! Arion, first, stuck in text HM4; first deleted.

of their ... whiles! slip 509.

Sight starting! Sight of them starting in text HM4; of them deleted.

starting, from starting vp, from in text HM4; vp deleted.

upon on 509.
203. but . . . I punctuation supplied Ε.
203 SD. A Pause.1 marginal note Ε.

and then . . . humble thanks.] slip 509.

213 The Direction. first taken . . . Attendants] (first taken
from al off and de= given to some one of the servants of or
attendants) marginal correction 509; from al superscribed above off
and one superscribed above some; taken from her [crossed out words]
in text 509.

then] marginal correction HM4; and in text HM4; and then 509.
Then Spake as follows.] not included 509.

216. done to meal done see 509.


230 The Direction. The Direction . . .] ending differs in 509.

NOTES FOR HM4 ENDING

230 The Direction. following.] following. Vide Vacants the last ut
infra in text HM4; Vide Vacants the last ut infra deleted.


251. exact] marginal correction HM4; exact in text HM4.

256 SD. A Pause.] marginal note HM4.

257 SD. Here . . . all.] marginal note HM4.
The Apologia

Cupid came in againe with his mothers Fan of feathers in his hand held.

Cupid The Apologia. solus.

Cup. Gallante, I that have wings to overtake
An laft their Apologia, and thus they spake,
A Curr passing a Pooorde with boanes in mouth
Caught at a Shadowe and forwent them both.
Wee who your Peace obtayned your Prayse exact.
If wee should but reape according our Fact,
Your Peace, your Prayse, wee Inose, in one, I vote,
Yet, as you ever done, your Prayse alott,
The which if deserued, wee'Il Count to our gainse,
Els take, for a myld cordiall, for our paine. # 240

[=] A long Pawse.

And now our now Farewell, vnto you all, Sirs. #

[=] Here he waited them forth with his Mothers Fan all.

Finis 1602.

For the Aphrodisial

in fine.

For Actors thus

The Direction.

Above in its place be the Song following (Horse and away) Sung, the chorus walking about the stage in state as riding on Dolphins. In lieu of that the fore sayd Propertie of shuffling furth vide ut infra. It being but a Court Propertie, and not so convenient abroad. Vide vacaunts and Song list vacant ut infra being now the Seventh Song of this Marinall Pastoral, whithers the whither you may chuse the fitter. The first best for Powles, Not this that followes here. Mercury waits them about the stage All singing the song following

The Seventh Song.

1

Horse and away, my Wasteers all,

My Lady is now on Post,

Trusse the whole Baggage vp, in Hail,

The will away by the Coast.

2

Bridle Dolphin, eury each one,

On her wee attend, as is mete, 

She shall not feare, Bridle once on.

Of Orkes, an hundreth, the Flete.

3

But why should she feare by dan Cupid?
The fallst Bestes, that in Sea move,

At th'encounter of any ∗ Send-Tyde,

Will crouch to the Queens of loue.

[*] Any vast and extraordinary Billowe that comes against ship or
other vessell at Sea the Saylours call it a Send of the Sea.

Now, why should we longer now stay?

Loe Phaetus hastens his way,

Before it be the shut of day.

To Horse away, t'horne away,

Or thus for Poules above

The Direction

(The rest is crossed out and illegible.)

NOTES FOR 509 ENDING


24. SD. For the Aphrodysiall For the Marinal Aphrodysial in text
509; Marinal deleted.

Act 5 Scene 5

11 SD. Any . . . See.l marginal note 509.

12. crouchl marginal correction 509; bowe in text 509.
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