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I hereby recommend that the thesis prepared under my supervision by Daniel Joseph Steible

entitled A Critical Edition of Sir William

Davenant's Temple of Love and Platonic Lovers.

be accepted as fulfilling this part of the requirements for the degree of Doctor of Philosophy.

Approved by:

Robert Shaper

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A CRITICAL EDITION
OF
SIR WILLIAM DAVENANT'S
THE TEMPLE OF LOVE
and
THE PLATONIC LOVERS

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A dissertation submitted to the
Graduate School
Of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of

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1939

by

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Introduction

I

Sir William Davenant

William Davenant has fallen into neglect. The lack of general acquaintance with him and his work is poorly counteracted by stray pieces of information gleaned by accident in the pursuit of some other interest. Those in whom the name of Davenant rouses a spark of memory will be most likely to recall him as one of the adapters, or "improvers," of Shakespeare, and they will have no particular affection for him. Those interested in heroic poetry may have heard of him because of his Gondibert. Opera-lovers who have cared to delve into the history of that genre will be acquainted with him since the introduction of the opera in English is attributed to him.¹ Others may simply have seen his name included

1 Cf. William Smith Clark (ed.), The Dramatic Works of Roger Boyle, Earl of Orrery, Cambridge [Mass.], 1937, I, 30; also James W. Tupper's edition of Davenant's Love and Honour and The Siege of Rhodes, Boston and New York, 1909, pp. xxxviii ff.

among those of the lesser English poets laureate. Still others may merely have heard him referred to as the only poet of history without a nose, an example of the kind of useless but startling information that stays in the mind.

Since what little is generally known of Davenant is not especially to his credit, a defense of him here might seem to be in order. That is not necessary, however, for in 1935 Alfred Harbage published a critical biography, Sir William Davenant: Poet Venturer,

in which he frankly admits his admiration for Davenant and his desire to vindicate him as man and author. This he has done in an entertaining and scholarly manner.

Two legends which have attached themselves to Davenant connect him with two of the greatest figures in English literature, Shakespeare and Milton. The first arose out of a scandalous rumor to the effect that Davenant was the natural son of Shakespeare and had boasted of it. Harbage points out that this was the product of "the ingenious mind of the minor Restoration rake, John Aubrey," and proceeds to unravel the threads of the situation, concluding that whatever evidence there is favors the negation of the scandal.²

2 Cf. Alfred Harbage, Sir William Davenant: Poet Venturer, Philadelphia, 1935, p. 7 ff. A. H. Nethercot (Sir William Davenant Poet Laureate and Playwright-Manager, Chicago, 1938, pp. 7-8) appears doubtful.

The other legend has even less basis; in fact, there is not a shred of actual evidence, the matter resting upon supposition and sentiment. The story was originated by Anthony à Wood that when, upon the death of Charles I, Parliament came into complete control of England, and Davenant was condemned, with others, to be executed, he was saved by Milton.³ This belief was upheld by

3 Athenae Oxoniensis, III, 805; cited by Harbage, op. cit., p. 115.

subsequent authorities. The complementary portion of the myth has it that Davenant returned the courtesy and at the Restoration interceded in Milton's behalf, but this contention is equally unsupported by facts.

The nearest approximation to the date of Davenant's birth has been established by Harbage as late in February of the year 1606. The most definite record is that of baptism found in the parish register of St. Martin's Church under date of 3 March, 1606, "William Devenet, the sonne of John Devenet vintener."⁴

4 E. Thurlow Leeds, The Crosse Inn and The Tavern at Oxford, appended to A. Acheson, Shakespeare's Sonnet Story, London, 1922; cited by Harbage, op. cit., p. 19.

William Davenant, then, was the second son of John Davenant, an Oxford dealer in wines and a man of considerable wealth, who died when William, sixteen years old, was still a student of Lincoln College, Oxford, but about to terminate his stay there. His father's last will and testament determined that William was to be sent to London and there apprenticed to a merchant or other tradesman.⁵ The venturesomeness which seems to have been a dominant fea-

5 Dictionary of National Biography, article on Davenant by Joseph Knight.

ture of his temperament, however, soon changed his course, for he presently found himself a page in the household of Frances, Countess of Hertford, and shortly thereafter in a similar place in the retinue of Fulke Greville, Lord Brooke, possibly through the influence of Endymion Porter, who became one of his best and influential friends.⁶ On the other hand, it is entirely possible that it

6 James W. Tupper (ed.), op. cit., p. vii.

was after taking his place in Lord Brooke's employ that he first made the acquaintance of Porter.⁷

7 Harbage, op. cit., pp. 31-2.

Aubrey's information is so unreliable generally that one may doubt his assertion that Davenant served Lord Brooke until the latter was assassinated at about the same time that Buckingham was stabbed by Felton. There is no doubt, however, that at this time Davenant did begin the more spectacular part of his military career. There is room here for mention of only two episodes in that career, but they will suffice to show that he was an active soldier and to illustrate the quixotic, venturesome quality in his character. In June, 1627, Davenant was a member of Buckingham's expedition to aid the Protestant city of La Rochelle, which was then threatened by the French Catholics. The expedition was a total failure, but Davenant did see active service. A short time thereafter Buckingham was seeking some means to wage a successful campaign against the privateers of Dunkirk, and Davenant offered a scheme. He proposed to make a single-handed effort to blow up the powder magazine of that port. Nothing came of the proposal, but it gives a hint of ~~the poet's~~ willingness and ability to throw himself wholeheartedly into an enterprise that appealed to his temperament. Harbage quotes letters found in the State Papers in the Public Record Office which substantiate both Davenant's participation in Buckingham's ill-conceived exploit and the poet's romantic proposal.⁸

8 Harbage, op. cit., pp. 38-9.

At this time there came a definite hiatus in Davenant's activities of all kinds, for he contracted a disease which incapaci-

tated him for three years. Despite the seeming frankness with which such matters were discussed in those times, the exact nature of the ailment can be known only by implication, which in this case, however, makes the situation clear enough. Although not especially loose in his way of living if he be judged by the standards of his day, it appears that the soldier-poet contracted what was then called the "pox"; but to make matters worse, his illness was intensified and prolonged by the clumsy use of the mercury which was then employed in the treatment of all manner of skin lesions.⁹ The resulting defect in the structure of his nose

⁹ Harbage, op. cit., p. 47.

is frequently a subject of ironic allusion by his contemporaries;¹⁰

¹⁰ Cf. D N B. An example may be seen in Harbage, op. cit., p. 64. In the first performance of George Villier's ~~the~~ Rehearsal in 1671, the actor John Lacy, playing the part of Bayes, appeared with a plaster patch on his nose to show The Town that he was meant to represent Davenant. See Montrose Moses's introduction to The Rehearsal, in his British Plays from the Restoration to 1820, Boston, 1929, p. 4. See also the last scene of Act II of the play itself, Moses's edition, pp. 20-1.

and a glance at his portrait will give some notion as to the effect of this injury upon his appearance.¹¹

¹¹ One portrait forms the frontispiece in the folio edition of Davenant's works, 1673, and is reproduced by Harbage as frontispiece to his biography of the poet. Another portrait, evidently made earlier, is reprinted facing p. 138 in Hazelton Spencer's Shakespeare Improved, Cambridge [Mass.], 1927.

It was following this illness that Davenant's literary career

really began, for only a year after he had completely recuperated he was called to the service of the Queen, a service which, together with that which he rendered Charles, was his chief concern until 1649.¹²

-
- 12 An episode of this period of Davenant's life not to be treated here, his murder of one Thomas Warren, is thoroughly discussed by Nethercot, op. cit., pp. 100-107.
-

Davenant's career as a dramatist begins in 1627, the year in which he probably composed The Cruell Brother, printed in 1630.¹³

- 13 All dates of composition are those given as approximations by Harbage, op. cit., pp. 289-93.
-

In the next year this tragedy was followed by another, Albovine, King of the Lombards; and in 1629 he wrote both The Siege (originally The Colonel and not printed until the folio edition of his works in 1673) and The Just Italian. These early plays combined the tragedy of blood and passion which was enjoyed by audiences in the latter days of Elizabeth and those of James, with the romantic treatment developed by Beaumont and Fletcher; but, compared with these forerunners, Davenant's plays are dull and uninspired, although not entirely without merit as to dramatic effectiveness.

Davenant's oft-reprinted comedy, The Witts, was composed in 1633-34, and it is chiefly through this play that ~~the poet~~ has retained notice in subsequent times, since it was included by both Dodsley and Sir Walter Scott in their collections of early English plays.

In addition to The Temple of Love, the other ~~masques~~ produced in this early but very fruitful period of literary effort were The

Triumphs of the Prince D'Amour, Britannia Triumphans, Luminalia, and Salmacida Spolia. In these endeavors Davenant was attempting to take the place of Ben Jonson, which was no mean undertaking, and to collaborate with Inigo Jones, who had broken with Jonson through a quarrel over the relative importance of poet and stage architect in the production of masques. Designed largely for royal edification, Davenant's masques offer a thin fiction and gorgeous scenery with a generous use of elaborate stage machinery. They are filled with the praise of England and her rulers under much the same kind of extravagant but obvious symbolism as that found in The Temple of Love.¹⁴

14 See Introduction, p. lxi infra.

A volume of verse, Madagascar, with Other Poems, was printed in 1638, but this non-dramatic production was far overshadowed by Gondibert, an Heroick Poem, printed in 1651, part of which was composed while the author was in Cowes Castle, a prisoner of the Commonwealth, during the summer of 1650. A second-rate epic to be sure because of the stilted characters and a too-liberal interlarding of philosophic comment which hurts the interest of the story, Gondibert was praised by Dryden, who later, in his Annus Mirabilis, used and defended as a narrative medium the interwoven stanza of Davenant's epic. Taste has long since turned from the conception of the heroic embodied in this poem. The more valuable portion of the work to-day is the preface in which the author makes a critical defense of his poem. An amusing situation, which gave rise to a certain amount of satiric comment, was brought about by the publication in Paris of this preface, with a favorable reply

by Thomas Hobbes, and commendatory verses by Cowley and Waller, but without the poem itself.¹⁵

15 See Harbage, op. cit., p. 196, for a sample of the satire that resulted.

One poem in the volume of 1638, however, deserves notice, for it is an elegaic bit of juvenilia titled "In Remembrance of Master William Shakespeare" and is generally supposed to have been written when Davenant was a child of ten or eleven years.¹⁶

16 This poem is quoted in its entirety by Maidment and Logan, "Prefatory Memoir," The Dramatic Works of Sir William D'Avenant, Edinburgh, 1872-4, I, xxiii.

Although the ode was probably polished for publication more than twenty years after it was composed, it at least indicates Davenant's early interest in literary pursuits as well as his youthful affection for Shakespeare.

During the Protectorate, Davenant made literary attempts which are important for the most part from an historical point of view; but at the same time he was performing exploits in behalf of the King's cause. As one of the Queen's servants, he went with her into exile in France along with Cowley, Waller, Denham, and others, returning at least once on a mission from his royal mistress to the King. At this time he was also agent for Lord Jermyn,¹⁷ chief

17 See the Dedication to The Platonic Lovers, p. 24 infra.

officer and favorite of the Queen, and it was about this period likewise that he is reputed to have become a Catholic. Henrietta Maria was constantly trying to make conversions and was somewhat

successful among the wives of her followers, although the men themselves were unwilling or afraid to leave the Anglican faith of their King. Davenant also saw some actual fighting. The most important result of all this for him personally was that in 1643 he was knighted by the King following the battle of Gloucester.¹⁸

¹⁸ Cf. Harbage, op. cit., p. 91.

In 1649 Davenant was appointed Treasurer of Virginia and only five months later received from Charles II a new commission which made him governor of that colony. He was not to enjoy this post, however, for he failed to get safely through the Channel and was thrown into Cowes Castle by the English Council of State.¹⁹ Later

¹⁹ For the circumstances surrounding this phase of the poet's life see W. R. Richardson's article, "Sir William Davenant as American Colonizer," The Journal of English Literary History, I (1934), 61-2.

he was not included under the general pardon and narrowly escaped execution. Upon his ultimate release in 1654 (his imprisonment was extended by incarceration in the Tower for debt), he found himself at a loose end. The theaters had been closed, and the only profession which Davenant could follow, aside from that of soldiering now at an end, was that of playwright. By 1656, therefore, it appears that he was ready, perhaps driven, to try the stage once more.

Realizing that he was about to throw himself against the influence of Puritan prejudice, Davenant began with a brace of "trial balloons" in order to discover how far the public would allow him to go. Accordingly he wrote and obtained permission to

present in May, 1656, The First Dayes Entertainement at Rutland-House, which consisted in two dialogues, one between Diogenes and Aristophanes, and another between a Parisian and a Londoner, with incidental music and songs interspersed. It was to be offered through the medium of "Declamations and Musick" and presented "After the Manner of the Ancients." In this way Davenant hoped to lift the curse of play-house terminology from his new enterprise. Harbage quotes an interesting report made by a government spy who was present.²⁰

20 Harbage, op. cit., p. 122.

Since no unpleasantness resulted, a second "feeler" was attempted in The Siege of Rhodes, called, not a play, but an "opera" in order again to avoid the stigma of the "theater" as such.²¹ This

21 Joseph Knight (D N B) speaks of The First Dayes Entertainement at Rutland-House as a "slight so-styled opera." This is more clearly a case of using the term "opera" as camouflage than is The Siege of Rhodes, which has some legitimate claim to the name.

work, later enlarged and made the first half of a production in two parts, was "Made a Representation by the Art of Prospective [sic] in Scenes" and "the Story sung in Recitative Musick." James W. Tupper, latest editor of the piece, says, "It was an opera, and opera was at that time an experiment to test the public readiness for the legitimate drama."²² That it was an opera there is no

22 James W. Tupper, op. cit., p. xxxvii.

question.

A more important consideration in connection with The Siege

of Rhodes, however, is its relation to the heroic play. On this point Tupper appears somewhat in doubt, for at the outset he remarks that "The Siege of Rhodes not only is the most developed type of heroic play before the works of Orrery and Dryden, but it also marks the beginnings of several important developments on the English stage";²³ and later, "The Siege of Rhodes has

23 Tupper, op. cit., p. v.

properly been regarded, from Dryden down, as the first heroic play, though it does not belong to the fully developed type."²⁴

24 Ibid., p. xxvi.

He presently reiterates that "it is considerably short of the perfect type, as set forth in Dryden's plays," and goes on to add that "the theme is not 'honor won by love' to the exaggerated extent of the perfect type, nor is the dominant tone heroic passion carried to impossible extremes, whether it be valor or love or honor."²⁵ These remarks seem to indicate that critics have mis-

25 Ibid., p. xxxi.

understood Dryden and so incorrectly have made Davenant author of the first heroic play. This is made clear by William S. Clark who, in his recent edition of the plays of the Earl of Orrery, points out that "Davenant's The Siege of Rhodes, as it was produced in June, 1661, [the enlarged version] is often mistakenly called the first 'heroic play,' because of Dryden's remarks in his essay Of Heroic Plays. Dryden, however, is careful not to term it an 'heroic play,' but 'the first light' of the species."²⁶

26 Clark, op. cit., I, 30 n.

Professor Clark then builds a solid case for Orrery's Generall as the first heroic play. Therefore, although Davenant has been deprived of the honor, if such it be, of writing the first heroic play, he retains that of bringing forth the first English opera. The "several important developments" which Tupper mentions involve matters of scenery, stage technique, the use of women actresses on the stage, and the like. By and large, therefore, The Siege of Rhodes may well be the most important play Davenant wrote as far as innovations and subsequent influence upon the English stage are concerned.

Two other productions belong to this period of Davenant's attempt to revive the drama. Both use historical material calculated to exalt England and Englishmen, while the Spaniards, especially Catholic Spaniards, are soundly scored. These pieces are The Cruelty of the Spaniards in Peru and The History of Sir Francis Drake, both of which were "Exprest by Instrumentall and Vocall Musick, and by Art of Perspective in Scenes." The addition of music as well as the nature of the content of these presentations made them acceptable to the authorities.

Although the greater part of Davenant's original dramatic work had been done by 1660, the Restoration plunged him into a busy career of a different kind but closely allied to his previous one of playwright -- that of manager of a theater.²⁷ It is

27 In 1640 Davenant had succeeded William Beeston as manager of the Phoenix or Cockpit Theater, but the experience was negligible because of brewing national troubles. Cf. Harbage, op. cit., p. 72.

true that Davenant did not stand high in the personal favor of Charles II, perhaps because it was remembered that Davenant had allowed some songs in praise of Cromwell to find their way into his First Dayes Entertainment at Rutland-House,²⁸ and had also

28 Harbage notes (op. cit., p. 139) that these songs were suppressed in the printed version.

written a wedding hymn for Oliver's daughter. Nevertheless, after many difficulties Davenant obtained in 1663 a patent which allowed his newly-organized troop of ~~actors~~ to be known as the Duke of York's Players. Thomas Killigrew, popular at Court and in the close friendship, for the time, of Sir Henry Herbert, the master of the revels who had long been an enemy of Davenant, managed to gain for his group the more pretentious name of His Majesty's Players. At any rate, Davenant was now free to work.

Between lawsuits over debts and fees for the licensing of plays, Davenant was able to carry on, but his work had become that of an adapter, chiefly of Shakespeare. His Law Against Lovers is based upon Measure for Measure with a part of Much Ado about Nothing used as an underplot.²⁹ Davenant had been granted exclu-

29 Harbage, op. cit., p. 252.

sive acting rights for these plays of Shakespeare as well as for The Tempest, Henry VIII, King Lear, Macbeth, and Hamlet.³⁰

30 Allardyce Nicoll, A History of Restoration Drama, 1660-1700, 1923, p. 314.

Probably influenced by his earlier work with Inigo Jones, Davenant continued to experiment with stage scenery. His aid in

the development of the proscenium arch, movable scenes, and curtains is admittedly responsible in great measure for the advent of the picture-frame stage in use at the present time.³¹

31 Harbage, op. cit., p. 148; W. J. Lawrence, Elizabethan Playhouse, I, 100, 151 and II, 121-47.

As early as 1638 Davenant had become Poet Laureate in all but title (for the post, as such, did not exist). He had been granted a yearly pension of one hundred pounds³² and was consid-

32 Harbage, op. cit., p. 65. The biographer here quotes the document, adding the reminder that "until Dryden no English poet could claim that title [of Poet Laureate] by letters patent."

ered laureate by his contemporaries, although there is no doubt that his position was not so universally recognized as that of his predecessor, Ben Jonson. He was continued in the honor until his death, having been confirmed in it by Charles II.

Davenant died in 1668, apparently after no lingering illness, but more or less with his boots on. On this occasion many elegies were written, some flattering, others satiric, neither kind to be accepted at face value. The poet was buried in Westminster Abbey, where someone accorded him an inscription in imitation of that of Ben Jonson, "O rare Sir Will. Davenant."³³

33 John Aubrey, Brief Lives, edited by Alexander Clark, Oxford, 1898, I, 208.

Sir William was three times married. As recently as 1909 Tupper stated that he was married twice, mentioning Anne as his first wife and Mary as his second.³⁴ Harbage, however, has found

34 Tupper, op. cit., p. 10.

evidence of a youthful marriage that took place about 1624, but tells us that "except that her name was Mary, that she bore her husband two children, and that she died before these children were fully reared, we can discover little about this early wife."³⁵

35 Harbage, op. cit., p. 29.

He does, nevertheless, point to a record, dated 27 October, 1624, of the baptism of William, son of William and Mary Davenant, in the parish register of St. James, Clerkenwell.³⁶

36 Ibid., p. 30.

The poet's second marriage was to Anne Cademan, widow of the physician who had attended Davenant in his serious illness many years before. This marriage took place in 1652, just after Davenant was released from prison, and Harbage explains the poet's rather strange behavior in immediately taking a second wife on the grounds that the eight hundred pounds bail for his release was probably furnished by the bride.³⁷ In less than a year Dave-

37 Ibid., p. 118.

nant was back in the Tower for debt, and six months after he had regained his freedom, Anne died. ~~And~~ ~~he~~ ~~was~~ ~~again~~ ~~foot-loose~~.

At this time Davenant no doubt had in mind plans for an attempt to revive the stage, but he needed money. And so, in Harbage's phrase, "with almost magical celerity" he married a third

time. She, too, was a widow with a dowry, a Frenchwoman named Henrietta-Maria du Tremblay, but known by the more homely, English name of Mary.³⁸ She survived by twenty-three years the

38 She so signed her name to the Dedication which prefaces the folio edition of 1673.

poet whose death left her with little, if anything, and it was probably actual need which led her to publish, with the assistance of Henry Herringman, the collected works of her husband in 1673.

The more obvious aspects of Davenant's importance to English literature are historical, and it is his historical importance, no doubt, which will give rise to least difference of opinion. Those who seek sheerly aesthetic values will be more often disappointed than gratified by his work; yet Gondibert and certain of his dramas, such as The Witts and The Siege of Rhodes, may stand up with the best that the age produced outside of the work of Milton and Dryden. Davenant's value to the history of thought and taste of his time is greater because of his popular qualities; and this claim The Platonic Lovers will bear out. His services to the drama during the Protectorate will always be outstanding. Although there would have been a revival of the theater after the Restoration even if Davenant had never existed, his efforts did serve to keep alive a popular taste for dramatic representation, and his more practical improvements in staging technique may not be disregarded.

It must be admitted that his debt to Shakespeare is great, ~~but~~ and yet it is not too much ~~to~~ to believe that the continuous popularity of Shakespeare ~~is~~ through the seventeenth

century owes something to Davenant, in ~~the~~ spite of the many harsh things said of Sir William's adaptations of the plays of that other and greater William.

-****-

II

Platonic Love

1

Sir William Davenant's Temple of Love and Platonic Lovers are by no means unique in their time. They take their place in a considerable body of literature which drew its subject-matter from Platonic Love, a prevailing social custom of the early seventeenth century.¹ He who would understand something of the vagaries of human

1 Platonic Love, thus capitalized, will be the term applied to this seventeenth-century phenomenon as also will "Platonic," in quotes, used as adjective or substantive, or to distinguish the social mode from that which is truly Platonic.

nature and the trends of thought which underlie the writings of a particular period will be surprised to discover how frequently his studies will lead him to the consideration of a new convention. Philip Webster Souers has said that "Platonic Love was so much a part of the Cavalier poetry that to neglect it is to fail to understand the poetry itself; it is an index to the Cavalier mind, a key to Cavalier gallantry."² This applies equally to many of the plays

2 The Matchless Orinda, Cambridge, [Mass.], 1931, p. 259.

written at the time, especially to the tragi-comedies of Suckling and Lodowick Carlell and, of course, Davenant, whose Platonic Lovers is the outstanding example of a play devoted to the exploitation of this fashion.

It is almost impossible to formulate a succinct definition of Platonic Love as understood in seventeenth-century England, for it

is a conglomeration of a number of elements, some new, others old, some imported into England from the works of Italian writers of the Renaissance, and still others the result of a fresh wave of influence from France during the late sixteenth and early seventeenth centuries.

The word "Platonic," of "Platonick," is obviously derived from the name of the ancient Greek philosopher, but with the name all clear similarity between Platonic Love and the teaching of Plato ceases, and the term "Platonic Love" becomes an anomaly. Mr. A. E. Taylor has pointed out that it is from the Symposium of Plato more than from any source that there has been drawn the glorification of "that very un-Platonic thing names 'platonic love,' a topic on which there is not a word in this or in any other writing of Plato."³ With-

³ Plato, the Man and His Work, London, 1929, p. 209.

out doubt the gulf between the Platonic Love of seventeenth^{century} England and Platonism in its true sense is wide and deep. Platonism is a profound, mystic system of thought, while Platonic Love was at best a conventional fad of a court circle, a cult of fashion, whose rules and requirements must be strictly obeyed as in a game; at its worst it was a sham, a masquerade garb, to hide the very opposite of what it pretended to uphold. It had nothing in common with true Platonism beyond the profession of some vague desire to transcend the physical and attain to spiritual, idealistic heights, at least in its open manifestations. Actually, all of the tenets of the Platonic Love code are social rather than philosophical.

One is justified in saying that few, if any, English writers of the seventeenth century were entirely certain of all of the impli-

cations of this code. Davenant himself admitted in the Prologue to The Platonic Lovers that he did not have a clear understanding of the subject which he was attempting to explain; this in spite of the fact that only two years earlier he had written a masque on the same theme. Indeed the many misapprehensions which surrounded the matter must have extended late into the century, perhaps beyond, for in 1692 John Norris, a disciple of Henry More, the Cambridge Platonist, wrote:

Platonick love is a thing in every bodies mouth; but I scarce find any that think or speak accurately of it. By platonic love seems generally to be meant, a love that terminates in it self; I do not mean, that has no object, but that does not proceed to the enjoyment of its object. And accordingly, he is said to love platonically, or to be a platonick lover, that does not casso delectamine amare, that loves at a distance; not proceeding to the fruition of the object, but chusing to dwell in the suburbs, reposing himself in his love, and pleasing himself with remote prospects, with the entertainments of expectation, and so makes a mistress of his own desire. Indeed the continual disappointment of fruition, and the vanity of all created good, where the expectation is always so much greater than the actual enjoyment, may perhaps serve with too much reason to plead for, and recommend such a sort of love as this is. But why this should be called by the name of platonick love, the best reason that I know of, is because people will have it so. That dialogue wherein Plato treats of love, is indeed very mystical and allegorical; where under the veil of figures and similitudes, after the manner of the old philosophers and poets, he represents a great deal of philosophic truth. But if his interpreter Seranus understands him rightly, the main of his notions seems reducible to these two things. First, he considers the nature of love by which means the same as the appetite of happiness, or the desire of self-preservation, or that inclination which all creatures naturally have of obtaining their own proper good; which is indeed the most general and adequate notion of love. Then having described the nature of love, he comes next to explain its office, and to shew (as he does at large) how many, and how great advantages arise to us from it. Of which, the

last and the greatest is this, how we may gradually ascend from the many fairs to the chief fair, that is to God, in whom is true felicity.⁴

4 "An Account of Plato's Ideas and of Platonick Love," A Collection of Miscellanies, London, 1730, pp. 346-7.

If it may be granted that here Norris is giving a correct interpretation of Serranus, one of the interpreters of Plato, he offers little more than an amplification of the mystical element of Platonism. It is notable that Norris's conception of the "Platonic" lover must have been virtually that held by Davenant, for the playwright's hero does not proceed to the possession or fruition of the object of his love. This, to Davenant, was that quality which made the lover "Platonic," for to those of the seventeenth century the more ardently a lover professed his lack of such desired, the more he might be considered "Platonic." On the other hand, Norris's final statement is the result of something which has its roots in the work of Italian commentators on Plato during the Renaissance, namely, the Christianizing of Plato; and it was precisely attempts to do this, mingled with another tradition later to be dwelt upon, that led to the confused notion as to Plato's doctrine of love. It is, however, when Norris speaks of a gradual ascent "from the many fairs to the chief fair" that he strikes at the heart of the most fundamental difference between true Platonism and Platonic Love.

At the outset it will be well, then, since Plato's Symposium gives what is unquestionably the most specific exposition of his theory of love, to look into that dialogue in order to discover exactly what he said concerning love. The crux of the matter is to be found in the words of Diotima, the wise woman of Mantinea, who,

after discussing some of the "lesser mysteries of love," proceeds to instruct Socrates in its essential meaning and function:

'For he who would proceed aright in this matter should begin in youth to visit the beautiful forms; and first, if he be guided by his instructor aright, love one such form only -- out of that he should create fair thoughts; and soon he will of himself perceive that the beauty of one form is akin to the beauty of another; and then if beauty of form in general is his pursuit, how foolish would he be not to recognize that the beauty in every form is one and the same! And when he perceives this he will abate his violent love of the one, which he will despise and deem a small thing, and will become a lover of all beautiful forms; in the next stage he will consider that the beauty of the mind is more honourable than the beauty of the outward form.'⁵

5 Dialogues, 210; translated by B. Jowett, London, I, 580-1.

Diotima elaborates upon the second point, making clear that it leads to the contemplation of the beauty of institutions and laws and thence to sciences, whence will come the realization that personal beauty is but a trifle and that to remain limited to beauty in one form is to be a mean and narrow-minded slave. She continues:

'He who from these ascending under the influence of true love, begins to perceive that beauty, is not far from the end. And the true order of going, or being led by another, to the things of love, is to begin from the beauties of earth and mount upward for the sake of that other beauty, using these as steps only, and from one going on to two, and from two to all fair forms, and from fair forms to fair practices, and from fair practices to fair notions he arrives at the notion of absolute beauty, and at last knows what the essence of beauty is.'⁶

6 Ibid., 211; Jowett translation, I, 581-2.

It will be seen that the core of Plato's doctrine of love

rests on a progression from the love of, or contemplation of the beautiful in, one form or body to the love of many, and so onward by definite stages or steps to the realization of abstract, perfect Beauty; it is an ascent from the physical to the metaphysical, from the particular to the general. Love is dealt with from a strictly philosophical point of view, and the theory involves essences and general concepts. There is no consideration of sex as a fact, nor is the relation between the sexes discussed. The terms or images under which the doctrine is presented, however, do indicate a relation between persons of the same sex. Whether this is because social life in Plato's day was male life spent largely in the gymnasium, the women being isolated in the home, or because his theory seems to call for what would now be called "sublimation,"⁷ the fact remains that his doctrine has nothing to do with relations between persons of opposite sexes.

7 Cf. G. Lowes Dickinson, Plato and His Dialogues, New York, 1932, pp. 195-6.

How far this theory is from the code of Platonic Love can only be briefly indicated here, but some notion of the wide cleavage between them will be gained when it is made clear that for the adherent to Platonic Love there is no progression whatever from the particular to the general and abstract. He frequently professed that his love was of the mind rather than of the body and denied that he had any desire for possession, but beyond that he could never go; the love of an individual selected by fate was his ultimate goal. His destiny, he believed, was to love one alone, and no other. Platonic Love, moreover, is concerned with the relations between the sexes, a matter which had no place in Plato's theory of love; and it

is entirely possible that for Plato total abstinence from physical love would have been as much to be abhorred as gross voluptuousness.⁸

8 Lest the term "physical love" be misleading, it should be remembered that in his Republic Plato placed the object of the relations between the opposite sexes in the production of good children, an objective which would not necessarily require mutual love.

The way by which Plato's name came to be associated with a set of ideas so obviously foreign to his philosophy is a long and devious one. Two external influences which merged with Platonic idealism during the Renaissance are largely responsible for the strange mixture of several traditions out of which Platonic Love evolved. The nearest approach to a clear understanding of the meaning of Platonic Love may be attained by an attempt in some measure to disentangle these several influences which crossed and recrossed through the centuries.

Although the Platonic Love code came to Davenant's immediate notice through a new ingress of influence from France in 1625, the roots of the Platonizing both in French literature of the late sixteenth and early seventeenth centuries and in English literature of Elizabethan times, for example, in the poetry of Sidney and Spenser, are to be found in the works of Italian poets of the Renaissance and those who commented upon Plato during that period.

The outstanding commentator of the Renaissance, and the one whose work, together with that of his colleague in the Florentine Academy, left a permanent mark upon subsequent thought which was often labelled Platonic, was Marsilio Ficino. Not unaffected by the doctrine of other philosophers, perhaps chiefly by those emanating from Plotinus,⁹ Ficino was most interested in reconciling the teachings

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- 9 Cf. J. B. Fletcher, Literature of the Italian Renaissance, New York, 1934, p. 103.
-

of Plato with Christianity. The central feature in his attempt was the gradual ascent into a world of essences, in which he substituted the Christian God for the abstract Idea in which Plato's ascent culminated. He thus Christianized Plato's concept by personalizing it. Taylor has given the opinion that wherever we come upon the "ladder of perfection," here called a gradual ascent, we are dealing with Platonic doctrine translated through interpretation in the light of Plotinus.¹⁰ This may be true, but it should

- 10 A.E. Taylor, Platonism and Its Influence, Boston, 1924, p. 13. A. O. Lovejoy, in his Chain of Being, Cambridge, [Mass], 1936, recognizes Plotinus as the systematizer of the idea of a chain being (p. 61 ff.). This, however, is not the same as the "ladder of perfection" of the lover.
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also be noted that Ficino needed nothing more than the Symposium to give him the figure of a "ladder of perfection."

Ficino's Christianized interpretation of Plato may be easily illustrated. In his Sopra lo Amore he states, "Of a truth the lover desireth not this body nor that, but he desireth rather the brightness of the majesty of God, which, shining in this body or that, filleth his soul with wonder."¹¹ That this is based on

- 11 Quoted by Walter Raleigh in his Introduction to Castiglione's Book of the Courtier (translated by Sir Thomas Hoby, Tudor Translations, London, 1900, p. lxxiv).
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Plato's doctrine it is easy to see, but that it departs from the

original is equally obvious. In the Symposium Plato has Socrates report Diotima's description of beauty absolute: "a beauty which if you ever beheld, you would see not to be after the measure of gold, and garments, and fair boys and youths, whose presence now entrances you."¹² Professor Raleigh further quotes Ficino:

12 Dialogues, 211; Jowett translation, I, 582.

But the brightness of the Godhead, which shineth in a beautiful body, compelleth these lovers to admire and fear and worship the said person like as it were a statue of God. For the same cause the lover despiseth riches and honour for the sake of the person beloved, rightly preferring divine things before things human.¹³

13 Op.cit., p. lxxiv. The italics are mine.

Here the fundamental concept is drawn from Plato, but the departure from Platonic doctrine in the interpretation is even wider than in the pervious illustration.

Although philosophers have always formulated systems of thought, it has often been the poets who have given these ideas the most effective expression. So it was in the case of Ficino; his commentary on the Symposium was given poetic expression in the Canzone dello Amore Celeste et Divino of his follower, Girolamo Benevieni.¹⁴ The Canzone is composed of nine stanzas, the third,

14 Fletcher (op.cit., p. 108) quotes Benevieni as saying in his preface to the Canzone, "I have compressed into a few verses that which Marsilio in many pages elegantly described."

fourth, and fifth of which give an explanation of the descent of Love through the universe to man, while the next three stanzas tell

how man is raised by a series of experiences to reunion with Glory. Holding to the points already brought up in regard to Ficino, one may compare the commentator's notions with those of the poet. In the fourth stanza Benevieni writes:

Hence our first stirrings of desire attain
Through him [Love] an object newly manifest;
And sharing his high quest,
The way to highest good we too retrace.

The stanza concludes:

Diffused is through this Love
That light in us which leads us to the skies.
Through him within us rise
Splendours reflected from the sun supernal
Until our souls are lit with love eternal.¹⁵

15 Translated by J.B. Fletcher, *op. cit.*, p. 338.

This, too, is Platonic, but it is Platonism of a highly Christianized type. The seventh stanza warrants quotation in its entirety:

On a sweet error the heart feeds, its dear
One deeming that which of itself was born;
May this then readorn
With light divine whereof it is possessed --
A rare, high gift! -- and still thus upward borne,
May grade by grade to the uncreated sphere
Return, whence fashioned were
All beauties in the loved one manifest.
One sun enkindles from that countenance blest
Through three refulgent glasses here adorns.
Thus first the eyes, next through these whence sojourns
Its other handmaid, does the heart embrace
That fairness, though less base,
Not full expressed; until from many fairs
The heart from matter tears,
Is shaped a type, wherein that nature rends
In all asunder, into one image blends.¹⁶

16 *Op. cit.*, pp. 339-40. The italics are mine.

Here, then, is a summing up of the steps by which the lover may progress along his upward path. There is again a "ladder of perfection,"

but it is expressed in terms which have implications of the personal. The Christian commentators apparently were intent upon clothing Plato's teachings in the terminology of their own faith. Furthermore, the stages here given are not complete. Love is kindled in the lover by the beauty of the loved one; it enters through the eyes and goes to the heart. The lover rises from love of body to love of mind and soon passes from love of one fair to many fairs; at this point, however, he proceeds from the many fairs to a type into the one image of which all beauties blend. Both the fair practices and the fair institutions mentioned by Plato have been overlooked; but in the following stanza the poet presents a comparable step:

If gentle heart those sacred signs pursue,
It finds that image planted in the mind;
Thence soars to more refined
And pure light circumfused about that sun
By whose eternal, one
Glory illumined, loving, are made fair
The mind, the soul, the world, and all things
there.¹⁷

17 Ibid., p. 340.

This may indeed be an outgrowth of Plato's stage at which the lover enters a realm of moral ideas, but it appears nearer to a new stage wherein the soul turns upon itself and contemplates that beauty which it finds there, a beauty which is an integral part of the human spirit; and this, of course, is humanism, not Platonism. The final stage of Benevieni, that of union with the One, Eternal, and Divine, is Platonic in concept but is couched in terms of Christian teaching.¹⁸ This culmination, moreover, is vague, for all the ear-

18 The stages in Benevieni are analyzed in detail by Fletcher in the notes to his article, "Benevieni's Ode of Love and Spenser's Fowre Hymnes," Modern Philology, VIII (1911), 545-60.

lier emphasis is upon the perception of beauty in the beloved and the rise from the physical to the ideal. One of the more abstract portions of Plato's gradual ascent, and the one most difficult of comprehension, namely, the ascent to fair practices and fair institutions, has been deleted. This, then, was what happened to Plato's doctrine as transmitted through his interpreters and commentators of the Italian Renaissance.

It was not alone out of such transmutation as this by Ficino and others of the Florentine Academy and their followers that Platonic Love developed. With this diluted Platonism there emerged another tradition; it was one which itself underwent a change well illustrated by the poetry of Dante and Petrarch.

The poetry of Dante grew out of a powerful personal experience, but he quite naturally came by the conventional devices employed in his earlier work through his confessed poetic master, Guido Guinicelli. The conventional forms which play an important part in Dante's Vita Nuova are drawn from a tradition even then of long standing, the system of courtly love. Lacking a knowledge of Greek, Dante learned whatever he knew of Plato's teachings very indirectly.¹⁹ In his treatment of love there is

19 Dante's "acquaintance with Platonic philosophy was due ...to references occurring in the writings of Aristotle, Albertus Magnus, Cicero, St. Augustine, and St. Thomas Aquinas." (F.J. Snell, Handbook to the works of Dante, London, 1909, p. 248.) Mention is made also of a Latin version of Plato's Timaeus to which Dante might have had access.

mingling of the Christian religious tradition and troubadour woman-worship, the latter expressed chiefly in the Vita Nuova

in the conventional manner of the poets of courtly love.²⁰ The

20 This phase of the Vita Nuova is given full treatment in Lewis Freeman Mott's monograph, The System of Courtly Love Studied as an Introduction to the Vita Nuova, New York, 1924.

two most prominent conventions borrowed from the system of courtly love by Dante are the doctrine of love passing through the eyes into the heart, and the concealment of love. Both are used by Dante in the prose and verse of his Vita Nuova; but the former is most clearly found in some of his verses. In one sonnet he says:

Beauty in lady sage doth then appear
Which pleaseth so the eyes, that in the heart
Desire for the pleasing thing hath birth.²¹

21 The New Life, translated by Charles E. Norton, Boston and New York, 1892, p. 39.

And in his next sonnet he writes, voicing the complementary doctrine:

Within her eyes my lady beareth Love,
So that whom she regards is gentle made.²²

22 Ibid., p. 41.

This sonnet not only contains the doctrine of love striking first at the eyes, but reveals an early stage in the idealization of woman because of her refining influence upon him who loves her, a notion of no little importance in the subsequent development of Platonic Love.

The other notable feature drawn from courtly love, that of concealment, is likewise prominent in the Vita Nuova, for Dante

makes clear that he took particular care to keep his love for Beatrice secret, even feigning that he was enamoured of another: "With this lady [unnamed, but obviously not Beatrice] I dissembled for some months and years; and in order to establish in others a firmer credence, I wrote for her certain trifles in rhyme..."²³

23. Op. cit., p. 8.

But what of Dante's feelings for Beatrice? In the portion of the Vita Nuova prior to the death of Beatrice, Dante's feelings and reactions are those of a man who has fallen in love in a normal, human, but extremely intense manner. He is struck by the young, fresh, innocent beauty of the girl; he trembles and must remove his gaze from her; he is deprived of speech and is so carried away that he must leave the place or betray himself; but her image is ever in his imagination. Thereafter he lives only for her gracious salutation. His expectation never goes beyond a pleasant glance or a gentle word. Yet he sees her as a woman. It is true that he does not speak often, nor in detail, of her physical appearance. One feels, however, that his love for her, although of a more idealized character than most men conceive, was human, that is, the love of a man for a woman despite her inaccessibility. It was human in every way except that, aside from its profound effect upon the soul of Dante, it came to nothing. After the death of Beatrice, Dante finds his only joy and comfort in praising her virtues. Here it seems that a process of spiritualization was begun, a tendency which was heightened and intensified in the Divina Commedia. With her death Beatrice for Dante ceased to be a woman; she becomes a saint. Because of the depth of his love and the height of her virtues, the living Beatrice had ex-

erted a refining influence upon the poet; her very image in his heart had made him "gentle." The Beatrice of the Divina Commedia, however, is so highly spiritualized as to become a celestial being, the handmaid of the Virgin. Dante even attributes supernatural powers to her. He once tells her that he need not make his wants known to her:

Lady! what I have need of, that thou know'st;
And what will suit my need.
(Purgatorio, XXXIII,
283)

Virgil several times confirms Dante's belief in the supernatural powers of the angelic Beatrice.²⁴ There may be some difference

24 Inferno, X, 45; Purgatorio, VI, 169; XVIII, 219. All references are to Dante's Divine Comedy, translated by Henry F. Cary, Harvard Classics, vol. XX.

of opinion as to the allegorical significance of Beatrice in the Divina Commedia, but there can be no doubt that for Dante she has ceased to be a woman; she has become a symbol, and Dante reverences her not for her own sake but for what she represents. finally, she has become a mystic influence which leads Dante to God. Thus the tradition of Provençal courtly love, which Dante learned from Guinicelli, has been transmuted and elevated to a celestial importance which carried Dante the poet far beyond the sphere of humanity.²⁵ Dante, therefore, gave profound impetus to the tra-

25 In C.A. Dinsmore, Aids to the Study of Dante, Boston and New York, 1903, pp. 176-8, Beatrice is spoken of as the ideal of Platonic Love. This she might be if one means highly Christianized Platonic love; but as found in the Divina Commedia, the influence of Christian or, more properly, of Roman Catholic thought plays the larger part.

dition of woman-worship, though he actually went beyond the human

to the ideal. The poet proceeds from love of physical beauty to that of beauty of mind, that is, virtue; he then is led on to a type, a symbol which is his guide to God.

In contrast to the love of Dante for Beatrice is that of Petrarch for Laura. Fletcher has said, "Looking more deeply to the informing spirit of his love-lyric, I would say that Petrarch humanizes Dante."²⁶ Perhaps it is because Petrarch does

²⁶ Op. cit., p. 62.

retain the more human qualities of love that the influence of his love poetry was the wider, that is, in a popular sense. In Petrarch's Sonnets it is human love alone that is extolled, and it is the person of the poet's lady which is given most attention. The litany of her personal charms is repeatedly chanted.²⁷ His

²⁷ Sonnets, translated by Joseph Auslander, London and New York, 1931, pp. 124-6, 164-5, 184, 223. Cf. Sonnets CXXIV, CXXV, CXXVI, CLXIV, CLXV, CLXXXIV, and CCXXIII.

description of her is most minutely detailed. At times he employs symbolism, for example, in the use of the figure of the laurel, the poet's reward; but he never spiritualizes the object of his love; she remains a lovely woman. She is chaste and unattainable, it is true, but the poet continues to hope. Even after her death, his memory of her as a woman haunts him. Now surely beyond his reach, she comes to him in visions, and he is aroused by her earthly beauty as he was when she lived.²⁸ She is somewhat idealized

here, Ibid., 1

²⁸ Ibid., pp. 242-5.

here, too, in the sonnets after her death; but Petrarch continues to dwell upon her physical beauty, for she has not become a spirit divested of flesh nor an allegorical symbol.

The more superficial resemblances between the love of Petrarch and that of Dante are many, since both made use of conventional devices drawn from the same tradition. Like Dante, Petrarch one day meets a lady and is stricken by her beauty. His love elevates him, and he lives but for her smile and never tires of praising her beauty. The great difference between the two poets is one of the attitude and spirit in which their poetry was written. In each case the lady was beyond the reach of the poet. Dante therefore places her high upon a pedestal and allows her to remain there, later to become a symbol. Petrarch, on the contrary, languishes and sighs, pre-occupied with the physical beauties which enflame him. When his desires fall from the ideal, his thoughts of Laura recall him and make him ashamed, and he must chide himself and lament. He is unable to "sublimate" his love. This attitude of the languishing, despairing lover is most important, for it later became a part of the conventional pose of the exponent of Platonic Love.

By the close of the fifteenth century, then, two traditions had become irretrievably commingled: one the outgrowth of the Platonic search for beauty absolute, the other an idealized development from the courtly love poetry of the troubadours. This is not to say that the two traditions were entirely separate aspects of the poetry of Dante and Petrarch; yet neither one was the result of the other.

There was one literary production, however, which would perfect the weaving together of the two and bring forth a

system and a theory of love in which the distinctions between these original groups of ideas fade out of sight. This was Baldassare Castiglione's Book of the Courtier, printed in 1528. The masterpiece of courtesy books, it was to become one of the most influential items in the heritage from the Renaissance. Allied to this production by ~~his~~ example and advice was Pietro Bembo, who figures in the work itself and in the fourth book voices the pseudo-Platonic discourse concerning love which will be of most importance to the present discussion. Bembo had produced in 1505 a volume of dialogues, entitled Gli Asolani, which is based on Plato's Symposium but brings the scene into a Renaissance residence where three youths and three maidens carry on debates concerning love.²⁹ Castiglione adopted a similar device

29 J.B. Fletcher, op. cit., p. 200.

for bringing together his group of personages. He gathers them, a party of noble men and women, at the court of Urbino where they discuss the qualities requisite to the perfect courtier.

Fletcher has pointed out that Castiglione added to his perfect courtier a faith in the Beautiful wherever it appears, but especially beautiful women.³⁰ Bembo's discourse on

30 Ibid., p. 197.

love in the fourth book, however, cannot be so bluntly summarized. The discussion arises out of the question as to the end of the perfect courtier. Octavian, a member of the group, proposes that such a one should be able to give good counsel to his prince. To

reach the state of perfection necessary for the rendering of such service, the courtier is supplied with a "ladder of perfection." Like Benevieni, Ficino, and even Plato himself, Castiglione through Bembo defines love as a desire to possess the beautiful,³¹ and the discourse proceeds to indicate the

several

31 The Book of the Courtier, translated by L.E. Opdyke, New York, 1929, section 51, p. 285.

several stages in the ascent by which love is to lead the courtier to his goal of perfection, beginning in a manner that is reminiscent of Dante and Petrarch, but going onward according to a doctrine drawn from Ficino and Benevieni. The lover is attracted first by the beauty of a particular woman, but soon finds himself in pain when she is absent. Bembo solves this difficulty:

Hence, to escape the torment of this absence and to enjoy beauty without suffering, there is need that the Courtier should, with the aid of reason, wholly turn his desire from the body of the beauty alone, and contemplate it in itself simple and pure, as far as he can, and fashion it in his imagination apart from all matter.³²

32 Ibid., section 66, p. 299.

Thus the lover has risen to the idealized beauty of the lady, which he bears always in his mind. From this point Bembo would have him go on to an universal concept of a single beauty formed from the many beauties he has perceived:

In this way he will no longer contemplate the particular beauty of one woman, but that universal beauty which adorns all bodies; and thus, bewildered by this greater light, he will not heed the lesser, and glowing with a purer flame, he will esteem lightly that which at first he so greatly prized.³³

33 Ibid., section 67, pp. 299-300.

The courtier must not yet be contented, however, for Bembo would have him press on to a further stage. As in Benevieni's doctrine, the soul must turn inward upon itself:

And thus, instead of going outside himself in thought (as all must needs do who choose to contemplate bodily beauty only), let him have recourse to himself, in order to contemplate that beauty which is seen by the eyes of the mind, which begin to be sharp and clear when those of the body lose the flower of their loveliness.³⁴

34 Op. cit., section 68, p. 300.

Love has for the soul one greater felicity, leading it with a glance "from a woman's beloved eyes" to a vision of the divine beauty which Bembo defines in this way:

This is that beauty identical with highest good, which by its light calls and attracts all things to itself, and not only gives intellect to the intellectual, reason to the rational, sense and desire for life to the sensual, but to plants also and to stones communicates motion and that natural instinct of their quality, as an imprint of itself.³⁵

35 Ibid., section 68, p. 300.

Here, then, is the "ladder of perfection" of Castiglione and Bembo. Its similarity to that of Ficino and Benevieni may be readily detected, even to the culmination of the series of stages in a Beauty identified with the deity. It may be remarked, however, that the stress in the first three stages is upon beauty in woman, first specific, then general. It is not simply beauty in any particular form or body; it is always beauty as found in one woman or many women. Woman as a refining and

elevating force is becoming more and more important.

Because Sir Thomas Hoby's translation of this work was the one which introduced it into England, it is interesting to note one item included in "A Breef Rehersall of the Chiefe Conditions and Qualities in a Courtier" which the translator appended to his work:

His love towarde women, not to be sensuall or fleshlie, but honest and godlye, and more ruled with reason, then appetyte: and to love better the beawtye of the minde, then of the bodie.³⁶

36 Hoby's translation, p. 373.

Here the emphasis is upon love of the beauty of the mind rather than of the body and upon the contrast between sensual and "honest" love, and no mention is made of any other kind of love. This leads one to suspect that perhaps the more profound articles of Bembo's discourse on love were not perfectly understood by some of Hoby's readers, for they may have been misled by his own summation given in this "Breef Rehersall."

There are several statements regarding love, in addition to those in Bembo's discourse, which have some bearing upon the present discussion. The importance of the eyes as the channels by which love makes its way to the heart is noted in the third book.³⁷ Somewhat later in the same book the Magnifico

37 Opdyke's translation, section 66, p. 230.

Giuliano advises that love be kept secret.³⁸ One statement made

38 Ibid., section 73, p. 235. In his discourse Bembo mentions the necessity of secrecy to preserve the good repute of the lady, especially if she is married.

by Bembo, before he actually begins his discourse on love, must be noted here. He rebukes two of his listeners for speaking ill of beauty, for he says that "beauty springs from God, and is like a circle of which goodness is the centre. And hence, as there can be no circle without a centre, there can be no beauty without goodness. Thus a wicked soul rarely inhabits a beautiful body, and for that reason outward beauty is a true signe of inward goodness."³⁹ Though perhaps not strictly a part of Platonic doctrine,

39 Ibid., section 57, pp. 290-1.

and drawn rather from Plotinus, this notion became attached to Renaissance Platonism and its position was strengthened when Platonic thought reached England, since this concept seemed to have a particular fascination for the English mind.⁴⁰ One last state-

40 Professor Raleigh quotes from Pico della Mirandola's commentary on Benevieni's Canzone, translated by Thomas Stanley under the title, A Platonick Discourse upon Love: "Plotinus himself averres that there was never any beautiful Person wicked, that this Gracefulness in the Body is a certain signe of Perfection in the Soul." (Introduction to Hoby's translation of the Courtier, p. lxxiii.)

ment from the Courtier should be remarked. Near the close of the last book Lord Gaspar throws doubt on the capability of women to know this divine kind of love of which Bembo is speaking. The Magnifico Giuliano, however, takes issue and cites a pertinent example found in Plato's Symposium. He points out:

In this, women will by no means be outdone by men; for Socrates himself confesses that all the mysteries of love which he knew were revealed to him by a woman, who was the famous Diotima.⁴¹

41 Op. cit., section 72, p. 305.

Thus Socrates, and his disciple the "divine Plato," had learned of love from a woman, a fact of no importance to Plato but made much of by his followers. There was, too, the further example of Dante and Petrarch who, by their own profession, owed all they had ever known of elevation of soul to two women, Beatrice and Laura. It was through such connections as these that woman was raised to her commanding position above men in her virtue as well as in knowledge of love; and soon, as a guide and refining force, she became an inherent part of a supposed "Platonic" theory of love.

The Platonic thought of the Renaissance reached England with its full impact sometime near the middle of the sixteenth century, presently making itself evident in the literature of the period and, as it had done in Italy and elsewhere on the continent, changing more or less as it was assimilated. Along with the more serious Platonic doctrine there went the particular kind of one-sided idealism which has here been termed woman-worship, or what may be called Petrarchan idealism. The fusion of woman-worship with the "ladder of perfection" of the Renaissance academy-Platonists has been indicated in the work of Castiglione under the influence of Bembo, and this was transmitted to England through the Courtier; Petrarchan love, however, had come to England somewhat earlier.

Sir Thomas Wyatt was among the earliest through his translations to introduce England to the work of Petrarch, both the poetic form and the attitude of the poet, literary pose or sincere feeling as this may be. It is common knowledge that the inspiration for his own poetic work, as well as that of Henry Howard, Earl of Surrey, came from Petrarch. Wyatt wrote in his "Description

of the Contrarious Passions in a Lover":

I fynde no peace and all my warr is done.
 I fere and hope, I burn and freise like yse,
 I fley above the wynde, yet can I not arrise,
 I desire to perisshe, and yet I aske helthe;
 I love an othr: and thus I hate myself;
 I fede me in sorrowe: and laugh in all my pain.⁴²

42 Poems, ed. Agnes K. Foxwell, London, 1913, I, 24. This amounts to a free translation of Petrarch's Sonnet CIV.

Surrey could follow Wyatt, as well as Petrarch, and offer "A Lover's Loyalty to Love":

Love that doth raine and live within my thought,
 And buylt his seat within by captyve brest,
 Clad in the armes wherin with me he fowght,
 Oft in my face he doth his banner rest.⁴³

43 Poems, ed. F.M. Padelford, revised edition, Seattle, 1928 (University of Washington Publications Language and Literature, vol.5.), p. 57.

Of the thirty-two sonnets and rondeaus included in the Foxwell edition of Wyatt's poems, twenty have Petrarch as their direct source; beyond this there are occasional borrowings from Petrarch in many other poems.⁴⁴ In the case of Surrey, of the twenty-eight poems

44 Cf. the table in the Foxwell edition, I, 389-94.

designated by Padelford under the head of "Love Poems," at least nineteen are either translations or adaptations of Petrarch's poems or are otherwise indebted to his work.

The sonnets of these and other poets of their day were for the most part in the Petrarchan mode, becoming so conventional in substance and form that they are capable of classification ad-

according to conventions, as the stylized description, the drawn-out comparison or "conceit," the self-affacement of the sentimental, tormented lover, the advantages and disadvantages of love, and others. At the same time over much of the poetry of the day there played varying amounts of idealism. The sonnets of Wyatt and Surrey and others were not printed until 1557 in Tottel's Songs and Sonnets (Tottel's Miscellany), but many of them, surely those of the two noblemen, had been circulated in manuscript for a dozen years or more prior to their printing.

The best examples of serious Platonic thought in England appear somewhat later in the work of Edmund Spenser. Several influences or sources have been offered for the Platonism in Spenser's Fowre Hymnes, which contain his clearest expressions of that element. Miss Winstanley has suggested the commentaries of Ficino and Bruno.⁴⁵ Fletcher has pointed out a number of definite paral-

45 The Fowre Hymnes, ed. Lillian Winstanley, Cambridge, 1907. pp. lvi-lxxii and notes passim.

els between Spenser and Benevieni.⁴⁶ Padelford and Lee have brought

46 "Benevieni's Ode of Love and Spenser's Fowre Hymnes," MP, VIII (1911), 545-60 and "Spenser's Fowre Hymnes, XXVI (1911), 466-75.

forward the fourth book of Castiglione's Courtier.⁴⁷ It is not to

47 F.M. Padelford, "Spenser's Fowre Hymnes," JEGP, XIII (1914), 418-20. R.W. Lee, "Castiglione's Influence on Spenser's Early Hymns," PQ, VII (1928), 65-77.

the point here to sift the arguments regarding the exact source of

Spenser's Platonism in the matter of love. Regardless of source, the fact remains that Spenser followed a progression of steps toward perfection similar to those of Benevieni and not unlike those outlined in Bembo's discourse in the Courtier.

To Spenser, as to all the followers, direct or indirect, of Plato's Diotima, the lover appeared first to be attracted by beauty, which then becomes his desire:

Therefore in choice of love, he doth desyre
That seemes on earth most heavenly, to embrace;
That same is Beautie, borne of heavenly race.
.....
What wonder then, if with such rage extreme
Fraile men, whose eyes seek heavenly things to see,
At sight thereof so much enravisht bee?⁴⁸

48 "An Hymne in Honour of Love," 110-12, 117-19. Earlier in this hymn Spenser borrows, from Plato's Symposium, Diotima's mythical doctrine of Love begot of Plenty and Poverty.

Beauty in this particular form, however, is not the goal of the lover, but merely a beginning, for love leads him to idealize it:

Such is the powre of that sweet passion,
That it all sordid baseness doth expell,
And the refyned mynd doth newly fashion
Unto a fairer forme, which now doth dwell
In his high thought, that would it selfe excell;
Which he beholding still with constant sight,
Admires the mirrour of so heavenly light.⁴⁹

49 Ibid., 190-6.

In the second hymn Spenser goes one step further, and shows the soul progressing to a general concept of perfect Beauty, the pattern from which all particular beauty has been fashioned:

That wondrous paterne, wheresoere it bee,
Whether in earth layd up in secret store,
Or else in heaven, that no man may it see
With sinfull eyes, for fear it to deflore,

Is perfect Beautie, which all men adore;
 Whose face and feature doth so much excell
 All mortal sence, that none the same may tell.⁵⁰

50 "An Hymne in Honour of Beautie," 36-42.

The second pair of hymns by Spenser have given rise to some difference of opinion. Fletcher sees them an ~~retraction~~ of the doctrines of the earlier hymns and a turning to Calvinistic teachings. Lee does not take them into consideration, for in his opinion they contain a Christianized Platonism different from that found in Castiglione.⁵¹ Again avoiding an argument which has no place here,

51 See the articles cited in footnotes 46 and 47.

it may be briefly indicated that some notions drawn from Renaissance Platonism are plainly evident in the latter two hymns. In his "Hymne of Heavenly Love" Spenser speaks of the soul's ascent into the realm of pure ideas:

Then shall thy ravisht soule inspired bee
 With heavenly thoughts, farre above humane skill,
 And thy bright radiant eyes plainely see
 Th'idee of his pure glorie present still
 Before thy face ...⁵²

52 Lines 281-5.

In the last of the hymns, "Of Heavenly Beautie," Spenser mingles Plato's doctrine of a "real" world of ideas with the Heaven of the Christian mystic:

Faire is the heaven where happy sould have place,
 In full enjoyment of felicitie,
 Whence they do still behold the glorious face
 Of the Divine Eternall Majestie;
 More faire is that where those Idees on hie
 Enrauged be, which Plato so admyred,
 And pure Intelligences from God inspyred.⁵³

53 Lines 78-84.

Here the poet not only uses a second time the term "idea" in the strictly Platonic sense, but mentions the philosopher himself; and, although the expression is that of a Christian writer rather than merely that of a Christian interpreter of Plato like Ficino, he does in this case appear to use the Platonic conception of the final stage in the progression, the "Highest farre beyond all telling."

Other indications of Renaissance Platonism, aside from the "stages," may be found in Spenser's poetry. In both of the earlier hymns he makes use of the doctrine of love coming through the eyes to the heart. In the sonnets of his Amoretti he praises the "vertuous mind" and sees the beauty of his lady as a reflection of the perfect, ideal Beauty.⁵⁴

54 See especially Sonnets LXI and LXXIX. The latter doctrine is also in "Colin Clouts Come Home Againe," 349-51.

Spenser has always been celebrated for the sensuous quality of his poetry. His love of the physical appearance of beauty is everywhere evident, and his delight in feminine beauty is in no way overshadowed by the Platonic doctrine which he assimilated. Lee sees recollections of the Courtier in Spenser's description of the bright beauty, the "celestial hew," of his heroines in the Faerie Queene.⁵⁵ Perhaps it is in the images and language that the in-

55 Lee, op.cit., p. 76.

fluence of Castiglione is most evident. At any rate, although Spenser made all English men of letters conscious of Platonic thought, as he and they conceived it, the beauty of woman as woman had an

important place in his poetry, and the cult of woman-worship was strengthened through his theory of love, since it forcefully emphasizes beauty as a visible thing, and for the Elizabethan it was in woman that beauty was most commonly found. Because Spenser was an intellectual as well as an artist of high seriousness, it is perhaps to be expected that, although his work taken in its entirety presents a mixture of Petrarchan love and Renaissance Platonism, the serious Platonic thought captured the larger share of his attention. It may be recalled that Spenser's avowed purpose in composing his masterpiece, The Faerie Queene, was "to fashion a gentleman or noble person in vertuous and gentle discipline," that is, to produce the perfect gentleman, an aim similar to Castiglione's object, to shape the perfect courtier.

The work of Sir Philip Sidney, a contemporary of Spenser, shows a similar mixture of the two elements which found place in the Platonic Love tradition then in the process of formation. The total effect of Sidney's poetry, however, gives the greater force to the Petrarchan strain.⁵⁶ In many of his sonnets one finds the ideal of

56 This is in great measure true also of Samuel Daniel's Delia and Michael Drayton's Idea. It should be noted, however, that Sidney had moments of rebellion against Petrarchism.

chaste love and the worship of beauty; but the poet's thought, like Petrarch's, is centered upon the particular and the personal, whereas the Platonist must as soon as possible pass beyond matters of personality in order to proceed upon his idealistic ascent. The dominant note of Petrarchism is illustrated in the sonnet in Astrophel and Stella where the poet tells how with horse and lance he has conquered

in the tourney. But to what cause does he attribute his victory? It was because

Stella lookt on, and from her heav'nly face
Sent forth the beams which made so fair my race.⁵⁷

57 Miscellaneous Works, ed. William Gray, Oxford, 1829, p. 93; Sonnet XLI, 13-14.

Yet, in another sonnet Sidney was capable of voicing a notion of this character:

Leave me, O love! which reaches but to dust;
And thou, my mind, aspire to higher things.⁵⁸

58 Ibid., p. 199; unnumbered, and reprinted as among Sidney's "Miscellaneous Poems."

The love rejected in this passage is that symbolized by Venus, an earthly love aroused by, and attached to, mere physical beauty. The poet here would go on to a higher, moer truly Platonic love. Deserting matters of personality, he for the moment adopts Platonism of the kind found in Spenser's hymns; and the object of his search is quite different from that of the Petrarchan sonneteer intent upon obtaining a smile from his lady with his "pleasing rhymes," or upon "eternizing" her beauty and virtue by means of his poems. On the other hand, there is Sidney's other famous work, The Countesse of Pembrokes Arcadia, which, although not essentially a treatment of chaste love, places a heavy stress upon the pastoral element which frequently accompanied that theme. Later, d'Urfé's L'Astrée, a French romance of similar type, was to come to England with its clever but drawn-out mixture of love and the pastoral mode.

It will be seen, then, in summary, that in Elizabethan England, from the time when the Renaissance spirit first reached the island

with Wyatt and Surrey until the beginning of the seventeenth century, the small particle of pseudo-Platonism, the idealization of woman, had taken firm root in Elizabethan literature. This Petrarchan woman-worship existed side by side with the more serious Renaissance Platonism. Even in the latter, however, probably because of the influence of such a book as The Courtier, which appeared in Hoby's English version in 1561, woman became a part of the ideal ascent of the lover, and was connected with the first and a part of the second rungs in his "ladder of perfection." During Elizabethan times woman-worship remained a purely literary convention, and as such it was successful and did much to ennoble the literature through which it flourished. It tended, however, to shift from a literary device to a social norm, and it was through this phase of its existence that it met its doom.

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Because there is strong reason to believe that Davenant received part of the stimulus for his contributions to the literature of the Platonic Love cult from certain pieces of French literature, and from the tastes of Henrietta Maria, the French queen of Charles I, it will be enlightening to see what was happening across the Channel before investigating the immediate background of Davenant's work or discussing that of his Cavalier contemporaries.

The threads of two kinds of literary platonizing run through French literature from the Renaissance into the early years of the seventeenth century, and parallel a similar development in England. One kind

is metaphysical, derived mainly from the Italian neo-Platonists and the Florentine Academy, and in seriousness of tone comparable to Spenser's Fowre Hymnes; the other is drawn chiefly from Petrarch and is not Platonism at all, but should be called rather Petrarchism, the term applied to it by M. Vianey in his Le Petrarquisme en France.

The early history of the former is traced by Mr. C.H.C. Wright to Gemistus Pletho, who in the fifteenth century brought to Italy a vast scheme of poetic neo-Platonism; to Cardinal Bessarion, the great patron of letters; and to Marsilio Ficino, the aforementioned Florentine commentator upon Plato. Mr. Wright further makes the sweeping but, as far as can be determined, accurate statement that by the majority of the French people these doctrines were never taken seriously, one notable exception being Marguerite de Navarre.¹ It was about 1541 that she wrote her Heptameron. This

1 A History of French Literature, New York, 1912, p. 156.

series of tales is based structurally on Boccaccio's Decameron, but it is tinged with a diluted Platonic idealism, because each Houvelle is, at its conclusion, brought up to a higher plane by the character Dagoucin, who acts as spokesman and philosophical master-of-ceremonies. An outstanding example is the conclusion of the eighth tale.²

2 Margu  rite d'Angoul  me, Heptameron, translated by Arthur Machen, Philadelphia, 1886, I, 61. The ninth tale (pp.63-9) is in itself a story of pure love and a despairing lover who dies of an overplus of ecstatic feeling in the embrace of his beloved.

At about the middle of the sixteenth century a Spanish Jew calling himself L  on H  breux wrote in Italian three dialogues on love which were soon translated into French. The third of these, according

to Wright, "brings us to final definitions of the rise of Love, how the love of God for the universe and that of the universe for God came at the birth of the world, how Love is derived from Knowledge and Beauty, and has as object the delectation of the lover in the beauty adored."³ This is, of course, a purely mys-

³ Op. cit., p. 162.

tical derivation of love, indoubtedly influenced by Platonic concepts; but to place the object of love in the "delectation of the lover in the beauty beloved" is precisely the sort of interpretation that gave rise to woman-worship, the key to Platonic Love. The more widespread and significant impetus, however, came from another source.

One of the leaders in popularizing the other movement which has been designated Petrarchism was Maurice Scève. At Lyons about the year 1544 there appeared his Délie, objet de plus haute vertu. With its title an anagram for "L'Idée," this work or one of its imitations no doubt served as a model for the Delia⁵ and Ideas, or other variations of that title, to be found in the literature of Elizabethan England. An early episode in the life of Scève may have given the initial force to his Petrarchism, his visit to a church in Avignon where he came upon the tomb, or so he believed, of Laura.⁴ His poetry, however, although much of it is

⁴ Cf. Les Poètes Lyonnais, ed. Joseph Aynard, Paris, 1924, p. 13.

concerned with an idealized lady, is in general not so highly idealized as that of Petrarch, for he, even more than Petrarch, is pre-

occupied with actuality. Moreover, Aynard has said, "Il suit une mode, et s'il est platonicien c'est au moment précis où le platonisme est à l'ordre du jour."⁵ This platonizing mode mingled

5 Op. cit., p. 27.

with the Petrarchan attitude and expression may be noted in almost any passage from his Delie. For example,

L'Esprit vouloit, mais la bouche ne peut
Prendre congé, et te dite à Dieu, Dame
Lors d'un baiser si tresdoux se repeat,
Que jusqu'au bout des levres tyra l'Ame.
L'oreil à plorer si chaufment s'enflamme,
Qu'il t'esmouvroit à grand' compassion.
Quand est du Coeur, qui seul sans passion
Avecques toy incessamment demeure,
Il est bien loing de perturbation,
Et rid en soy de ce, de quoy l'oreil pleurs.⁶

6 Ibid., CCCLXIV, p. 104.

Throughout the Delie the Petrarchan attitude is outstanding, for the themes of the individual poems are entirely personal. It is related in one sonnet, (CCCXLV), for instance, that the lady plays the lute, and the poet tells of his jealousy of that music which speaks better than he. In other poems there are more direct imitations of Petrarch.⁷

7 Cf. CLXIX, CXCVIII, and CCXXIX especially. Further information may be found in Vianey, op. cit., pp. 58-80.

Perhaps the strongest group which supported the Petrarchan mode regarding love was that known as the Pleiade. Pierre Ronsard especially reveals the influence of Petrarch in the phraseology and imagery of his poems. Marius Pieri has pointed out many parallels with Petrarch not only in Ronsard, but also in a number of his asso-

ciates.⁸ The lady's hair and eyes, the sufferings of the lover,

8 Pétrarque et Ronsard ou De L'Influence de Pétrarque sur la Pleiade Française, Marseilles, 1895, pp. 70-160.

the profundity and singleness of the poet's love, his constancy -- all of these and other Petrarchan themes are used. In imitation of the Italian poet Ronsard writes,

L'aspre tourment ne m'est pas si amer
Qu'il ne me plaise, et si n'ay pas envie
De me doulouir.⁹

9 Amours, I, 7.

Again, like his model, he is charmed by his own unhappiness and does not wish to recover his independence:

Je ne veux pas qu'on m'ouvre la prison ...
Plus que venin je hay la liberté ...
Et m'est honneur de me voir martyrer.¹⁰

10 Ibid., I, 105. Cf. also 46, 158, and 194; 46 is addressed to Plato.

Alice Cameron has noted many borrowings from Ariosto in the work of Ronsard and other members of the Pléiade.¹¹ No other influence, however, was so

11 Cf. The Influence of Ariosto's Epic and Lyric Poetry on Ronsard and His Group, Baltimore, 1930.

influence, however, was so strong as that of Petrarch. Vianey is of the opinion that the sentiment of Ronsard's love poetry is sincere; but he goes on to point out that the Amours of de Bâif were composed in honor of a woman, called Meline, who never existed.¹²

12 Op. cit., pp. 153-6.

The very prevalence of the literary pose of the Petrarchan lover

during this period gives rise to the same kind of doubts as in the case of Sir Philip Sidney's feelings for the Lady Penelope Rich. Sincere or not, the Petrarchan idea of love held almost universal sway over the literature on that subject through the greater part of the sixteenth century.

At the close of the sixteenth century, while the several elements of what was to become the Platonic Love cult began to be fused in English poetry, the same elements were beginning to be systematized in France. The really significant link in the chain, the one in which the system is found to have been given a definite form, is the lengthy romance of Honoré d'Urfé called L'Astrée.

Although the last parts of the Astrée did not appear until after the death of d'Urfé in 1625, when they were completed by his secretary, Balthazar Bara, this romance was begun as early as 1607. It is a compound of many elements; it knits together several types of material drawn from a variety of sources, both domestic and foreign. The Courts of Love and the idealization of woman which had been prevalent in the Middle Ages, continued and popularized by such a work as the Amadis de Gaule, were one source. At the same time, the tradition of the pastoral romance was derived from the Spanish Diana of Montemayor, the Arcadia of Sannazaro, the Pastor Fido of Guarini, and the Aminta of Tasso. This has little to do with the theory of love in the Astrée, but thereafter the pastoral atmosphere was considered as a proper background for the followers of the Platonic Love code and was so employed by Davenant. The chaste love, the despairing lover, the scornful lady, the platonizing discussions and debates of love --

all are there in a blend of influences which are French, Spanish, and Italian in their origins; and for the first time there is a definite basis for the construction of the Platonic Love code.¹³

13 More detailed studies of the sources of the Astrée may be found in O. C. Reure, La Vie et Les Oeuvres de Honoré d'Urfé, Paris, 1910, pp. 263-74 and Henri Bochet, L'Astrée, ses origines, son importance dans la formation de la littérature classique, Genève, 1923, pp. 69-96.

The plot of the Astrée relates the long drawn-out but ever-faithful love of a young shepherd, Céladon, for the beautiful and lovable, but proud and jealous, shepherdess, Astrée, and the trials which developed out of a misunderstanding. In sharp contrast to the idealizing, faithful Céladon stands the character Hylas, "l'inconstant Hylas," who is a prototype of the fickle light-of-love, the heart-breaker, derisive of all attempts to idealize either the opposite sex or the sentiments felt toward its members. Still another significant personage in the romance is Sylvandre, a spokesman who discourses upon Platonic Love, which actually amounts to a doctrine of chaste love and courtship, and is couched in the terminology borrowed from the commentators upon Plato and the woman-worship tradition. Wright throws further light on the background and influence of the Astrée:

Contemporaneous with d'Urfé's novel came the influence of a book of religious love and mysticism, the Introduction à la vie devote by d'Urfé's friend Saint François de Sales. There is no necessary connection between the two, but the similarity was realized even in those days, and Camus called Astrée the "breviaire des courtisanes" and Saint François's book the "breviaire des gens de bien."¹⁴

14 Op. cit., p. 285. A brief sketch and criticism of the Astrée may be found in William A. Nitze and E. Preston Dargan, A History of French Literature, revised edition, New York, 1927.

This would indicate at least that d'Urfé's romance was written for and popular among the members of a court group. Its suitability as a handbook of conduct was recognized, and its supposed elevating power was noted -- this at a time when the debauchery of the court of Henry IV of France was common knowledge, and was treated in one book of the Tragiques of the Gascon Huguenot, Théodore Agrippa d'Aubigné.¹⁵ Furthermore, it

15 Cf. Wright, op. cit., p. 228.

should be remembered that Henrietta Maria, daughter of Henry IV and later wife of Charles I of England, had been princess of that court. The significance of these circumstances will be shown later. The Platonic Love code as found in the Astrée, then, may be regarded as the culmination of many threads of influence, some of them finally going back by indirect ways to Plato, but all having undergone numerous variations, with additions and subtractions, at the hands of those who attempted to assimilate Platonic doctrine into their work.

Several analyses of the code used by d'Urfé have been made. One of the most comprehensive is that by Henri Bochet:

In the Astree (III, 9)¹⁶ Silvandre states that

16 "et que Dieu ne nous les ait proposees en terre que pour nous attirer par elles au ciel,..." (Bochet's note).

women far surpass men in perfection and God has placed them before men on earth in order by them to attract men to heaven, where the priests say there will be eternal bliss.

He who wishes to love this perfect being, woman, must raise himself to her level by his particular merits. He must "serve" her whom he has chosen as the object of his love; his choice,

moreover, is not a fancy or caprice, but is foreseen by destiny; the souls who thoroughly understand [sympathisent] each other on this earth have already been lovers [aimantées] in heaven, Silvandre informs us. The "service" of the perfect lover demands a complete sacrifice of his personality; his ideal should be to forget himself in order that his thoughts may become bound up with those of his mistress. "To love is to die in one's self in order to be revived in another... it is the wish to be transformed entirely, if it is possible, into the thing loved." (I, 8)¹⁷

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- 17 "Aimer c'est mourir en soi pour revivre en autrui ... c'est une volonté de se transformer, s'il se peut, entièrement en la chose aimée" (Bochet's note).
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The duties of the lover are given in the twelve tables of the laws of love, which Celadon "upon pain of being disgraced, commands all lovers to observe"; it is necessary that his love be extreme, that he adore his lady as a goddess, that he love her more than himself, that he have only the single desire to make her happy, to protect her reputation, to avenge the slightest blame that may touch her, to compel everyone to esteem her perfect, that he himself suffer, weep, and be silent for the honor of loving her, that there be an intimate union between their souls in order that the love may be immortal (II,5). Such is the code of perfect love. The man alone is bound by these rules; he alone has need to acquire virtue, the woman being naturally perfect.

From various discussions on love between shepherds and shepherdesses we learn the following: love is a desire for the beautiful; when that desire is satisfied, the lover has received the highest favor from his mistress; after their marriage, love changes its character, becoming friendship. Beauty gives birth to love, close understanding makes it live; it enters through the eyes and steals into the soul, and ever afterwards, "it grows through the knowledge of the perfection loved." (II,17) It has the power of adding to the perfection of souls. The lover must be agreeable in person, wit, courtesy, and discretion; he must be prudent, modest, patient, seeking only to please the person he loves, and to serve her. His wishes become desires, his desires become passions. His mistress may consent to have good will [bonne volonté] toward him, accord him a smile, a kind word, or whatever evidence of sympathy will not compromise her. These little favors give hope to the faithful lover, aiding him to persevere in that long courtship until the happy day when he will receive his reward, when his mistress will change her "good will" into love.

Often, it is not the least of his sufferings that this affection, before it is mutual, must be kept secret. The "servant" must then, under orders from his mistress, pretend to love elsewhere, true torment for a man passionately smitten; he carries out her orders with joy nevertheless. This pretense is always a little dangerous, giving birth to fears and suspicions, and fertile in complications of intrigue; it is an inexhaustable source of psychological situations.

Love, thus conceived as a sacrifice of self to attain to an ideal of beauty, brings about within men a true regeneration, detracting from their egotism, and revealing them as superior to the world in so far as they catch a glimpse of eternal happiness. The object of their love, to which they give themselves entirely, is a divinity whom they adore, to whom they consecrate a cult. Céladon, in his retreat, constructs a temple of foliage, and on an altar makes sacrifices to the goddess Astrée; there is no possible ambiguity. That Goddess Astrée is not a true goddess, but only his beautiful shepherdess; how otherwise can one explain the presence on the altar of the twelve tables of love?¹⁸

18 Bochet, op. cit., pp. 61-3. The English translation of the passage is mine.

The twelve tables of the laws of love propounded in the Astrée mentioned by Bochet may well bear closer scrutiny, for out of them grew the conventional modes mirrored in the work of Davenant and his contemporaries. A wide influence was exerted by the element of chaste love in this romance, moreover, in its native France.¹⁹ One

19 Reure, op. cit., lists thirty-five imitations of, or adaptations from, the Astrée, concerning only five of which there is some doubt.

of the more prominent imitations of the device used by d'Urfé is mentioned by H. C. Lancaster: Mareschal's Inconstance d'Hylas, which, although published at Paris in 1635, was written, he tells us, five or six years before, about the beginning of 1630.²⁰ In this play Hylas

20 A History of French Dramatic Literature in the Seventeenth Century, Baltimore, 1929, II, 434.

and Stelle draw up thirteen articles of their contract which furnish, in Lancaster's opinion, "a matrimonial program that would be approved by the most advanced contemporary adherents of free love,"²¹ and are

also a satire on

21 Loc. cit.

also a satire on the conventionally desperate lovers of the late sixteenth centuries. The character Hylas in this play is, of course, borrowed from that in d'Urfé. In the original this mischief-maker among the chaste lovers secretly changes the text of the laws of love so that they enjoin all lovers to do the opposite of the intent of Celadon who had established them in the beginning. Hence, without leaving the Astrée there may be found both sides of the story, one centering in those in favor of a chaste, spiritual love, the other in those seeking the boldest kind of freedom in the conduct of courtship. The matter of courtship is mentioned here, as it was earlier, advisedly, for the personages in the romance do not carry on the ideal of chaste love indefinitely, and the story concludes with a group of marriages.

One of the first pieces of evidence in favor of chaste love which must have place here is the twelve statues of the Laws of Love. Although it will be lengthy, quotation of the complete passage from the Astrée is necessary, because virtually all of the specific tenets of the social code which Davenant knew as Platonic Love are therein contained. These twelve governing statutes as composed and promulgated by Céladon are presented in the following manner:

Voicy Les Douze Tables des Loix d'Amour, que sur
peine d'encourir la disgrâce, il commande a
tout Amant d'observer.²²

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- 22 L'Astrée de Messire Honoré D'Urfé, Rouen, 1616, II, 253-7.
The English translation of the Twelve Tables here appended
is taken from Astrea, A Romance, translated by "A Person
of Quality," London, 1657, pp. 271-2.
-

Premiere Table

Qui veut estre parfait Amant
Il faut qu'il aime infiniment:
L'extrême Amour seule en est digne,
Aussi la mediocrité,
De trahison est plustot signe,
Que non pas de fidelité.

Deuxiesme Table

Qu'il n'aime ianais qu'en un lieu,
Et que cet Amour soit un Dieu,
Qu'il adore pour toute chose:
Et n'ayant iamaïs qu'un objet,
Tous les bon-heurs qu'il se propose
Soient pour cet unique suiet.

The twelve Statutes, containing the Lawes of Love,
which, upon pain of his high displeasure he
commands all Lovers to observe.

The first Statute.

He that's a perfect Lover, and a just,
And as he ought; love infinitely must.
Extreames in Love allowed are, as best,
Mediums will never make a Lover blest,
But odious are: All Mediocrity,
Signe is of Treason, not fidelity.

The second Statute.

Let him th'puissant god of Love adore,
And let him love ~~some One~~, and not one more:
Above one Object, never let his eye
Once look upon, or wantonly espie,
It is decreed by Loves Imperiall Law,
That he his Blisse from this one Fountain draw.

Troisiesme Table

Bornant en luy tous ces plaisirs,
 Qu'il arreste tous ces desirs,
 Au service de cette belle:
 Voire qu'il cesse de s'aimer,
 Sinon que d'autant qu'aimé d'elle,
 Il se doit pour elle estimer.

Quatriesme Table

Que s'il a le soin d'estre mieux,
 Cenne soit que pour les beaux yeaux,
 Dont son amour a pris naissance:
 S'il souhaite plus de bon-heur,
 Ce ne soit que pour l'esperance,
 Qu'elle en recevra plus d'honneur.

Cinguiésme Table

Telle sont son affection,
 Que mesme la possession,
 De ce qu'il desire en son ame,
 S'il doit l'acheter au mespris:
 De son honneur ou de sa Dame,
 Luy soit moins chere que le pris.

The third Statute.

Unto this fair One and her service, he
 Must dedicate himself and liberty;
 He must his heart and all delights resign
 To her, and only her, himselfe confine.
 The rate he sets himselfe, must be,
 According as she loves him, so must he.

The fourth Statute.

If he advancement to himself does seek,
 Let his ambitious aime be at the cheek,
 Which gave his love a life; let him confesse:
 She is the center of his happiness,
 Which he does only aim at, and aspire
 To see the lustre of her glory higher.

The fifth Statute.

Let his affection to his Mistris, be
 So dear, so chaste, so full of purity,
 As he fruition of her shall despise,
 Before a stain upon her honour rise.
 If hers and his come in comparison,
 Let him prefer hers far before his own.

Sixiesme Table

Pour subiet qui se vienne offrir,
 Qu'il ne puisse iamais souffrir,
 La honte de la chose aimee:
 Et si devant luy par dedain,
 D'un mesdisant elle est blasmee:
 Qu'il meure ou la venge soudain.

Septiesme Table

Que son Amour face en effet,
 Qu'il iuge en elle tout parfait,
 Et quoy que sans doute il l'estime:
 Un prix de ce qu'il aimera,
 Qu'il condamne d'un crime,
 Celuy qui moins l'estimera.

Huictiesme Table

Qu' espris d'un Amour violent
 Il aille sans cesse bruslant,
 Et qu'il languisse, & qu'il souspire,
 Entre la vie & le trespas,
 Sans toutes fois qu'il puisse dire,
 Ce qu'il veut, ou qu'il ne veut pas.

The Sixth Statute.

If any offer to asperse the fame,
 Or cast a blemish on his Mistris name,
 Let him unsheath his anger, give the lye
 To him that offers such a calumny.
 If any dare to put affronts upon her,
 Let him then die, or vindicate her honour.

The seventh Statute.

Then let his love arrive at such a height;
 As he esteems her 'bove all mortal weight.
 The Sun, the Stars, and glories of the skies,
 He value must inferious to her eyes.
 Perfection in the abstract he must deem her,
 And think him guilty, that does less esteem her.

The eighth Statute.

He must inflamed be with fits of Love,
 So violently hot, as they must move
 His pulse to beat a mad-mans temper: He
 Must sigh, must languish, and halfe dead must be,
 And ever in such violences swell,
 As, ask him what he ailes, he cannot tell.

Neufiesme Table

Mesprisant son propre sejour,
 Son Ame aille viure d'Amour
 Au sein de celle qu'il adore,
 Et qu'en elle ainsi transformé,
 Tout ce qu'elle aime & qu'elle honore,
 Soit aussi de luy bien aimé.

Dixiesme Table

Qu'il tienne les iours pour perdus,
 Qui loing d'elle sont despendus,
 Toute peine soit embrassee,
 Pour estre en ce lieu désiré,
 Et qu'il y soit de la pensee,
 Si le corps en est séparé.

The ninth Statute.

He must forsake his habitation.
 His soul must ever live by love alone.
 He must no being have, but on the score
 Of her, whom he does worship and adore.
 So into her transformed he must be,
 As that without her eyes he cannot see.

The tenth Statute.

Those daies that in her presense are not past,
 He must esteem as absolutely lost:
 Court all occasions, Let him spare no pain,
 To bring him back into his heaven againe:
 And whilst his body does a distance finde,
 Let him be present with her in his minde.

Unziesme Table

Que le pere de la raison,
Que les liens & la prison,
Pour elle en son ame il chérisse,
Et se plaise à s'y renfermer,
Sous attendre de son service,
Que le seul honneur de l'aimer.

Douziemes Table

Qu'il ne puisse iamais penser,
Que son amour doive passer:
Qui d'autre sorte le conseille,
Soit pour ennemy réputé,
Car c'est de luy prester l'auielle,
Crime de leze Majesté.

The eleventh Statute.

For her, he must depart even from his reason,
Bid welcome unto Manacles and Prison:
In sharpest torments, think himselfe at ease,
So he thereby his fairest Saint shall please.
And all without expectance of rewards:
To love her is the hour he regards.

The twelfth Statute.

He must not think it possible his Love,
Should sooner than the firmest Rock remove.
If any, such advice to him shall use,
Let him as Heterodox the same refuse.
Who so shall ever such an errour move,
He is a very Schismatick in Love.

In his analysis Bochet has briefly summarized the tenets set forth in these twelve statutes, but, although what he said is true as far as it goes, further analysis will reveal some facets of the code, as well as some connections with earlier literature, to which he does not give particular attention. One of these is, indeed, of paramount importance for present considerations, because it is the one upon which hinges the "conflict" of Davenant's Platonic Lovers. It is the thought found in the fifth statute -- namely, that the lover must love chastely, holding the lady's "honor" far above his own and scorning any thought of fruition. Further, growing out of the extremity of love, prescribed in the first statute, is the singleness of that love dictated in the second, which in turn leads to the significant ideal of "service," an inherent part of the Petrarchan tradition, which is ordained in the third. The fourth law contains an element important from a literary point of view since it calls for a belief that much of the lover's happiness lies in the glorification of his lady, another notion borrowed from Petrarch and therefore, of course, much older than the time of d'Urfé, for it must have been some such doctrine as this that resulted in the high-flown encomiums of the Petrarchan sonneteers in England as elsewhere.

The tenth statute is interesting, for it has at least some hint of Platonic background; that a lover may be present to his lady in ~~mind~~ though absent in body is a phase of the code found earlier in Castiglione. It is not displayed in Davenant's work, but it had earlier attracted John Donne, to take just one

example, who used that concept in his "Valediction Forbidding Mourning."

A number of the other notions regarding love found in the Astrée and mentioned by Bochet will bear closer scrutiny. First, there is the notion that love is a desire for the beautiful, a concept already shown to come from Plato through Benevieni and Castiglione. Next, the implied doctrine of the perfection of woman which is found in Dante, the entire Petrarchan tradition, and Castiglione, comes into the open in d'Urfé's romance, where woman becomes a goddess so that men must grow in order to raise himself to her level. The conception of love as a sacrificing of self in order to attain to an ideal of beauty smacks, too, of Platonic teaching; and the doctrine of secrecy has already been noted in Dante and Castiglione. Finally, that Beauty gives birth to love; that close understanding makes it live; that love enters through the eyes and steals into the soul; and that it grows through the knowledge of the perfection loved, are all notions which have already been pointed out in the love theories of Petrarch, the Florentine Platonists, and Castiglione. This, too, is the nearest approach in d'Urfé to a lover's "ladder of perfection," but a definite series of stages is entirely lacking. One might stretch a point and find here Benevieni's first two stages: the attraction of a specific, particular beauty, and then the idealization of that beauty in some vague manner. It would seem nearer the truth, however, to consider d'Urfe's doctrine as merely the first stage in Bembo's scale. A particular lady of surpassing beauty is found (through the guidance of destiny), and the lover can go no further. The only "ladder of perfection" which he knows thereafter is the one by which he must raise himself into

the lady's good graces, and here the figure of a ladder or ascending scale ends.

The belief that after marriage love becomes friendship is one element in d'Urfe's code that has a distinct bearing upon the present discussion, not because it holds that upon marriage love changes its nature, but because it shows that marriage was considered at all in connection with the code. Marriage certainly had no place in Plato's thought regarding love. The Florentine Platonists gave it no attention in their development of the Platonic ascent of the lover. It was out of the question for Dante and Petrarch, as well as for Sidney. It is in Castiglione that marriage first enters into the scene. It is not, truly, a part of Bembo's discourse in the fourth book, but in many passages throughout the work it is taken for granted that love should culminate in marriage.²³

²³ An example of the true love of a wife toward her husband is cited in The Courtier, Opdyke's translation, Book III, section 26, pp. 191-3.

The significance of this point, it will later be made evident, is that the matter of marriage was entirely deleted from this code as it was known to Davenant and the court of Charles I.

Finally, to put it briefly, the theory of love offered by d'Urfé, if it may be dignified by the term "theory", is simply a doctrine of chaste love derived largely from the Petrarchan tradition of woman-worship. Around this central ideal there is woven a maze of conventional norms of conduct, all of them somewhat affected; these poses, attitudes, gestures, and phrases give the impression of being the rules of a game which is to be played for the gay diversion involved, since the lover is supposed to enjoy even

his sufferings. It was meant apparently as a pleasant way to spend the period of courtship, and a way particularly flattering to the lady. Nowhere is the name "Platonic Love" used, but there is much talk of chaste love, divine love, and amour honnête. It appears that it remained for the English to fasten the name "Platonic" upon the mode of amorous thought and conduct which seems to have prevailed in the court of Charles I., a mode of thought and conduct which seems to have been a blend of the older tradition from Castiglione through the Petrarchan sonneteers and Spenser, with the newer influence from the French, especially from the Pléiade and d'Urfé.

It should be noted that nowhere in Elizabethan literature is this Petrarchan convention, this pseudo-Platonic, pure love of woman referred to as "Platonic Love." Davenant's Temple of Love was the first dramatic representation to deal with Platonic Love as a central theme, but it is not the first to take notice of the existence of the cult in the time of Charles I, for it has been shown that doctrines of pure love had for some time been a part of the English literary tradition.

As early as 1613 Ben Jonson produced a masque, A Challenge at Tilt at a Marriage, which contains the elements of chaste

love and the idealization of woman. The argument of the piece itself discusses the question as to which is the superior love, that of Man, "the nobler creature," or of Woman, "the purer." Anteros, the personage who upholds the cause of woman, is also in another masque, Love Restor'd, called by Jonson "Anti-cupid, the Love of Virtue," but by one scholar considered "the same as Platonic love, as understood by the précieuses of the time of Charles I."¹ Here Jonson appears to be favoring the notions which

1 Upham, op. cit., p. 316.

were soon to become a part of the code introduced by Henrietta Maria in 1625 or soon thereafter; at least his purpose is not satiric.

By 1629, however, Jonson's approval had waned to what is at best a mere acceptance of Platonic Love as material for dramatic representation. The New Inn, a play of that year, has in fact a definite flavoring of satire leveled particularly against the "Platonic" lover, Mr. Lovel. In a conversation between this character and the host of the inn there is given a definition of love that is interesting from the standpoint of the present discussion:

Lovel: It is a fable of Plato's, in his Banquet.

And utter'd there, by Aristophanes.

Host: 'Twas well remembered here and to good use. But on with your description, what Love is. Desire of union with the thing belov'd.

Lovel: I meant a definition. For I make
The efficient cause, the appetite of union.
The finall cause, the union it selfe.
But larger, if you'll have it, by description,
It is a flame, and ardor of the minde,
Dead, in the proper corps, quick in anothers:
Trans-ferres the Lover into the Loved.
The he, or she, that loves, engraves or
stamps

Th'Idea of what they love, first in themselves:

Or, like to glasses, so their mindes take in
The formes of their belov'd, and them reflect.
It is the likenesse of affections,
Is both parent, and the nurse of love.
Love is a spirituall coupling of two soules,
So much more excellent, as it least relates
Unto the body; circular, eternall;
Not fain'd or made, but borne; And then, so
pretious,
As nothing can valuen it, but it selfe. So
free,
As nothing can command it, but it selfe.
And in it selfe, so round, and liberall,
As when it favours, it bestowes it selfe.²

² The New Inne, ed. B.D. Tennant, New Haven, 1908, 72-3
(III,2). Hereafter act and scene will be indicated in
parentheses.

This definition in its earlier portion represents a curious mingling of Platonic thought and scholastic reasoning, and one may observe the humorous effect which Jonson, who knows Plato, achieves in thus deliberately confusing different elements. In the terminology employed, and particularly the word "idea" in its special sense as Plato used it, this has in it more of actual Platonism than anything written by later poets and playwrights, including Davenant. In the latter part of the passage, however, there is that peculiar stress upon the absolute exclusion of the corporal element of love, the aspect which is the identifying characteristic of the seventeenth-century writers who dealt with the Platonic Love fad.

In this play further departures from true Platonism are to be found in the attitudes of both the lady and her lover, and in the entire method of their procedure, including the fiction of a Court of Love.³ That the learned Jonson would be ignorant of the

³ For a discussion of this point see Tennant's edition, pp. lvi-lxii.

various "Platonic" traditions with which he was dealing is out of the question: but if added proof were needed, it is supplied in a speech of the Lady Frampul:

O speake, and speake for ever! let min'eare
Be feasted still, and filled with this banquet!
No sense can ever surfet on such truth!
It is the marrow of all lovers tenets!
Who hath read Plato, Heliodore, or Tatius,
Sydney, D'Urfé, or all Loves Fathers, like him?
He, is there the Master of the Sentences,
Their Schoole, their Commentary, Text, and Glosse,
And breaths the true divinity of Love!⁴

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- 4 Op. cit., 76-7 (III,2). Heliodorus was the author of a romance, Αἰθιοπικά, the history of Theagenes and Chariclea, the latter a daughter of a king of Aethiopa. It is one of the models of the French romance. Achilles Tatius was the author of a novel, Τὰ κατὰ Λευκίππην καὶ Κλείτοφωνα (The Loves of Leucippé and Clitophon), a work widely imitated.
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In the mention of Plato, followed by Sidney and then d'Urfé, there may be seen the thread of connection that holds together the wide-spread wings of the tradition. Apparently the French romance was well-known and its author had been allotted a place among the recognized authorities on love. Furthermore, it appears likely that writers of this period regarded these authorities, Plato, Sidney, and d'Urfé, as upholders of the same theories, so that although there is no mention of Platonic Love in the Astrée, it seemed natural to the English to link the chaste love of d'Urfé with the love spoken of by Plato; hence the application of the Greek philosopher's name to the theories of the Frenchman.

It is in this play, furthermore, that there is perhaps the earliest mention of Platonic Love, although the term is used with reference to a person rather than to a theory or code. It occurs when Prudence, a servant in disguise, says to her mistress:

Most Socratick Lady.'
Or, if you will Ironick! gi'you joy
O'you Platonick love here, Mr. Lovel.⁵

5 Op. cit., 77-8 (III,2).

Perhaps satire is not too strong a term to apply to Jonson's treatment of Lady Frampul and Mr. Lovel; at any rate, this much may be said: in The New Inn the discussion of pure love is treated as a conventional pose, a minor formality within a piece of play-acting which is the evening's diversion. At the conclusion of the play Lovel's praise of chaste love has been forgotten; Lovel has won his lady and is content to allow nature to have its way. The character of one Beaufort, to be sure, is in a measure set over against that of Lovel, for Beaufort never seriously addepts his friend's dicta concerning love. Lovel voices this idealized conception:

The end of love is, to have two made one
In will, and in affection, that the mindes
Be first inoculated, not the bodies.

Beaufort makes the sharp retort,

Gi'me the body, if it be a good one.⁶

6 Ibid., 75 (III,2).

Moreover, it is Beaufort who interrupts Lovel, just before he gives his philosophical definition of love, by referring to the fanciful theory advanced by Aristophanes in the Symposium:

Then I have read somewhere, that man and woman
Were, in the first creation, both one piece,
And being cleft asunder, ever since,
Love was an appetite to be rejoy'nd.⁷

7 Ibid., 72 (III,2), Cf. Symposium, 201.

In a word, one finds these two men the upholders of opposite beliefs; Lovel advocates pure, incorporeal love, while Beaufort seeks to maintain the body in its proper place in the matter of love. Their difference of opinion, however, is taken seriously by nobody, and both are equally willing to accept their brides at the close of the action of the play. In both the contrast and the final reconciliation of their viewpoints Jonson foreshadows the central theme of Davenant's Platonic Lovers.

As a dramatic production The New Inn was a failure, hissed from the boards in the midst of its initial performance. The reason for its failure is of no importance here, but it may be said that the play is unspeakably wordy as a whole; the speeches are too long and overloaded with the author's learning; action of any kind is notable lacking. Because it did fail, however, Johnson's allusions to the newly established Platonic Love cult, and his humorous, if not satiric, treatment of its tenets did not come to general notice; it is not likely that his treatment exerted any influence upon the followers of the new code or upon other of its critics than Davenant.

From all that may be ascertained, Johnson appears to have been the only one to treat the Platonic Love fashion prior to the appearance of Davenant's Temple of Love. So far as Davenant's attitude toward Platonic Love is concerned, his position is neither original nor even individual; the circumstances under which that attitude was expressed, however, were unique. In a word, he one day found it necessary to extol something which he understood imperfectly, and to which he was unable to give his personal approval so far as he did understand it. If ever a man managed to "damn with faint praise," Davenant did so in this case.

In 1634 he was received into the service of the Queen. Henrietta Maria had crossed the Channel to England in 1625 to become the wife of Charles, then Prince of Wales and heir to the throne which he soon ascended. She was the daughter of Henry IV of France and Marie de Medici and was, of course, a Roman Catholic, a circumstance not at all conducive to ease in her new home. At this time the most powerful man in France was Cardinal Richelieu. The young Queen, only sixteen years old at her marriage, upon her departure from France had been given a letter, written by her mother but probably dictated by the Cardinal; this document, which is still preserved, instructed the girl to love her husband's soul above all else, to work toward the betterment of the lot of English Catholics, and to beware of the indiscreet conduct of the courtiers surrounding Charles.⁸

8 Lucy Aiken, Memoirs of the Court of King Charles the First, London, 1833, I. 69-71.

There is no doubt that the Platonic Love fashion came into England from d'Urfe by way of the Queen,⁹ causing a revival

9 Cf. Lynch, op. cit., pp. 43-4; and G.F. Sensabaugh, "Love Ethics in Platonic Court Drama," Huntington Library Quarterly, I (1983), 277.

of interest in the tradition of pure love and the Petrarchan mode which had suffered a considerable decline during the time of James I. The Queen's motives may only be conjectured. Perhaps she intended the introduction of Platonic Love to be a means of counteracting the debauchery of the English court and acted in accordance with the advice in her mother's letter. Perhaps it was her whim to carry

a French fashion, under which she was reared, along with her into her own domain; it might have been merely a means to attract attention to herself. At any rate, what was perhaps Davenant's first direct commission from the Queen was to produce a masque on the subject of Platonic Love. The masque had been the favorite entertainment of the English court since Ben Jonson and Inigo Jones had made that form a recognized literary genre, as well as a most expensive and lavish part of the court revelry.

The delight of Henrietta Maria in masques probably goes back to her childhood. It was on 22 February, 1623, that Prince Charles saw his future wife for the first time, and that "in the evening upon the plea that they [Charles and Buckingham] were strangers in Paris, they contrived to obtain permission to attend the rehearsal of a masque, in which the Queen and the Princess Maria were to take part."¹⁰ Having come into England at a time when the Puritans were objecting to many forms of enter-

10 Samuel R. Gardiner, History of England from the Accession of James I to the Outbreak of the Civil War, 1603-1642, London, 1908, V, 7.

tainment, the young Queen did considerable harm to her reputation by continuing her interest in the masque:

Even in her amusements the queen afforded subjects of indignant comment to those by whom her religion and her national manner were held in almost equal reprobation. A pastoral having been composed by Walter Montague, a favourite courtier, to be performed by her ladies and maids of honour, she herself condescended to study a part of it, "as well for her recreation, as for the exercise of her English." ... The court exhibited at the same time an unabated ardor for those amusements which had been the chosen objects of Prynne's vituperation [in his Histrionomastix]; the

queen entertained her consort with a representation of Fletcher's Faithful Shepherdess; and it was suggested to the members of the four principal inns of the court, that to present a grand mask, would be received as acceptable proof of their loyalty and orthodoxy.¹¹

11 Lucy Aiken, op. cit., I, 303-4, 356.

This was in 1633, a year before the Queen was to appear as Indamora in Davenant's Temple of Love. Henrietta Maria must have especially enjoyed Fletcher's production with its idealized lovers in a pastoral setting, because it should have reminded her of the kind of dramatic production she had known in her native France.

She not only persisted in her liking for plays and masques, but also in her taste for the sentiments of Platonic Love. What has been supposed to be the first mention of a social convention by that title is found in the frequently quoted letter of James Howell, written 3 June, 1634, wherein he tells a friend, one Philip Warwick:

The Court affords little News at present, but that there is a Love call'd Platonick Love, which much sways there of late; it is a Love abstracted from all corporeal gross Impressions and sensual Appetite, but consists in Contemplations and Ideas of the Mind, not in any Carnal Fruition. This Love sets the Wits of the Town on work; and they say there will be a mask shortly of it, whereof Her Majesty, and her Maids of Honour, will be part.¹²

12 Epistolae Ho-Eliaanae, ed. J. Jacobs, London, 1892, I, 317-18.

This brief excerpt is from a personal letter written by a man highly conscious of what was taking place about him and of what was in the air. It will be seen from his description of Platonic Love there is only one quality essential to it, namely, that it be chaste and have

no carnal fruition; in its positive aspect it consists in contemplations and ideas of the mind. The greater part of the conventional pose surrounding this central concept seems to have come from d'Urfe. It should be noted, however, that Howell goes on to remark that the "Wits" of "the Town" had been stirred up by the new fashion; it is quite likely that by "Wits" he means the members of the upper social set or those who would like to be so considered. Therefore, his letter reveals a good deal more than appears at first glance. It indicates not only the popular notion of what was meant by Platonic Love, but also the stratum of society with which the fashion was connected. The fact that the Queen was to take part in a masque on the subject is a further revelation; and there can be no doubt that the masque referred to is The Temple of Love by the Queen's Servant, William Davenant. The Queen's liking for masques and "Platonics" was in no way retarded by adverse criticism.¹³

13 In 1636, the year that saw Davenant's Platonic Lovers, the king and queen visited Oxford, it is recorded, and were there entertained. "Three comedies were performed; one of them entitled, 'Passions calmed, or the settling of the floating Islands,' is said to have had 'more of the philosopher than the poet in it,' and perhaps partook of the Platonic taste then prevalent" (Aiken, op. cit., I, 483).

Davenant's masque, of course, partook heavily of the "Platonic" taste of the day, but it can scarcely be accused of being over-philosophic. Davenant was in every respect a popular playwright; that is to say, he wrote for the people who formed his audience; he desired always to give them what they would find to their taste. He began his career by echoing the blood and thunder

of his immediate predecessors of early Stuart times, because he believed his audience would still enjoy that type of drama. He soon shifted to tragi-comedy filled with wit, tender passion, and petty intrigue for the same reason. During the Protectorate he realized that some play-lovers remained and, being one himself, attempted to please them without crossing the authorities. After the Restoration a general taste for heroics caused him to turn in that direction. Because the play-goers of his day adopted the royal taste, the interest of Queen Henrietta Maria in Platonic Love would have been sufficient hint for Davenant in writing The Temple of Love, even though he had not had the more potent incentive of the Queen's command.

Like many masques of that period, The Temple of Love is largely symbolical, but the symbolism is so simple in character that an audience might easily grasp its significance. Unlike The Platonic Lovers, it does not present two sides of a discussion; there is no debate concerning the new and fashionable code; the masque is simply an exposition of the doctrine of chaste love and its power over physical love, written in praise of the Queen as the means of bringing chaste love to England. The Queen herself, under the name of Indamora, is the central figure of the symbolism. The magicians may be taken to represent those who in one way or another oppose chaste love, especially those of the court circle who were known to be morally lax in their conduct, although to suspect personal satire here would be a mistake. The Persian youths are probably representative of the nobles and others close to the throne who were supposedly being led into corruption when the Queen's arrival saved them, since the consequence was the appearance of the Temple, meaning the introduction of Platonic Love

to the court circle.¹⁴

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- 14 It is worth while to observe in passing that Maidment and Logan appended to their edition of this masque what they considered might "not be quite out of place," namely, a series of biographical notices of the persons who took part in it; certain items seem unfortunate under the circumstances, since the illegitimacy of the Earl of Newport is brought out, and it was seen fit to remark that the Countess of Suffolk "was a remarkable woman, by no means scrupulous as regarded her moral duties" (op. cit., I, 307-10).
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The one hint given in the masque that Davenant was not so enthusiastic about Platonic Love as he perhaps wished to appear is found in the speech of a Persian page. This youth has just been allowed a brief and shadowy glimpse of the Temple of Chaste Love, a glimpse which signifies that he had just learned something of the purport of Platonic Love. He comes leaping in to deliver a lengthy speech, beginning:

Hey! hey! how light I am? all soule within?
 As my dull flesh were melted through my skinne?
 And though a Page, when landed on this shore,
 I am growne a briske Ambassadors!

This smacks of good-natured derision cast at the "Platonic" method of discourse. What is more, he goes on to speak of his fellow-travelers:

For I must tell you that about them all
 There's not one graine, but what's Platonicall!
 The rest are all so modest too, and pure,
 So virginly, so coy, and so demure,
 That they retreat at kissing, and but name
Hymen, of Love, they blush for very shame! 15

15 See pp. 13-14 infra.

And he boasts that his master would stand for two hours on a cold morning, praising the snow of a lady's white hand. This long speech

is addressed to the ladies who were witnessing the performance, and how far it went toward causing them to forego their mirrors and neglect the dressing of their hair, as he advised, may easily be surmised. Davenant, of course, would not have dared openly to satirize Platonic Love, knowing of the Queen's interest in its furtherance. It seems evident, however, that he could not resist chuckling over the ridiculous exaggeration he was himself offering in his masque. Admittedly, what might be termed the intellectual element of the masque, and its meaning, were not regarded as of particular importance, inasmuch as it was simply an excuse for a gorgeous spectacle and a pleasant prelude to a night of dancing and other revelry.

Davenant's play, The Platonic Lovers, (1636) is another matter. In this tragi-comedy, set against a romantic Italian background, he shows Platonic Love practically applied, and, at the same time, compares it to a love of a more normal, human, kind. At the outset it should be conceded that Davenant may have approved Platonic Love in a particular aspect and to a certain limited degree. He was not a man to laugh at lofty ideals; but he had too much common sense and knowledge of the world to allow himself to be carried away by high-sounding phrases and affected delicacy. It seems fair to say that he condoned Platonic Love as a pleasant method of courtship, but held that, for those who love each other, marriage should normally follow, and then Platonic Love may be forgotten. He frowned on that part of the code which might appear unmanly, such as the over-servile pose of the lover, and he also recognized that some conventions of the cult might be dangerous to the reputation since they might easily be misunderstood by the general public. All of this may

be more clearly seen in The Platonic Lovers than in The Temple of Love.

The dramatic situation around which the play develops is not so complicated as may at first appear. Two Dukes, Theander and Phylomont, are in love with each other's sisters, Ariola and Eurithea. Eurithea is Phylomont's sister, Ariola Theander's. Theander and Eurithea are "Platonic" lovers; Phylomont and Ariola have been thinking in terms of marriage and its natural consequences, children. Sciolto is an old and faithful retainer who is worried concerning an heir for his master, Theander. Fredeline, the villain of the piece, is a courtier whose intrigues are aimed at the satisfaction of his lust for Eurithea.

Davenant's satiric purpose is achieved most effectively, not through the common-sense comments of minor characters who observe the principals, although these are helpful in directing the attention of the audience, but through the contrast shown to exist Phylomont and Theander and their views of love. This difference in attitude is best illustrated by a passage in the third act. When the "Platonic" Theander learns that his sister wishes to marry, he is outraged and presently accuses Phylomont of an attempt to corrupt her mind:

Phyl. What I have taught her sir, Hermits and Nunnes
Might in their dying minutes listen to
Without disquiet to their parting souls;
And things less chaste I know, she would not heare.

Theand. Take heede my Princely friend? Doe not augment
Thy crime, by owning as thy knowledge, what
Is yet, but the mistake of thy belief;
I had hope thy vain conceptions would
Be mended much by sleep.

Phyl. Well, Ile be brief.
Your sister I would marry sir, and then
As before

As Lords and Princes use, that love their wives,
Ly with her.

Theand. You are too Masculine?
Name not those words agen; you blast me with
Your breath, poor Ruffians in their drink, that dwell
In Suburbe Allies, and in smoaky Lanes,
Are not so rude; leave me: My anger may
Undoe us both.

Phyl. Theander, can you think
To fright me hence, or is it safe to chide
Me from my business with bold words? I would
Be better usde; tell me (I pray) is this
All the fit answer my demands shall have?

Theand. All sir, and more then I can patiently
Allow, your conversation never could be less esteem'd.

Phyl. I feare your noble reason is diseas'd,
Where I have lov'd, affliction makes me pittifull,
And where I pitty, I can nere intend
Revenge: farewell injurious Prince, but know,
If I can get your Sisters kinde consent,
Ile not endeavour yours.¹⁶

16 See pp. 68-9 infra.

Here the playwright has succeeded in making his "Platonic" lover just sufficiently prudish and over-fastidious to make it clear that his attitude is nonsensical. Phylomont is presented, of course, as a normal human being, entirely unaffected, who is much surprised at his friend's distorted notions concerning love and marriage and even the "Platonic" willing to admit his belief that he will shortly view marriage. He can explain them to himself only on the ground that Theander's "reason is diseas'd." The satire, as well as the author's point of view, is further clarified by the action at the close of the play, where the audience finds both lovers married and even the "Platonic" willing to admit his belief that he will shortly view marriage in the same way as Phylomont. It is difficult to decide whether the satire is made more pointed or is softened by the last lines, in which Theander makes the plea that none hereafter doubt that

There are Platonick Lovers, though but few,
The Sect conceal'd, and still imagin'd new.¹⁷

17 See p. 127 infra.

There were few, indeed, in Davenant's opinion who really practiced what they preached. He recognized, as did others of his day, that the entire philisophy was more acceptable to women than to men. In the epilogue it is said that the author has been unable to find scarce one man in the audience who will prove "Platonical." Yet the ladies,

... (he knows) will think his Doctrine good,
 Though't recreate the Mind, and not the Blood.¹⁸

18 See p. 128 infra.

Rather than "his doctrine," one might say the doctrine connected with his theme; for the doctrine of chaste love which Theander upholds is not Davenant's. This may be adequately shown from the observations of Buonateste, who is the instrument with which the dramatist effects the solution of the play and whose opinions, it may be inferred, are substantially those of his creator. What is his position in regard to the three types of passion in the play: the Platonic Love of Theander, the human, natural love of Phylomont, and the illicit love, virtually amounting to lust, of Fredeline? Buonateste favors Phylomont, though he does not act in his behalf especially, but aids him indirectly. He should not have lent his assistance with a love-potion had he believed Theander's point of view the correct one. The worldly-wise fellow penetrated Fredeline's pretensions when he asked the philosopher's aid in pursuing a "Platonic" affair with Eurithea.¹⁹ Buonateste, therefore,

19 See p. 87 infra.

will be seen to have considered the positions of Theander and Fredeline as equally extreme; he exposed Fredeline and was instrumental in changing the opinions of Theander. Phylomont's feelings represent the golden mean -- the natural reactions of a man in love, but reasonable in his hopes and wishes. Davenant was wise, of course, to present this balance of views, for had he contented himself merely with disparaging Platonic love, he might have been accused of favoring something much worse.

Perhaps the most important element in Davenant's treatment of his theme lies in the grounds upon which the author bases his open championing of the human, normal love of Phylomont against Platonic Love. A most sensible reason for the rejection of the fashionable code is offered in Buonateste's declaration at the end of the play:

Wise Nature is my Mistriss sir, I shall
Demean myself most stoutly in her cause.²⁰

20 See p. 127 infra.

It is this statement that brings Theander finally to yield his point; and in connection with Davenant's position regarding Platonic love, Harbage quotes a passage from the Preface of Davenant's Gondibert, which he uses to illustrate why Davenant was not the man to interpret the sentiments of d'Urfé:

Indefinite Love is Lust, and Lust when it is determined to one is Love; this definition too but intrudes itself on what I was about to say, that Love is the most acceptable imposition of Life, and the very healthfulness of the mind, as well as of the body; but Lust (our raging Feaver) is more dangerous in Cities, then the Calenture in Ships.²¹

21. Op. cit., p. 57.

This robust conception with its clear dependence upon the dictates of Nature (and, incidentally, striking a decidedly modern note) explains why Davenant might not be expected to approve of Platonic Love as well as why he made his Fredeline such a despicable character.

The play itself may not be said to be a harsh satire, for Davenant does not appear to have attempted to render his upholder of Platonic Love foolishly ridiculous. If such an interpretation were made, it would have to be admitted that Davenant was very gentle in his manner. Although Theander has been accused of being somewhat squeamish, Harbage rightly points out that he is allowed to defend his convictions forcefully.²² Whether Davenant was satisfied,

²² Ibid., p. 236.

however, to make his "Platonic" lover a sympathetic rather than a ridiculous figure because of his own feelings in the matter or from a desire to avoid possible offense to the Queen cannot be determined.

The contrast between the social conduct of those belonging to the cult and the conduct of those not of it is well defined in the scenes involving the lovers, chiefly through the elaboration of certain Platonic Love conventions. The difference is set off early in the play when Castragano, fresh from the provinces, wonders why Eurithea freely welcomes the embrace of Theander, whereas Ariola is quite cool toward Phylomont. He is told that because the former are lovers of the mind only and have no intention of marrying, they are allowed, or dare to take, greater liberties than the pair who propose matrimony. The freedom thus granted the "Platonics" is later intensified when Theander visits Eurithea in her bed-chamber at night, and particular attention is called to the precarious po-

sition thus invited in the good opinion of others. It was this very freedom, of course, that caused Davenant and others to suspect those who professed to follow this code, for the ease with which it might be turned into a shield for illicit passion was recognized. In the play this visit is perfectly innocent, as are all of the meetings of Davenant's "Platonic" lovers; but throughout they are presented as being so unique that one might with justice suppose them to have been the exception to even their own kind.

The scenes between Theander and Eurithea are heavily ornamented with the typical extravagant language of the cult, and the older pastoral element is included in one passage in the last scene of the third act in which the two deliberately assume shepherds' garb in order to set their own stage with the proper atmospheric background. This scene is one of the more mild, but none the less amusing, portions of the satire, and as such it performs a double function. First of all, it heightens the affectation of the "Platonic" lovers, who are found to be consciously deserting their royal state in order the better to carry on their "Platonic" love-making. Because of the prevalence of the pastoral element in the Astrée, Davenant and others seem to have connected an Arcadian background with the antics of "Platonic" lovers. As a consequence, a second function of this scene may be to level satire at the unnecessary rustic atmosphere which had become a part of the belief of the cult.

Not all of the conventions of the cult could be used in one play. For example, the conventional disregard of rivals and the refusal to become jealous do not figure prominently here, and are, in fact, brought in only incidentally by Eurithea in an attempt to

explain to herself Theander's sudden wish to marry her; she believes that he hoped in this way permanently to discourage some rival of whom she is unaware, although such a fear is without foundation.

An amusing side-light is thrown upon the cult by the actions of Ariola once she is converted to Platonic Love by her brother. She immediately becomes more openly demonstrative than before and tells Phylomont that she may now allow a wider freedom in their mutual affection. Phylomont is overjoyed until he realizes the implications of her sudden change and most reluctantly becomes a "Platonic" for a short time.

Davenant's recognition that Platonic Love had little necessary connection with the Greek philosopher whose name it uses is made clear in the attitude of Buonatesta, a man of deep learning and wide acquaintance with the ancients. He refuses to let this "woman's paradox" be foisted upon his old friend Plato, making him father of "a fantastic love he never knew, poor gentleman."²³ More-

²³ See p. 58 infra.

over, when asked if Plato did not write of love, his defender replies:

Divinely Sir, but not such kind of love
As Ladies would have now, they mistake him.²⁴

²⁴ See p. 59 infra.

This recognition that the teachings of Plato had been misinterpreted and misapplied is comparable with Norris's later detection of the fact, as well as Jonson's earlier and similar belief as revealed by his humorously deliberate jumbling of a number of different elements

in the talk of Level and Lady Frampul.

In general, the code which Davenant knew as Platonic Love is closely allied to that used by d'Urfé. Theander may be found to have followed most of the cardinal tenets laid down in Céladon's twelve tables of the laws of love. The notable difference is that he adds one notion. By both word and action he shows that "Platonic" love has become something sexless. In d'Urfé it is found, at least by implication, that the doctrines of pure love are concerned with the period of courtship, and it may be assumed that after marriage sex is reëstated in its proper place. In Davenant's opinion Platonic Love, therefore, was not love at all, but mere friendship. His belief that such a doctrine could not be applied to love, since it proved to be against reason and nature and hence would not succeed in practice, is indicated by the manner in which he concluded his play with Theander's change of opinion.

The Temple of Love and The Platonic Lovers are the only products of Davenant's pen to deal directly with the fashionable cult; some other of his dramatic productions, however, contain passing references to conceptions or social customs which were the result of it. In these works Davenant remains largely non-committal in attitude, merely using the high-flown language and certain conventions of the cult for dramatic purposes.

The idealization of woman and the conventional rejection of the jealousy of a rival are found in Love and Honour, a play written in 1634 but not printed until 1649. An excellent example of Davenant's method of employing the "Platonic" mode of speaking occurs in the words of Prince Alvaro in the last act, where he says, referring to two ladies:

I love them both with equal flame, and I
 Distinguish neither's beauty when compar'd;
 'Tis virtue and remorse gives ladies eminence
 In the severe discretion of my heart.²⁵

25 Dramatic Works, ed. Maidment and Logan, 1873, III, 169.

The play is not affected in its action by the Platonic Love code; it ends with a marriage, and such speeches as this are pure jargon of the kind employed by the "Platonics."

Four years after Love and Honour there was written The Unfortunate Lovers, although it was not printed until 1643. Into the plot of the latter are woven several conventional tenets of the cult: that Fate decrees who shall love whom; that once revealed, this edict must not be disregarded; and that a lover must feel no jealousy. When Duke Altophil learns of Prince Ascoli's love for his own mistress, Arthiopa, he does not resent it nor harbor any jealous feelings:

Ah! me! where is a lover's wealth? what joy
 Is there of beauty, when once conceal'd, more than
 Of jewels in the dark? but, when reveal'd,²⁶
 We stand to the hazard of another's claim.

26 Op. cit., III, 34.

A rueful speech, no doubt, but he knows that he is secure. Later he laments that a prior claim upon his heart, ordained by Heaven, prevents him from returning the love of Amarantha. He abides by custom, but reluctantly:

What strange malicious courtesy, you stars!
 Was this? to make the first election of
 My love so excellent, that there no room was left
 To entertain the lady's true affection
 Till it came too late.²⁷

27 Ibid., III, 57.

Prince Ascoli has difficulty in understanding the Duke's point of view, but he, too, is made to speak in the high-flown style of the "Platonics":

How kindly we
Should take o'th celestial governors,
If they would make those wishes real truths;
And me some neighbouring villager, that come
To joy and wonder at your loves, to court
The beauties of your mistress' mind, My Altophil.
Such rivalship is noble though 'tis new.²⁸

28 Ibid., III, 48.

As late as 1639 Davenant was still able to write of this mode; nor was he forgetful of the Queen's personal interest in it, for in the mask, Salmacida Spolia, he fancies her soul ever looking through her eyes according to a theory approved by the "Platonics":

All those who can her virtue doubt,
Her mind will in her face advise,
For through the casements of her eyes,
Her soul is ever looking out.

He then goes on to point out the influence of the Queen:

All that are good she did inspire!
Lovers are chaste, because they know
It is her will they should be so;
The valiant take from her their fire!²⁹

29 Ibid., II, 324.

What he meant to say, and probably would like to have said had he dared, was that lovers of the court circle pretended to be chaste because they wished to pamper the Queen in her whimsical delight in the fad.

These references in themselves would scarcely be reliable indications of any positive interest on the part of Davenant in the

existence of Platonic Love. Coming as they do after The Platonic Lovers, however, they show a waning interest in the cult and in the notions of love which were prevalent in a certain stratum of society. This group was certainly near the circle of the court; one might almost say of the court itself. Coming from the Queen, although some of its phases were not altogether new or strange, the fad was taken up by the nobility who were often in her company or in that of some satellite, such as Lady Carlisle. It became a badge of sophistication to profess a "Platonic" love and go through the recognized poses, social and literary.

Exactly how long this fashion held sway cannot be stated definitely in terms of years. This much, however, may be noted; Queen Henrietta Maria probably brought her taste for the mode with her to England from France in 1625, and it may be assumed to have spread gradually as she learned to speak English sufficiently well to make her ideas and ideals known; there can be little doubt that it was smothered during the Protectorate; and it has been established that after the Restoration Platonic Love was regarded as an example of the nonsense and artificiality which occupied a generation of the fading past.³⁰ It was looked upon much as Victorian prudery has been

30 Cf. Lynch, op. cit., pp. 112-36.

regarded during some years of the present century. This is borne out by references in a play by Davenant himself. The Law Against Lovers, performed in 1661, is a tragi-comedy presenting several extremely witty characters. In a dialogue between two of them, Beatrice and Benedick, the following takes place:

Beat. Who henceforth listens to your sighing sex,
 Have her ass-ears in public bor'd, as love's
 Known slave, and wear for pendants, morrice-bells,
 As his fantastic fool.
 Ben. No whisp'ring the Platonic way?
 Beat. Platonic way? my cousin has Plato'd it
 Profoundly; has she not?³¹

31 Op. cit., V. 178. This play is Davenant's version of Shakespeare's Much Ado About Nothing, but the quotations here made are the adapter's.

This is merely witty repartee, but it indicates to what a state the Platonic Love fad had sunk. The incident referred to in the above passage adds something, too. What Beatrice was alluding to when she said that her cousin had "Plato'd it profoundly" was that she had entered into a secret marriage and was about to have a child. Here again is a hint that most of the "Platonics" were only pretending. Later in the same scene Lucio jokingly remarks,

I am now for the Platonic way of billing
 Like meek turtles, without the noise of passion.³²

32 Ibid., V. 179.

This was not only highly entertaining to the audience of Davenant's day, but now shows that the conventional "Platonic" manner of conduct had fallen into even deeper scorn after the Restoration. By this time Davenant may well have forgotten that he had ever bothered to write a play seriously presenting a theme involving Platonic Love.

The Platonic Lovers was not the outright failure that Ben Jonson's New Inn had proved to be. Harbage notes that Davenant's

play had a brief career on the stage and that he was unable to find any records of a revival.¹ It is certain, however, that it was not

1 Cf. op. cit., p. 237.

hissed from the boards, and it was found worthy of a second printing in 1665. In view of its topical nature, The Platonic Lovers was probably as successful as most plays of its kind in that day. Surely it may be assumed that, having been given fair hearing and two printings, this play was better known than Jonson's earlier treatment of the same fashion. Perhaps it would not be an over-statement to say that most of the reaction against the tenets of the Platonic Love code date from its presentation; there can be no doubt that it is one of the earliest of literary productions in which the author takes a stand against the prevalent mode of thought regarding love in which he points out logical and natural reasons for rejecting it. It may consequently be assumed that many writers took their cue from Davenant; furthermore, it may be noted that the satiric treatment of Platonic Love by his contemporaries took a turn similar to that employed in his play.

There was, of course, a considerable group who accepted and utilized the Platonic Love code by such writers as Carlell or Shirley; but a few, Mrs. Katherine Philips especially, practiced it, while the others at least used it as dramatic or poetic material and were not at all inclined to satirize either its tenets or those who professed to hold them.

It should be remembered, of course, that an interest in chaste love existed for several centuries before the Platonic Love cult became fashionable. In the first quarter of the seventeenth century several English writers made use of this subject in their plays and poems. In one of his plays John Fletcher employed the

pastoral element as well as discussions of chaste love; Sir John Beaumont and Sir Henry Wotton made use of a certain amount of "platonizing" and the praise of chaste love in their poems.² These

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- 2 Cf. Fletcher, The Faithful Shepherdess, in Chief Elizabethan Dramatists, ed. W.A. Neilson, Boston and New York, 1911, pp. 600-1 (I,2); Beaumont, Poems, ed. A.B. Grosart, Printed for private circulation, 1869, p. 106; Wotton, Poems, ed. Alexander Dyce, London, 1843, p. 10. With Beaumont cf. poems of Henry King in Saintsbury, op. cit., III, 206 ff. With these works should be included the idealistic poems of John Donne, such as "Valediction Forbidding Mourning" and "Lovers' Infiniteness."
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men, of course, were not dealing with the conventionalized code which Platonic Love had become by the 1630's. It so happens, however, that although the praise of the pleasures of chaste love antedates the fashionable cult of Caroline days, this phase of the code was stressed by proponents and opponents alike.

Most nearly contemporaneous with The Platonic Lovers is the treatment of some of the conventions of the cult in certain plays of Lodowick Carlell (or Carliell), who, whether he favored the code or not, made serious use of it in at least two of his dramatic productions. In The Deserving Favorite (1629) he presents a brief glimpse of a pair of true "Platonic" lovers, Clarinda and Lysander. When she calls him "brother," Lysander replies:

It is a title that I am blest in,
Nor can there be a nearer betwixt us two,
Our soules may embrace, but not our bodies.³

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- 3 Charles Gray, Lodowick Carlell, University of Chicago, 1905, p. 81 (I,1). The Deserving Favorite is reproduced in full.
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Later, when another lady, Cleonarda, falls in love with him and he with her, he tells her that he already has a mistress, adding,

If I be constant,
What fruit can you receive from your affection?
A barren Love will ill become
So great a Princess.

But to this she replies:

Be you still constant, love your Clarinda still;
For when you cease to be so, I shall hate you;
Only respect me as a Sister.⁴

4 Op. cit., p. 119 (III,1).

She then calls upon Reason to aid her. The quotation illustrates the Platonic Love convention of "priority of service." Since a lover's soul-mate was chosen for him by Heaven, there may be no second love; he must forever remain constant to the first. Miss Lynch believes that another of Carlell's plays, The Passionate Lovers (1636), shows that he did accept the tenets of the fashion, for in this play, she asserts, he "concentrates on two problems: 1) What constitutes the perfect lover? and 2) What constitutes the perfect friend?"⁵ A

5 Op.cit., p.62. In this study the author has dealt quite extensively with those who in their work seemed to follow with approval the Platonic Love mode. Besides Carlell, she discusses the serious "Platonic" elements in the work of Henry Glapthorne, Sir William Berkeley, Jasper Mayne, Thomas Killigrew, and William Cartwright. Some of these, notably the latter two, later went over to the other side and ridiculed Platonic Love, as shall later be shown.

tragi-comedy in two parts, The Passionate Lovers presents two lovers who are paragons of constancy, and whose faithfulness is tiresomely drawn out although their suffering is suitable to the "Platonic" standards. As Gray has pointed out, "the keynote of the play is struck by the hero, when he says of love 'without the possibility of satisfaction,' that 'the gods sometimes appoint us such sad fates that 'tis our duty to pursue and glory in our misery.' "⁶ At all

6 Op. cit., p. 50.

events, Carlell recognized the existence of the code in the polite society of his day and thought it worthy of use in his plays.

The tenet of "priority of service" functioned also in another way than that illustrated by Carlell's Deserving Favorite; that is, no man might make overtures to a lady whose true lover has been revealed to her. This is illustrated as well in William Habington's Queen of Arragon (1640). Here the king himself is forced to yield to a noble, Florentio, because of a prior claim.⁷ Earlier

7 The Queen of Arragon, in Dodsley's Old English Plays, ed. W.C. Hazlitt, London, 1875, XIII, 393.

in this play suitors woo the queen in typical "Platonic" style, for they see her beauty as a part of heavenly perfection.⁸

8 Ibid., p. 358.

Habington also published some poems under the title Castara, most of them written about 1634 but printed in three editions to 1640, containing much sentiment in the Platonic Love fashion. For example, he advises his lady:

Let's chastely love, Castara, and not soyle
This Virgin lampe, by pouring in the oyle
Of impure thoughts.⁹

9 Castara, ed. Edward Arber, Westminster, 1895, p. 53.

Writing about the same time as Carlell, James Shirley gives some evidence that he was aware of the Platonic Love cult, and he occasionally uses it as dramatic material. One play at least, The Lady of Pleasure (acted 1635), gives a brief but clear picture of a lady of polite society who is influenced by the notions of the new fad. Celestina, a young widow, tells her friends, Mariana

and Isabella, how she intends to deal with prospective lovers:

I do not summon,
By and wink, a gentleman to follow me,
To my withdrawing chamber; I hear all
Their pleas in court, nor can they boast abroad,
And do me justice, after a salute,
They have much conversation with my lip.
I hold the kissing of my hand a courtesy,
And he that loves me, just, upon the strength
Of that, expect till I renew his favour.¹⁰

10 James Shirley, Plays, ed. Edmund Gosse, London, 1888, p. 288 (II,2).

Here was a lady who intended to insist upon at least some of the prerogatives of the followers of the fashion; and the passage further shows the manner in which women of the period were accustomed to regard the "Platonic" conventions. Even in those plays in which the code is satirized, the women are shown as favoring it and its conventions. This would appear quite natural, however, since Platonic Love, if it did nothing else, gave to the ladies a powerful advantage over their male admirers, as Buonatesta realizes when he calls it a "lady's paradox." H.T. Parlin, in an article dealing primarily with The Ball by Chapman and Shirley, says that from the suggestion of the "Platonic" doctrine in the whole fabric of The Lady of Pleasure, there is good reason to believe that the ball, or social assembly, was tinged with précieuse sentiment; but that it is not to be concluded that Shirley is in any way satirizing the new religion in love.¹¹

11 "A Study in Shirley's Comedies of London Life," Bulletin of The University of Texas (no. 371), Austin, 1914, p. 64.

In an allegorical poem of 1637, called Cupid and Psiche, Shakerley Marmion gives an important place to Platonic Love doctrines. In the fable a young woman falls into an extremity of love and passion

for the youth whom she is later to marry and kisses him in an immodest manner; destiny forces her on this account to make a tedious pilgrimage and perform many grievous tasks before she can regain his love. Marmion, in explaining the mythology which he employed in his poem, states that this is to show that "desire, the more it is kindled the more it burns, and makes, as it were, a blister in the mind." ¹² The conflicts of "chastity" with "Tru-

ition" and of "desire"

¹² Saintsbury, op. cit., II, 9.

ution" and of "desire" with "spiritual communion" are without doubt the features of the Platonic Love code with which English writers of this period were most concerned; and it is these features that are brought to the fore in Davenant's play.

A parallel case is offered in a poem of 1642, Leoline and Sydanis, by Sir Francis Kynaston, in which the story is told of a prince who, having married a lovely, innocent maiden, is stricken on the wedding night with the realization of what he is about to do and is revolted by it. His bride thinks that she has in some way offended him, but he tells her:

There is no want of love in me, no more
Than want of beauty in your heavenly mind,
Which I religiously shall still adore:
And though I as a husband lov'd before,
I'll turn Platonic lover, and admire
Your virtue's height, to which none can aspire. ¹³

¹³ Saintsbury, op. cit., II, 78.

The situation here is misconstrued, the two are separated, and only after a long series of adventures are they reunited as husband and wife, the prince having a change of attitude toward love and marriage. Under somewhat similar circumstances in Davenant's play, Theander is made to exclaim:

O cruel stars! I shall betray a Virgin now,
 whose innocence
 Is so extream, it yields and turnes to guilt?¹⁴

14 See p. 94 infra.

~~There is, of course,~~ this difference in Theander's situation; that he is beginning to suspect that perhaps his lady is not so innocent as he had believed her. The change of attitude on the part of Kynaston's hero is not caused by a satiric purpose, as in the case of Theander, for Kynaston was using Platonic Love purely as a literary device.

John Hall, too, in his Poems of 1646, treats of this conflict, notably in "The Lure," "Platonic Love," and "The Rapture," in the last of which he tells his lady:

No, no, my goddess! yet will thou and I
 Divested of all flesh so folded lie,
 That ne'er a bodied nothing shall perceive
 How we unite, how we together cleave;
 Now think this, while our featured minutes may
 Fall under measure, time itself can stay
 T'attend on pleasures, for what else would be
 But tedious Durance in Eternity.¹⁵

15 Saintsbury, op. cit., II, 200.

The expression here smacks of the "metaphysical"; but what is more important, there is no doubt as to where the poet stands in the conflict between corporeal and spiritual pleasures. Sir John Denham carries on a further development of this thought in a poem significantly entitled, "Friendship and the Single Life Against Love and Marriage," where he argues:

Such is the worlds preposterous fate,
 Amongst all Creatures, mortal hate
 Love (though immortal) doth create.

But Love may Beasts excuse, for they
 Their actions not by reason sway,
 But their brute appetite obey.¹⁶

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- 16 Poetical Works, ed. T.H. Banks, Jr. New Haven, 1928, pp. 96-9. This poem was first printed in the collected poems of Denham in 1668, but was composed some time earlier.
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This betrays an affected notion of love, which is considered as entirely carnal, and substitutes friendship in its stead.

The connection between friendship and Platonic Love is more clearly seen in the work of Mrs. Katherine Philips, known to the members of her circle, which was probably modelled upon that of Madame Rambouillet, as "Orinda." She follows rather closely the tenets of Platonic Love (turning attention, however, to the relations between friends rather than between lovers) in such poems as "Friendship," "The Friend," "The World," "The Soul," "A Dialogue of Friendship Multiplied," "A Dialogue of Absence 'twixt Lucasia and Orinda," "Injuria Amicitiae," "Rosinia's Private Marriage," and "An Answer to Another Persuading a Lady to Marriage." In at least two poems, moreover, she indicates a knowledge and acceptance of the Platonic Love code as such. "To the Queen of Inconstancy, Regina Collier, in Antwerp" and "To Regina Collier, on her cruelty to Philaster" are reminiscent in their language of earlier sonneteers of the Petrarchan cast. In them she chastises and rebukes a recusant from the Platonic Love cult for not following the conventions of the code. In still another poem Mrs. Philips rails "Against Love," that is, against the kind of love personified by Cupid who limits men to the lower operations of sense. If we may judge by other poems, she seems to have accepted the "Platonic" doctrines so seriously as to become almost a mystic.¹⁷

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- 17 All of Mrs. Philips's poems here mentioned may be found in Saintsbury, op. cit., I, 510-601. A complete exposition of her circle and her relations with certain members is given in Souers, Op. cit.
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Mrs. Philips's group belongs to a period somewhat later than that of The Platonic Lovers; it is one of the lingering evidences of the fashion. Most of the poets and dramatists who took notice of the cult at all made use of its conventions in their work at an earlier date. This is equally true of the opponents of Platonic Love.

The use of reason as an aid in overcoming phycisal love, or what the "Platonics" would call the "baser passions," is in interesting contrast to Davenant's appeal to reason against Platonic Love itself. Besides Carlell and Denham, examples of whose use of reason in this respect have been noted, there is a sonnet by Henry King which puts forth the notion that the "stormy passions" may not invade the domain of reason.¹ Davenant's position, on the other hand, was that reason dictates an acceptance of the laws of nature which would have lovers marry and propagate the race.

1 Cf. "To Patience," in Saintsbury, op. cit., III, 174-5.

The ideal of chastity as a permanent state for "lovers" is at all points the object of primary interest. The many other conventions of the cult appear in subsidiary positions as framework, setting, or ornament. Exactly how to account for the particular bent of the interest of these writers is difficult, perhaps impossible. Some may hold that because love and marriage are such essentially human matters, they are naturally the primary material of poet and playwright. Others might prefer to consider this interest a manifestation of a slight tendency toward ribaldry in the Cavalier, and a more than slight tendency in the Restoration, temperament. At all

events, what the modern reader might call the "sex angle" of the Platonic Love cult was the point of attack not only by Davenant, but by almost every other writer who opposed it.

Those who took the professions of the members of the Platonic Love cult seriously were relatively few in comparison with those who opposed it; furthermore, it will be found that some of them, like Suckling, in later works were less enthusiastic or definitely satiric.

Davenant displayed his opposition to the Platonic Love cult through the medium of satire as has been seen. Some writers, however, did not make their unfavorable attitude known altogether by means of direct ridicule; and this was partially caused by their use of a genre different from that of Davenant, that is, lyric poetry. Some, for example, William Cartwright and George Daniel, spoke out against the cult, or one of its phases, quite bluntly; while others advanced principles patently in contradiction to it. The satiric mood of Davenant, however, was retained by those of his contemporaries and followers who used the dramatic form. Their work, which is thus closer to the tone and method of The Platonic Lovers, will be discussed first; and then consideration will be given to the writers who chose to voice their opposition to or derision of Platonic Love through the medium of poetry rather than drama.

It was not until after 1636 that ridicule was aimed directly at the Platonic Love code in itself. What may be termed a border-line case, however, is that of Philip Massinger. Gifford claims that the fact "that Massinger has made use of a code of love current in his day, a fusion of Platonic, Christian, troubadour, and Courts-of-Love influences, is evident from a comparative examination of the most important love passages in his plays."² While this is true, Massinger's

2 Massinger, Plays, ed. W. Gifford, London, 1813, p. 67.

exact attitude toward that code is more difficult to determine. In The Virgin Martyr, A Very Woman, and The Bashful Lover there are many borrowings from Platonic concepts and Petrarchan expressions, but most of them appear to be the result of the influence of true Platonism rather than references to Platonic Love. Still, in the case of the last mentioned, B.T. Spencer has justly pointed out that the devotion of Lorenzo to his "saint," Matilda, is not acceptable "because she finds him not purified, not Platonically refined, but emasculated. He has become

Like a puling lover,
With arms thus folded up, to echo 'Ah me's!'"³

3 "Philip Massinger," in Seventeenth Century Studies, ed. Robert Shafer, Princeton, 1933, p. 61.

From evidence of this character it seems probable that, if Massinger had any strong feelings in the matter at all, he was inclined to disparage rather than favor what he may have known as Platonic Love.

The Shepherds Holy-day (1636), a pastoral tragic-comedy by Joseph Rutter, presents two characters comparable to the two "heroes" of Davenant's play. There is much talk of chaste love and many vows of virginity, but a character called Mirtillus goes through the play casting reflections on all protestations of high ideals in love; and although Platonic Love is not spoken of by that name, there is little doubt that the new and fashionable cult was meant. When Hylas declares himself a most religious votary to the chastity of Nerina, Mir-

tillus declares:

O, what a thing in nature
Is a coy woman! or how great a fool
The man is that will give her leave to rule!⁴

4 Dodsley, op. cit., XII, 387 (II,2).

This represents a reaction not only against the theory of chaste love, but also ridicules one of the conventions of the fashionable code, namely, that the lady is a kind of ruler whose every command, whimsical or rational, the lover is bound to obey. Some reflection of influence from the French pastoral *romance* is likewise revealed by the names of some of the characters, although the Hylas of Rutter's play may be modeled rather upon the Céladon of d'Urfé's *Astrée*, while Mirtillus is nearer to the original Hylas in the French romance. Like Davenant's *Platonic Lovers*, this play ends with a marriage which seems effectively to check all notions of chaste love.

In Shakerley Marmion's *Antiquary* (1636) there is an indirect but unmistakable reference to the new fashion. The play, acted the same year in which *The Platonic Lovers* was first performed, presents a Duke who reveals, in mock-serious fashion, what sort of man may hope best to succeed in court life:

But when he has travelled, and deliberated the French and the Spanish; can lie a-bed, and expound Astraea, and digest him into compliments; and when he is up, accost his mistress with what he had read in the morning; now, if such a one should rack up his imagination, and give wings to his muse, 'tis credible, he should more catch your delicate court-ear, than all your head-scratchers, thumb-biters, lamp-wasters of them all.⁵

5 Dodsley, op. cit., XIII, 489-9 (III,1).

The mention here of Astraea, no doubt referring to d'Urfe's Astree, makes the passage all the more significant, for it indicates that it was the custom for the polite gallant to borrow from that book ideas regarding his own conduct toward, and conversation with, the ladies.

A type of reaction somewhat different from that of Rutter's tragi-comedy is found in Sir William Berkeley's Lost Lady (1639). Here the reader is introduced to Prince Lysicles who harbors "Platonic" notions of high virtuous love and noble friendship; but none of them around him is able to understand his lofty notions, nor is it likely that they would accept them if they did comprehend. Like Rutter, however, Berkeley does not present Platonic Love in its more conventionalized phase. One Ergosto says:

Those damned books of chastity I read
In my minority corrupted me; but since
I'm practised in the world, I find there are
No greater libertines than married men.
'Tis true 'twas dangerous, this knot, in the
First age, when it was a crime to break vows:
But, thanks to Venus, the scene is alter'd,
And we act other parts.⁶

6 Dodsley, op. cit., XII, 549 (I,2).

What those "books of chastity" might have been may only be guessed, but it seems reasonable to suppose that the character refers to romances and books of poetry which advance theories of chaste love similar to that found in d'Urfé's Astrée. This, of course, is quite in line with Rutter's evidence that the gentlemen of the time were quite strongly influenced by literature concerning love; and the satiric turn is given here by having the worldly Ergosto consider himself to have been "corrupted" by books of that nature. The ref-

erence in rather loose fashion to a meaningless marriage tie is a forerunner of what passed for wit to an even greater extent during the period which followed the Restoration.

A reference to the cult which is more condemnatory but more blunt and less thorough than Davenant's treatment, is offered in a play by Thomas Killigrew, *The Parson's Wedding*, not printed until 1663, but written before 1642. Here Platonic Love is ridiculed under the name of "friendship-love." In one scene Mistress Pleasant and her serving woman, Secret, are discussing various types of men as lovers, one of them the fool:

Mistress P: ... Then, if he be a loving fool,
he troubles all the world a-days,
and me all night.

Secret: Friendship-love, madam, has a remedy for that.

Mistress P: See if the air of this place has
not inclined Secret to be a bawd
already!⁷

7 Dodsley, *op. cit.*, XIV, 389-90 (I,2).

The same unpleasant connotation of "friendship-love" is made clear when Masters Wild and Careless, two gentlemen-wits, plan, like Davenant's *Fredeline*, to make use of the Platonic Love conventions of approach and speech in order to overcome the resistance of a lady and seduce her. Killigrew's schemers rehearse the method they will use, and Careless says that he will declare to the lady that there is "no true love below the line," sigh when it is the proper time, and answer her questions with the words:

Love, divinest? yes, who is it that is mortal
and does not? or which amongst all the senate
of the gods can gaze upon those eyes, and carry
thence the power he brought? This will start
her.⁸

8 Ibid., p. 422 (II,5).

From this it may be gathered that Killigrew strongly suspected that the "Platonic" fashion was simply a clever-devised shield under the protection of which a man might approach a lady without arousing her fears. Davenant had realized the possibility of this as the side which Shadwell meant when, in the epilogue to The Virtuoso, printed in 1676, he ridiculed

A dull Romantic whining Play:
Where poor frail woman's made a Deity,
With senseless amorous Idolatry,
And sniveling Heroes sigh, and pine, and cry.⁹

9 Complete Works, ed. Montague Summers, London, 1927, III, 181.

Perhaps the playwright whose attitude toward Platonic Love is most similar to that of Davenant is Sir John Suckling. His attack was not serious and logical as was Davenant's; it is perhaps better to describe it as flippant; nevertheless, it was almost as damaging to the cult. He assails not only the supposed superiority of the "Platonic" lady and her prohibitive coldness, but also the basic notion of the whole system, permanent chastity. In Aglaure, printed in 1646, the "new love," i. e., the "Platonic" fashion, is mentioned slightly as a mystery, and a character named Orsames once remarks that "the ground was as hard as if it had been paved with Platonic ladies hearts," an obvious jibe at the feigned coldness of those persons. In the first scene of Act II the character Iolus expresses what was probably Suckling's own attitude toward the

prohibitions of the new cult:

When virtuous love's a crime,
What man can hope to 'scape a punishment,
Or who's indeed so wretched to desire it?¹⁰

- 10 Works in Prose and Verse, ed. A. Hamilton Thompson, London and New York, 1910, p. 99 (I,4). A similar notion is found in The Sad One (1659) where "philosophical" ideas of love are balanced against the promptings of reason (Ibid., p. 285).
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The following dialogue makes Suckling's opinion even clearer:

Orsames: I had no sooner named love to her, but she
Began to talk of flames, and flames
Neither devouring nor devour'd, of air
And of chameleons.

1 Court: O, the Platonics!

2 Court: Those of the new religion in love!
Your lordship's merry, 'troth! how do you
like
The humour on't?

Orsames: As thou would'st like red
hair
Or leanness in thy mistress, scurvily!
'T does worse with handsomeness than strong
desires

Philan: Could do with impotence -- a mere trick
To enhance the price of kisses!
Surely these silly women, when they feed
Our expectation so high, do but like
Ignorant conjurers, that raise a spirit
Which handsomely they cannot lay again.¹¹

- 11 Op. cit., p. 100 (II,2).
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Further evidence of Suckling's distaste for the new cult is found in a conversation in The Goblins (1646). Pellegrin and Nassurat, two courtiers, are speaking of Samorat who is in love "Platonically":

Nas: Look! four fathom and a half OOs in contem-
plation of his mistress. There's a feast!
You and I are out now, Pellegrin. 'Tis a
pretty trick, this enjoying in absence! What
a rare invention 'twould be, if a man could
find out a way to make it real!

Pel: Dost think there's nothing in it, as 'tis?

Nas: Nothing, nothing. Didst never hear of a dead Alexander rais'd to talk with a man? Love's a learned conjurer, and with the glass of a fancy will do as strange things! You thrust out a hand: your mistress thrusts out another. You put out a lip: she puts out hers. Talk to her: she shall answer you. Marry, when you come to grasp all this, it is but air.¹²

¹² Op. cit., p. 191 (IV,1).

This passage satirizes a number of phases of Platonic Love: contemplation, enjoying in absence, and the affected antics of the "Platonics" when then meet. Suckling certainly was as opposed to the ideas of the code as Davenant, but he did not trouble to do more than make extremely humorous and derisive, but incidental, references to the pretensions and mannerisms of the fashion. In general, his plays present Platonic Love as a nonsensical bit of trickery allowed for the amusement of the ladies.

Similarly flippant references are found in William Cartwright's plays, The Lady Errant (1635), The Royall Slave (1636), and The Siedge, or Love's Consort (c. 1637).¹³

¹³ Cf. Lynch, op. cit., pp. 66 ff., 88.

Apparently Cartwright did not consider the new cult worthy of any particular attention. Platonic Love has no important part in any of his plays: yet his passing references indicate that recognized its connection with the social mode which he was portraying in his plays. Although he did not give it the importance of treatment as a theme, his references are definite enough in their satiric intent, for he is quite outspoken in his opposition to the theory of chaste love. Even in The Ordinary (1651), he introduced a song entitled "Love Admits No Delay," one stanza of which has it that

To be chaste is to be old,
 And that foolish Girl that's cold
 Is fourscore at fifteen:
 Desires do write us **green**,
 And looser flames our youth **unfold**.¹⁴

14 Dodsley, op. cit., XII, 264 (III,3).

It has been noted that Davenant and others, especially Killigrew and Suckling, suspected that the conventions of the "Platonic" cult were frequently used merely to cloak illicit love affairs. Someone, however, whose name and rank are unknown to us, was thoroughly convinced that such was the true status of the cult and made it perfectly clear in the play called Lady Alimony; or, The Alimony Ladies, first printed in 1659. Here there are presented sex women who have secured divorces from their husbands and are living upon alimony. Each has taken what is termed, in the dramatis personae, a "Platonic confidant." Most of the conventions of the cult are followed: the men pledge constancy and secrecy, and the women accept the extravagant flattery of their lovers with pretended coldness. The language throughout is of the précieuse kind affected in "Platonic" discourses. Nevertheless, from remarks made by observers of their antics, it is seen that the "alimony ladies" are little above the level of loose women and that the "confidants" are their paramours; moreover, it is indicated that this was expected of "Platonic" lovers. Trillo, the censor, speaks of women "who have invested themselves in the Platonic order, and retain courage enough to make an exchange of their old consorts with their new confidants and amorous pretenders"; and a passage addressed to the ladies of the audience offers this enlightenment:

Your virtues, like your features, they are such,
 They neither can be priz'd nor prais'd too much:
 Lov'd and admir'd wheres'ever you are known,

Scorning to mix Platonies with your own:
 Sit with a pleasing silence, and take view
 Of forms vermillion'd in another hue.
 Who make free traffic of their nuptial bed,
 As if they had of fancy surfeited.¹⁵

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- 15 Op. cit., p. 288 (I.4): Sensabaugh notes ridicule in this play against the notion that true lovers cannot sin (op. cit. p. 295n).
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It would thus appear that to be a "Platonic" is here synonymous with adultery. Later the six husbands interrupt the dalliance and embracing of the ladies and their lovers, and exclaim in turn:

Sir Amadin: Is this the platonic law, all things in common?

Sir Jasper: Must all forgo their wives, that are not wise?

Sir Gregory: Or lose our mates, because we are not handsome?

Sir Tristram: Nay, 'cause we are not arm'd so well as others be,
 Forfeit our consorts and our fortunes too?

Sir Reuben: Yes, that's the plague on't.¹⁶

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- 16 Ibid., p. 317 (II,6.).
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Presently the "confidants" say in concert, "Those be your husbands, ladies; -- how pitifully they look." To this the ladies reply, "Alas, poor cuckolds!" While the ladies complain of the tedium of the mornings they are separated from their lovers, Madam Julipp says:

Desire cannot endure protractive hours;
 The poet has confirmed our thoughts in this,
 Placing our action far below our wish:
 "Sooner quenched is love's fire
 With fruition than desire."¹⁷

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- 17 Op. cit., p. 337 (IV,1).
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The exact place of the Platonic Love conventions in this intrigue is indicated in the next scene. The ladies realize that for the sake of appearances they must observe the conventions of the cult which they are supposedly following:

Lets have a frolic --
A jovial frolic, till the Platonics come.
Whom we must chide, and with some discontent
Tax for their slowness.¹⁸

18 Ibid., pp. 343-4 (IV,2).

Toward the close of the play the ladies are brought before the Duke for judgment and are given the option of returning to their husbands or of leading a strictly "monastic" life. They choose, of course, to return to their husbands, and the Epilogue finally states:

You see our Ladies now are vanish'd,
And gone, perchance, unto their husbands' bed
Convinc'd of guilt; where if they cannot tame
Their loose desires, but still retain the name
Of Alimony Ladies, you shall hear,
They will not forfeit what they hold so dear --
Prohibited delights.¹⁹

19 Ibid., p. 367. Nethercot, op. cit., pp. 339-40, finds in the first act of this anonymous play satire directed against the activities of Davenant, but this has no connection with the references to Platonic Love. Sensabaugh, op. cit., p. 304, feels that much of the reaction of this kind was of Puritan origin; Davenant's objections, however, cannot be so regarded.

To this level, then, Platonic Love had sunk, at least in the opinion of the anonymous playwright. Whether or not a true picture is here given would be ^{an} extremely dangerous point to decide; but from evidence such as this, coupled with that found in the work of Killigrew, Suckling, and Davenant, it is possible to believe that there must have been some foundation for these opinions.

Few references to Platonic Love were made by dramatists writing after the Restoration, for the cult and its code were, even before that time, fast on the wane. Passing notice was given to it occasionally, however, and this bears out the view of the earlier writers who satirized it. In The Generall (1661), for example, a play by Roger Boyle, Earl of Orrery, there is a scene in which two commanders are speaking of the lady with whom the first is in love:

Filedin: Shee's a Platonick or at least a foole.
I prais'd her body, and shee prais'd her soule.

Monasin: Thinkst thou that a Platonick is a foole?
Knowe 'tis the subtlest sect in Cupids schoole.

She who does once resigne mee up her soule
All feares to misse her body does controle,
And by it many a well meaning Maid
Has, as I know, her body oft betraid.
'Tis but a veile, suspitious men to blind.
None feares to be a Cuckold of the mind.²⁰

²⁰ The Generall, II,ii, 199-200; ed. Clark, op. cit., I, 123.
The Italics are mine.

Here again Platonic Love is shown to have become a blind for illicit love.

But even in the early years of the eighteenth century there are occasional references to Platonic Love, and always in this disparaging manner. In 1707 Mrs. Susannah (Freeman) Centlivre wrote a play called The Platonick Lady in which a young woman named Lucinda deliberately adopts the "Platonic" pose in order to deceive her forbidding uncle and win the man she loves. She goes so far as to establish a set of rules for her lover, and he rehearses them when they meet in the park:

Belvil: 'Slife Madam! I ask your Pardon, this villainous Love is got into my Heart, and dictates so fast to my Tongue, I had quite forgot your Platonicks.

Lucinda: And our Articles last Night too I suppose.

Belvil: Ah! the Study's as crabbed as the Law -- And the Practice as unpleasant as Penance. Imprimis, that I must take Pains to make the World understand that our Conversation is only Friendship, and tho' nobody will believe me -- swear I admire the Beauties of your Mind -- without regarding those of your Person -- Protest I have no Desire to kiss those rosy Lips -- press that soft white Hand -- and sigh my Soul out in your Bosom.²¹

21 Dramatic Works, London, 1872, II, 203-4 (Act II).

This represents a considerably shrunken version of the twelve tables of the laws of love found in d'Urfé's *Astrée*. After her uncle withdrew his objections to Belvil, Lucinda again meets her lover:

Belvil: Now, Madam, since your Uneasiness has discover'd Love, pray let the Parson make an End of your Platonicks.

Lucinda: I see a real Passion cannot be disguis'd.--²²

22 Op. cit., p. 245 (Act IV).

It is at this point, of course, that the young woman reveals that her "Platonics" have been only a pose. She has no illicit motive which she wishes to cloak, but there are times when she and Belvil are suspected, and their reputations are in a precarious position, since general opinion holds that those who profess a "Platonic" affair are masking an illicit one.

As late as 1728, when Henry Fielding's first play, Love in Several Masques, appeared, the pretensions of the cult were remembered; but a "Platonic" was by this time merely a dull simpleton and the object of contempt among men. In Fielding's play

Merital admits that pure Platonic Love is desirable as opposed to licentious passion, but he later calls Malvil a "platonic lover" and laughs at him, for he says that a "platonic lover" is a compass, "pointing to the same pole, but never touching it".²³ It appears that it had become one method of insulting

²³ Complete Works, With an Essay ... by William Ernest London, 1903, VIII, 18 (I,1).

a man to call him a "Platonic," for the term had become almost synonymous with "fool." This, of course, had been implied by Davenant, the first writer successfully ^{to} satirize the cult; the opposite implication, that a "Platonic" was a distinguished libertine, had apparently fallen out of use.

The evidence which the drama supplies concerning the gradual decay of the Platonic Love cult does not stand alone. A considerable body of further testimony is offered by the writers of poetry during the period, for the directness of the lyric allows a pointed statement of opinion. One might expect the Cavalier poets, because of the worldly spirit in which they wrote their lyrics, to find much amusement in the high-minded spirituality of the "Platonics" even when it was largely a matter of pretense.

First among the lyricists whose work mirrors this Cavalier attitude is Thomas Carew. His poems, written before 1639, were printed in 1640; some few of them, such as "A Cruel Mistress," "Eternity of Love Protested," and "Secrecy Protested," appear to have been written in the Platonic mode and show the writer willing to accept certain of the conventions of the cult. The dominant note in Carew's work on this subject, however, is one of opposition. In "To My Rival" he deserts the code which had rejected jealousy and

betrays his own jealous feelings, and in "To A.L. Persuasions to Love" he asks the lady not to be proud and cold,

For, being so, you lose the pleasure
Of being fair, since that rich treasure
Of rare beauty and sweet feature
Was bestow'd on you by nature
To be enjoy'd; and 'twere a sin
There to be scarce, where she hath bin
So prodigal of her best graces.²⁴

24 Poems, ed. Arthur Vincent, New York, 1889, p. 2.

This is a definite indication that he finds the conventional and posed coldness of the "Platonic" lady unnatural; furthermore, he refuses to follow the code and be ruled by a woman:

As to the soul the flesh, as appetite
To reason is, which shall our wills unite,
In habits so confirm'd, as no rough sway
Shall once appear, is she but learns t'obey.²⁵

25 Ibid., "A Married Woman," p. 160

Carew not only mocked the lady who followed the Platonic Love code; he leveled even sharper ridicule, although indirectly, at the "Platonic" lover, for in "To a Lady, That Desired I Would Love Her" he asks:

Then give me leave to love, and love me too:
Not with design
To raise, as Love's curst rebels do,
When puling poets whine,
Fame to their beauty, from their blubber'd eyes.²⁶

26 Ibid., p. 113.

It is not difficult to understand why the author of "A Rapture" and "The Second Rapture" should refuse to be one of "Love's curst rebers." Like the character Mirtillus in Joseph Rutter's play, Carew desires that his mistress should not be superhuman:

She hath too much of heaven

She hath too much divinity for me:
 You gods, teach her some more humanity.²⁷

²⁷ Op. cit., "A Divine Mistress," p. 6.

The appeal to nature and humanity is significant, for it is this element that is heavily stressed in The Platonic Lovers. It was, therefore, on a basis of reasonableness, rather than mere petulance at frustration, that Carew made his objection to the affections of the new cult.

Concerning the opinion of John Cleveland, another of the Cavaliers, there can be little doubt, since his poem entitled "The Antiplatonic" may mark the first use of that term. Upham has quoted the following stanza which is significant in that it shows the poet's general attitude toward any attempt to philosophize love:

Vertue's no more in woman kind,
 But the green sickness of the mind.
 Philosophy, their new delight,
 A kind of charcoale appetite.
 There is no sophistry prevailes
 Where all-convincing love assailes;
 But the disputing petticoat will warp,
 As skillful gamesters are to seek at sharp.²⁸

²⁸ Op. cit., p. 346. Concerning this poem, Upham remarks that "it found a place in the 1640 edition of Francis Beaumont's verses," citing as authority Alexander Chamber's edition of the Works of the English Poets (vi, 189). Saintsbury, however, reprints the entire poem, of which the stanza quoted above is but a part, as of Cleveland's Poems of 1653. Internal evidence is in favor of the authorship of the latter, for the sentiment of the piece is much more to be expected from Cleveland than Beaumont. It so happens, however, that the author's identity is here not so important as the date.

This poem found its way into print as early as 1640, and becomes

thereby one of the earliest evidences of a blunt, outspoken opposition, through a lyrical medium, to Platonic Love as such. The first stanza ridicules the delight in "contemplation" professed by the "Platonic" lover:

For shame, thou everlasting wooer,
Still saying grace and never falling to her!
Love that's in contemplation placed
Is Venus drawn but to the waist.
Unless your flame confess its gender,
And your parley cause surrender,
Ye are salamanders of a cold desire
That live untouched amidst the hottest fire.

Presently the poet turns to the ladies of the cult:

For shame, you pretty female elves,
Cease to candy up yourselves;
No more, you sectaries of the game,
No more of your calcining flame!
Women commence by Cupid's dart
As a king hunting dubs a hart.
Love's votaries enthrall each other's soul,
Till both of them live but upon parole.

Then, having ridiculed members of the Platonic Love cult of both sexes, the poet states his preference, bearing out the opinion given in the opening lines of the poem with this concluding stanza:

Since love's artillery then checks
The breast work of the firmest sex,
Come, let us in affections riot;
Th'are sickly pleasures keep a diet.
Give me a lover bold and free,
Not eunuched with formality,
Like an ambassador that beds a queen
With the nice caution of a sword between.²⁹

29 Saintsbury, op. cit., III, 77-8.

Another poem which further gives evidence of Cleveland's attitude of opposition to the cult is his most famous amatory poem, "Fuscara, or the Bee Errant," written in 1651 and printed in the edition of 1653. A bee goes through all the fashionable and conventional gymnastics required of a "Platonic" lover. On

the whole, the poem appears to modern eyes to be an excellent bit of "spoofing."

In 1642, two years after Cleveland's "Antiplatonic", there appeared a poem by George Daniel called "Love Platonicke," a clear and clever analysis of the influence of the fashionable code of love upon certain definite types of individuals whom the poet found in the society of his day. It contains four parts devoted in turn to the Platonic pretender, the pure Platonic, the Court Platonic, and the Anti-Platonic. The exact differences in Daniel's opinion may be discerned in the following excerpts from each of the four parts:

1.

The word Platonicke pleases thy conceit
 And some new thing
 Thou would'st have others understand in it;
 But canst not bring
 One accent, to evince
 It, from the Common Sins
 Of Appetite and Natural Desire.

 For in Platonicke Love thou canst doe more
 With yielding Females, then in Lust before.

2.

Wee distinguish nothing to
 The outward forme, as Lovers doe;
 Nor value by the rule of Sense;
 Wee know noe Sexe's difference,
 Equall in Pre'eminence.
 To the Sympathasing mind,
 Neither hinder, neither bind;
 But in either's brest wee move,
 And Affections Equall prove;
 This is pure Platonicke Love.

3.

Let us perfect all our worke;
 Nature's fires shouls never lurke;
 And the Act alone can Seale
 Mutuall Joyes; which do reveale
 Were Treason -- and I will not tell.

4.

Give me buxome Youth, and Blood
 Quickened in the understood
 Caution of Love; a free desire
 To meet with mine, in Equall Fire,
 And doe the Act, wee both conspire.

The poem concludes with an address "To the Sweet feminine Platonickes":

Ladies, (for only to the Feminine
 Wee breath these gentle Ayres;) it resteth in
 Your power to raise us, (beyond all the right
 We claime, to Poet,) in this present Flight;
 For love Platonicke is a Dream; (a dull
 Imperfect glance of the most beautifull
 Object our nature claims to); wanting you
 Who makes that up an Act, was but a Show.³⁰

³⁰ Poems, ed. A.B. Grosart, Boston, England, 1878, I,
 113 ff.

From this poem Daniel's attitude toward the entire set of notions which comprised Platonic Love may be seen to be one of unmistakable opposition. He saw the pretender, perhaps of the kind illustrated by Davenant's *Fredeline*, using the conventions of the cult as a shield to his lust; the pure "Platonic" speaking innocent but unintelligible metaphysics; the Court "Platonic" taking the matter of conventionality very seriously on the surface, but considering the only actual fault to be in the telling; and the blustering Anti-Platonic casting aside all pretense as well as all delicacy. The opening lines indicate that Daniel, like Jonson, Davenant, and others, realized that the term "Platonic" was being sadly misapplied when used to describe the love conventions of the fashionable cult. On the whole, this poet adjudged Platonic Love to be something dull and imperfect, and further, he recognized, like Davenant and Suckling, that only the women might favor it.

Davenant had ridiculed the "Platonic" lover through his representation of a typical example, as he saw it, in the character of Theander. Edmund Waller, however, took notice of the grotesque behaviour of the "Platonic" gentlemen as a group and under a somewhat different aspect. By pointing out the impression they might make upon a visiting Turk, he derides their gathering to do honor to a fair lady, and in the implied comparison the "servants" come off second best. This occurs in a poem, "Of Love," printed in 1645, which has it that

Should some brave Turk, that walks among
His twenty lasses, bright and young,
And beckons to the willing dame,
Preferred to quench his present flame,
Behold as many gallants here,
With modest guise and silent fear,
All to one female idol bend,
While her high pride does scarce descend
To mark these her guard of eunuchs were,
And that a more majestic queen,
Or humbler slaves, he had not seen.³¹

³¹ Poems, ed. G. Drury, London, 1904, I, 87-8. The italics are mine.

Undoubtedly there was something about the conventionally servile posting of these "Platonic" gentlemen that struck the poet as unmanly, and he was not alone in this view any more than in his obvious disgust with the notion that woman must be worshipped as a superior being. A deeper note appears, however, in his "To the Mutable Fair." ~~Here he pretends that he is about to accept the Platonic Love Code and says that he is forced to conform to the fashion:~~

Now I will wander through the air;
Mount, make a stoop at every fair;
And, with a fancy unconfined,
(As lawless as the sea and wind)
Pursue you wheresoe'er you fly,
And with your various thoughts comply.³²

32 Ibid., p. 106.

The point of the satire is soon made clear when the poet points out that by adopting the code that is in fashion he will be forsaking the simple virtues of faith, love, and constancy! Incidentally, Waller must have recognized the debt of the new code to French sources, for his poetic dialogue called "Chloris and Hylas" appears to be a reflection of d'Urfé's story of Hylas in the Astrée or one of its many imitations; Waller's creation and that of d'Urfé are the same, wanton and fickle.

While Waller was pretending to adopt the "Platonic" pose and seek to follow his lady's every whim and "with her various thoughts comply," John Hall, who had earlier aligned himself with the fashion, probably was writing "The Recantation," included among his Poems of 1646. Here it may be seen that the poet had attempted to adjust himself to the code, but found it unsatisfying and now looks with loathing upon his experience:

I'll not live
Such deaths again: such dampy mists no more
Shall dare to draw an ugly screen before
My clearer fancy; I'll not deify
A failing beauty; idolize an eye.
Farewell, farewell, poor joys! let not my hearse
Bear witness I was ever mad in verse,
Or played the fool in wit; no, I'll not have
Such themes increase the mourning at my grave.
Such thoughts I loathe, and cannot now resent;
Who ever glorified in his excrement?³³

33 Saintsbury, op. cit., I, 114-5

Here is indicated the poet's adverse opinion, not only of the Platonic Love code itself, especially in its exaggerated exaltation of

woman, but also of those poets who glorified its conventional poses in their verses, a group whose company he is glad to escape.

The outstanding example of a supposed "retraction," however, is that of Sir John Suckling who, although his plays ridiculed the cult, as we have seen, had exercised his pen early in his career in the Platonic Love mode. In a letter which Carew Hazlitt heads "[To Aglaura (?)]" Suckling said that his heart had been "bought up under Platonicks, and knows no other way of being paid for service than by being commanded more"; but earlier in the same letter he had remarked that "Love's casuists have most rationally resolved that she for whom we forsake ought to be handsomer than the forsaken, which would be here impossible."³⁴ This obviously studied and artificial flattery

³⁴ Op. cit., p. 99.

might cause one to suspect that Suckling considered the Platonic Love conventions so many pieces of amorous casuistry. He wrote two poems, both titled "Against Fruition," which, although they are filled with the jargon of the "Platonic," have no underlying serious intent, since the poet reveals the opinion that the "Platonic" ladies were interested merely

In keeping in hopes strange things to see
That never were, nor are, nor e'er shall be.³⁵

³⁵ Ibid., p. 18.

Suckling had remarked further, "Heaven were not heaven, if we knew what it were." Waller then wrote "In Answer to Sir John Suckling's Verses":

If 'twere not heaven if we knew not what it were,
'Twould not be heaven to them that now are there.³⁶

36 Op. cit., I, 116-9. Suckling's notion is used by Mrs. Aphra Behn in her story, "The Unfortunate Bride," Cf. her Works, ed. Montague Summers, London, 1915, V, 407.

This casuistry does not indicate any real argument here, however, and it must not be thought that Suckling took his early "Platonics" very seriously, nor that his "recantation" cost him and great pain. This is borne out, of course, by the evidence already noted in his plays. Among the poems of his Last Remains, printed in 1659, there is but slight attention given to the waning fad. In "To A Lady That Forbade To Love Before Company" he writes some good-natured railing against a "Platonic" lady, concluding:

Love is all spirit: fairies sooner may
Be taken tardy, when they night-tricks play,
Than we. We are too dull and lumpish rather:
Would they could find us both in bed together!³⁷

37 Op. cit., p. 50.

Abraham Cowley, a true exponent of the Cavalier spirit, might be expected, like Carew, to deride "Platonic" notions, and the expectation is not disappointed. Two poems in The Mistress, or Several Copies of Verses, published in 1647, are directed against phases of the theory of chaste love and the conventions of the cult: "Platonick Love" declares that happiness is complete only when bodies, as well as souls, are joined; otherwise, it is no more than "half of heaven." The "Answer to the Platonicks," however, calls derision down especially upon the jargon of the cult:

Ye talk of Fires which shine, but never burn;
In this cold world they'll hardly serve our turn;
As useless to despairing Lovers grown,

As Lambent flames, to men i'th'Frigid Zone.
 The Sun does his pure fires on earth bestow
 With nuptial warmth, to bring forth things below;
 Such is Loves noblest and divinest heat,
 That warms like his, and does, like his, beget.³⁸

38 English Writings, ed. A.R. Waller, Cambridge, 19056,I, 81.

"Clad All In White" and "My Heart Discovered" are poetic exercises mildly in the "Platonic" mode; but in an "Ode" addressed to a friend he tells him to despise "this whining Love," and in a poem called "Wisdom" he says of the one whom he could fancy:

She comes not, like a good old Wife, to know
 The wholesome nature of all Plants that grow
 Nor did so far from her own Country rome,
 To cure scall'd heads, and broken shins at home;
 She came for that, which most befits all Wives,
 The art of Giving, not of Saving Lives.³⁹

39 Ibid., I, 86.

Like Suckling, Cowley wrote some verses "Against Fruition," but they are much like Suckling's in tone and indicate that he took as little stock in the fashionable code as did Sir John. One of the cleverest pieces of satire leveled against the extravagant protestations of the "Platonic" lover, and much more effective than his "Answer to the Platonicks," is Cowley's better-known poem, "My Dyet," in which he uses exaggeration of this kind:

On a Sigh of Pity I a year can live,
 One tear will give me twenty at least,
 Fifty a gentle look will give;
 An hundred years on one kind word I'll feast:
 A thousand ~~more~~ ~~will~~ ~~added~~ ~~be~~,
 If you an Inclination have for me;
 And all beyond is vast Eternity.⁴⁰

40 Ibid., I, 89.

The tone of this poem in its entirety shows the ingenious poet amus-

ing himself by poking fun at the preposterous hyperboles of the "Platonics."

While Cowley's attention was largely directed to the part played by the male "Platonic," Thomas Stanley was calling to account the cold and cruel lady which the code had produced. In his Poems and Translations of 1647, he chides a lady who appears to have suddenly adopted the "Platonic" pose with "The Cold Kiss":

Fie, Chariessa! whence so changed of late,
As to become in love a reprobate?
Quit, quit this dullness, Fairest, and make known
A flame into me equal with mine own.
Shake off this frost, for shame, that dwells upon
Thy lips; or if it will not so be gone,
Let's once more join our lips, and thou shalt see
That by the flames of mine 'twill melted be.⁴¹

41 Saintsbury, op. cit., II, 361

A kindred feeling is indicated in "A Deposition from Beauty" with an added warning to the object of the poem, "proud Celinda," that soon will she no longer be wooed because of her scorn and her departing beauty, since "none are fair but who are kind."⁴²

42 Original Lyrics, Complete, ed. L.I. Guiney, Hull, 1907, p. 51.

At times Stanley seems to have wished to become an adherent of the new code, and in such poem as "When I lie burning in thy eye," "The Killing Kiss," "Speaking and Kissing," and "The Farewell," he at least utilizes the language of the cult. In "La Belle Confidante," too, he appears inclined toward the fad, for he speaks of an attempt to rise above the "narrow laws of sense" to that which

"cannot decay or die."⁴³

43 Ibid., pp. 42, 49, 50-1, 54-5, 59.

He reverses himself again, however, and in "Love's Heretic" boasts that he is moved to passion no matter where he turns. Here the poet greatly resembles d'Urfé's Hylas, for women of all kinds and dispositions alike enflame him. One somewhat different notion is added to the controversy by Stanley's "Expostulation with Love, in Despair." His complaint this time is of the unfairness of the demands of the "Platonic" ladies

Which though they hope forbid, yet love enjoin!

The poet concludes by stating his disapproval of the paradoxical situation in which the "Platonics" involve themselves and the suspension of feeling necessitated:

Then let thy dim heart warm, or else expire,
Dissolve this frost, or let that quench thy fire.
Or let me not desire, or else possess!
Neither, or both, are equal happiness.⁴⁴

44 Op. cit., pp. 30-1. Cf. Sidney Godolphin's song, "Or love me less or love me more," in Saintsbury, op. cit., II, 238.

The objections of Hall, Suckling, and Stanley to the theory of spiritual love were echoed in 1651 by William Cartwright with a poem called "No Platonique Love." This poet, like others, professes to have tried to follow the code, and found it unnatural, even impossible of acceptance:

Tell me no more of minds embracing minds,
And hearts exchang'd for hearts;
That Spirits ~~Spirits~~ meet, as Winds do Winds,
And mix their subt'lest parts;
That two unbodi'd Essences may kiss,
And then like Angels, twist and feel one Bliss.

I was that silly thing that once was wrought
 To practice this thin love;
 I climb'd from Sex to Soul, from Soul to Thought;
 But thinking there to move,
 Headlong, I rowl'd from Thought to Soul, and then
 From Soul I lighted at the Sex agen.

As some strict down-look'd men pretend to fast
 Who yet in Closets Eat;
 So Lovers who profess they Spirits taste,
 Feed yet on grosser meat;
 I know they boast they Soules to Soules Convey,
 How e'er they meet, the Body is in the way.

Come, I will undeceive thee, they that tread
 Those vain Aeriall waies,
 Are like young Heyrs, and Alchymists misled
 To waste their wealth and Daies,
 For searching thus to be for ever Rich,
 They only find a Med'cine for the Itch.⁴⁵

45 R. Cullis Goffin, The Life and Poems of William Cartwright,
 Cambridge, 1918, pp. 67-8.

Misled by the prating of the cult, the poet apparently had attempted an ill-conceived "spiritual ascent", a mere shadow of Plato's doctrine and Benevieni's interpretation; and he had failed. Arguing that where he has failed, few, if any, can succeed, he is now inclined, like George Daniel, to consider that the "Platonics" use the conventions of the cult merely as a mask to guard themselves against public censure. The belief in the impossibility of using Platonic Love as a practical norm of conduct is reiterated in the poem which G.B. Evans quotes from an unsigned manuscript attributed to Cartwright, now in the British Museum. The poet addresses himself "To Mrs. Cicely Crofts":

Now I must confess I do not finde
 the motions of my mind
 So purified as yet, but at their best
 My body claims in them some interest.

There rests but this, that while we sojourne here
 our bodies may draw neere.
 And when they can our Joyes noe more attend
 Then let our Soules beginne where they did end.⁴⁶

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- 46 G.B. Evans, A Critical Edition of the Poems of William Cartwright, M.A. thesis, University of Cincinnati, 1936, p. 273.
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More superficial in his treatment of Platonic Love, William Hammond seconded Stanley and Cowley in their opposition to the cold, proud, scornful lady to which the cult has given rise. In his Poems of 1655 he included one "To his Scornful Mistress" which concludes with the admonition:

Since all his actions Love to mortals turns,
And faintly now in things less real burns,
In such a weakness contraries destroy,
And she his murd'ress is, who now is coy.⁴⁷

- 47 Saintsbury, op. cit., II, 497. A similar sentiment is expressed in a preceding poem, "The Cruel Mistress" (p. 496); and here the poet adds the notion that woman's actions, "like the sacred tongue," must be read backwards; thus, the colder she seems toward her lover, the more ardent her true feelings are. Hammond, like the others, believes that the cult was largely pretense.
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The affectation of the particular convention which demanded that a lover leave his mistress's presence at her pleasure was another phase against which Hammond revolted. In "To His Mistress, desiring him to absent himself," he draws several analogies from Nature to show the unnaturalness of such a request, concluding with the condition:

Stop the departed soul's career
To its appointed blisses;
All this effected, you may steer
Me to abstain your kisses.⁴⁸

- 48 Ibid., II, 496.
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Hammond's objections to the several aspects of the cult which caught his particular attention, especially the lady's coldness and

the pretense behind the conventions, are summed up in a complaint against the theory of chaste love which he voiced in a poem, "Delay," which is inscribed as being written "Upon Advice to Defer Love's Consumation." Here the poet shows that the "leaden car" of a personified "Delay" need not suppose that it

Can keep pace with the fiery wheels of Love's
Chariot, that receives motion from swift doves.⁴⁹

49 Op. cit., II. 492.

The use of the Platonic Love code in a manner similar to that of Sir Francis Kynaston but entirely in a satiric vein is found in Pharonnida, a work published in 1659 by William Chamberlaine and styled "A Heroick Poem." The cult is introduced as an episode in the main narrative:

That new Platonic malady, the way
By which imperfect eunuchs do betray
Nature's diseases to contempt, whilst by
Such slight repast they strive to satisfy
Love's full desires, which pines or else must crave
More than thin souls in separation have,
Being lately by some sick fantasticks brought
But near the Court, within it long had sought
For residence, till entertained by two
Whose meeting souls no more distinction knew
Than sex, a difference which, whilst here it grows
Toward Heaven, it to corporeal organs owes.⁵⁰

50 Pharonnida, Book II, Canto 5, in Saintsbury, op. cit., I, 113.

The two "fantasticks" are soon ushered in, and their characters are proved to be amusingly grotesque and full of self-conceit; they are shown play-acting after setting their own stage. If the passage quoted indicates Chamberlaine's true opinion of the cult, he is in agreement with Cartwright. Both object to the theory of spiritual

Love or the god

love on the grounds that in this world the body has legitimate claims as well as the soul. Chamberlaine also hints that even his two "fantastics" (perhaps modeled upon members of the Court circle whom he has observed) were not without their share of pretense.

After the Restoration few poems with any connection to Platonic Love were published, and even these had probably been written some years earlier. One is Andrew Marvell's "To His Coy Mistress," which is included among his Miscellaneous Poems, printed in 1681. Echoing the earlier views of Stanley, Hammond, and Cowley, Marvell's attention is here held by the lady of the Platonic Love cult. Using somewhat different figures, he repeats the idea in Cowley's "My Diet":

I would

Love you ten years before the Flood:
And you should if you please refuse
Till the conversion of the Jews.
My vegetables Love should grow
Vaster than Empires, and more slow.
An hundred years should go to praise
Thine eyes, and on thy Forhead Gaze.
Two hundred to adorne each Breast
But thirty thousand to the rest.
An Age at least to every part,
And the last Age should show your Heart.⁵¹

51 Poems and Letters, ed. H.M. Margoliouth, Oxford, 1927, p. 26.

Though this poem appears to contain more sincerity of feeling beneath the words than "My Diet" does, the poet, like Cowley, makes mocking use here of the extravagant offers of "Platonic" lovers, and by this method ridicules the lady who is so foolish as to be pleased by them. Nor did Marvell allow the "Platonic" gentleman himself to go scot-free; with John Hall, he gave special attention to that member of the cult who took pains to parade his bleeding heart before his asso-

ciates in "Platonic" endeavor. In a poem called "The Unfortunate Lover" he banters the sorrowing lover who, if he is to be believed, draws his tears from the rain and his sighs from the winds to aid him in his lamentations. The elements helped him slightly, but

They fed him up with Hopes and Air,
Which soon digested to Despair!

The poet's final opinion of this "Platonic" lover is shown when he relegates him to the world of fiction where his affections properly belong:

And he in Story only rules,
In a Field Sable a Lover Gules.⁵²

52 Ibid., p. 27.

Quite similar to Marvell in these satiric thrusts was Philip Ayres. In his Emblemata Amatoria, published about 1680-1, he offered three poems of this kind. In his "Platonic Love" he ridicules the conventional attitude of the gentlemen of the cult toward the ladies, supposedly the superior beings:

Dull fools will begin a formal siege,
Intrench, attack, yet never wish to win,
And vainly thus to linger out your age
When 'tis but "knock at gate and enter in."⁵³

53 Saintsbury, op. cit., II, 361.

It would seem that in Ayres's opinion there was as much pretense on the part of the ladies as that of the gentlemen. Again, the meaninglessness of the procedure of the "Platonic" lover is disparaged in "All Not Worth a Reward":

What means this worship? All this cringe and whine,
And this attendance dancing at her door?
Like slave that labours in a mill or mine
Toiling for others, thou **thyself** grow'st poor.⁵⁴

54 Loc. cit.

This is rather like Waller's view of the "Platonic" lover as seen through the eyes of his visiting Turk in "Of Love." Finally, a kind of summing up of Ayres's attitude is shown in an epigram, the very title of which is significant:

The Impossibility.

Who warmly courts the cold and awkward dame
Whose breast the living soul does scarce inspire,
With them an equal folly may proclaim,
Who without fuel strive to kindle fire.⁵⁵

55 Ibid., p. 356.

With Stanley and Hammond, therefore, Ayres was repelled by the posed coldness of the "Platonic" lady, which he considered as much a defect in woman as awkwardness or some physical blemish. In a later volume, Lyric Poems, printed in 1687, the same poet presents one piece in which he uses the expressions and notions of the cult, but at the close he implies a view much like that of the cult, but at the close he implies a view much like that of Cartwright and Cowley. Ayres does not deny the possibility, or even the desirability, of soul-union, but he holds that the body must be considered:

Chaste Cynthis bids me love, but hope no more,
Ne'er with enjoyment, -- which I still have strove
T'obey, and ev'ry looser thought reprove;
Without desiring her, I her adore.

What human passion does with tears implore,
The intellect enjoys, when 'tis in love
With the eternal soul, which here does move
In mortal closet, where 'tis kept in store.

Our souls are in one mutual knot combin'd,
Not common passion, dull and unrefin'd;
Our flame ascends, that smothers here below:

The body made of earth, turns to the same,
 As Soul't'Eternity, from whence it came;
 My Love's immortal then, and mistress too.⁵⁶

56 Ibid., "A Sonnet: Platonic Love," p. 318.

It must be admitted that the first three stanzas are in the Platonic Love mode, but the poem should be regarded as a poetic exercise, not an honest acceptance of the code. It can scarcely be conceded that the poet should become a "Platonic" seriously after his earlier emblem-poems which satirized the cult.

Perhaps the only direct attack upon the Platonick Love cult to be made in the form of nondramatic prose is Dr. Walter Charleton's *Ephesian Matron*. In a prefatory letter the author points out that his heroine may be attacked by the women who read of her, for "she is a professed Enemy to their Darling, Platonick-Love; and ingeniously confesseth, she knows no flames, but such as arise from the difference of Sex, and are kindled in the blood, and other luxuriant humours of the body; and that her Amours always tend to the propagation of somewhat more Material, than the simple Ideas of vertue, of which our Philosophical Ladies so much talk."⁵⁷ This is the author's first mention of

57 The Ephesian and Cimmerian Matrons, Two Notable Examples of the Power of Love and Wit, London, 1668 (pages of letter unnumbered).

is the author's first mention of Platonic Love, and at once he admits that it is something in which women will have most interest, but, in the light of what is said later, there is no doubt that in the last phase of the passage just quoted the stress should be upon the word "talk."

Charleton does not use the conventions of the cult as a part of his story, which is an ancient and well-known tale that goes

back to Petronius. The husband of the Ephesian matron dies and she determines to mourn at his coffin in the tomb until her death. Found, fainting, by a soldier set to guard the body of an executed criminal, she is revived and presently falls in love with the soldier and seduces him. When the body of the criminal is removed by his friends and the soldier knows that he is faced with death for neglect of duty, the matron suggests that the body of her deceased husband be put in its place! This is done and she and her new lover leave the place together. In the midst of this narration, however, Charleton digresses into a long discussion of love of various kinds in order to try to explain the sudden change in his heroine. It is at this point that he openly attacks Platonic Love. Defending his heroine from the charge of having given herself too quickly, the writer says, "I am not ignorant, there are a sort of Heretiques in Love, who prize no pleasures that come easily; and think it below their Courage to engarrison that Fort, whose Gates are thrown open at first summons: as if Delight were the more grateful and transcendant for being difficult and tedious of acquisition."⁵⁸ He is here, of

58 Op. cit., p. 46.

course, referring to the members of the cult, especially the ladies, who appear cold and scornful and force their lovers to "suffer" over a considerable period of time before granting them the smallest favor. In the earlier portion of his treatise he attempts to show that love and carnal appetites may be deduced from the same principle or, at least, they are indivisible, and he speaks of "that desire of Conjunction in persons of different Sexes, or the Appetite

of Male and Female each to other, which is generally understood to be Love," and then adds, "This, I presume, will be somewhat distasteful to the pure and refined Disciples of the Platonique sect, who profess to be enamoured only on the beauties of the Soul, wholly rejecting all respects of flesh and blood, and entirely devoting their Courtship to contemplate, and entranse themselves in admiration of the lovely Ideas of Virtue."⁵⁹ This marks the beginning of the actual attack on

59 Ibid., p. 48

the Platonic Love cult, the full force of which is seen when Charleton discusses the disparity between Plato's doctrine of love as given in the Symposium and that of the "Platonic." He emphasizes that Plato's doctrine had to do with persons of the same sex; that in Plato's theory one of the two persons was much older than the other, while in the cult of Platonic Love both persons are young; and that Plato thought of love as a desire to propagate Knowledge and Virtue in someone fitted to that end, but among the members of the cult the lady is usually married to a man other than her "Platonic" lover, and that she should wish to inculcate virtuous ideas in her husband rather than any other man.⁶⁰ This logical analysis of differences represents the more

60 Ibid., pp. 62-7.

serious part of Charleton's attack upon Platonic Love, but the sharpest thrust is at the conclusion of the discussion where he says that he "takes leave to suspect that this Platonique Passion is but an honourable pretence to conceal a sensuall Appetite,

and is (in plain truth) Cousin German at least to that Love which made our Ephesian Matron so gentle and obliging to the Souldier.⁶¹ Charleton was a physician and a member of the po-

61 Op. cit., p. 68.

lite circle of the court of Charles II. It is quite likely, therefore, that he was well aware of what Platonic Love was and what it had become. His suspicion that the cult was being used as a mask for affairs of illicit love, added to the similar inkling on the part of others, goes back to Davenant in 1636.

Platonic Love plays no further part in Charleton's version of the story. He had adverted to it simply as a supposed variety of love in his digression on that general subject. His view of Love, it must be admitted, is not lofty, for to him love and carnal desire are virtually synonymous. Yet his attack on Platonic Love has the same basis as that of Davenant. He points out that it is nonsense for two young people of opposite sex to claim that they love each other's souls with no regard whatever for the natural claims of the body; and this was precisely what Davenant had attempted to show more than fifty years earlier.

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What may be said, then, in general of the opposition to Platonic Love? Primarily it took two forms: in one direction this hostility was turned against the cult as a mode of social activity; in another it was aimed at more superficial aspects, the bowing and cringing of the lover, the lady's coldness and

scorn, the conversations in paradoxes carried on by the ladies and their "servants," and the fulsome adulation of the verses written by "Platonic" gentlemen. Within the work of an individual author, however, these two forms usually are so intimately mingled that distinctions are impracticable. It is true that those who took serious exception to the "Platonic" code as a normal standard of behavior also ridiculed its external manifestations; but some of those who most keenly satirize the superficial characteristics of the followers of the cult did not consider the matter of sufficient significance to warrant more profound treatment. Many of these latter were content to picture the members of the cult as mere eccentrics, and used such terms as "silly," "foolish," and "whining and pulling" in their descriptions. Such writers as Waller and Cartwright for a time adopted, or pretended to adopt, the tenets of the cult, but were revolted in a short while. The views of these are perhaps the most significant, because it is most likely that they best know whereof they spoke.

Possibly the most consequential basis for the objections of the contemporaries of Davenant lay in their recognition that what the believers in Platonic Love were attempting was contrary to reason, and, therefore, unnatural. It was in this direction that Davenant led the way. This point of view may be regarded as one of the many facets in the general reliance upon reason, experience, and common sense which was beginning to make itself felt as an important element in the thought of the seventeenth century and which would reach its height in the century that followed. Not that these men objected to chastity itself,

nor to a strict adherence to purity during courtship; it was rather the theory of chaste love as a permanent state for persons who might marry if they chose which found unnatural and as such attacked. It may be assumed that many of those who upheld it, would have agreed with Henry King, who, although a mild "Platonic," was not writing in that vein when he said in "Love's Harvest":

Love's fruits are legal use; and therefore may
Be only taken on the marriage day.

So those that reap their love before they wed,
Do in effect but cuckold their own bed.⁶²

62 Poems, in Saintsbury, op. cit., III, 175-6.

It will be seen that Davenant was not the only one of his day to notice the irrationality and unnaturalness of the Platonic Love cult. What is significant, however, is that he was the first successfully to use the cult as his theme in a popular form of literature, and, what is perhaps more important, to voice his objections to its unreasonableness in an attractive manner.

His Platonic Lovers appears to have been the signal for a considerable number of other playwrights and poets to express what they felt concerning the fashionable code of love. Knowing the Queen's inclination toward the cult, they were loathe to risk offending her and those of her circle. Yet Davenant, a servant of the Queen later to have the honor of being virtually a poet laureate, dared to satirize, gently but none the less clearly, the fashion which she favored. Thereafter, out of the stamp of Daniel, Cartwright, and Cleveland felt safe

in being as outspoken as they pleased, and a larger number, including such figures as Cowley and Suckling, leveled their derision at the more superficial aspects of the cult. Davenant's play involved more action and more effective comedy than Jonson's labored and sterile treatment of the same subject. These qualities assured his play what was normal, though not outstanding success for the times. He may, therefore, be credited with having led the way in reducing to its proper sphere a fashion which was, to say the least, a piece of highly-polished and affected nonsense. Not only is he responsible for having initiated toward this précieuse code the common-sense attitude which was presently to resolve the "Platonic" lover into a foolish fellow; but it was Davenant's early hint which probably led others to develop the notion that the "Platonic" pose could, and perhaps did, serve admirably as a screen for the libertine.

Although Davenant has always been regarded as a minor man of letters and to a great extent a follower of the whims and the fickle taste of the public, in this one instance at least he was a leader rather than a follower, and for that reason his Platonic Lovers may be considered to be of more historical importance than the attention which has hitherto been accorded it would suggest.

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A Note on the Texts

1

The Temple of Love

In the preparation of this critical edition of The Temple of Love three texts have been examined. The basic text, here reprinted without change, is that of the first edition which appeared in 1634 in 4to. The other editions used were:

- a) The Temple of Love a Masque in The Works of Sir William D'Avenant, K^t, London, 1673, folio.
(Footnote symbol F)
- b) The Temple of Love in The Dramatic Works of Sir William D'Avenant, edited by J. Maidment and W.H.Logan, Edinburgh and London, 1872, I.
(Footnote symbol ML)

The folio edition was brought out by the author's widow, Mary Davenant, and his friend and publisher, Henry Herringman, and purported to contain "A Collection of all those Pieces Sir William D'avenant ever design'd for the Press." It includes virtually a reprint of the first edition of The Temple of Love with only a few insignificant changes in spelling.

The Maidment and Logan edition follows both the first edition and the folio, but the songs are not printed in italics as in earlier editions; spelling, punctuation, ^{and} capitalization, have been modernized; and the grammar has been corrected without textual notation.

I have endeavored to indicate all significant variations in spelling, punctuation, capitalization, and grammar, but only those which I have regarded as significant. Unless

otherwise indicated, the other editions were in essential agreement with the basic text. Where no footnote is given, any differences from the basic text have been considered as of no significance.

2

The Platonic Lovers

Four texts have been examined in the preparation of a critical edition of this play. The basic text, which is here reprinted without changes other than those mentioned below, is that of the second edition which appeared in 1665 at pp. 87-182 of an 8vo. volume entitled Two Excellent Plays, where it is printed together with The Wits, one of Davenant's comedies. This was chosen in preference to the first edition because it is the last with which Davenant is likely to have had anything to do. A significant number of corrections have been found in the second edition, which may be assumed to have been under the supervision or direction of the playwright. The other editions used were:

- a) The Platonick Lovers A Tragaecomedie, The Author William D'avenant, London, 1736, 4to. (Footnote symbol Q)
- b) The Platonick Lovers A Tragi-comedy, in The Works of Sr William Davenant, K^t, London, 1673, folio. (Footnote symbol F)
- c) The Platonic Lovers, in The Dramatic Works of Sir William D'avenant, edited by J. Maidment and W. H. Logan, Edinburgh and London, 1872, II. (Footnote symbol ML)

In the folio edition The Platonic Lovers, originally written in what passed for blank verse, is printed in double columns of prose. The reason for changing to the latter is unknown. Since of a total of some nine hundred and ten pages only

the last one hundred and sixty-six contain double columns, it seems but slightly possible that this was done to keep the volume from becoming too thick and heavy. One or both of the earlier editions must have been used as a model by the printer, however, for the original capitalization, caused by the initial words of lines of verse, has been retained to some degree. The poetry has thus, of course, been violated; but in all other respects the version of this play found in the folio is based chiefly on the edition of 1665, with only some unimportant changes in spelling and the omission of the Dedication and a few lines.

The Maidment and Logan edition follows both the first edition and the folio. The verse form has been restored, but, as in the case of The Temple of Love, spelling, punctuation, and capitalization have been modernized, and the grammar has been corrected without textual notation. Italics have been employed only in the case of entrances, exits, and stage directions, and there is no capitalization of the important word or words in a line of verse as in earlier editions, except a few instances in the Prologue. These variations have not been thought worthy of notation. The abbreviations of the names of some characters have been changed, but the change has been held to consistently; hence, each has been noted only the first time it occurs. Probably the most significant alternation made in this edition of 1872 is in the corrections of the verse-lining. This has been done in an attempt to make the blank verse more regular. Such corrections have been indicated in the footnotes. Although the scholarship is arbitrary, this edition of the dramatic works of Davenant has at least made them more easily accessible for general

reading, and the biographical notices appended are of some value.

Since the play under consideration is printed in prose in the folio, that edition has, of course, changed the capitalization somewhat, but it has not been regarded as of sufficient significance to warrant the footnote space required to indicate all such differences. There is a certain amount of irregular difference from the two earlier editions in the abbreviations of the names of characters, but this, too, has been looked upon as of no essential importance.

The quarto, or first, edition of this play uses a final, unpronounced "e" more often than does the basic text, and frequently double the "e" even when not final, as in "heere" rather than "here" (Prologue, line 17). This edition also interchanges "i" or "ie" and "y," "u" and "v," and the capitals, "J" and "I," and frequently doubles a consonant, as in Gridonell, "Sonne," and Shaddow. The final "ck" found in the three earlier editions has been changed by Maidment and Logan to the modern "c." Such changes as these which affect neither meaning nor pronunciation, but are at all important only philologically, have not been given place in the footnotes.

As with The Temple of Love, so with the play, I have indicated only those variations which have been regarded as of essential significance; when no footnote is given, it may be assumed that all other editions were substantially in agreement with the basic text.

The only insertions made in the present reprint of the

1665 edition of The Platonic Lovers are necessary speakers' names and indications of scene division. Assuming that the retirement of all characters from the stage or a change of place calls for a new scene, the second, third, and fourth acts have been divided into five scenes each, and the fifth act into six scenes. No logical points of division were found in the first act. None of the previous editions of this play has been so divided, but it has been thought advisable to indicate the divisions here in order to facilitate the modern reader's understanding of the play.

The following variations occur with such frequency and almost complete consistency that it is expedient to state them once at this point rather than to continue repeating them in the footnotes. The bracket follows the word found in the basic text:

i'th] i'th' F, ML.
 o'th] o'th' F, ML.
 agen] again F, ML.
 Ile] I'll F, ML.
 then (as comparative)] than F, ML.
 e're] ere ML
 strait] straight F (frequently), ML (always).
 'um] 'em F, ML.

THE
TEMPLE
OF
LOVE
A Masque.

Presented by the QUEENES Ma-
jesty, and her Ladies, at White-hall on
Shrove-Tuesday, 1634.

By Inigo Iones, Surveyor of his Maties. Workes,
and William Davenant, her Maties. Servant.

LONDON:
Printed for Thomas Walkley, and are to be sold at his
Shop neare White-hall. 1634.

THE ARGUMENT.

Divine Poesie (the Secretary of Nature) is sent by Fate to Indamora, Queen of Nat-singa, to signifie the time prefix'd was come, when by the influence of her beauty (attended with those lesser lights, her Contributory Ladies) the Temple of Chast Love should be re-established in this Iland; which Temple being long sought for by certaine Magicians (enemies to chast Love) intending to use it to their intemperate ends, was by Divine Poesie hid-den in mists and clouds; so as the Magicians being frustrate of their hopes, sought by enchantments to hinder all others from finding it; and by this imposture many Noble Knights and Ladies had been tempted and mis-led. The fame of this Temple of Loue being quickly spread over all the Easterne world, enflamed a company of noble Persian youths, borderers on India to travell in quest of it; who arriving, were by the illusions of the Magicians, and their spirits of severall Regions, almost seduced, as others had beene: But Divine Poesie appearing, discover'd unto them some part of the Temple unshadow'd, and prophecied / of the time when Indamora and her traine should arrive to effect this miracle; which though it seemes somewhat hard Doctrine to most young men, yet these being spirits of the highest ranke, forsaking the false Magicians and their allurements, were resolved to entertaine themselves to contemplate on this Apparision untill the coming of the glorious Indian Queen. At whose sight they being inspir'd with chast flames might be permitted by their faithfull observance and legitimate affections to enter and enjoy the privileges of that sacred Temple. Then Divine Poesie sends Orpheus her chiefe Priest in a Barque (assisted by

[p.3]

-
4. when] when, ML
 6. Chast] Chaste ML (and henceforth)
 7. Temple] Temple, ML
 10. Magicians] magicians, ML
 13. had] have F : have ML
 17. India] India, F, ML
 23. which] which, ML
 27. themselves] themselves, ML Apparision] Apparition, F : apparition, ML
 28. Queen.] Queen, F
 29. At] at F flames] flames, F : flames, ML
 31. affections] affections, F : affections, ML

the Brachmani and Priests of the Temple, who meet
him on the shores) to calme the Seas with his Harpe, 35
that a maritime Chariot prepared by the Indian Sea-
gods, might safer, and more swiftly convey them to
atchieve this Noble adventure; after whose landing
having paid their Ceremonies by moving in harmo-
nicall and numerous figures, Sunesis and Thelema 40
(which intimate the understanding and the will) joy-
ning together, the true Temple appeares, and Chast
Love descends to invoke the last and living Heroe
(Indamora's royall Lover) that hee may helpe and
witnesse the Consecration of it. 45

-
34. Brachmani] Brachmane F
 36. maritime] Maratime F Chariot] chariot, ML
 37. convey] convey ML
 38. landing] landing, F : landing, ML

THE TEMPLE
OF LOVE.

AT the lower end of the Banquetting-house, opposite to the State, was a Stage of six foot high, and on that was raised an Ornament of a new Invention agreeable to the Subject; consisting of Indian Trophees: on the side upon a basement sate a naked Indian on a whitish Elephant, his legges shortning towards the necke of the beast, his tire and bases of severall coloured feathers, representing the Indian Monarchy: On the other side an Asiatique in the habit of an Indian borderer, riding on a Camell; his Turbant and Coat differing from that of the Turkes, figured for the Asian Monarchy: over these hung sheild like Compartiments: In that over the Indian was painted a Sunne rising, and in the other an halfe Moone; these had for finishing the Capitall of a great pillaster, which served as a ground to sticke them of, and bore up a large freeze or border with a Coronice. In this over the Indian lay the figure of an old man, with a long white haire and beard, representing the flood Tigris; on his head a wreath of Canes and Seage, and leaning upon a great Vrne, out of which runne water, by him in an extravagant posture stood a Tyger.

At the other end of this freeze lay another naked man, representing Meander, the famous River of Asia, who likewise had a great silver urne, and by him lay an Vnicorne.

-
1. Banquetting] Banqueting F, ML
 2. State,] State F foot] feet ML
 4. Subject;] Subject, F : subject, ML
 5. Trophees] Trophies F : trophies ML side] side, ML
basement] basement, ML
 6. shortning] shortening ML
 10. Turbant] turban ML
 12. sheild like] shields like F : shield-like ML
 - 12,13. Compartiments:] compartments. ML
 14. an] a ML had] had, ML
 15. finishing] finishing, ML
 17. Coronice] cornice ML
 20. Swage] Seadg F : sedge ML
 21. water,] water; ML him] him, F, ML
 22. posture] posture, ML
 24. Asia] Asia F, ML
 26. Vnicorne.] Unicorn, F

[p.5]

In the midst of this border was fixed a rich Comparti- /
 ment, behind which was a crimson Drapery part of it
 borne up by naked Children tack'd up in severall pleats,
 and the rest was at each end of the Freeze tyed with a 30
 great knot, and from thence hung downe in foulds to
 the bottome of the pedestalls: In the midst of this
 Compartment in an Ovall was written T E M P L V M
 A M O R I S: all these figures were in their naturall co-
 lours bigger than the life, and the Compartiments of 35
 Gold.

A Curtaine flying up the first Sceane was discover'd,
 in which appeared a spacious grove of shady trees; and
 afarre off on a mount with a winding way to the top
 was seated a pleasant bower environed with young 40
 trees, and in the lower part walkes planted with Cy-
 presse, representing the place where the Soules of the
 Ancient Poets are fained to reside: the delight of this
 prospect was quickly diverted to the sight of a more
 strange apparision; for, out of the heaven by little and 45
 little broke foorth a great Cloud of a Rosie Colour,
 which being come downe some little way beganne to
 open, and in it was seene sitting a beautifull woman; her
 garment was Sky-colour set all with Starres of gold,
 her head was crowned with Laurell, with a spangled 50
 vaile hanging downe behind, and her haire in artificiall
 curles graciously dress'd, representing Divine Poesie, and
 by her a milke white Swanne, as she descends singing
 out of those venerable shades came forth a company of

-
- 27,28. Compartment] compartment ML
 28. Drapery] Drapery, F : drapery, ML
 29. Children] children, ML
 31. foulds] folds ML
 32. pedestalls:] pedestals; ML
 33. Compartment] compartment ML
 35. Compartiments] compartments ML
 37. up] up, ML Sceane] scene ML
 39. mount] mount, ML top] top, F, ML
 40. bower] bower, F, ML
 43. Ancient] Anciant F fained] feigned F
 reside:] reside. ML the] The ML
 45. apparision] apparition F, ML
 47. which] which, ML way] way, F, ML
 48. woman;] woman, F, ML
 51. vaile] veil ML
 53. Swanne,] swan. ML as] As ML singing] singing; F :
 singing, ML

ancient Greeke Poets, as Demodocus, Foemius, Homer, Hesiod, Terpander, and Sapho a Poetesse in habits varied and of severall colours, with laurell wreaths on their heads. Divine Poesie sung this: /

55

[p.6]

Divine Poesie.

(1.)

A S chearefull as the Mornings light,
Comes Indamora from above,
To guide those Lovers that want sight,
To see and know what they should love.

60

(2.)

Her beames into each breast will steale,
And search what ev'ry Heart doth meane,
The sadly wounded shee will heale,
And make the fouly tainted cleane.

65

(3.)

Rise you, from your darke shades below,
That first gave words an harmony,
And made false Love in Numbers flow,
'Till vice became a mysterie.

70

(4.)

And when I've purifi'd that Ayre
To which Death turn'd you long agoe,
Helpe with your voyces to declare
What Indamora comes to show.

The Poets.

Soule of our Science! how inspir'd we come?
By thee restor'd to voyces that lay dumbe,
And lost in many a forgotten Tombe. /

75

[p.7]

D. Poesie.

Y'are spirits all; and have so long
From flesh, and frailty absent bin,
That sure though Love should fill your song,
It could not relish now of sinne.

80

The Poets.

Vex not our sad remembrance with our shame!

-
56. Sapho] Sappho ML Poetesse] poetess, ML
 59. chearefull] cheerful ML Mornings] morning's ML
 70. 'Till] Till F : Till ML
 79. flesh,] flesh ML

We have bin punish'd for ill-gotten fame,
For each loose verse, tormented with a flame.

D. Poesie.

Descend then, and become with me,
The happy Organs to make knowne
In an harmonious Embassie,
Our great affaire to yonder Throne.

85

Shee being descended to the ground in a Majesticke
pace, goes up to the State, attended by the fore-named
Poets; and the Cloud that brought her downe, closeth
as it ascends.

90

D. Poesie.

Thou Monarch of mens hearts rejoyce!
So much thou art belov'd in heaven,
That Fate hath made thy reigne her choyce,
In which Love's blessings shall be given.

95

The Poets.

Truth shall appeare, and rule 'till she resists
Those subtle charmes, and melts those darker mists,
In which Love's Temple's hid from Exorcists. /

[p.8]

D. Poesie.

Those Magi that with pleasant Arts
To their false Temple led of yore
The noblest youth, with'ring their Hearts
With lustfull thoughts, shall be no more.

100

The Poets.

For Indamora with her beauties light,
The truer Temple shall restore to sight,
The false shall be obscur'd in endlesse Night.

105

The Song after they have retir'd (playing on
their Instruments) by the Chorus
of Poets.

-
89. ground] ground, ML
90. pace,] pace ML to] omitted in F and ML
93. mens] men's ML
99. Love's] Lov's F

(1.)

Take leave now of thy heart,
The beauty thou shalt straight survey
Will tempt it to depart
Thy royall breast, and melt away.
Yet when she finds thy breast is empty growne,
In just remorse she'll fill it with her owne,
So neither heart can mourne, or stray.

110

(2.)

Backe to our shades we goe,
But see how heavily we move!
Alas! their feet are slow,
That leave the Object which they love.
Our dwelling is beneath, but those whose Bayes
Is chastely earn'd in thy corrected dayes,
Shall after death reside above. /

115

120

[p.9]

After this, Divine Poesie, and the Poets retire, and goe forth; then the whole Sceane changeth into mist and Clouds, through which some glimpse of a Temple is here and there scarcely discern'd.

The entry of the Magicians.

Out of hollow Caves from under ground come forth three Magicians, one more eminent than the rest, their habits of strange fashions, denoting their qualities, and their persons deformed.

125

(1.) Tell me, thou wise Protector of our Art, Why dost thou walke with such a hideous brow? Darknesse, and Clouds doe hover o're thine eyes; Thou look'st as thou hadst suck'd the vapor of A poys'nous Fenne, till it has made thee drunke, There's venom'd foame about thy lips.

130

(2.) Is thy belov'd Old witch, dead and entomb'd? or hast thou heard Ill newes from hell? Does the grand fiend Chaine up thy spirits from thy use? Speak, Art Thou not within thy Circle still a Sovereigne Prince? When thou dost lift with magicke power thy white

135

140

-
108. straight] streight F survey] survey ML
 121. retire, and] omitted in F
 122. Sceane] Scaene F ; scene ML
 127. qualities,] qualities; ML
 133. drunke,] drunk. ML
 136. or] Or ML
 139. Sovereigne] Sovereign ML

Inchanted Scepter thus, doe not the thinne
Unbodied people bow and obey?

- (3.) O the Temple of Love! the mists that hid,
And so reserv'd it from our sinfull use,
(Whilst we seduc'd the more voluptuous race 145
Of men, to give false worship in our owne) must be
Dispell'd! this is the sad ill newes; and it
Is come from heaven! A fiddling Deity /
[p.10] (Whom forsooth Divine Poesie they stile)
This morne proclaim'd it from a falling Cloud 150
(2.) Who? Divine Poesie?
(3.) I know her well.
Shee's one that makes the holy Jigges,
And sacred Catches for the gods, when they
Are merry with mis-takes of men, and laugh 155
To see us carelesse of their punishment.
(1.) But who shall bring this mischief to our Art?
(3.) Indamora, the delight of Destiny!
Shee, and the beauties of her Traine: who sure
Though they discover Summer in their lookes, 160
Still carry frozen Winter in their blood.
They raise strange doctrines, and new sects of Love:
Which must not woce or court the Person, but
The Mind; and practise generation not
Of Bodies but of Soules. 165
(2.) Beleeve me, my Magicall friends,
They must bring bodies with 'em that worship
In our pleasant Temple; I have an odde
Fantasticke faith perswades me there will be
Little pastime upon earth without Bodies. 170
Your Spirit's a cold Companion at midnight.
(1.) Have we so long misse-led and entertain'd
The youthfull of the world, (I meane their bodies)
And now doe they betake themselves unto
The dull imaginary pleasures of 175
Their soules? This humor cannot last.

-
141. Inchanted] Enchanted ML
143. Love!] Love, F, ML
146. must] Must ML (corrected line-division)
147. Dispell'd] dispell'd ML and] And ML (corrected
line-division)
148. Is] is ML fiddling] troublesome F
149. Divine Poesie they stile] they stile Divine Poesie F
153-156. omitted in F
159. Traine:] Train; F : train; ML
164. practise] practice F, ML
166. Beleeve] Believe F, ML
169. me] we F
172. entertain'd] entertained ML
173. (I] I F
176. humor] humour ML

- [p.11] (2.) If it should, we may rid our Temple
Of all our Persian Quilts, imbroyder'd Couches,
And our standing Beds; these (I take it) are
Bodily implements; our soules need 'em not. / 180
But where shall this new Sect be planted first?
(3.) In a dull Northerne Ile, they call Britaine.
(2.) Indeed 'tis a cold Northerly opinion;
And I'll lay my life begot since their late
Great Frosts. It will be long enough e're it 185
Shall spread, and prosper in the South! Or if
The Spaniard or Italian ever be
Perswaded out of the use of their bodies,
I'll give mine to a Raven for his Supper.
(3.) The Miracle is more increas'd, in that 190
It first takes birth and nourishment in Court.
(2.) But my good damn'd friend tell me? Is there not
One Courtier will resent the cause, and give
Some countenance to the affaires of the body?
(3.) Certain yong Lords at first disliked the Phylosophy 195
As most uncomfortable, sad, and new;
But soone inclin'd to a superior vote,
And are growne as good Platonicall Lovers
As are to be found in an Hermitage, where he
That was borne last, reckons above fourescore. 200
- To these come foorth in hast another Magician, in
shape and habit differing from the other, and spake as
followeth.
- (1.) Here comes a brother of our mysticke Tribe!
(3.) He knowes th'occasion of our griefe, and by 205
His hast imports discoveries more strange!
(4.) Newes! newes! my sad companions of the shade!
There's lately landed on our fatall shore
Nine Persian youths, their habit and their lookes
So smooth, that from the pleasures i'th Elisian fields 210
Each female ghost will come, and enter in
Their flesh againe, to make embraces warme. /
[p.12] (2.) I hope these are no Platonicall Lovers,
No such Carthusian Poets as doe write

182. Britaine.] Britaine, ML
185. Frosts.] Frosts; F e're] ere ML
186. spread,] spread ML Or] Or, ML
192. friend] friend, ML me?] me: ML
195. yong] young F, ML
200. last,] last ML
201-203. Italics in F
203. followeth.] followeth; ML
210. Elisian] Elyzian ML

Madrigals to the mind? more of thy newes! 215
 (4.) The rest inferres small joy, and little hope:
 For though at first their youth and eager thoughts
 Directed them where our gay Altar stood,
 And they were ready too for sacrifice,
 I cannot tell what lucklesse light inform'd 220
 Their eyes, but Loves true Temple straight they spy'd
 Through the ascending mists, and would have enterd it
 To read grave frosty Homilies,
 And Anticke sawes of Chastitie, but that
 (As my swift Spirit brought me word) a voyce 225
 Sent from within bad them with reverence
 Desist till Indamora did appeare, for then
 The gates would open, and the mists dry up
 That thus conceal'd it from the generall view,
 Which now their expectation doth attend. 230
 (3.) 'Tis time to wake our drowsie Art, and try
 If we have power to hinder Destinie.
 Mount! mount! our charmes! fetch me, whilst you aspire,
 A Spirit of the Element of fire!
 {2.} Me one of Ayre! (1.) The water me supplies! 235
 {4.} Mine from the center of the earth shall rise!
 (3.) These shall infuse their sev'rall qualities
 In men; if not t'uphold the faction of
 The flesh, yet to infect the queasie age
 With blacker sinnes: If we (now we have joyn'd 240
 The force of all the Elements t'assist
 The horror of our will) shall not prevaile
 Against this hum'rous vertue of the Time,
 Nature, our weaknesse must be thought thy crime. /
 (2.) To these I'le adde a sect of moderne Divels; 245
 Fine precise Fiends, that heare the devout close
 At ev'ry vertue but their owne, that claime
 Chambers and Tenements in heaven, as they
 Had purchas'd there, and all the Angels were
 Their harbingers. With these I'le vex the world. 250

[p.13]

215. more] More ML
 221. Loves] Love's ML
 222. enterd] enter'd F, ML
 224. sawes] laws F
 228. up] up: F, ML
 231. try] try, F, ML
 239. queasie] queazy ML
 240. sinnes:] sins. ML
 243. vertue] virtue ML
 245. Divels] devils ML
 247. vertue] virtue ML

(3.) 'Tis well design'd! Thanks to thy courteous Art
 Let's murmure softly in each others eare,
 And those we first invok'd, will straight appeare!
 Enough! they come! to'th woods let's take our flight,
 We have more dismall businesse yet e're night.

255

The Antimasque of the Spirits.

1. Entry.

The fiery Spirits all in flames, and their vizards of a
 Cholericke Complexion.

The Airy Spirits with sanguine vizards, their gar-
 ments and Caps all of feathers.

The Watery Spirits were all over wrought with 260
 scales, and had fishes heads and finnes.

The Earthy Spirits had their garments wrought all
 over with leavelesse trees and bushes, with Serpents and
 other little Animals here and there about them, and on
 their heads barren rockes. 265

2. Entry.

Brought in by the fiery Spirits, were debosht and
 quarrelling men with a loose Wench amongst them. /

[p.14]

3. and 4. Entry.

Brought in by the Spirits of Ayre, were of amorous
 men and women in ridiculous habits and Alchemists.

5. Entry.

Brought in by the Spirits of Water, were drunken 270
 Dutch skippers.

6. Entry.

Brought in by the Spirits of Earth, were Witches,
 Vsurers, and Fooles.

7. Entry.

Was of a Moderne Divell, a sworne enemy of Poe- 275
 sie, Musicke, and all ingenious Arts, but a great friend

-
252. others] others' ML
 253. invok'd,] invok'd ML
 254. to'th] To'th' ML
 261. fishes] fishes' ML
 263. Serpents and] Serpents an F
 269. habits] habits; ML Alchemists] alchymists ML
 274. Divell] devil ML

to murmuring, libelling, and all seeds of discord, attended by his factious followers; all which was exprest by their habits and dance.

After these was an entry of three Indians of quality, of Indamora's traine in severall strange habits, and their 280 dance as strange.

A Persian Page comes leaping in.

[p.15] **H**ey! hey! how light I am? all soule within?
 As my dull flesh, were melted through my skinne?
 And though a Page, when landed on this shore,
 I now am growne a briske Ambassadour! / 285
 From Persian Princes too, and each as fierce
 A Lover, as did ever sigh in verse!
 Give audience then, you Ladies of this Ile!
 Lord how you lift your fannes up now, and smile!
 To thinke (forsooth) they are so fond to take 290
 So long a journey for your beauties sake!
 For know, th'are come! but sure, e're they returne,
 Will give your femallships some cause to mourne!
 For I must tell you, that about them all
 There's not one graine, but what's Platonicall! 295
 So bashfull that I thinke they might be drawne
 (Like you) to weare close Hoods, or vailles of Lawne.
 My Master is the chiefe that doth protect,
 Or (as some say) misse-lead this precise sect:
 One heretofore that wisely could confute 300
 A Lady at her window with his Lute.
 There devoutly in a cold morning stand
 Two howres, praying the snow of her white hand;
 So long, 'till's words were frozen 'tweene his lips,
 And's Lute-strings learnt their quav'ring from his hips. 305
 And when he could not rule her to's intent,
 Like Tarquin he would proffer ravishment.
 But now, no feare of Rapes, untill he find
 A maydenhead belonging to the mind.
 The rest are all so modest too, and pure, 310
 So virginly, so coy, and so demure,

-
282. am?] am! ML within?] within, ML
 283. flesh,] flesh ML skinne?] skin. ML
 284. Page,] Page F : page ML
 291. beauties] beauty's ML
 293. femallships] femaleships ML
 297. vailles] veils ML
 301. Lute.] Lute, F : lute, ML
 302. There devoutly] Devoutly there ML
 304,305. omitted in F
 305. And's] And ML

[p.16]

That they retreat at kissing, and but name
Hymen, or Love, they blush for very shame!
 Ladies! I must needs laugh! you'll give me leave
 I hope; and 'tis to thinke how you deceive 315
 Your selves with all this precious art, and care
 Tane in your glass to dresse your lookes, and haire! /
 When (in good faith!) they heed no outward merit,
 But fervently resolve to wooe the Spirit!
 Hah! doe you all looke melancholy now? 320
 And cast a Cloud of anger o're the brow?
 'Tis time to flye, and my best swiftnesse use,
 Lest kill'd with pinnes, and Bodkins for my newes.

The Page retires, and the Noble Persian youths
 make their entry, appparelled in Asian Coats of Sea- 325
 greene embroidered that reached downe above
 their knees, with buttons and loops before and cut
 up square to their hips, and returned downe with two
 short skirts; the sleeves of this Coat were large with-
 out seame, and cut short to the bending of the Arme, and 330
 hanging downe long behinde, trimm'd with buttons as
 those of the breast; out of this came a sleeve of white
 Sattin embroidered, and the Basis answerable to the
 sleeve, hung downe in gathering underneath the shortest
 part of the Coat; on their heads they wore Persian 335
 Turbants silver'd underneath, and wound about with
 white Cypresse, and one fall of a white feather before.

Their Dance ended, the mist and Clouds at an in-
 stant disappeare, and the Sceane is all changed into a
 Sea somewhat calme, where the billowes moving 340
 sometimes whole, and sometimes breaking, beat gent-
 ly on the land, which represented a new and strange
 prospect; the nearest part was broken grounds and
 Rockes, with a mountainous Countrey, but of a plea-
 sant Aspect, in which were trees of strange forme and 345
 Colour, and here and there were placed in the bottome
 severall Arbors like Cottages, and strange beasts and

-
317. Tane] Ta'en ML
 318. faith!] faith ML
 319. Spirit!] Spirit? ML
 320. now?] now; F, ML
 321. o're] o'er ML
 323. Lest ...and] For fear I'm kill'd with F
 pinnes,] pins ML
 326. embroidered] embroidered, ML
 327. before] before, F, ML
 336. Turbants] turbans ML
 339. Sceane] Scene F ; scene ML
 347. Arbors] arbours ML

[p.17]

birds, farre unlike the Countrey of these parts, expressing an Indian Landschape: In the Sea were severall Islands, and a farre off a Continent terminating with the Horri-
 zon. 350

Out of a Creeke came waving forth a Barque of a gracious Antique designe, adorn'd with Sculpture finishing in Scrowles, that on the poope had for Ornament a great Masque head of a Sea-god; and all the rest enrich'd with embost worke touch'd with silver and gold. In the midst of this Barque sate Orpheus with his Harpe, he wore a white robe girt, on his shoulders was (tyed with a knot) a mantle of Carnation, and his head crowned with a lawrell garland: with him, other persons in habits of Sea-men as pilots and guiders of the Barque, he playing one straine was answered with the voyces and instruments of the Brachmani joyn'd with the Priests of the Temple of Love, in extravagant habits sorting to their titles: whilst this Barque moved gently on the Sea, heaving and setting, and sometimes rowling, arrived neare to the further shore, it turn'd and return'd to the port from whence it came. 355 360 365

The Song of the Brachmani, in answer to
Orpheus, his Harpe,

(1.)

Hearke! Orpheus is a Sea-man growne,
No winds of late have rudely blowne,
Nor waves their troubled heads advance!
His Harpe hath made the winds so mild,
They whisper now as reconcil'd,
The waves are sooth'd into a dance. / 370

[p.18]

(2.)

[p.18]

See how the list'ning Dolphins play! 375

-
349. Landschape:] Landschape. F : landscape. ML
 352. a] an F
 353. gracious] omitted in F
 354. Scrowles] scrolls ML
 358. Harpe,] harp. ML he] He ML was] included in () in F
 360. crowned] crown'd F, ML lawrell] Laurel F : laurel ML
 361. Sea-men] Seamen, F : seamen, ML
 362. he] he, ML straine] strain, F, ML
 363. joyn'd] joined ML
 367. rowling] rolling ML further] farther F, ML
 375. Dolphins] Dolphins F : dolphins ML

And willingly mistake their way,
 As when they heard Arions straines!
 Whom once their scaly Ancestor,
 Convay'd upon his backe to shore,
 And tooke his musicke for his paines. 380

(3.)

Wee Priests that burne Loves Sacrifice,
 Our Ompeus greet with ravish'd eyes;
 For by this calmenesse we are sure,
 His Harpe doth now prepare the way,
 That Indamora's voyage may 385
 Be more delightfull, and secure.

(4.)

And now th'enchanted mists shall cleare,
 And Loves true Temple straight appeare,
 (Long hid from men by sacred power,)
 Where Noble Virgins still shall meet, 390
 And breath their Orizons, more sweet
 Than is the Springs ungather'd flower.

The Barque having taken port, the Masquers appeare
 in a Maritime Chariot made of a spungie Rockstufte 395
 mixt with Shells, Sea-weeds, Corral, and Pearle, borne
 upon an Axletree with golden wheeles without a rimme
 with flat spokes like the blade of an Ore comming
 out of the Naves. This Chariot was drawne by Sea-
 monsters, and floated with a sweet motion in the Sea: /
 [p.19] Indamora Queene of Narsinga sate enthron'd in the 400
 highest part of this Chariot, in a rich seat, the backe of
 which was a great Skallop Shell. The habit of the
 Masquers was of Isabella Colour, and Watchet, with

-
377. Arions] Arion's ML straines!] strains; ML
 378. Ancestor,] ancestor ML
 379. Convay'd] Convey'd ML
 381. Loves] love's ML
 383. sure,] sure ML
 387. th'enchanted] th'enchanted ML
 388. Loves] Love's ML
 392. Springs] spring's ML
 394. Maritime] Maratime F Chariot] Chariot, F : chariot, ML
 396. rimme] rimme, F : rim, ML
 397. Ore] oar ML
 398. Naves] waves ML
 400. Narsinga] Narsinga, F : Narsinga, ML
 402. Skallop] Skallpo F

Bases in large paines cut through, all over richly embroyder'd with silver, and the dressing of their heads was of silver, with small falls of white feathers tipp'd with Watchet. This sight thus moving on the water, was accompanied with the musicke and voyces of the Chorus.

405

(1.)

S He comes! each Princesse in her traine hath all
That wise enamor'd Poets, beauty call!
So fit and ready to subdue:
That had they not kind hearts which take a care
To free, and counsell, whom their eyes ensnare,
Poore Lovers would have cause to rue.

410

415

(2.)

More welcome than the wandring Sea-mans starres,
When in the Night the Winds make causeless warre,
Vntill his Barque so long is tost,
That's sayles to ragges are blowne, the Maine-yard beares
Not sheet enough to wipe, and dry those teares
He shed to see his Rudder lost.

420

The Song ended, all the forepart of the Sea was in instant turn'd to dry land, and Indamora with her Contributory Ladies descended into the roome, and made their entry. Then for entermedium the Musicke began againe, and sung this Song. /

425

[p.20]

The Song.

(1.)

T He Planets though they move so fast,
Have power to make their swiftnesse last,
But see, your strength is quickly gone!
Yet move by sense and rules of Art,
And each hath an immortall part,
Which cannot tire, but they have none.

430

(2.)

Let then your soft, and nimble feet

404. paines] panes F, ML

406. with] with with ML

416. wandring] wand'ring ML Sea-mans] sea-man's ML

419. blowne,] blown; F : blown; ML

425. Then] Then, ML

Lead and in various figures meet
Those strange Knights, who though they came 435
Seduc'd at first by false desire,
You'll kindle in their breasts a fire
Shall keepe Love warme, yet not enflame

(3.)

At first they were your beauties prize,
Now offer willing sacrifice 440
Vnto the Vertues of the minde,
And each shall weare when they depart,
A lawfull though a loving heart,
And wish you still both strict and kinde.

[p.21] The Masquers having a while reposed, danced their 445
second Dance, which ended, and the Queene being sea-
ted under the State by the King, the Sceane was chan-
ged into the true Temple of Chast Love; this Temple
instead of Columnes had termes of young Satyrs bea- /
ring up the returnes of Architrane Freeze and Coro- 450
nice, all enrich'd of Gold-smiths worke, the further
part of the Temple running farre from the eye was de-
sign'd of another kind of Architecture, with Pillasters,
Neeches, and Statues; and in the midst a stately gate a-
dorn'd with Colomns and their Ornaments, and a Fron- 455
tispice on the top, all which seemed to bee of burnish'd
gold. Into this Temple enters Sunesis and Thelema; Su-
nesis a man of a noble Aspect, and richly attir'd; his
garment of Cloth of gold reaching downe below his

-
439. were] wear F ; wear ML
441. Vertues] virtues ML
442. weare] wear, ML
446. which] which, ML
447. Sceane] Sceae F ; scene ML
448. Chast] Chaste ML Love;] Love. ML this] This ML
Temple] Temple, ML
449. Columnes] columns, ML
450. Architrane] Architrave ML
450,451. Coronice] cornice ML
451. Gold-smiths] gold-smith's ML worke,] work; ML
further] farther F, ML
454. Neeches] niches ML Statues;] Statues, F ; statues, ML
455. Colomns] columns ML
455,456. Frontispice] frontispiece ML
456. seemed] seem'd ML
457. Thelema;] Thelema. ML

knees, and girt with a tucke at the wast, with wide sleeves 460
 turn'd up; his mantle of Watchet fastned on both shoul-
 ders, and hanging downe long behind, a garland of
 Sinope on his head, with a flame of fire issuing out of it,
 his Buskins were yellow, wrought with gold. Thelema
 a young woman in a Robe of changeable silke girt 465
 with severall tuckes, under her breast, and be-
 neath her wast, and great leaves of silver about her
 shoulders hanging downe to the midst of her Arme;
 upon her head a garland of great Marigolds, and puffs
 of silver'd Lawne betweene. And at her shoulders were 470
 Angels wings, these sung this Dialogue, assisted by the
Chori.

The Song.

Sunesis and Thelema.

Sunesis.

Come melt thy soule in mine, that when unite,
 We may become one virtuous appetite. /

[p.22]

Thelema.

First breath thine into me, thine is the part 475
 More heavenly, and doth more adorn the heart.

Both.

Thus mix'd, our love will ever be discreet,
 And all our thoughts and actions pure,
 When perfect Will, and strengthened Reason meet,
 Then Love's created to endure. 480

-
460. wast] waist ML
 461. fastned] fastened ML
 462. downe long] long down F, ML
 463. it,] it; ML
 465. silke] Silk, F : silk, ML
 466. tuckes,] tucks ML breast,] breast ML
 467. wast] waist ML
 470. betweene.] between, ML
 471. Angels] angel's ML wings,] wings. ML these]
 These ML
 474. virtuous] vertuous F

Chorus.

Were Heaven more distant from us, we would strive
To reach't with Pray'rs to make this Vnion thrive.

Whilst this Song continued, there came softly downe
 from the highest part of the heaven a bright and trans- 485
 parent Cloud, which being come to the middle part of
 the Ayre it opened, and out of it came Amianteros, or
 Chast Love flying downe, clad all in Carnation and
 White, and two garlands of Laurell in one hand, and
 crown'd with another of the same; whilst he descended 490
 the Cloud closeth againe and returnes upwards, and is
 hidden in the heavens; Chast Love being come downe
 to the earth, was accompanied by Sunesis and Thelema,
Divine Poesie, Orpheus, and the rest of the Poets up to the
 State, the great Chorus following at a distance, where 495
 they sung this song.

The Song.

Amianteros, or Chast Love.

(1.)

[p.23]

VV Hilst by a mixture thus made one,
Y'are th'Embleme of my Deitie, /
And now you may in yonder Throne,
The patterne of your Vnion see.

(2.)

Softly as fruitfull showres I fall, 500
And th'undiscern'd increase I bring,
Is of more precious worth than all
A plenteous Summer payes a Spring.

(3.)

The benefit it doth impart,
Will not the barren earth improve, 505
But fructifie each barren heart,
And give eternall growth to Love.

-
486. it opened] opened ML
 491. heavens;] heavens. ML
 497. Y'are] Y'ar F : Y'ar ML
 498. may] may, ML
 500. showres] show'rs ML

Sunesis.

To C H A R L E S the mightiest and the best,
And to the Darling of his breast,
 (Who rule b'example as by power)
May youthfull blessings still increase,
And in their Off-spring never cease,
Till Time's too old to last an hower.

510

Chorus.

These wishes are so well deserv'd by thee,
And thought so modest too by Destinie,
That heaven hath seal'd the grant as a Decree.

515

[p.24] After which they all retire to the Sceane, and Inda-
mora and her Ladies beginne the Revels with the King
 and the Lords, which continue the most part of the
 night. Thus ended this Masque which for the newnesse /
 of the invention, variety of Sceanes, Apparitions, and
 richnesse of habits was generally approved to be one of
 the most magnificent that hath beene done in England.

520

The Masquers Names.The Queenes Majesty.

Lady <u>Marquesse Hamilton.</u>	Lady <u>Katherine Howard</u>
Lady <u>Mary Herbert.</u>	Lady <u>Anne Carre.</u>
Countesse of <u>Oxford.</u>	Lady <u>Elizabeth Fielding</u>
Countesse of <u>Berkshire.</u>	Lady <u>Thimbleby.</u>
Countesse of <u>Carnarvan.</u>	Mistris <u>Dorothy Savage.</u>
Countesse of <u>Newport.</u>	Mistris <u>Victorie Cary.</u>
Lady <u>Herbert</u>	Mistris <u>Nevill.</u>

The Lords and others that presented the No-
ble Persian Youths.

The Duke of <u>Lenox.</u>	Lord <u>Doncaster.</u>
Earle of <u>Newport.</u>	Master <u>Thomas Weston.</u>
Earle of <u>Desmond.</u>	Master <u>George Goring.</u>
Viscount <u>Grandeson.</u>	Master <u>Henry Murrey.</u>
Lord <u>Russell.</u>	

F I N I S.

508. C H A R L E S] CHARLES, ML
 513. hower] hour ML
 517. Sceane] Scaene F ; Scene ML
 520. Masque] Masque, F, ML
 521. Sceanes] Scaenes F ; scenes ML

TWO EXCELLENT PLAYS:

T H E W I T S,

A Comedie:

The

PLATONICK

L O V E R S,

A Tragi-Comedie.

Both presented at the Private House

IN

B L A C K - F R I E R S,

By His Majesties Servants.

The AUTHOR,

Sir WILLIAM D'AVENANT, Kt

LONDON,

Printed for G. Bedel, and T. Collins, and are to be sold at
their Shop at the Middle Temple Gate in Fleet-
street, 1665.

[p.87]

The
P L A T O N I C K
L O V E R S.

A
TRAGI-COMEDY

Presented at the Private House
IN

B l a c k - f r y e r s,
By His Majesties Servants.

The AUTHOR
Sir WILLIAM D'AVENANT, Kt.

[DEVICE]

LONDON,
Printed for Gabriel Bedel, and T, Collins, and are to
be sold at their Shop at the Middle Temple-
gate in Fleetstreet, 1665.

THE PERSONS OF THE PLAY.

<u>Theander,</u>	A young Duke, lately a General.
<u>Phylomont,</u>	A young Duke that borders by him.
<u>Sciolto,</u>	An old Lord, friend to <u>Theander</u> .
<u>Fredeline,</u>	Creature to <u>Theander</u> .
<u>Castraganio,</u>	Creature to <u>Fredeline</u> .
<u>Gridonel,</u>	A young Souldier Son to <u>Sciolto</u> .
<u>Buonatesta,</u>	A generous Artist.
<u>Arnoldo,</u> <u>Jaspero,</u>	} Attendants on <u>Theander</u> .
<u>Eurithea,</u>	
<u>Ariola,</u>	M ^{rs} to <u>Theander</u> , sister to <u>Phylomont</u> .
<u>Amadine,</u>	M ^{rs} to <u>Phylomont</u> , sister to <u>Theander</u> .
	Woman to <u>Eurithea</u> , sister to <u>Castra-</u> <u>ganio</u> .
<u>Attendants, &c.</u>	

THE SCENE, SICILIE.

[p.89]

T o T h e

M O S T N O B L E,

Mr. H E N R Y J E R M Y N

SIR,



Have boldly fix'd your
Name here, to shew
the World, where I
have settled my esti-
mation and service; and expect 5
it should adde much to my
judgement, that I have made
so excellent a choice. When
you have leisure, and can a lit-
tle neglect your time, be pleas'd 10
to become my first Reader. If
it shall gain your liking, the se-
vere Rulers of the Stage will
be much mended in opinion:
and then it may be justly ac- 15
knowledg'd, you have reco-
ver'd all the declining Fame, be-
longing to

[p.90]

Your unfortunate

Servant,

WILLIAM D'AVENANT.

-
5. service;] service: Q
7. judgement,] judgement ML
12. liking,] liking ML
14. opinion:] opinion; Q, ML
15. then] then, Q
16. acknowledg'd,] acknowledg'd ML

'T Is worth my smiles, to think what inforc'd ways,
And shifts each Poet hath to help his Playes.
Ours now believes, the Title needs must cause
From the indulgent Court, a kind applause,
Since there he learnt it first, and had command 5
T'interpret what he scarce doth understand.
And then (forsooth) he saies, because 'tis new
'Twill take, and be admir'd too, by a few:
But all these easie hopes, I'de like t'have marr'd,
With witnessing his Title was so hard, 10
'Bove half our City audience would be lost,
That knew not how to spell it on the Post.
Nay, he was told, some Criticks lately spent
Their Learning to find out, it nothing meant:
They will expect but little (he replies) 15
From that which nought or little signifies.
Well, I (your Servant) who have labour'd here
In Buskins, and in Socks, this thirty year,
I'th truth of my experience, could not chuse
But say, these shifts would not secure his Muse: 20
Then straight presented to his willing fear,
How you are grown of late, harsh, and severe,
(Excuse me that I'm bold to speak my mind
I'th dark, of what so publikely I find.)
But this hath made him mourn; I've left him now 25
With's limber Hat, o'reshadowing his Brow,
His Cloak cast thus -- th hinder from his ear,
The scorns and censures he may shortly hear:
Such as shall teach, despair, lead him the way,
Unto a Grove of Cypress, not of Bay. 30

-
1. smiles,] smiles ML
 2. shifts] shifts, Q
 3. believes,] believes ML
 5. learnt] learn't Q
 8. take,] take; Q : take; ML too,] too ML
 9. t'have] to have F
 14. out,] out F
 17. I] I, ML
 18. Buskins,] Buskins ML Socks,] Socks ML
 20. Muse:] Muse ML
 22. harsh,] harsh ML
 23. I'm] Im Q : I am ML
 24. I'th] I'the ML
 26. o'reshadowing] o'ershadowing ML

P L A T O N I C K

L O V E R S.

ACT I. SCEN. I.

Enter Sciolto, Arnoldo, Jaspero, Attendants.

Sciolto.



Hat hoe? Arnoldo, Jaspero? Dispatch,
Dispatch? You move like great fat Burgers that
Had newly din'd, Criples would stir more nimbly
To a whipping? Are all things prepar'd?

Arn. My Lord, there's time enough, the Duke will not
Be here till night. 5

Sciol. From whence pray that Intelligence,

[Jasp.] From the Gazet, brought hither by a Mule from

Arnol. Your Lordship receives yours [Paris Sir

(I think) in a little Letter ty'd to a Tartarian arrow. 10

Jasp. Or 'bout the neck of a Barbary Pigeon,
We know hee'll not be here till night.

Sciol. You know? your knowledge (Sir) will scarce prefer
A Clerk, to dine upon the ear of a

Tyth Pigg: death! my good serving-gentleman, 15
Did not I leave him a League off, and with

-
1. hoe?] ho! ML Jaspero?] Jaspero! ML
 2. Dispatch?] Dispatch! ML
 4. whipping?] whipping! ML
 5. there's] theres Q enough,] enough: ML
 7. Sciol.] Scio. F, ML (and henceforth) whence]
whence, ML pray] pray, ML Intelligence,] intel-
ligence? ML
 8. [Jasp.] inserted by ML : not in 1665 ed. from] From
ML (corrected line-division) Paris] Paris, F :
Paris, ML Sir] sir? Q : Sir. F, ML
 9. Arnol.] Arnol, Q : Arn. F, ML
 10. a Tartarian] A Tartarian ML (corrected line-division)
 11. Pigeon,] Pidgeon, F : pigeon. ML
 14. A] a ML to] To ML (corrected line-division)
 15. Tyth] tythe ML Pigg:] pig. ML death] Death ML
(corrected line-division)

[p.94]

Him too, Duke Phylomont, their train enough /
 To famish our whole Sicily, were not
 Nature bounteous to us in our good Corn?
Arnol. Hath sprightly Phylomont encounter'd with 20
 Our Duke Theander by the way too?
Sciolt. Light! Your business is to ask questions Sir?
 A Court examiner? are all provisions made
 Of Furniture and meat? Jasp. All, all, my Lord.
Sciolt. The inner rooms new hung, and th'garden Gallery 25
 Adorn'd with Titians pictures, and those frames
 Of Tintaret, last brought from Rome?
Arn. Yes Sir, and Tables spread with Napery finer than
 Poppeas smock, the Cupboards crack with studded Plate
 And Crystal vials thick enough t'endure 30
 A fall, or hammer, Sir. Jasp. Our Kitchens smoke so,
 That the fat steam blown or'e a Town besieg'd,
 Would cure the Famine in't?
Arnol. The Cellars too so fill'd that they would make
 A Danish army drunk. 35
Sciolt. Arnoldo? Rogue? with good pure Muskaden
 Of Creet, I'm old, and must be nourish d with
 My morning Sop, like Matrons that want teeth.
Arnol. Your Lordship shall not fail to have it spic'd.
Jas. And when 'tis noon, your Malamucko Mellon of 40

-
17. Phylomont,] Phylomont? ML
 19. Corn?] corn. ML
 20. Arnol.] Arn. F, ML (and henceforth)
 22. Light!] 'Light! F, ML questions] questions, ML
 24. Lord.] Lord! ML
 25. rooms] room's F, ML
 26. Titians] Titian's F : Titian's ML frames] stories F
 27. Tintaret] Tintoret ML
 28. Yes] Yes, ML and Tables spread with Napery finer
 than] omitted in F finer] Finer ML (corrected
 line-division)
 29. Poppeas smock,] omitted in F : Poppea's smock. ML
 the] The ML (corrected line-division) Cupboards]
 Cupboards Q Plate] Plate, Q
 30. vials] violls Q enough] enough, Q
 31. A fall,] omitted in F or] a F Kitchens] Kit-
 chings F : kitchens ML
 32. fat] omitted in F, ML or'e] o're Q, F : o'er ML
 34. Cellars] Sellers Q : Cellar's F fill'd] fill'd, Q
 36. Arnoldo?] Arnoldo! ML Rogue?] Rogue! ML with]
 With ML (corrected line-division)
 37. Creet,] Crete? ML nourish d] nourish'd Q : nour-
 ished F, ML
 40. Jas.] Jasp. Q And] And, ML

An Amber scent, serv'd in a Grotto Sir,
To cool your Lordships wishes, not your blood;
For that we guess, hath not this many yeares
Been Feverish towards women.

Sciolt. A merry knave;

Go good boyes both: call all the Waiters, and
The Grooms, t'attend upon their several charge,
The Dukes will instantly arrive; our brave
Theander sent me for dispatch before,
To take command of the whole house, look too't;
I shall be bounteous, but severe. /

[p.95]

Arn. My Lord, we love your government, and will
make haste. Exeunt Jaspero, Arnoldo

Enter Fredeline, Castraganio.

Fred. Walk our horses neer the Park gate untill
A gen'ral care be given for all the Troop.

Within. I shall Sir.

Fred. My Lord Sciolto, your good Horseman-ship
Hath put us to some trouble to o'retake you:
Let me prefer this Gentleman unto
Your knowledge, he will deserve them both.

Sciolt. I thank you for him Signior Fredeline,
No friendship of your choice can deserve less: How is
he call'd?

Fred. Castraganio. 'Tis he, whom with your kind
consent

-
41. scent,] scent ML Grotto] Grotto, F : grotto, ML
42. Lordships] Lordship's ML
43. that] that, ML this] these ML
44. knave;] knave. Q : knave! ML
45. Go] Go, ML both:] both. ML call] Call ML
46. charge,] charge: ML
47. arrive;] arrive: Q : arrive, F : arrive. ML our]
Our ML
48. house,] house. ML look] Look ML too't;]
to't; Q : to't! ML
49. Lord,] Lord Q government,] government F, ML
haste.] haste F Arnoldo] Arnoldo. Q, F, ML
50. neer] nere Q
51. given] giv'n Q
52. shall] shall, F, ML
53. you:] you. ML
54. knowledge,] knowledge. ML he] He ML
55. him] him, ML Signior] Signior, F
56. less:] lesse. Q : less; ML
57. Castraganio.] Castraganio, F 'Tis] 'tis F
whom] Whom ML (Corrected line-division) consent]
consent, ML

I would prefer to our Dukes chamber: and the Brother to
The witty Amadine, whom late I plac'd
Chief woman to Eurithea, our grand Masters Mistris.

65

Sciolt. Signior give me your hand,
I love not Courtship, but I will promise
To befriend you, and perform it too.

Castra. Your Lordship hath just power ore my belief

Fred. He's lately posted from Vienna Sir,
And can present you with a Letter -- Castr. gives
Sciolto a Letter.

70

Sciolto I hope from the noble Colonel my Sons
Governor. Castr. His name Sir, is subscrib'd to it,
And straight you will behold your Son,
The scituation of this house hath but a while
Imploy'd his eyes without.

75

Sciolt. Fredeline, the boy comes
As I were Master o're my wish, 'tis now
Full thirteen years since (first of tender growth)
I sent him to the Camp, this Letter Sir,
My better leisure shall survey But pray,
How is he bred? My peevish humour gave /
A strange direction to his Governour,
That he should never learn to Write nor Read,
Nor never see a Woman.

80

85

Castr. My Lord, you are obey'd in both: He is
A good Souldier, and by his Learning will
Sooner confute the Foe, than a Phylosopher.
As for Women, they're things he nere heard nam'd;

[p.96]

63. to our] To our ML (corrected line-division)
Dukes] Duke's ML

65. Chief] chief ML Eurithea,] Eurithea F : Eurithea ML
our] Our ML (corrected line-division) Masters]
master's ML

66. Signior] Signior, ML hand,] hand! ML

69. Castra.] Castr. F : Cas. ML (and henceforth) belief]
belief. F, ML

70. Vienna] Vienna, F : Vienna, ML

71. Letter] letter. ML Castr.] Castr. Q : Castr F

72. hope] hope, Q Colonel] Colonel, ML Sons] son's ML

73. name] name, F, ML Sir,] Sir Q

74. Son,] son. ML

75. house] house, Q

77. Sciolt.] Scio. F, ML Fredeline] Fredoline F

78. wish, 'tis] wish. 'Tis ML

79. yeers] years, ML since] (since Q

80. Camp,] Campe Q : camp. ML Letter] Letter, F : letter, ML

81. survey] survey. Q : survey. F, ML pray,] pray F

83. Governour,] governor: ML

84. Write] Write, Q

86. both:] both. ML

89. they're] th'are Q, ML

Nor can the Camp present him any, but 90
 Course Sutlers Wives, creatures of so much durt,
 That shovel'd well together, they will serve
 To make a Trench ere they are dead, more fit
 To heave the stomach, than to stir the blood.

Fred. I know'um perfectly. They wear no smocks 95
 But cut out of an old cast Tent, and bind
 Their hair in horses Girths in stead of Filletting.

Sciolt. Such I dare allow him.

Fred. Yet with the freedome of your Lordships leave, 100
 These are but homely Principles to give
 For education of a Son and Heir!

Not Write, nor Read, nor see a Woman!

Sciolt. I will endure the hazard of a new
 Experiment, and try how Nature will
 Excline him; learning (I finde) doth make men 105
 Sawcy with their Maker, and false unto
 Themselves, and Women make us all fools.

Enter Gridonel.

Castrag. Here comes your Son.
 Practise your reverence Sir, there stands your Father.

Grid. Well, which is he? Stands still gazing about. 110

Castr. There Sir, with the gray beard

Grid. A comely old fellow, by this hand Sir;
 I am glad to see you with all my heart!

Sciolt. If you stand upon these points, Sir, I and you!

Castr. Go ask blessing. / 115

[p.97]

Grid. Does the old man look for't?

Sciolt. Not I introth, for though the custom be
 Devout enough, it shows me thinks too like a complement.

Grid. You are in the right sir, and I hate a comple-
 ment as much as you.

-
91. Course Sutlers] Coarse sutler's ML durt] dirt F, ML
 92. That] that, ML
 95. perfectly.] perfectly! ML
 95-97. Entire speech of Fred. omitted in F
 97. horses] horses' ML Filletting] Phylliting Q : phyl-
 liting ML
 99. Yet] Yet, Q, ML Lordships] Lordship's ML
 105. him;] him. ML learning] Learning ML
 107. Themselves,] Themselves; ML
 109. reverence] reverence, F Sir,] sir! ML
 110. still] still, F, ML
 111. beard] beard. Q, F, ML
 112. hand] hand, F, ML Sir;] Sir, F : sir. ML
 113. you] you, ML
 114. I and you] and I you Q, ML : so am I to see you F
 115. blessing.] blessing! ML
 117. I introth,] I, introth! ML
 118. too] Too ML (corrected line-division)
 119. right] right, F, ML and] And ML (corrected line-
 division)

Fred. My Lord, his Governor hath follow'd your 120
 Directions to the shadow of a haire,
 Hee's rarely bred to make a Favorite in the French Court.
Sciolt. Goe pick your ears, good Signior, if you like
 It not, 'tis musick unto mine; but sonne,
 How ere these manners are not much in use, 125
 You can be dutiful?
Grid. Sir I am taught, My Father is my officer, I must
 Perform my duties, and obey him; besides,
 I love you more then a good Sword.
Sciolt. Why, I thank you Sir; there is no love lost. 130
Fred. For me, exc'lent courtship! just like the parley
 'Twixt Mounsier Hobbynoll, and Collen Clowt.
Grid. I pray a word? I'm told I should expect
 Certain duties from you too.
Sciolt. May't please you Sonne, I shall be glad to
 learn. 135
Grid. You must all me still new choise of Armour,
 Brave Horse for service, and high pric'd Ginnetts
 To curvett i'th streets, and rich cloathes.
Sciolt. Heaven forbid else.
Grid. Jewels and money too. 140
Sciolt. O Sonne I shall know my duty.
Grid. And when the time conspires with my necessities
 To call you to't, You must make haste and dye.
Fred. My Lord, how like you that? This breedings
 right:
 Nor is it altogether new, or strange. 145

-
121. haire,] hair. ML
 122. Favorite] favourite ML in] In ML (corrected line-
division)
 123. pick] prick ML
 124. not,] not; ML mine;] mine. ML but] But ML
 125. ere] e're F : e'er ML
 127. Sir] Sir, F, ML taught,] taught ML
 128. Perform] perform ML him;] him: ML besides]
 Besides ML (corrected line-division)
 130. Why,] Why; F you] you, ML Sir;] Sir: Q
 131. exc'lent] excelent F
 132. Collen] Colonel F : Colin ML
 133. word?] word! ML
 135. you] you, ML
 137. Ginnetts] gennets ML
 138. streets,] streets; ML
 139. else.] else! ML
 140. Jewels] Iewels, Q
 141. Sonne] Sonne, Q : son, ML
 144. breedings] breeding's ML

[p.98] Sciolt. I'd rather ever find it on his tongue, /
 Than once believe it in his heart: a rough boy;
 I must keep him still from sight of the Ladies,
 It will continue him in's Innocence; hold Sir,
 This key will lead you through the Tarris that 150
 Orelooks the Orchard walke, and then you pass
 Into an Armory, spend there yout time
 A while, and take your choyce I know the Duke
 That owns it, will make good my gift: Will you walk
 Sir? ---
Grid. I pray Sir lead the way. --- 155
Sciol. Nay, I beseech you Sir. ---
Grid. I know 'tis fit, I give place to my Elders. ---
Sciol. But I have business here, doe you think Son,
 I'd be so much uncivil else, as not to wait upon you?
Grid. Well, take your course, I love to see good
 Armor. Exit. 160
Sciol. If I can keep him from the Ladies, I
 Am happier than King Priam that had fifty Sons,
 But sure, not one like this --- Flourish afar off.
Fred. My Lord, this summons shews the Dukes are come,
 Sir, stand you here, Ile find a time for your address. 165
Leads Castraganio aside.

Enter Theander, Phylomont, Attendants.

Within. Make way there, hoe! bear back, bear back!
Theander embraces and whispers Phylomont.
Fred. This is Theander Sir, whose present sway
Palermo owes allegiance too, rich in

147. boy;] boy! ML
 148. Ladies,] Ladies. Q : ladies: ML
 149. Innocence;] innocence. ML hold] hold, F : Hold, ML
 Sir,] sir! ML
 150. Tarris] Tarris, Q : Tarras F : terrace ML
 152. Armory,] armoury. ML spend] Spend ML
 153. while,] while; ML choyce] choyce, Q : choice, F :
 choice. ML
 154. it,] it ML gift:] gift. ML walk] walk, F, ML
 155. pray Sir] pray, Sir, F : pray, sir, ML way.] way! ML
 156. you] you, F, ML
 157. fit,] fit ML
 158. here, doe] here. Do ML think] think, ML
 160. course,] course. ML
 163. sure,] sure ML this] this. ML
 164. come,] come; F : come. ML
 165. here,] here! ML address] Address ML (corrected line-
 division)
 166. way] way, ML there,] there! ML hoe!] Ho! ML
embraces] embraces, ML
 168. too,] to, F : to; ML

- [p.99] His mind and fame, as in his large extent
 Of land, and to augment his wealth, Hee comes 170
 Loaden with Spoyle of frequent victories,
 Though but i'th blossom of his life, he hath
 Already done enough to fill a Historie,
 And is deriv'd from th'old Sicilian Kings: /
 Him I have chosen to prefer you to. 175
Castr. If I could double all my faculties,
 You have oblig'd them wholly to your use.
 What is the other Signior, whom he seems
 To court with such a fervent show?
Fred. Duke Phylomont, that neighbours to his Govern- 180
 ment,
 And rules the Western borders of this Isle:
 All that the rich Mazara yields, he equals Duke
Theander, in the best of's vertues, and his fate;
 And now brings too, though from a climate more
 Remote, the triumphs of a war; but yet 185
 If midnight howlings heard in Cities sack'd
 And fir'd, the groans of widow'd wives,
 And slaughter'd childrens shrieks can pierce the ears
 Of heaven, the Learned think, their glorious Ghosts
 Will have a dismal welcome after death, 190
 How ever in this world 'tis good to follow'um,
 I would not fright your nice and pious mind
 T'unprofitable fears.
Castr. Kind Signior doubt me not.
Theand. Thou breath'st into me (mighty Phylomont) 195
 No other soul but mine: my better thoughts
 Are moulded in thy breast; and could wee grow
 Together thus, our courteous hearts would not
 Be neerer, nor yet more intire; I gratulate
 Thy victories in Spain, thou hast undone 200

-
170. Land, and] land; and, ML
 171. victories,] victories. ML
 182. yields, he] yields. He ML
 183. of's] of his F
 185. war; but yet] war. But yet, ML
 188. childrens] children's ML shrieks] shrieks Q :
 shrieks F, ML
 189. think,] think ML
 190. death,] death. Q, ML
 193. fears.] feares, Q
 194. Signior] Signior, F : signior, ML
 196. mine: my] mine. My ML
 197. breast; and] breast, and, ML
 199. intire;] entire. ML
 200. Spain,] Spain: ML

A Nation with thy noble deeds, and taught
 Them how to fight by seeing frequent conquests on
 Themselves, when brave examples come too late
 To immitate, and they are left no Land
 To fight for, or defend.

205

Phyl. Renown'd Theander, what delight can wise
 Historians have to mention me, whilst Naples keeps
 The sense, or memory to mourn, thou art
 The argument of all just praise? alas, /
 My battels will be thought, when thine are nam'd:
 But village-quarrels that poor Heardsmen make
 To keep their Common from their Land-lords sheep.
 My Ensigns not deserve to hang

[p.100]

210

As Curtains at thy Shrine, when thou shalt lie
 Ador'd, and stil'd the Wars first Saint,
 That taught thy Armies how to clense, not sack
 The Citties thou hast won.

215

Theand. No more; be these imbraces ever hearty, and
 Renew'd, till time shall lay us both a sleep within
 one Tombe.

Phylom. I am no more alive. When these
 Shall cease, or thou absentst thyself by death ---

220

Theand. Sciolto, where's my sister (fair Ariola)?
 Me thinks her welcomes are so slow, they scarce
 commend her love.

Sciolt. Your excellence will find

202. fight] fight, F, ML

203. too] to Q

206. Theander,] Theander! ML what] What ML (corrected line-division)

207. Historians] historians ML to] To ML (corrected line-division) me,] me? ML whilst] Whilst ML

208. The] the ML or] Or ML (corrected line-division)

209. The] the ML of] Of ML (corrected line-division)

praise?] praise. ML alas,] Alas! ML

210. My] my ML be] Be ML (corrected line-division)

nam'd:] nam'd, F, ML

211. village-quarrels] village-quarrels, ML Heardsmen]

Herdsmen F make] make, F

212. Land-lords] landlord's ML

215. Wars] wars' ML

216. clense] cleanse F, ML

218. more;] more! ML be] Be ML (corrected line-division)

hearty,] hearty F, ML

219. within] Within ML (corrected line-division)

221. absentst] absentest F : absent'st ML

222. Sciolto,] Sciolto! ML

223. commend] Commend ML (corrected line-division)

She'll bring such an excuse with her; as soon 225
 Shall be receiv'd; the Princess Euritheia
 Whom she's gone t'entreat, to honour this
 Solemnity, they'll instantly appear.

Thean. That's joy indeed, the Musick of her name,
 Salutes the eare, with sounds more cheerful and 230
 More full of Triumph, then the shouts of Victory!

Phylo. As much doth fair Ariola surprize
 My sense, with gladness, wonder and with love.

Fred. takes Theander aside.

Fred. This is the Gentleman to whom your Grace
 Vouchsaf'd to promise Entertainment at 235
 My humble sute.

Theand. He shall be well receiv'd:
 Sir, you had skill to know your business needs
 Must thrive, when you choose Fredeline your advocate.

Castra. I am the creature of your excellence --- 240

Enter Euritheia, Ariola.

[p.101]

Theand. Brave Philomont intreat my Sister to /
 Forgive a while the tendring of my love,
 Till I have breath'd it into thine.

Phylom. The like request.

Theander to my Sister make, 245
 Till thine have first receiv'd the righteous vows,
 And offerings of my heart ---

Euritheia runs cheerfully to imbrace Theander;
Ariola seems to retreat a little at Phylomonts
salute.

Castra. Sir, our Theander and his Mistriss meet
 (Methinks) with more allacrity, and free
 Consent, than Phylomont and his Ariola; 250
 She wears him at a careful distance from her eyes.

226. receiv'd;] receiv'd: ML

228. Solemnity,] Solemnity with her presence F : Solem-
 nity. ML they'l] they'll ML

229. indeed,] indeed! ML the] The ML name,]
 name F, ML

231. Triumph,] triumph ML shouts] showtes Q

233. sense,] sense ML wonder] wonder, F, ML

236. sute] suit ML

241. Philomont] Phylomont, Q : Phylomont, ML

242. tendring] tend'ring ML

244. request.] request, F, ML

245. Theander] Theander, F : Theander, ML

246. vows,] vows Q

248. meet] meet, ML

249. allacrity,] alacrity ML

Fred. Right Sir, the first are Lovers of a pure
Coelestial kind, such as some stile Platonically:
(A new Court Epethite scarce understood)
But all they wooe, Sir is the Spirit, Face, 255
And heart, therefore their conversation is
More safe to Fame; the other still affect
For natural ends.

Castra. As how I pray?

Fred. Why such a way as Libertines call Lust, 260
But peaceful Polliticks, and cold Divines
Name Matrimony Sir; therefore, although
Their wise Intent be good and lawful, yet
Since it infers much Game and Pleasure i'th event,
In subtle bashfulness, shee would not seem 265
To entertaine with too much forwardness,
Whas shee (perhaps) doth willingly expect:
Sir this is but my guess, and I beseech
It may remain a secret unto you.

Castr. Signior, my lips are seal'd. 270

Theand. O do not strive t'afflict thy tenderness
With unkind thoughts, 'tis not the fortune of
A day, the victors glory, when he toys
To humble others pride, that he may swell
His own: nor yet to lead a Nation cold / 275
And naked forth, then bring them home, gay and
Fantastick in their Silks, sweating in Furs
Pontifical, as they had sate
Like civill Judges to redress those men
Whom for their own relief they slew, 280
No Euritheas, these were not the charmes

[p.102]

-
252. Right] Right, F, ML Sir,] Sir. ML the] The ML
253. Platonically:] Platonically; ML
254. Epethite] Epithete F : epithet ML
255. Sir] Sir, F : sir, ML
256. heart,] heart; ML
257. Fame; the] fame. The ML
259. how] how, ML
261. Polliticks] Politicians F
262. Matrimony] Matrimony, F : matrimony, ML
265. bashfulness,] bashfulness ML
267. Whas] What Q, ML : what F
268. Sir] Sir, F, ML
272. thoughts, 'tis] thoughts. 'Tis ML
273. victors] victor's ML
274. others] other's ML
277. sweating] wetting Q
280. slew,] slew. Q, ML

That have so long betrayd me from thy sight.

Eurith. Then I have cause to fear your weariness
Of love, and that would poyson my weak faculties
With a disease, that can admit no ease
To sooth my willing hope, nor cure, but death.

285

Theand. Old Pilots, when benighted, have more cause
To doubt their Stars direction to their Card;
Or th'Adamants true friendship to their Steel,
Than thou, the loyalty of my strong faith.

290

Eurith. Three Sommers absent from your native Land
And me, as many tedious winters too,
To make up time more sorrowful and long;
How can you fashion an excuse so well, as to expect belief?

Theand. Truth wants no power:
I went in search of vertuous fame, to make
My self more fit in noble worth,
For the encounter of thy love.

295

Eurith. Alas! how are you certain of my modesty
That you should give me such continuall cause
To Blush; I should find courage sure
To chide you for t, but that I'll minister
No cause to hasten your remove from hence,
Where I have hope my pray'rs and innocence shall keep
you long.

300

Theand. Els I should loose such a felicity,
As he that hopes for better in the other world
Must fast and live severely to attain't.

305

Phyl. The rugged fashion of the war hath dull'd
My understanding and my speech, or else /
Your eares (Ariola) have lately lost their wonted ten-
derness.

310

[p.103]

-
282. betrayd] betray'd F, ML
283. Eurith.] Eu. ML (and henceforth)
288. Stars] star's ML Card;] card, ML
289. Adamants] adamant's ML
290. thou,] thou F, ML
291. Sommers] Summers F : summers ML
293. long;] long! ML
294. well,] well ML
295. power:] power. ML
297. worth,] worth F, ML
298. F reads to meet thy love.
299. how] How ML (corrected line-division) modesty]
modesty, F, ML
301. Blush;] blush? ML
302. for t] for't Q, F, ML
304. pray'rs] prayers F, ML shall] Shall ML (corrected
line-division)
305. Els] Else F, ML loose] lose F, ML
307. fast] fast, Q
310. their] Their ML (corrected line-division)

Ario. Sir you do willingly mistake in both:
But 'tis because you know, you have as great
A priviledge to injure me, as to abuse your self.

Phyl. Shall I be heard then when I speak, and
chearfully

A little listned to, that by degrees,
I may recover my sick hope?

315

Ariola. You cannot loose your vertue sir, and then
I'm sure my courtesie will never fail:
To promise more, would make me seem too prodigall,
Of what you cann't in nobleness receive.

320

Phylo. The favour of your hand I may, -- Offers to
kiss it

Ario. That not becomes your dignity. ---

Phylo. Indeed my bold ambition rather would
Advance me to the sweetness of your lip. ---

Ario. That worse becommeth mine. ---

325

Phylo. Forgive me kind Ariola: I thrive
By chastisement, and mean to sin no more.

Theand. Me thinkes since yonder building on the Mount,
And that large Marble square was turretted,
The house looks pleasant, and would tempt us to
Injoy the Sommer in't; what says my Phylomont?
Shall we forsake the toyls o'th Camp, and here
With triumphs celebrate the peace that wee
Have [surely] purchas'd and deserv'd?

330

Phylo. I'm here Theander govern'd by your Laws,
And must consent, but they are such I like.

335

-
311. Sir] Sir, Q, F, ML
313. priviledge] privilege ML
314. chearfully] cheerfully Q, ML
315. listned] list'ned ML degrees,] degrees F, ML
316. may] might F
317. loose] lose F, ML vertue] virtue, F, ML
319. more,] more ML prodigall,] prodigal ML
321. may,] may F, ML
322. dignity.] dignity F, ML
324. lip.] lip F, ML
325. worse] worst ML mine.] mine F, ML
326. me] me, ML Ariola:] Ariola. ML
328. Me thinkes] Methinks, ML
331. Sommer] Summer F : summer ML in't;] in't. ML
what] What ML
332. Camp,] peace F, ML
333. peace] Camp, F : camp? ML that] and F : That, ML
334. [surely]] inserted in ML deserv'd?] deserv'd. ML
335. here] here, F, ML Theander] Theander, F : Thean-
der, ML
336. consent,] consent; ML

Theand. Come Eurithea let me hasten to
Begin my happiness: lead to the Mertle walke. ---
Exeunt all but Frede.Cast.Sciolto.

Fred. My Lord make me indebted to your eares
A while before you goe; this Gentleman 340
May safely share with us i'th privacie. /

[p.104] Castra. You do me honour with your trust.

Fred. How worthy 'tis of grief, a Prince so young,
Endow'd with all the helps, that nature, art, 345
Or fortune need to make up perfect man,
Should weare away the happiest season of
His strength, in tedious meditation thus,
Severe discourses, and a cold survey,
Of beauty that he loves, yet fears to use?

Sciolt. Oh Signior! It hath forc'd me make a very
spunge 350

Of my Pillow, I've wept at midnight for't,
It is a thought too dangerous for one,
Of's grey hayr'd friends to bear in memory.

Fred. His name (if he continue ignorant
O'th use of marriage thus) must perish with 355
Himself, and all his glorious conquests have
Atchiev'd, be left without an heire.

Sciolt. Right sir, for I believe those babies he,
And Eurithea do beget by gazing in
Each other eyes; can inherit nothing. 360
I mean by'th custome here in Sicilie,
And as for Plato's Love-laws they may entaile,

-
337. Come] Come, ML Eurithea] Eurithea, Q : Eurithea! ML
338. happiness: lead] happiness. Lead ML Mertle] Mirtle
F : myrtle ML walke.] walk! ML
339. Lord] Lord, Q, F : lord! ML make] Make ML
340. while] while, Q goe; this] go. This ML
343. young,] young F
344. helps,] helps ML
348. survey,] survey F, ML
349. use?] use! ML
350, 351. in F read Oh Signior! it hath forc'd me weep at
midnight for't,
351. Pillow,] pillow; ML for't,] for't. ML
352. one,] one F, ML
357. Atchiev'd,] Achiev'd ML
358. Right] Right, F, ML he,] he F, ML
360. other] others Q, F : other's ML eyes;] eyes, ML
nothing,] nothing, -- ML
361. by'th] by th' F, ML Sicilie,] Sicily. ML
362. And] omitted in Q, ML as] As Q, ML entaile,]
entail F, ML

Lands on Ghosts, and shaddows for ought I know,
I understand not Greek.

Castra. How sir is she inclin'd? 365

Fred. As coldly as himself.

Castra. Is there no way to tempt their simple loves
to the right use?

Fred. My Lord I have conceiv'd a remedy
In my own thoughts, 'tis an experiment,
Which if your Lordships Judgment can allow,
May meet with glad success. 370

Sciolt. I'm bound to hear't.

[p.105] Fred. There lives within Mesina (three leagues hence)
One Buonateste, a Physitian, and / 375
A sad Phylosopher, who though his wealth,
Not makes him eminent, yet he is rich
In precious vellum, and learn'd Manuscripts
Yellow'd with age, in old disjoynted Globes,
And crooked Mathematick instruments,
Enow to fill a Braziers shop, which with 380
His Magazin of coles, and Stills of glass,
For Chimick purposes is all he hath.

Sciolt. A very rich Alderman Phylosopher.

Fred. Believ't (my Lord) this Kingdom will receive
More future fame by being honour'd with 385
His birth, then by our Aeschylus, our Diodore
Our Gorgias, and Empedocles, Euclide,
And our Archymedes, who all took here
Their knowledg, and their lives.

Sciolt. Well Sir, wherein consists our present benefit? 390

Fred. This man by Art shall make him marry whom
Hee now so ingorantly Courts.

Sciolt. That would incline much neer a Miracle.

Fred. Reward my care but with your Patience, and

363. Ghosts,] ghosts ML and shaddows] omitted in F :
shadows, ML know,] know: ML

365. How sir] How, Sir, F, ML

367. to the] To the ML (corrected line-division)

368. Lord] Lord, F : lord, ML

369. thoughts,] thoughts; ML experiment,] experiment F, ML

370. Which] Which, ML Lordships] lordship's ML

374. Physitian,] Physician, Q : physician ML

375. A sad] omitted in F wealth,] wealth F, ML

377. Manuscripts] Manuscripts, Q

378. age, in] age! In ML

380. Braziers] brazier's ML

381. coles] Coals F

386. Diodore] Diodore, Q, F : Diodore, ML

390. Well] Well, F, ML

394. care] care, F, ML

Observe. I'm no protector of their silly faith, 395
 Who think (forsooth) that Phylters mixt with hearbs,
 Or Min'rals can inforce a love, those Sir
 Are Fables, made to comfort distress'd Virgins,
 That want estates to marry'um.
Sciol. How then Signior? 400
Fred. I say my reason thinks it possible,
 With long indeavour'd Art (where love is fix'd
 And enterchang d already) by a free
 Consent, to heat their bloods into desire, 405
 And nat'ral appetite; And these desires
 They both may exercise (being married Sir)
 With leave of Custom and our Laws: You apprehend.
Sciol. With little labour Sir: Give me your hand,
 And let me thank you for't; for as you said,
 Though Art cannot inforce a mutuall love / 410
 When it hath found a lover out, it can
 Provoke and warm him to doe notable feats.
 But by what subtle means is this perform'd?
Fred. He hath a rare Elixir.
Sciol. Well Sir, you give much reason, and some hope: 415
 But in my greener years I thought no Elixir
 Like Powder'd Bief, and good round Turnips to't,
 If eaten heartily, and warm.
Cast. My Lord I'm your Disciple.
Sciol. Nay, I have found an humble Bee, pickled, 420
 Can do as much as your Cantarides:
 But who will you imploy unto this Man
 Of Art? It must be secretly design'd.
Fred. Castraganio, you Sir, shall straight take horse; 425
 My former trust imboldens me to make

[p.106]

-
395. faith,] faith ML
 396. hearbs,] Hearbs F : herbs, ML
 397. love,] love. ML those] those, F : Those, ML
 Sir] Sir, F : sir, ML
 400. then] then, F, ML
 403. enterchang d] enterchang'd Q, F : interchang'd ML
 404. desire,] desire ML
 405. nat'ral] natural F, ML And] and ML
 406. married] married, ML
 407. Custom] Custome, Q apprehend.] apprehend? ML
 408. labour] labour, F, ML Sir:] Sir, F : sir. ML
 409. for] for, ML
 415. Well] Well, F, ML
 417. Bief] Beef F : beef ML
 418. heartily,] heartily ML
 419. Lord] Lord, F, ML
 421. Cantarides:] cantharides. ML
 424. Castraganio,] Castraganio! ML you] you, F : You, ML

no fitter choyce, this Letter will insinuate
Our plot, which with five hundred Crowns that Purse
Contains, may speed him hither ere't be night.

Castra. My care shall make me worthy of your love.

Fred. Farewel, be swift and prosperous.

430

Sciolt. Ile in, and wait the Dukes commands --

Exeunt Sciolto, Castraganio, severally.

Fred. This fellow hath a wondrous little skull;
And sure, but half a soul, easie and fit
To knead and mannage in all formes, my darke
Contrivements shall design; but for

435

My hum'rous Lord, that his old gowty feet
Should stumble too into my snares, hath in't
As much of fortune, as of mirth: Down, down,
The secret troubles of my brest, I have
Not long to mourn, if all my Arts prove safe;
My midnight purposes are new and strange,
But heavie headed Mules tread in the plain
And beaten Path; The fat dul Porpoyses still
With danger on the open water plays;

440

Wise Serpents creep, in crook'd and hidden ways. Exit / 445

[p.107]

ACT. 2. SCEN. I.

Enter Fredeline, Castraganio.

Castra. Sir, he is come, I have divorc'd him from
His Books, and found his eyes imploy'd to reconcile
Old Hierogliphicks by their shape, and then
T'interpret blind half eaten Characters,
Deform'd as Lock-smiths, or as Carvers tools.

5

-
426. choyce,] choice. ML this] This ML
428. ere't] e're it F : e'er't ML be] Be ML (corrected
line-division)
430. Farewel, be] Farewell! Be ML
431. commands] commands. Q, F, ML
433. And] And, ML
434. mannage] manage Q, F, ML formes,] forms ML
436. gowty] gouty F, ML
438. mirths;] mirth. F, ML
439. brest,] breast! ML
440. safe;] safe. ML
444. danger] danger, Q
445. crook'd] crook'd, Q
1. Sir,] Sir Q come,] come! ML
4. Characters,] Characters. F
5. Entire line omitted in F Lock-smiths,] locksmiths' ML
Carvers] Carvers' ML

Fred. Hath he consider'd our request, and gives
Some hope we may find remedy in Art?

Castra. With an industrious and exact survey;
But in his mighty Science slights our fears,
As 'twere a thing most easie to be done.

10

Fred. My joyes (dear Sir) will grow too great for my
Discretion to conceal. Castr. There's your Money.

Fred. How! would he not receiv't?

Castr. He says he likes your nature well, that you
Could freely part with trifles of such high esteem;
And for that cause he came, but will not sell
The labours of his mind: Besides, profess'd,
Those gilded Counters are not things he loves.

15

Fred. A Noble fellow! These Philosophick
Blunt Book-Gallants, have oft their Gentry tricks
Of nice honour, as well as Favorites,
Whom Kings make wanton with their sudden wealth.
Where have you now dispos'd him unto rest?

20

Castr. Within your Chamber Sir, and he expects
Your Visitation will be straight perform'd.

25

Fred. I am all speed, dear Sir; my tongue is much
Too little to express my thanks: My select Friend,
Lord of my Functions and my Life, wear me
With what title your indulgent memory /

[p.108]

Shall please, so you will wear me long. --- [Exit.]

30

Castr. This Fredeline's a very Saint, so meek,
And full of courtesie, that he would lend
The Devil his Cloak, and stand i'th rain himself.

Sure I have suck'd some Sybils milk, I could
Not be thus lucky else t'injoy his love. Enter Sciolto.

35

Sciolt. So soon return'd? your haste foretels good
news.

Castra. All will succeed my Lord (I hope) as if
You had the certain skill to make
Your wishes prosperous; he is with Fredeline,

12. Money.] money! ML

15. esteem;] esteem, F, ML

17. Besides, profess'd,] besides profess'd ML

20. Gentry] Genty Q : genty ML

23. him] him ? F unto rest] omitted in F

24. Chamber] Chamber, F : chamber, ML

27. thanks:] thanks. ML

28. my Functions and] omitted in F

30. please,] please F [Exit.]] here omitted, indicated
in Q, F, ML

34. Sybils] Sybil's ML milk,] milk; ML

36. your] Your ML

37. succeed] succeed, F, ML

39. prosperous; he] prosperous. He ML

And they expect your Interview; but look, --- 40
 Here comes my sister, and your son; he never saw
 A woman untill now; It will be sport
 Worthy your stay, t'observe how he demeans himself.
Sciolt. Shee's old and poor, he may safely enough
 converse with her.

Enter Amadine, and Gridonel; (he gazing at her.)

Amad. This Gentleman wants money, brain, or sleep, 45
 Do you know him Brother?

Castra. Sweet Amadine, contain thy wit a while:
 He never saw a woman, use him gently.

Grido. This is a rare sight.
 One of the Angels sure, and a great gallant among'em, 50
 Had it but blew wings on the shoulders, it
 Could not be of less degree then an Angel.

Sciolt. I perceive nature inclines men to wonder,
 And makes'em somewhat relish too o'th fool.

Grid. An Angel of the better sort, some Lieutenant 55
 Coronel in Heaven (I take't) it can't be less.

Sciolt. Will he not speak to her?

Grid. Sure it hath wings, and they are made (I think)
 Of Camebrick and Bonelace.

Sciolt. A pox upon him, 60
 He looks, as he had stoln a Silver spoon, and it /
 Were found sticking in his wrist.

[p.109]

Grid. If she would fly
 Aloft, me thinks I should so peep under her.

Sciolt. All these are documents of nature still. 65

Grid. Sure those I think are Petticoats, I've heard

-
40. Interview;] Interview? Q look,] looke. Q : look! ML
 41. son; he] son. He ML
 44. poor, he] poor. He ML
 45. sleep,] sleep. Q, ML
 46. him] him, F, ML
 48. woman, use] woman. Use ML
 49. sight.] sight! ML
 51. blew] blue ML
 55. sort,] sort: ML
 56. Coronel] Colonel F, ML take't)] take't; ML
 can't] cann't Q, F
 59. Camebrick] Cambrick F : cambric ML
 60. him,] him! ML
 61. looks,] looks F, ML spoon,] spoon. F : rest of
 speech omitted in F
 62. Were] Was ML
 66. those] those, ML think] think, ML Petticoats,]
 petticoats! ML

Of such a word; 'tis a fine kind of wearing:
 My new Colours have just Taffata enough
 To fashion such another; would 'twere made,
 That I might practice how to walk in't. 70
Sciolt. I'de beat him, but that the Villain's
 roughly bred,
 And perhaps would strike agen.
Cast. Speak to him Amadine.
Amad. I'm mortall Sir, no Spirit, but a Maid.
 Pray feel me, I am warm. --- 75
Grid. Indeed forsooth I never felt a Maid.
Amad. Heaven keep him from Pepper and Tobacco,
 For's brains are grown so loose in's head, they'l run
 Through's nose, next time he chance to sneeze;
 And Dancing too will shake'um out, it is 80
 An exercise too violent for that
 Disease. Sir, do you use to dance.
Grid. Whats that forsooth?
Amad. To dance Sir, is to move your Legs, as thus --
Grid. We use i'th Wars, to march and make a halt, 85
 And sometimes we double our paces.
Amad. Fresh straw, and a strong chain, the Gentleman
 Is mad, look to him, Brother. Exit.
Sciolt. If I'd another son, I'de hardly trust
 Nature agen with his breeding. 90
Grid. She said she was a Maid: and I've been told
 A Maid's a kind of Woman, ---
Sciolt. She is a woman sonne.
Grid. If women be such things, I wonder th'enemy
 Do never bring their wives against our Camp, 95

-
67. word; 'tis] word. 'Tis ML wearing;] wearing. ML
 68. My] The ML Taffata] taffeta ML
 70. practice] practise Q, F, ML
 73. him] him, ML
 74. mortall] mortal, F, ML Sir,] Sir; F : sir; ML
 75. warm.] warm! ML
 76. forsooth] forsooth! ML
 77. Pepper and] omitted in F
 79. nose,] nose ML
 80. out, it] out. It ML
 82. dance.] dance? ML
 83. Whats] What's Q, F, ML that] that, ML
 84. dance] dance, F, ML
 85. Wars,] wars Q, F, ML
 86. paces.] Paces, Q
 87. straw,] straw ML chain, the] chain! The ML
 88. mad, look] mad. Look ML him,] him Q Brother.]
 Brother! ML
 92. Woman,] Woman -- F : woman. MK
 93. woman] woman, F, ML

[p.110] To give us battel, sure we should all yield. /
Sciolt. Belike then you have a months mind to her.
Grid. O sir, she hath the prettiest pinking eyes;
The holes are no bigger then a Pistol Bore.
Castra. An excellent Similie for a Painter, 100
That would draw a good face.
Grid. Her fingers are so small, and longer then
A Drum-stick; ah, how they'd bestir themselves
Upon a Fife.
Sciolt. Then you could leave the wars, and live with
her? 105
Grid. So she would still sit by and let me gaze till
my eyes ake.
Sciolt. Still he's Innocent, one of Plato's Lovers.
Grid. Pray what was he?
Sciolt. An odd Greek fellow that could write and read.
Grid. O belike some Clerk of a Company. 110
Sciolt. If he continue's wonder thus, and Ignorance
To ev'ry woman that he meets, I may
Intail my Land upon the poor, hee'll not
Be able to beget an Heir as big
As my thumb, I must think upon some course. 115
Enter Theander.
Theand. My Lord Sciolto, I had thought your white
And rev'rend head had held this season fit
For sleep; Night takes her swarthy Mantle up
As she would wear it straight. What Gentleman is this?
Sciolt. Your grace may please to own him for my child. 120
His Mother Sir would justifie as much
Were she alive.
Theand. What, Gridonel? Men speak him of a great
And daring heart, and skilful how to vex
The Foe, though he be young. 125

96. battel,] bataille, Q : battle. ML sure] Sure ML
97. then] then, ML months] month's Q, ML
103. Drum-stick; ah] drum-stick. Ah ML
104. Fife] phiph Q, ML
106. till] Till ML (corrected line-division) ake]
ache ML
107. Innocent,] innocent: ML
110. O] O, ML Clerk] Clearke Q : Clark F
113. poor, hee'll] poor. He'll ML
114. Heir] Heir, F : heir, ML as big] omitted in F
115. As my thumb,] omitted in F : thumb. ML
117. rev'rend] reverend F
118. swarthy] omitted in F
121. Mother] Mother, F, ML Sir] Sir, F : sir, ML
much] much, Q, F, ML
123. Gridonel?] Gridonel? ML

Sciolt. Faith if the Foe put but an Apron on,
Or get his Corslet edg'd with Flanders Purl,
Hee'l do him little hurt.

[p.111] Theand. You are accus'd. /
(My Lord) they say you bred him to no use 130
Of Books, he cannot Write, nor Read.

Sciolt. 'Twill keep him Sir, from entring into Bond.

Theand. Let us begin acquaintance Sir, the day
May come, when you shall lead my Ensigns forth,
And though you bring them shot and ragged home, 135
Yet they'l be crown'd with Wreaths.

Grid. Strike up your Drums to night then if you please
If th'Moon be froward Sir, and will not shine,
Wee'l fire small Towns to light us as we march.

Sciolt. Mass! I thank nature for that yet, he has 140
Good mettal in him.

Theand. His meaning's straight and smooth, though's
words be rough.

I like him well, you must bestow him on me.

Sciolt. Most gladly Sir, and let me tell your grace,
You'l find him one of the most exquisite 145
Platonick Lovers this day living; he will
So innocently view and admire a Lady!

Theand. Still fitter for my use. Souldier good-
night. Exit.

Sciolt. I must to Fredeline, and the Philosopher. Exit.

Castr. This woman was my Sister, Gridonel. 150

Grid. And did one Father make you both?

Castr. I Sir, and with a very little pains.

Grid. My Father's old and lazie now, if hee'd

-
129. Speech omitted in F accus'd.] accus'd, ML
130. Lord)] Lord, F : lord. ML they] They ML
131. Books,] books: ML Write,] write F, ML
132. him] him, F, ML entring] ent'ring ML
133. acquaintance] acquaintance, F, ML Sir, the] sir. The ML
134. come,] come ML
137. to] too Q then] then, Q, ML please] please, Q :
please; F, ML
138. froward] forward, F, ML
140. yet,] yet ML
141. mettal] mettle F, ML
142. and] & F though's] Though's ML (corrected line-
division) rough.] rough: Q
143. well,] well: ML
144. gladly] gladly, F, ML Sir,] Sir; Q
146. living; he] living. He ML
148. Souldier] Soldier Q : Souldier, F : Soldier, ML
good-night.] good-night! ML
152. I] I, F : Ay, ML
153. hee'd] he'd F, ML

Take pains heel'd soon mak such another too
 For me; but I shall see her Sir agen? 155
Castr. Yes, when you please she must be gently us'd.
Grid. Alas, I cannot choose. Would you would bring
 Her to my chamber in the dead of night?
Castr. You must excuse me Sir, farewel. Each hour
 I'th day she may be yours. 160
Grid. I shall so dream. Exeunt. /

[SCEN. 2.]

[p.112]

Enter Phylomont and Ariola, Rosella with Tapers,
A Table with Night-linnen set out.

Ario. Prethee unpin me wench -- If I were given
 Enough to Pray'r, or Cares, I could not be
 Thus incident to sleep; take heed, you hurt me --
Rosell. Your Ladiship is tenderer on the Brest 5
 Than you were wont; I would your heart were so.
Ariol. Ile weare my Tuscan raile to morrow, smooth
 It out; but whence that wish Rosella? you
 Are still complayning on my poor heart.
Rosel. Madam, these two long hours the noble Duke
 Hath waited at your Chamber dore. 10
Ariol. Who? my Brother.
Rosel. Duke Phylomont, who vows t'inhabit there,
 Unless you let him in.
Ario. Heaven comfort his sick soul:
 What does he mean, here lock these pendants up? 15

-
154. heel'd] hee'ld Q : he'd F : he'ld ML mak]
 make Q, F, ML
 155. me;] me, F : me. ML but] But ML her] her, F, ML
 Sir] Sir, F, ML
 156. please] please: Q, F, ML
 159. me] me, F, ML Sir,] Sir: ML
In stage direction here and in Q Phylomont is marked, by
mistake, to enter. He is marked again to enter later at
the proper place. Correction is made in F and ML, with a
note on it given in the latter.
 1. Prethee] Prithes F me wench] me, wench: ML
 2. Pray'r,] pray'r ML or Cares,] omitted in F : cares ML
 3. sleep; take] sleep. Take ML heed,] heed: ML me]
 me. ML
 6. Line omitted in F morrow,] morrow; ML
 7. It out: but] omitted in F : out. But ML wish] wish,
 F, ML
 8. poor] omitted in F
 11. Who?] Who! ML Brother.] brother? ML
 14. soul:] soul! ML
 15. mean, here] mean. Here ML up?] up! ML

The wonder of him makes me sick -- Ile use
No powder now -- alas, what shall I doe?
I dare not let him in, the season is not fit.

Rosel; He vows his visit shall be so precise
And civil, that you need not counsel him,
Nor check him with a frown.

20

Ariol. I but at night?
Mens busie and officious tongues will talke.

Rosel. Introth your Ladyship's too strict; when you
Consider too your marriage is design'd;
If my opinion (Madam) had authority,
No times unfit, to Lovers so far gone.

25

Ariol. You'll be his Orator? goe, let him in.

Enter Phylomont.

Phylo. Me thinks my fair Ariola, you keep
Your beauty overmuch infolded and
Conceal'd, you are a flower that would become
The night as sweetly as the day.

30

[p.113] Ariol. You make me proud with your similitude;
But whilst I gain by it, your inference
Must lose, Mary-golds now shut in their leaves.

35

Phyl. Alas poor pottage flower! Ariola
Should imitate the Lilly and the Rose:
They boldly spread themselves still open to
The night, yet yield the Sun so fresh and sweet
A sacrifice, that every morn he seems
To blush at's own weak Influence, which can
No longer keep them beautious on their stalks,
But they must drop, and perish with the spring,
Your precious colour, and your odor too;
My gentle Mistris needs must yield to time.

40

45

Ariol. The loss will not be mourn'd for sir, since
'twill

16. of him] omitted in F sick --] sick. ML

17. now -- alas] now. Alas ML

18. in,] in: ML

19,20. precise And] omitted in F

22. I] Ay, ML night?] night, ML

23. Mens] Men's ML

24. Introth] Introth, ML strict;] strict, F, ML

27. times] time's F, ML unfit,] unfit ML

28. in.] in! ML

29. ~~Metthinks~~] Methinks, F, ML

31. Conceal'd, you] Conceal'd. You ML

35. lose,] lose; ML

36. Alas] Alas, ML pottage flower!] humble Flowers. F

43. spring,] Spring. F, ML

45. Mistris] mistress, ML

46. for] for, F, ML

Be scarce discern'd.

Phylo. Sweet, you remove your understanding from my words, and make

Them of no use, their meaning would perswade
You to enjoy this pleasant treasure, whilst 50
It lasts; why are you still inclos'd thus like
An Anchoresse, as if our conversation could
Infer a sin? why am I nicely barr'd
Your Chamber, when the Priest b'ing paid for a
Few ceremonious words, must license me 55
Your bed, your bosome too?

Ariol. Our marriage sir may promise much, till then,
Your excellence will grant me leave not to
Admit of opportunities, that may give breath to ill
report.

Phyl. Be not so cruel in your bashful care, 60
My Sister makes all houres and seasons fit
To celebrate Theander, and he knows
No wrinkle on her brow, that may be call'd
A frown: O be you kind and free. -- Offers at her hand.

Ariol. By your chaste vows forbear --- / 65

[p.114] Phylo. Theander may embrace my Sisters hand
Until with warmth he melt it from the wrist:
Why should I have less am'rous priviledge?
I have desires as bold, which will be made as lawfull
too e're long.

Ariol. The meaning of 70
Their love is only mutual wonder and applause,
And so proclaim'd; therefore can stir no jealousy
In the severest thought, alas we must

-
47. discern'd]discern'd. Q, F, ML
48. Sweet, you]Sweet! You ML your]Your ML (corrected
line-division)
49. use, their]use. Their ML
51. lasts; why]lasts. Why ML
53. why]Why ML
54. Priest]Priest, ML b'ing]being F
56. bed,] bed: ML
57. marriage sir]marriage, Sir, F, ML then,] then F, ML
59. to]To ML (corrected line-division)
60. care,] care. ML
62. knows] knows, F
64. frown: O]frown. O! ML free.] free F : free! ML
65. vows forbear]vows, forbear! ML
66. Theander may embrace]Theander's not deny'd F
Sisters]sister's ML hand]hand, F, ML
67. Line omitted in F
69. as]As ML (corrected line-division)
73. thought,] thought; Q : thought. ML alas] alas,
Q, F : Alas, ML

Be married Sir, which may perhaps inforce
Your inclination to a dangerous hope. 75

Phylo. Where is thy safety then Ariola?
This is the dismall silent time when Ravishers
Reach forth their trembling guilty hands to draw
The curtains where unpractis'd Virgins sleep;
False Tarquins houre, when he did hide his Torch 80
From Lucrece eies, and would not suffer her
Wak'd Beauty to ecclipse that sickly flame,
Till she had quench'd a greater in his blood.
How would thy courage faint, if I should make
Thee subject to my eager youth and strength? 85

Ariol. Poor Phylomont, if thou shouldst so forsake
Thy loyalty to Love, yet I were still secure,
And can subdue thee with my vertuous scorn;
For now, though but my Cambrick Helmet on,
Thus thinly harness'd in my Lawne, my trivial Fan 90
My Shield, I stand the Champion of our Sex.
Alas, I fain would see the proudest of
You bearded Tyrant men, that durst but hope
To force from me the least of these deshevell'd hairs,
Which I will still as bounteous favours weare 95
For ev'ry wanton wind to sport withall,
But not for you.

Phylo Can you be angry?

Ariol. Then you should sigh unto your self,
And in your own inamour'd eares distill / 100
[p.115] The soothings of your cunning tongue, whilst I
Enjoy the quiet of my sleep agen
Without disturbance, by those midnight plaints
Your mournful consort at my window, made,
Wherein you curs'd the guiltless Stars, who seem'd 105
To smile, and winke upon each other in
Their Sphears, as if they heedful notice took of all
your feigned grief.

74. married] married, F, ML

76. then] then, ML

77. time] time, Q

80. Tarquins] Tarquin's ML

86. Phylomont, if] Phylomont! If ML

89-91. omitted in F

91. our] my ML

93. bearded] omitted in F

94. deshevell'd] dishevell'd F, ML

96. ev'ry] every F, ML

103. disturbance, by] disturbance. By ML

104. consort] concert ML window,] Window F : window ML

106. smile,] smile F, ML

107. Sphears] spheres ML of] Of ML (corrected line-division)

Phylo. Can you be angry my Ariola?
Or censure ought I spoke with an unkind
Belief? Heare but my vowes. 110

Ariol. Good night ---
Your excellence hath greater power
To move my sorrow than my rage.

Phylo. Remember gentle Love, I have your heart
By sacred plight, our nuptials now draw neer. 115

Ariol. I never knew the way how I might break
My Faith, but till that houre arrive, we must
Converse no more, no not at wary distance Sir,
The cause is hidden in my brest. Vertue
And Peace (my Lord) still govern your desires Exit. 120

Phylo. I shall grow mad with these delaies;
Sh'ath made a vow never to marry me,
Untill her brother seal't with his consent. Ile move
It to Theander e're I sleep. Hymen!
Goe light thy Fires, and make thy Tapers shine, 125
Or cure me sacred Love, by quenching thine. Exit.

[SCEN. 3.]

Enter Amadine with a Taper, and Theander.

Amad. Not in her Bed Sir yet, I left her with
Her Lute, whose Musick I believe, has woo'd her to a
gentle sleep.

Theand. Tread easie then,
With a slow tim'rous pace, lets make less noyse
Than Times soft feet, or Planets when they move --- 5

-
108. angry] angry, ML Ariola?] Ariola, ML
110. vowes.] vows! ML
111. night] night! ML
114. Remember] Remember, ML
115. plight, our] plight. Our ML
117. Faith, but] faith; but, ML
118. more,] more: ML no not] no, not ML wary] omit-
ted in F and ML distance] distance, F, ML Sir,]
sir. ML
120. desires] desires. Q, F, ML
121. delaies] delays F, ML
126. me] me, F, ML
1. Bed Sir] Bed, Sir, F & bed, sir, ML yet,] yet. ML
2. Musick] music, ML has] hath Q, ML a] A ML (cor-
rected line-division)
3. then,] then! ML
4. pace,] pace; Q, ML lets] let's Q, F, ML
5. Times] Time's F : Time's ML move] move. Q, ML

Draws a Canopie; Eurithea is found sleeping
on a Couch, a vaile on, with her Lute. /

[p.116] Give me the light; now leave us and retire.
Amad. This is an odd kind of Lover, he comes
 Into my Ladies chamber at all houres;
 Yet thinks it strange that people wonder at
 His priviledge. Well, opportunity 10
 Is a dangerous thing; it would soon spoile me. Exit.
Theand. Shee lies as in a shady Monument,
 Secure as pious votaries that knew
 They were forgiven e're they dy'd.
Eurith. Who's there? my Lord, the Prince? 15
Theand. O, sleep agen, and close those eyes that stil
 Enlighten mine; till I have merited
 The beauty of their beams, by blessings, such,
 As loves religious Priests doe give,
 This sacred office would become me well: 20
 'Tis not a robe of Lawn, a hallow'd Verge,
 Nor flowry Chaplets nicely wreath'd, can add
 Prosperity to Prayers, or to Vowes,
 No formal Pomp, or Ceremony needs
 To wishes that are clean and humbly made. 25
Eurith. Theander sit, where have you been so long?
 'Las, wherefore do I ask, since I
 So lately found you in my dream?
Theand. Unvail my love --- when this is but displaid,
 Thou openst like a fragrant bud before 30
 The mornings eye, whilst all that's neer thee is
 Perfum'd, thy breath converts me to a flowre,

Stage direction. vaile] Veil F : veil ML
 6. light; now] light! Now ML us] us, Q
 7. Lover, he] lover. He ML
 8. Ladies] lady's ML
 14. dy'd] died ML
 17. mine;] mine, ML
 18. blessings, such,] blessings such F, ML
 19. loves] Love's F, ML gives,] gives. ML
 20. well:] well; Q
 22. flowry] flow'ry ML
 23. Vowes,] vows. ML
 24. Pomp,] Pomp F : pomp ML
 26. Theander sit, where] Theander, sit! Where ML
 27. 'Las,] 'las F
 29. Unvail] Unvail, F : Unveil, ML love] love! ML
 displaid] display'd ML
 30. openst] openest F : open'st ML
 31. mornings] morning's ML
 32. Perfum'd, thy] Perfum'd. Thy ML flowre,] Flower, F :
 flower: ML

Weare me within thy bosom (Virgin friend)
 And I shall last in odour all the yeare.
Eurith. Thou art Theander, and that name includes 35
 The sweetness of the Spring and Sommers wealth.
Theand. Thou art not Euritheia, but my Rose
 My sober bashful Flowre, and I
 Thy wanton Woodbine that must grow about
 Thee in embracements thus, untill thou art 40
 Intangled with chast courtesies of love. /
 [p.117] Eurith. This is a happiness too great to last,
 Envie or Fate must lessen it, or we
 Remove 'mongst the eternal Lovers, and
 Provide our habitation neer the stars! 45
 My wonder grows upon me like my joy, O Theander!
Theand. What saies my Cherubine?
Eurith. How shall I give my estimation words,
 When it would vallow thee that art the warre
 Chief Souldier, best example and delight? 50
 So bold, thou dar'st seek danger in a storm,
 When all the winds prepare to quarrel in
 The Baltick Sea; yet thou art milder then
 A captive Saint, so pittiful that I
 Have seen thee weep o're the distress'd, till thou 55
 Mightst give a name to Rivers as their spring.
Theand. And thou (my Love) art sweeter far,
 Then Baulmy Incense in the purple smoak,
 Pure and unspotted, as the cleanly Ermine, ere
 The Hunter sullies her with his pursuit, 60
 Soft as her skin, chaste as th'Arabian bird,
 That wants a sex to woe, or as the dead,
 That are divorc'd from warmth, from objects, and from
 thought.
 Still Euritheia I could multiply thy praise,

-
33. bosom] bosom, F (Virgin friend)] omitted in F
 36. Sommers] Summers F : Summer's ML
 38. sober] omitted in F
 42. last,] last! ML
 46. joy, O] joy. O ML (corrected line-division)
 49. vallow] value F, ML warre] wars' ML
 51. storm,] storm ML
 54. pittiful] pittifull, Q
 55. o're] o'er ML
 57. art] are F far,] far ML
 58. smoak,] smoke; ML
 59. Ermine,] ermine ML ere] e're F
 60. pursuit,] pursuit; ML
 62. woe] woo F, ML dead,] dead ML
 63. and] And ML (corrected line-division)
 64. Still Euritheia] Still, Euritheia, ML

- Yet still prove loyal unto truth; 65
 When I embrace thee thus, I straight forget,
 As weak delights, the days of victory,
 And glories of the warr.
Eurith. But when you heare the Drum, and the shrill
 Trumpet call, 70
 You'll mount your angry Steed agen, and haste
 To live confin'd in Trenches, to exchange
 Your marble Palace for a Tent, whilst I
 Like a distress'd sad Turtle, am ordain'd
 To mourn without a mate.
Theand. Doe not afflict me with thy jealous fears; / 75
 [p.118] I'm come to tell thee (Love) to morrow in
 Th'adjoyning Grove, Ile meet thee like
 A Shepherd, such as fair Arcadia bred,
 That with variety our old delights,
 May still seem new. 80
Eurith. A Lovers wish,
 Can imp the houres short wings, and hasten time;
 Look up Theander, it is day.
Theand. Where should I look?
 Thou dost mistake the sphear, and residence 85
 O'th morne; Let early village Labourers,
 And dull benighted Sea-men do their homage to
 The East for light, the Region of our day
 We seek like Lovers in the fairest eyes.
Eurith. If you should look in mine, twill still seem
 night. 90
Theand. To bed to bed: me think I heare the Larke,
 The Mornings merry Officer; and see
 Him shake his dewie wings, as he would strive
 To climbe high as his cheerful voyce.
Eurith. The best that Poets wishes can invent 95
 Or Lovers prayers procure; thy sleepes injoy.

-
69. the shrill] The shrill ML (corrected line-division)
 71. Trenches,] trenches; ML
 72. I] I, ML
 75. fears;] fears. ML
 77. Grove,] grove ML
 79. That] That, ML variety] variety, ML delights,]
 delights ML
 81. Lovers] lover's ML wish,] wish F, ML
 82. houres] hours' ML time;] time, Q, F : time. ML
 83. up Theander,] up, Theander! ML
 85. sphear,] sphear F : sphere ML
 86. Labourers,] labourers ML
 88. light,] light! ML
 91. To bed to bed:] To bed, to bed! ML
 92. Mornings] morning's ML
 95. Poets] poets' ML
 96. Lovers] lovers' ML procure;] procure, Q injoy.]
 enjoy! ML

Theand. And thine, that precious harmony that dwells.
With quiet Hermits in their narrow cells.

Exe. several wayes.

[SCEN. 4.]

Enter Buonateste, Sciolto, Fredeline, and Castraganio.

Buonat. I say (my Lord) your business doth concerne
The blood, and not the Eyes; and since 'tis late,
It were abuse of time to read long lectures
Of the Opticks, to tell you their consent
And unittie, or shew you through a perspective
How Amorists oppos'd in level to
Each other sight, unite and thridd their beams,
Untill they make a mutual string, on which
Their spirits dance into each others brain,
And so begin short Journeys to the heart;
Or to reveal the shape and colour of
Those spirits too, that were a miracle,
Worthy sublime, and powerful Art!

5

[p.119]

Sciol. Their Colour's Orange Tawny Sir, as I conceive

Buonat. Your Lordship can conceive no more, than your
Weak knowledge will give leave.

10

Fred. To him Doctor.

Buon. Nor do I think it can concern you much,
Whether the narval Conjugations be
But seven, and of that mystick number too,
Whether the Opticks be the chief.

20

Sciol. For your seven Conjugations sir, you shall
Excuse me, but beleev't, the seven wise Masters

97. thine,] thine Q dwells.] dwells Q, F, ML

1. Buonat.] Buon. ML (and henceforth)

2. and] and, ML late,] late F

6. Amorists] Amorists, ML

7. other] others Q : others' ML

8. string,] string F, ML

9. others'] others' ML

10. heart;] heart. ML

12. miracle,] miracle F, ML

13. sublime,] sublime ML

14. Tawny] Tawny, F : tawny, ML

17. him Doctor.] him, doctor! ML

19. Whether] missing from Q; corner torn from page

20. and] and, ML

22. Conjugations] Conjugations, F : conjugations, ML

23. me, but] me; but, ML beleev't,] beleev't Q the
seven wise Masters] "the seven wise masters" ML

Is a Volume I read much in my Youth.

Buon. Your Lordship gives good proof of't in your age; 25
But yet you never heard sir of the fam'd
Antipheron, whom once the learned Stagerite
Admir'd so for the self-reflection that

He wore like to his perfect Image still where he mov'd:

Sciolt. No more, my good wise friend, thou hast 30

My wonder, that's enough; my understanding
Shall come after, but not till I am dead,
For then they say wee shall know all things
Without paying for our Books.

Buon. There is the powder Sir. 35

Fred. Give it to my care.

Buon. The Duke must take it in his draught to night.
To morrow, as the Sun increaseth in

His power, it works; at noon you'll see pure Miracles,

Fred. My Lord, 'tis fit our Castragano give / 40

[p.120]

It him: he takes a rowse of Corsick wine
Still e're he sleepes; he waiting in his chamber

May fitly mingle and present it to him --- Castra takes
Castr. Ile use my safest diligence. the paper. 45

Sciolt. Where is he now?

Castra. With Eurithea Sir; he hath not call'd.

Sciolt. Staies he so long? 'tis now i'th'ken of day.

Signior Buonateste, have you no more

Of this rare Magical stuffe?

Buon. Another Dose; I came provided Sir. 50

Sciolt. Pray give it me.

Buon. Most willingly, but to whom will you dispos't?

Sciolt. Unto no other but my Son: I find
Hee's very much Platonically given.

Buon. My Lord, I still beseech you not to wrong 55

My good old friend Plato, with this court calumnie;

They father on him a Fantastick Love

Hee never knew, poor Gentleman, upon

My knowledge sir, about two thousand years

26. heard] heard, F, ML sir] Sir, F : sir, ML

29. still] Still ML (corrected line-division) mov'd:]

mov'd. Q, F, ML

35. powder] Powder, F : powder, ML

37. to] too Q

39. Miracles,] Miracles. Q, F : miracles. ML

41. rowse] draught F : rouse ML

42. sleepes;] sleeps. ML he waiting] hee, waiting Q :

He, waiting ML chamber] chamber, ML

46. Eurithea] Eurithea, F : Eurithea, ML

50. Dose;] Dose; F : dose! ML provided] provided, F, ML

58. Gentleman, upon] gentleman. Upon ML

59. knowledge] knowledge, F, ML

Agoe, in the high street yonder 60
 At Athens, just by the corner as you pass
 To Diana's Conduit (a Haberdashers house)
 It was (I think) he kept a wench.
Sciol. How sir, a wench?
Buon. I could say more, my friend was lewdly given. 65
Sciol. But with your favour Sir, a plump brown wench?
Buon. Faith Authors differ about that; some write
 Shee had a Flaxen haire, and others too,
 That did not blush to know more private marks,
 Say she had a Mole under her left thigh: 70
 Others a hollow Tooth, that put him to
 The charge of Cloves, because her breath grew some what
 troublesome.
Fred. Give me thy hand
 Doctor; Ile have some share too in thy heart
 E're long; But did not Plato write of Love / 75
Buon. Divinely Sir, but not such kind of Love
 As Ladies would have now, they mistake him.
Sciolt. He wrote in Greek, Doctor.
Buon. True, my good Lord.
Sciolt. Why then belike my Son mistakes him too, 80
 He understands no Greek; this Dose shall conjure him,
 I'll giv't him strait. Come Sir, the night decays
 Apace, let me direct you to your bed.
Buon. Your Lordships kindness honors me too much.
Fred. My jolly dear Philosopher, good-night. 85
Exeunt Sciolto and Buon.
 Sir, you have found with what assur'd and confident

-
62. Haberdashers] haberdasher's ML
 63. wench.] wench! ML
 64. How] How, F, ML wench?] wench! ML
 65. more,] more; ML
 66. But] But, ML favour] favour, F, ML
 67. Faith] Faith, ML
 71. Others] Others, Q
 72. grew] Grew ML (corrected line-division)
 73. hand] hand, ML
 75. long;] long: Q : long. ML Love] Love? F : love? ML
 76. Divinely] Divinely, F, ML Sir, but] sir. But ML
 77. now,] now: ML
 79. True,] True Q
 80. too,] too. ML
 82. Come] Come, F, ML
 83. Apace, let] Apace. Let ML
 84. Lordships] lordship's ML
 85. jolly] jolly, ML
 86. found] found, ML assur'd] assur'd, Q

A soul I give you Interest in all
My business, and my thoughts.

Castr. Signior, I plead no merit but your bounty.

Fred. And now under the same protection of 90
Your friendship and your trust, I must reveal
A secret that doth oft inforce me walk
With arms enfolded thus, still to combine
And fasten in my ribs, lest it should split
My brest; and you shall know it Sir, I love, 95
(Curs'd Fate that I must utter it) I love
The Princess Euritheia. Castr. Signior (indeed)
This will deserve to be a secret, and securely kept.

Fred. So love her Sir, that men 100
In fierce conspiracy, despair, or want,
Injoy more quiet sleeps than I; and since
I am declin'd much into weakness, and
Unpleasant yeers: you see what narrow hopes
Are left to give my furious appetite success.

Castr. Introth 'tis pitty Sir. 105

Fred. There you express'd the charitie
And melting nature of a Friend, and may
Administer redress, for it will much
Reflect within your power.

Castr. You cannot want it then; but Sir, it seems 110
preposterous

[p.122] And strange to my dull brain, that since
Your love doth force you wish her to your self,
You strive by marriage to bestow her on
The Duke, and with such heartiness and care.

Fred. In this your friendship is agen conjur'd, 115
I do beseech you never seek the end
Of that misterious cause; some Salt I have
That shews th'Italian humour in my Blood.

87. soul] soul, ML

88. business,] business ML

90. now] now, ML

95. it] it, F, ML Sir,] sir. ML

96. Fate] Fate, Q

97. Signior] Signior! ML (corrected line-division)

98. secret,] secret F, ML securely] Securely ML (corrected line-division)

99. her] her, F, ML

101. and] and, ML

102. much] omitted in F

103. yeers:] yeares: Q : years: F : years, ML

105. Introth] Introth, ML pitty Sir.] pity, sir! ML

106. express'd] express ML

110. but] but, F : But, ML (corrected line-division)

117. cause; some] cause. Some ML

I not affect to compass my designs
The Vulgar way. 120
Castr. But how can I redress your grief?
Fred. Your Sister Amadine, is in affection and
attendance, neer
The Princesse person and her mind, she may
By your entreaty render me in such
A Character of cunning praise, as shall 125
Advance me to her love perhaps, at least,
To a refreshing of my sick desires.
Castr. Shee's bound in Conscience Sir, to do good
Offices.
Fred. But wilt thou charm thy Sister with all force
Of thy affinity and words, to be my friend, 130
Indear us so, that I may whisper my
Own cause, and teach her mediate my access?
This must be done to morrow, for delays
Will make my grief too dangerous to bear.
Castr. To morrow doubt it not, my Functions shall 135
Intirely be imploy'd to your best use.
Fred. I had almost forgot the Med'cine; it
Is late, and time 'twere working in his draught:
Farewel! Command me to the losse of Fame,
Of Treasure, and of Life dear Castraganio, 140
Be but benign, and chain me as thy slave.
Exeunt severally.

[SCEN. 5.]

Enter Philimont, Arnoldo, and Jaspero with lights.

[p.123] Phylo. I thought t'have found him safe in's quiet rest, /
With's Curtains drawn ere this. Is it his use to stay so
long?

-
122. Amadine,] Amadine ML is] Is ML (corrected line-
division)
123. The Princesse] the Princess' ML (corrected line-divi-
sion) mind, she may] mind. She may, ML
124. entreaty] entreaty, ML
126. love perhaps,] love, perhaps: ML
128. Conscience] conscience, F, ML Sir,] sir Q
130. friend,] friend. ML
132. access?] access: ML
135. To morrow] Tomorrow, ML
137. forgot] forgot: Q
138. working] working, F in his draught:] omitted in F :
draught. ML
139. Farewel:] Farewell! ML
140. Life] Life: Q : life, ML Castraganio,] Castragan-
io. ML
2. With's] with his F Curtains] curtain ML ere]
e're F long?] long! F

- Arnol. The visits he presents unto your Graces
Sister,
Though at night, are never hastily perform'd.
Jasper. Times gowtie leggs may tire, if he run on 5
Untill such true and faithful Lovers finish their
discourse,
As wearisome and long.
Arnol. Jaspero, that's the morn
Which so inflameth yonder Cloud.
Jasp. Is it your Graces will, we go and trie to hasten
his approach? 10
Phyl. Please you to trust
Me here alone, Ile stay his coming Sir,
My business asks a private conference. --- Exeunt Arnol.
My Sister is so bounteous of her love, Jaspero. 15
And gives her favours with such bold neglect
Of Fame, but that I knew the pure and chaste
Condition of her soul, I should grow vex'd
With jealous fears. Ariola will not vouchsafe
To use me so.
Enter Theander.
Theand. My Phylomont, this is a season when 20
Your visit would import some great affair
That carries haste or wonder in't.
Phyl. You have a Mistris Sir, preserves
Your spirits full of Fire, your glad heart keeps
Eternal triumph in her close warm throne, 25
Whilst mine increaseth not in joyes, but weight.
'Tis heavy Sir, if it continue so
'Twill break the strings. Your froward Sister.
Theand. Will she not love? I'm sure her Beautie was /
[p.124] Ordain'd for no felicity but Love. 30

-
3. Graces] Grace's ML
5. Times] Time's ML gowtie] omitted in F : gouty ML
on] on, Q
6. finish] Finish ML (corrected line-division) dis-
course,] discourse. F
7. Line omitted in F As] as ML (corrected line-divi-
sion)
10. Graces will,] Grace's will ML to] To ML (corrected
line-division)
12. coming] coming, F, ML Sir,] sir. ML
16. but that] that but Q
23. Mistris] Mistress, F ; mistress, ML
24. Fire,] fire; ML
26. joyes,] joys ML weight.] weight; Q
27. heavy] heavy, F, ML Sir,] sir! ML
28. Sister.] sister -- ML
30. Love.] Love; Q

Her sweetness and her forms, though she were lesse
Ally'd unto my nature, would proclaim it to the world.

Phyl. Sir, she hath banish'd me.

Theand. Upon what rock or promont, Was she by
A Scythian nours'd, that she is grown so cruel?
It cannot be.

35

Phyl. Th'affliction will not long indure
(I hope) because you may repeal the doom.

Theand. You are assur'd my Phylomont, I needs
Must strive to further love; what shall I do?

40

Phyl. Give your consent, that I may marry her.

Theand. How! marry her! Your souls are wedded Sir,
I'm sure you would not marry bodies too,
That were a needless charge. Come, you shall save
Your Bridal Feasts, and Gloves.

45

Phyl. This mirth Sir, is a little too remote
From th'answer I should have.

Theand. Blame my conception then; I understand
You not: To what purpose would you marry her?

Phyl. Why Sir, to lie with her, and get children.

50

Theand. Lie with my Sister Phylomont! how vile
And horridly that sounds! I prethee sleep
A while, 'tis thy distemper, and I pardon it.

Phyl. This is strange, being married, is't not
lawfull Sir?

Theand. I grant it may be Law, but is it comely?
Reduce thy reason to a cleaner Sense,
Think on't a noble way. You two may live,
And love, become your own best arguments,
And so contract all vertue, and all praise:
Be ever beauteous, fresh, and young, at least
In your belief; for who can lessen, or
Defile th'opinion which your mutual thoughts

55

60

32. Ally'd] Allied ML it] It ML (corrected line-divi-
sion)

34. rock] Rock. F or promont,] omitted in F : pro-
mont? ML

39. assur'd] assur'd, ML

40. love; what] love. What ML

41. consent,] consent ML

42. wedded] wedded, F, ML

43. too,] too; ML

45. Feasts,] Feast. F and Gloves.] omitted in F

46. mirth] mirth, F, ML Sir,] Sir Q

49. not:] not. ML

51. Sister Phylomont!] sister, Phylomont? ML

53. while,] while; ML

54. lawfull] lawful, F, ML

55. is it] is't F

- [p.125] Shall fervently exchange? and then you may /
 Beget reflections in each others eyes,
 So you increase not children, but your selves 65
 A better, and more guiltless progenie;
 Those immaterial creatures cannot sin.
Phyl. But who shall make men Sir, shall the world
 cease?
Theand. I know not how th'are made, but if such deeds 70
 Be requisite, to fill up Armies, Villages,
 And Citie shops; that killing, labour, and
 That couz'ning still may last: know Phylomont,
 Id'e rather Nature should expect such course
 And homely drudgeries from others than from me.
Phyl. And yet you had a Father Sir. 75
 But why do I tell him so? that was
 His Mothers fault not his. This is mad doctrine.
 Ile bid your excellence good-night, but first
 Ile leave this information in your ear;
 You'l find your Sister of my mind, she fain would
 marrie too. 80
Theand. Oh prodigie! belike
 She understands then what it means, wrong not
 A Ladie Sir, whose innocence is such,
 Shee wears no blushes for her self, but you.
 Leave me, although our friendship Sir be great, 85
 My patience is too little to subdue
 My rage; to Bed my gentle Phylomont,
 If thou art guiltless, thou wilt sleep.
Phyl. Ile take your counsel Sir,
 The morning may reclaim us both. Exit. 90
Theand. O poor Ariola, where hast thou chang'd

-
63. and] And ML
 64. others eyes,] others' eyes; ML
 65. children,] children ML
 68. men] men, F, ML Sir,] sir: ML
 70. Villages,] Villages F
 72. last: know] last, know, ML
 73. Id'e] I'd Q, F, ML course] coorse F : coarse ML
 74. from] From ML (corrected line-division)
 75. Father] Father, F : father, ML
 76. that] That ML
 77. Mothers] mother's ML fault] fault, Q
 80. would] Would ML (corrected line-division)
 82. means, wrong] means. Wrong ML
 83. Ladie] Lady, F : lady, ML such,] such ML
 85. me,] me! ML friendship] friendship, F, ML Sir]
 Sir, F : sir, ML
 87. rage; to] rage. To ML Phylomont,] Phylomont! ML
 89. counsel] counsel, F, ML Sir,] sir; ML
 91. Ariola,] Ariola! F : Ariola! ML

Thy bashful vertue for unchaste desires?
 Thy ears are blister'd with lascivious breath,
 Thy understanding is become thy crime;
 I shall not know thee when I meet thee next, 95
 Thy very soul is sullied, and thy blood /
 That ran so pure, will now grow black with Sin,
 Till't make thy beauty like an Æthiops skin. Exit.

[p.126]

ACT 3. SCEN. I.

Enter Theander, Ariola.

Ariol. Your looks are clouded Sir, I fear your
 health
 Is alter'd, or your mind perplex'd.
Theand. Your looks, Ariola, will shortly too decay;
 Whilst by their strange and early perishing
 Your former Beauty must be quite forgot, 5
 Like sullen Roses that would wither on
 The Bough, e're throughly blown, e're gather'd for
 The Still; so lose all memory that they were ever sweet.
Ariol. I need instruction what you would infer.
Theand. Have you no secret sickness in your blood? 10
Ariol. Not that I feel, nor do I think my Prayers
 So vainly made, that I should perish yet.
Theand. Have you not heard of late some new discourse,
 Such as inflam'd you to desire strange practises
 Of heat, trials of Youth, I know not what 15
 They are; but Nature oft doth put odd tricks
 On young and curious fools, which still
 The bashful may resist. Ariol. If to be ignorant.
 Be safe, I am to learn Sir what you mean.
Theand. Indeed! look up, and with a Virgin confidence 20
 Contemn th'inrag'd severeness in my brow,
 By urging that for truth without a blush.
Ariol. Alas, you have amaz'd me Sir, but I
 Dare look i'th face of heaven, write all my willing
 faults,

-
97. pure,] pure; F
 98. Æthiops] Æthiop's ML
 1. clouded] clouded, F, ML Sir,] sir. ML
 8. were] Were ML (corrected line-division)
 16. are;] are? ML
 18. ignorant.] ignorant, Q : ignorant. F, ML
 19. learn] learn, F, ML Sir] Sir, F : sir, ML
 23. Alas,] Alas! ML me] me, F, ML
 24. faults,] faults; F

[p.127]

And stand unvail'd whilst they are read. 25
Theand. Perhaps she is abus'd. Ariola,
 Pray tell me the request you sent by Phylomont;
 I know not how I understood it then,
 But sure t'hath troubled all my powres.
Ariol. I sent you none but what was good and lawful. 30
Theand. Are you become so wise
 In wickedness, to chuse offences that
 The laws protect? Th'ambitious in the worlds
 First Age invented them to gather wild
 And wandring Nations into Towns and Forts; 35
 And so rais'd Common-wealths, for their own pride
 To rule, those cunning Scriblers knew that Laws
 Make Subjects, and tame Slaves, not virtuous Men;
 Live thou as not to know or need their use.
Ariol. I can be farther justifi'd, for my request 40
 Was fit and modest too.
Theand. Then you may name't.
Ariol. I gave him leave fairly to question your
 consent,
 That wee might marrie Sir.
Theand. Doe you already know what that word means? 45
Ariol. Your Judgement had sufficient cause to blame
 My breeding else: I have been often told
 It's sacred Institution, and the use
 For which it was first ordain'd.
Theand. The use, Ariola? Sh'ath rarely profitted 50
 Since my long absence from her at the Campe:
 Who read these Lectures in your eare? If't were
 A woman, sure, she fastned on her Maske
 To hide her blushes whilst shee talk'd.
Ariol. In my weak judgement sir, you are too nice 55
 And make uncomely misterie of that
 Which both the learned and the noble have
 Allow'd and taught; and such as vestals may

-
29. sure t'hath] sure't hath F, ML
 33. worlds] world's ML
 34. Age] Age, Q
 35. wandring] wand'ring ML
 36. Common-wealths,] Common wealths F : Commonwealths ML
 37. rule, those] rule. Those ML Scriblers] scribblers ML
 44. marrie] marry, F, ML
 46. had] hath ML
 47. else:] else. ML
 48. It's] its F : Its ML
 49. it was] 'twas Q, ML
 53. fastned] fastened ML
 55. judgement] judgment, F : judgement, ML
 58. taught;] taught, ML

[p.128]

Discourse, yet not be banish'd from their holy lamp.
Theand. But to remain a vestall still (Ariola) 60
 To live in sweet unskilful virgin-hood,
 The Angels life, for they no sexes know,
 But ever love in Meditation, not in Act.
 Ha! is not this a sweetness far beyond, 65
 The pleasures that our appetites create?
Ariol. Sir, it is excellent and free, but I
 Am told, the next degree of happiness,
 The married challenge, and enjoy.
Thean. O she is lost! I will 70
 Goe weep into the Sea, and sooner hope
 To find my unmix'd teares upon my cheek
 Agen, than her perverted heart reclaim'd
 Unto her former innocence. Reach me
 Your hand; you are my prisoner now, and must 75
 Be kept from sight of Men.
Ariol. Sir, though I cannot learn m'offence, yet I
 Shall soon be taught t'obay.
Theand. If since thy late perversion thou hast left
 But one acquaintance in sweet heaven, that dares 80
 Befriend thy Orizons, kneel to him strait.
Ariol. Though you are cruel grown, you cannot want
 My tender wishes, that your angry thoughts.
 Be to their peaceful harmony restor'd! --- Exit. Thean.
seemes to lock her in.
Theand. Yet am I not left desolate, to mourn 85
 With single grief, this ruin'd Virgins fate:
 My Eurithea when she heares of her
 Revolt, will sigh her piteous soul away to ayre.
Enter Phylom.
Phyl. Theander I am come to learn. If yet
 Your temper can with kind, discreet civillity,
 Return an answer to my suit?
Theand Sir y'have undone a noble Mayd, one nurs'd

-
62. Angels]angels' ML
 64. beyond,] beyond Q, ML
 66. but] but, ML
 68. challenge,] challenge F, ML
 74. hand;] hand! ML
 77. t'obay] t'obey F, ML
 82. thoughts.] thoughts F, ML
 84. desolate,] desolate F mourn] mourn, ML
 85. Virgins] virgin's ML
 86. Eurithea] Eurithea, ML
 87. Revolt, will] revolt, Will ML (corrected line-division)
 88. Theander] Theander, ML learn.] learn ML If]
 if ML
 91. Sir] Sir, ML

In such severe behaviour of her minde,
 So meek and humble in desires, she seem'd
 Much fitter for a Cloister then a Court; /
 But now she aymes at liberty and change. 95

Phyl. What I have taught her sir, Hermits and Nunnes
 Might in their dying minutes listen to
 Without disquiet to their parting souls;
 And things less chaste I know, she would not heare.

Theand. Take heede my Princely friend? Doe not
 augment 100
 Thy crime, by owning as thy knowledge, what
 Is yet, but the mistake of thy belief;
 I had a hope thy vain conceptions would
 Be mended much by sleep.

Phyl. Well, Ile be brief. 105
 Your Sister I would marry sir, and then
 As Lords and Princes use, that love their wives,
 Ly with her.

Theand. You are too Masculine?
 Name not those words agen; you blast me with 110
 Your breath, poor Ruffians in their drink, that dwell
 In Suburbe Allies, and in smoaky Lanes,
 Are not so rude; leave me: My anger may
 Undoe us both.

Phyl. Theander, can you think 115
 To fright me hence, or is it safe to chide
 Me from my business with bold words? I would
 Be better usde; tell me (I pray) is this
 All the fit answer my demands shall have?

Theand. All sir, and more then I can patiently 120
 Allow, your conversation never could be less esteem'd.

Phyl. I feare your noble reason is diseas'd,

96. her] her, F, ML
 97. to] to, Q
 99. chaste] chaste, ML
 100. heede] heed, ML friend?] friend! ML
 106. marry] marry, F, ML
 107. wives,] wives: ML
 109. You are] Your Q Masculine?] masculine! ML
 111. breath, poor] breath. Poor ML that dwell] omitted
 in F
 112. Line omitted in F smoaky] smokey ML
 113. rude;] rude, F; rude. ML leave me:] Leave me! ML
 117. from my business] omitted in F
 118. usde;] us'd; F; used. ML tell] Tell ML
 119. fit] omitted in F
 120. All] All, F, ML sir,] sir; ML
 121. Allow, your] Allow. Your ML
 122. diseas'd,] diseas'd. ML

Where I have lov'd, affliction makes me pittifull,
 And where I pitty, I can nere intend
 Revenge: farewell injurious Prince, but know, 125
 If I can get your Sisters kinde consent,
 Ile not endeavour yours.

[p.130] Theand. Goe not deluded with that trivial hope: /
 She is my prisoner lock'd and inclos'd,
 From all address that force or opportunity 130
 Would make, thou shalt behold her face no more.

Phyl. Hah! imprison'd! I sooner would cage up
 The little Bird, that sung a Requiem or'e
 My Mothers Hearse: the sad domestick Red Breast, or
 The courteous Wren, that strew'd with Cypress leaves 135
 Th'unburied Pilgrim in the field: examine sir,
 Your troubled memory. It cannot be.

Theand. You'l find it most expedient, and a truth.

Phyl. Imprison her! her beauty will break forth.
 You may as soon in Crystal Jayles confine 140
 The Sunns refulgent Beams, climbe heaven, reach down
 A Starr, and in a Lanthorne shut it, as imprison her!

Theand. This iteration will
 But vex us both. Farewell! you may believe't
 At leasure sir, time will perswade you to't. 145

Phyl. Theander, stay; marke how I cancel all
 Th'affection, merit, and the glorious vows
 Wee interchang'd in war, the parting tears
 Wee shed, when in the day of battel our
 Bold troops wee did divide against the Foe: 150
 And those embraces made, when met agen,
 Joy'd and exalted with our victorie,
 Are now eternally forgot.

Theand. I should lament this loss, had you preserv'd

123. lov'd,] lov'd ML
 124. pitty,] pity ML nere] ne'er F, ML
 125. Revenge: farewell] Revenge. Farewell, ML Prince,]
 prince! ML
 126. Sisters] sister's ML
 131. make, thou] make. Thou ML
 132. I sooner would cage up] omitted in F
 133. or'e] o'er ML
 133-135. omitted in F
 134. Mothers] mother's ML
 136. Th'unburied Pilgrim in the field:] omitted in F
 examine] examine, F; Examine, ML sir,] sir Q
 141. Sunns] sun's ML
 142. and in a Lanthorne shut it] omitted in F imprison]
 Imprison ML (corrected line-division)
 145. leasure] leisure, F, ML sir,] sir: ML
 146. stay; marke] stay! Mark ML

Your vertue still, and puritie of heart 155

Phyl. Till three round journies of the Sun expire,
Ile give thee leisure to repent, but then
Release thy Sister to her free converse,
And publike view, or I will spread my Ensignes here,
And 'gainst thy Pallace fix my Cannon, till 160
I batter it to dust.

Thean. Poor Phylomont, how I neglect thy furie when
it dares

[p.131]

Inkindle mine? If Fate resolve, we that /
In forraign Climes made others mourn, so soon
Must bleed at home; yet e're wee part, let us 165
Salute like civil Enemies --- Farewel.

When next we meet, 'twill be in danger, noyse,
And sulph'rous smoke; for Euritheas sake,
Thy Fetters shall be Silver, and thy Bonds of Silk.

Phyl. And for Ariola's, if thou shalt fall 170
Beneath my Sword, I will imbalm thee with my Tears;
My eyes grow moist with pittie of our Fates.

Theand. And mine with sorrow melt so fast away,
I shall be left in darkness if I stay. Exeunt.

[SCEN. 2.]

Enter Castragano, Fredeline, and Amadine.

Castr. This Gridonel is young and simple sir,
Admires all women with a tame extasie.
And then my Sister Amadine (you know)
Hath a most pure contriving Wit; if wee
Could get him marrie her, it were a stratagem 5

155. heart] heart. Q, F, ML

156. Till] Until F, ML round] omitted in F, ML

159. publike] publick F : public ML

162. Phylomont, how] Phylomont! How ML (corrected line-
division)

163. mine?] mine. ML

164. forraign] foreign F, ML

165. yet] yet, ML

166. Enemies --- Farewel.] enemies. Farewell! ML

167. we] me F

168. sake,] sake F, ML

169. Silver,] easie. F and thy Bonds of Silk.] omitted
in F

170. Ariola's,] Ariola's F : Ariola's ML

171. Tears;] tears. ML

1. simple] simple, F, ML

2. extasie] extacy ML

4. Wit;] wit, F : wit. ML if] If ML

Would make us rich and famous.

Fred. But will you bring her to him now?

Castr. That's our design.

Fred. Hast thou o'rewatch'd thyself? art mad?

Castr. Why Signior?

10

Fred. 'Tis past the time two houres, when by our great
Physitians date, the Med'cine 'gan to worke.

I doe believe, the Duke e're this hath felt

Some sudden diff'rence in his Mayden blood:

And Gridonel, I'm sure, drunke his full share;

15

Twill work him to such furie, he will ravish

Thy poor Sister, nay eate her up, not leave

A morsel big enough to bear her name,

Or memorie that such a creature was.

Castr. Shee's old, and tough, and will be sure to put

20

Him Sir to th'trial of his teeth; but I

Had qu te forgot, he took the Med'cine, wee

Must chise some other time. /

[p.132]

Fred. As for your sisters marriage

Sir, with Gridonell, trusts my plots, such I

25

Have laid, as shall joyn hearts and hands, then straight

Bring'um to bed I think sir, shee desires no more.

Castr. Sir you oblige us with new benefits.

Fred. Some cause you'll have to say so now, read that --

30

'Tis a Commission I procur'd the Duke

This morning sign, which gives you a company

In's Regiment garrison'd at Mesinas

So you are now my friend and Captain Castraganio.

Castr. The latter adds to my revenew, sir, the first
to my content.

9. o'rewatch'd] o'erwatch'd ML art] Art ML

10. Why] Why, ML

11. when] when, ML

12. Physitians] Physician's ML

13. Duke] duke, ML this] this, ML

15. Gridonel,] Gridonell Q share;] share. ML

21. Him] him, F : Him, ML teeth; but] teeth. But ML

22. qu te] quite Q, F, ML forgot,] forgot ML

Med'cine,] medicine: ML

23. chise] chuse Q, F : choose ML "I" dropped down from "quite"

24. sisters] sister's ML marriage] marriage, F, ML

25. plots,] plots: ML

26. laid,] laid ML

27. bed] bed, Q : bed. ML think] think, F, ML

28. Sir] Sir, Q, ML oblige] oblige Q

29. now,] now; Q : now: ML that] that: ML

33. Captain] captain, ML

34. revenew,] revenew Q : revenue, F, ML the first]

The first ML (corrected line-division)

Fred. Have you imploy'd your Sister Amadine in
my behalf?

35

Castra. Sir, there shee stands, readie to execute
All you injoyn, to th'hazard of her life.

Fred. Sweet Amadine, your kindness can excuse
An old sinner, whose frail, weak flesh, Nature
Intending to keep long, a little hath
O're-season'd with her salt, I would be glad
Sometimes to be refresh'd; I know you hold
The Princess in your power; will you indeere
Mee to her faire esteem, procure me such
Address as may be opportune and fit?

40

45

Amad. Sir, I've already mov'd your praises with
Some vehemence; it prospers too, as far
As good opinion of your person and your parts.

Fred. And is there hope we may converse, by Star,
Or Moon-light, yet be so maydenlie to call
To have the Curtains drawn?

50

Amad. This sir, with good endeavour may be done.

Fred. Then cough and make a noise, till wee
Grow wittie in our fears, and break small Jestes,
Laugh out agen, and lift the apron up
To stifle laughter, till't be crush'd into /
A grave and silent smile.

55

Amad. But meaning sir no harm?

Fred. And whisper close, till in the dark, the lips
Be oft mistaken for the ears, and then
Laugh out, and wake the Posset-eating Nurse.

60

Amad. Still meaning sir no harme?

[p.133]

35. your] Your ML (corrected line-division)

39. whose frail, weak flesh, Nature] omitted in F

40,41. omitted in F

41. O're-season'd] O'er season'd ML salt,] salt. ML

42. Sometimes to be refresh'd;] omitted in F : refresh'd ML

45. fit?] fit. F

47. vehemence;] vehemence, F

49. Star,] Star F

51. drawn?] drawn. F

52. This] This, F, ML

54. Jestes] leasts Q

56. laughter,] slaughter, Q : it. F till't be crush'd
into] omitted in F

57. Line omitted in F

58. meaning] meaning, F, ML sir] Sir, F : sir, ML
harm?] harm. F

59. till in the dark, the lips] omitted in F : till, ML

60. Be oft mistaken for the ears,] omitted in F then]
then, ML

62. meaning] meaning, F, ML sir] Sir, F : sir, ML

Fred. None I protest, mine's pure Platonick Love.
Castra. My Sister Signior is inquisitive,
 Guilty of my offence, she ask'd me e're 65
 You came, why you indeavour'd thus to have
 The Lady married to another, whom you meant to love?
Fred. That's the Platonick way; for so
 The Bals, the Banquets, Chariot Canopie,
 And quilted Couch, which are the places where 70
 This new wise Sect do meditate, are kept,
 Not at the Lovers, but the Husbands charge,
 And it is fit; for marriage makes him none,
 Though shee be still of the Society.
Amad. And may besides her husband, have 75
 A sad Platonickall servant to help her meditate.
Fred. All modern best Court Authors do allow't.
Amad. You give good light into the business sir.
Fred. Were Eurithea married, I would teach
 Her the true Art, she is unskillfull yet. 80
Amad. Hymen may burne his Taper to a snuffe
 Before wee see her wedding day; there's nothing comes
 So seldome in Theanders thought.
Fred. But are you serious?
Amad. I've newly dress'd her like a Shepherdess; 85
 And hee i'th old Arcadian habit meets
 Her strait, to whine and kisse, that's all they doe.
Fred. How? 'tis two full hours since the prefix'd time
 Our Artist did prescribe his Charme should operate;
 I hope he hath not us'd us thus. Castraganio, 90
 Captain, I'd forgot: dear sir, hasten, and see /
 [p.134] How it doth worke with Gridonell;
 You gentle Mistris, shall conduct mee to

-
63. protest,]protest; ML Love.] love F
 64. Sister] Sister, F : sister, ML Signior] Signior,
F : signior, ML
 69. Chariot] Chariot, Q : chariot, ML
 72. Lovers,] Lovers F : lover's ML Husbands charge,]
 husband's charge. ML
 75. may] may, ML
 78. business] business, F, ML
 80. Art,] art: ML
 83. Theanders] Theander's ML
 86. hee] he, ML habit] habit, ML
 87. kisse, that's] kiss. That's ML
 90. Castraganio,] Castraganio! ML
 91. forgot: dear] forgot. Dear ML
 92. Gridonell:] Gridonell. ML
 93. You] You, Q, ML : you, F Historic

Some covert in the grove, where I may best
Observe Theander and his talk; it will concern me
much. Exeunt.

95

[SCEN. 3.]

Enter Arnolde, Jaspero, Gridonell.

Arnol. This creature you so much admire, is but
The Princess woman Sir.

Jas. A very creature, and doth serve.

Grid. Would I might serve her, Gentlemen; I long
To weare a Fan, I have a tossing Feather
In my chamber as broad as a Sycamore tree,
It will make two dozen of Fans.

5

Arnol. But for what uses could you serve a woman?

Grid. Instead of rearing a square Sconse. I'd learn
To raise up Paste; and then for push o'Pike,
Practise to poke a Ruffe.

10

Jas. These qualities will make your wages Sir,
At least four Marks a year.

Grid. My Corp'rall shall serve too.
It is an honest fellow, and a Lover;
He may wash bucks, and scowre dishes, instead of Armour.

15

Arnol. Is he a Lover too?

Grido. O I! he loves women; dares talk and handle'em;
And would tell such pretty tales of a
Fine gentle damsell that he knew.

20

Jas. What was she?

Grido. I never saw her sir, but she boyld Chestnuts,
And sold bloat herring in the Leaguer.

Arnold. There are waies left for you to compass

Amadine,

Better then service: you should woo and win her.

25

95. talk;] talk, F : talk. ML it] It ML me] Me
ML (corrected line-division)

1. much] omitted in Q, ML admire,] admire ML

2. Princess] princess' ML woman] woman, F, ML

4. Gentlemen;] gentlemen. ML

5. Fan,] fan. ML

6. chamber] Chamber, F : chamber, ML as broad as a
Sycamore tree,] omitted in F : tree; ML

9. Sconse.] Sconse, Q : sconce, ML

12. wage] wages, F, ML

16. scowre] scour ML of] Of ML (corrected line-division)

18. O I!] O, ay! ML

22. her] her, F, ML boyld] boil'd F, ML

25. woo] woo, Q : woo F, ML

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Grido. Pray Gentlemen, how do they use to woe?
Arn. Why, with fine language.
Grid. What's that sir, French?
Jas. French is indeed the smoothest and most prosperous.
Grido. Alas? I can speak none, but a few words 30
 We use i'th warr, as at our court de Guard,
 We cry, Que va la.
Arnol. That sir, will serve
 When you shall meet your Mistress in the darke.
Grido. And then after a battaile Randee vous. 35
Jas. That may be us'd sir, when shee's obstinate,
 And will not yield to love.
Grid. This is all my fine language.
Jas. Women are woo'd with Musick too?
Grid. Will the Drum and Trumpet serve, with sad songs 40
 Set to'em, to the tune of a dead March?
Arnol. Yes, at the Fun'ral of a Generals wife;
 But there is yet another means, they oft
 Are woo'd by letters elegantly penn'd.
Grid. I, you are happy that can write and read, 45
 I was taught once to set my marke to a Shoo-makers Bill.
Enter Castraganio.
Castr. Arnoldo, do's this Soldiers humor last?
Arnol. Still more, hee's grown demurer than
 A young Geneva Bride; commits Idolatrie
 To every Lawndress in the house, and dares 50
 Not speak to'um, but with his hat in's eies.
Castr. Belike the Med'cine hath not wrought; Ile lead
 Him to my Sister: Follow sir, this is
 The blessed houre, wherein you shall behold

26. Pray] Pray, ML woe] woo F, ML
 28. that] that, F, ML
 30. Alas?] Alas! Q, F, ML none,] none F, ML
 33. That] That, F, ML serve] serve, Q
 35. battaile] Battel F : battle, ML
 36. That] This F, ML us'd] us'd, F, ML
 39. too?] too. ML
 42. Generals wife;] General's wife. ML
 43. means,] means: ML
 45. I] Ay ML read,] read. Q, ML
 46. Shoo-makers] shoe maker's ML
 47. Arnoldo,] Arnoldo: ML do's] does F, ML Soldiers]
 soldier's ML
 48. more, hee's] more. He's ML
 50. Lawndress] laundress ML
 52. wrought;] wrought, F : wrought. ML
 53. Sister:] sister. ML Follow] Follow, F, ML sir,]
 sir! ML

Faire Amadine, and court her too, 55
Grid. Good Gentlemen, pray goe and beare mee out:
 But teach me how to weare my Cloak, and when /
 [p.136] I should pull on my Gloves. --- Exeunt.

[SCEN. 4.]

Enter Fredeline, Sciolto, Buonatesta.

Fred. Wee are undone: I found him lying in
 A Poplar shade, with colder thoughts about him,
 Than old Carthusians have when they are sick,
 Less apt for our venereal Love than Muscovites
 Benighted when they travel on the Ice. 5

Sciolto. And workes so little with my Son, he stands
 Moping and fix'd, as he were to be sold
 To a Stone-cutter for a Marble statue.

Buon. My Lord, I'm lost in my astonishment,
 Some envious Spirit checks my Art, it was 10
 Not wont to faile the strictest minute given,
 To make the virtue and effect appear.

Sciolto. This is the Powder that you priz'd so high,
 As 'twere a grated Carbuncle, or that
 Long Diamond pounded which the Sultan weares upon his
 thumb. 15

Fred. Where's your Phylosophie: your strong deep Art,
 That piercing through the Center, would look down
 To Hell, there number all the Fiends, and take
 Account, how many load of Coales is every year
 Allow'd for their expense? 20

Sciolto. Yessir, and when the Sun
 Is blown out by a strong Northerly wind,
 You'd undertake agen to light him with
 A Torch heav'd up by a long Jacobs staffe.

-
55. too,] too. Q, F, ML
 56. Gentlemen] gentleman ML out:] out; Q : out! ML
 1. undone:] undone! ML
 2. him,] him ML
 3. sick,] sick: Q : sick; ML
 4. our venereal] omitted in F : venereal ML
 7. Moping] Moping, Q
 9. astonishment,] astonishment! ML
 10. Art,] art: ML
 15. upon] Upon ML (corrected line-division)
 16. Phylosophie:] Phylosophie? Q : philosophy, ML
 17. That] That, ML
 18. Hell,] hell; ML
 21. Yessir,] Yes, Sir, F : Yes, sir, ML
 23. You'd] You'd F, ML
 24. Jacobs] Jacob's ML

[p.137]

Buon. My Lord, I smile at these vain injuries 25
 You doe to Art, not mee, 'tis fitter for
 Your wonder than your mirth; but take your course.
Fred. Since your great Master Aristotle dy'd,
 (Who fool'd the drunken Macedon out of
 A thousand Talents to buy Books) what have 30
 The multitude of's learn'd successors done,
 Wrote Comments on his workes; light! I could beat /
 You all, have you so many Ages toyl'd
 T'interpret what he writ in a few yeares?
 Is there yet nothing new, to render benefit 35
 For humane life, or strength in reason for
 Our after hopes? Why, doe wee build you Colledges?
Sciolt. Yes, and allow'um Pensions too, that they
 May scribble for no end, but to make Paper deare.
Buon. For one unluckie scape in knowledge, must 40
 I suffer all this tyranny?
Sciolt. You study Physick too?
Fred. Hee knows to cure sick Chickens o'th Pip.
Sciolt. I'd faine see one of that profession live 45
 Five hundred years without loss of a tooth.
Fred. No Sir, they'l suffer ruine and decay
 In their own bodies for examples sake,
 That others may fall sick and make'um rich.
Sciolt. Right Fredeline, for notwithstanding, all 50
 Their Min'rals and their hearbs, wee must be faine
 At last to betake our selves to the wide yawne,
 Grinning, and the long stretch.
Buon. You make all knowledge
 But deception sir, and Cheaters of the learn'd Phylo-
 sophers.
Fred. Troth little less, the merry Fop of Thrace, 55

26. mee,] me: ML
 27. mirth; but] mirth. But ML
 29. out] out, Q
 31. done,] done? ML
 32. light!] 'light, Q : 'light! ML
 33. all, have] all. Have ML
 36. strength in] strengthen Q, ML
 37. Why,] Why ML Colledges] colleges ML
 40. knowledge,] knowledge F, ML
 44. I'd] I'd F
 46. No] No, F, ML Sir, they'l] sir. They'll ML
 47. examples] examples' ML
 49. Right] Right, ML Fredeline,] Fredeline; F
 notwithstanding,] notwithstanding F, ML
 54. deception] deception, F, ML sir,] sir; ML
 55. Troth] 'Troth F : 'Troth, ML less, the] less.
 The ML Thrace,] Thrace ML

That alwaies laugh'd, pretending, 'twas at vanity;
 Alas, 'twas his disease, going to steale
 Mushrooms for his supper, the blew mouth'd Serpent skulkd
 Under a Dock leaf, and bit him by the thumb,
 From whence hee took that laughing Maladie. 60
Sciolt. And his Antagonist would ever seeme
 To weepe out of a pious cause, a fine
 Dissembling fellow, 'twas not sorrow made him weep.
Buon. No sir, make that appeare.
Sciolt. Ile shew a Manuscript, now kept i'th Vatican
 that proves / 65
 [p.138] Hee had nine years a Fistula in's eie.
Fred. Meere couz'ners all.
Sciolt. As for Diogenes, that fasted much,
 And took his habitation in a Tub,
 To make the world believe hee lov'd a strict 70
 And severe life, hee took the diet sir,
 And in that very Tub, swet for the French disease.
Fred. And some unlearn'd Apothecarie since,
 Mistaking's name, call'd it Cornelius Tub.
Buon. My noble friends, make much still of your
 spleens, 75
 Tickle your selves with strawes, if you want sport,
 I shall have my revenge e're long.
Sciolt. I think y'have poyson'd the Duke, and my Son
 too:
 If it be found, Ile cut your throat so wide
 Open, that when you take your Mornings draught, 80
 You shall goe neer to spill your drinke.
Buon. My Lord, I scorn your calumnies;

-
56. pretending,] pretending F, ML
 57. disease, going] disease! Going ML
 58. Mushrooms] Mushromes Q blew] blue ML skulkd]
 skulk'd Q, F, ML
 62. weepe] weep, ML cause, a] cause. A ML
 63. fellow,] fellow: ML
 64. sir,] sir? ML
 65. now] Now ML (corrected line-division)
 67. all.] all! ML
 68. much,] much ML
 71. diet] diet, F, ML
 72. Tub,] Tub F : tub ML swet] sweat ML
 76. sport,] sport; ML
 78. too:] too. Q
 79. found,] found F throat] throat. F so wide]
 omitted in F
 80. Mornings] Morning's Q : morning's ML that] that, ML
 80,81. omitted in F
 82. calumnies;] calumnies. ML

Ile to Messina, and contemne you both. Exit.

Sciolt. My feares mis-give me Fredeline: if he
Should now take horse, and leave us here to own
His trecherous fact, that were a fine Phylosophie. 85

Fred. Unless he have the subtle art to flie, wee'l
overtake him;
He shall not stir, untill we know his med'cines
quality. Exeunt.

[SCEN. 5.]

Enter Theander like a noble Shepherd.

Theand. Three wearie circuits of the Sun expir'd,
Fierce Phylomont and I shall meet
To know the diff'rence of our Stars, till then
Ile practise Rites of Love: My Euritheia must
Not know our anger, nor the cause. Come forth 5
My Princely Shepherdess, and leave thy Lambs
(Less gentle then thy self) whilst wee a while

Enter Euritheia like a Shepherdess.
Grow pensive in this gloomy shade.

[p.139]

Eurith. Why should we hide our selves Theander from /
The free discoveries of the light, that know 10
Not guiltiness to cause a bashful fear.

Theand. This green and fragrant pallace tempts our
stay,
Here sit, where Nature made the sharper scented Brier,
And luscious Jesmine meet to qualifie
And reconcile their diff'ring smels within 15

-
84. me] me, F, ML Fredeline:] Fredeline: Q
87. flie,] flie; F, ML wee'l] We'll ML (corrected
line-division) him;] him. ML
88. stir,] stir F, ML we] We ML (corrected line-
division) med'cines] med'cines' ML
1. expir'd,] expir'd ML
2. meet] meet, F, ML
3. diff'rence] difference F Stars,] stars: ML
4. Love:] love. ML
5. forth] forth, ML
6. Shepherdess,] shepherdess: ML
8. Grow pensive in] enjoy F
9. selves] selves, F, ML Theander] Theander, F :
Theander, ML
11. fear.] fear? ML
12. stay,] stay. ML
14. Jesmine] jes'mine ML

The hunnie woodbines weak and slender arms; sit
neerer, we are
Too remote ---

Eurith. How, my Theander, am I still subdu'd
With thy chaste victories upon my heart?
Would heaven had nere begun these joyes, till it
Had kindly promis'd they should never end. 20

Theand. Yet whilst they last, we'l strive to make
the strict
Example of our love, as easie Law, unto the vain
fantastick world.

Eurith. The nimble Dwarf,
And lazie Eunuch then (which are the Spies 25
And messengers of their blind god) might rest
Upon their quilts at home, for all their toyles
And simple business upon earth should cease.

Theand. And that small god himself (who ne're
could tempt
Wise Poets to increase his stature, or 30
To mend his eyes, as knowing what
A useless Deity they made) might soon
Go shake his Quiver, and unplume his Shafts.
The influence with which his fond Idolaters
Are giddily inspir'd, is incident to falshood and to
change. 35

Eurith. But our affection, Time nor sad distresse
Have power to alter or destroy.

Theand. Yet say the furie of some sudden war
Should lead us captive to a cruel Land, /
Couldst thou indure the frowns of Destinie, 40
And be thus beauteous still? When scornful men
Shall ask, where now are all those Persian Looms
Your Lovers flowing wealth imploy'd to weave

[p.140]

-
16. hunnie] honey F, ML woodbines] woodbine's ML
arms;] arms. ML sit] Sit ML (corrected line-
division) neerer,] nearer! ML
17. Too] too ML remote] remote. F, ML
20. nere] ne'er F, ML
23. love,] love ML Law,] law ML unto] Unto ML
(corrected line-division)
27. Upon their quilts] omitted in F : quilts, ML
29. ne're] ne'er F, ML
35. to falshood] To falsehood ML (corrected line-division)
38. Yet say] Yet, say, ML
40. Couldst] Could'st ML
42. are all those Persian Looms] omitted in F
43. Line omitted in F Lovers] lover's ML weave]
weave, ML

Your Vestments ever new, when you appear'd
 Like gawdie April in Cicillian Meades, 45
 Or various Tulips in the Ides of May?
Eurith. Fear not my love; the homely weeds spun by
 The course and heavy finger'd people that
 Reside i'th neighbour vale, should well become
 My beautie then, since humbled by my thoughts, 50
 The brisk pert Linnet in his russet Feathers flyes,
 As warm as any Bird of Paradise
 With all his painted and his gilded trim.
Theand. But oh! me thinks I hear thy mourning, and
 The sawcie Foe demand, where are those Fumes 55
 Of sweet Assyrian Nard, wild Cypress Boughs,
 And sifted Amber of the Southern Sea,
 Which ever as you mov'd, Theander burnt,
 Pretending sacrifice, but 'twas to hide
 You in those costly mists, from Rivals eyes. 60
Eurith. Then with my wiser scorn I shall reply,
 For sweets, behold yond' bed of Violets,
 That lean and hang their heads together; as
 They seem'd to whisper and consult, how to
 Preserve their odor to themselves, whilst neer 65
 Each Chrystal brook the jolly Primrose stands
 Triumphant on his stalk, as he disdain'd
 His hidden root, ambitious to be worn

-
44. Your Vestments ever new] your gaudy Vestments are, F
 when] then F
 45. gawdie April in Cicillian Meades,] omitted in F :
 gaudy ML
 46. Or] omitted in F
 47. not] not, F, ML love;] Love, F : love, ML
 homely] homliest F spun by] omitted in F
 48. Line omitted in F people] people, Q, ML
 49. Reside i'th neighbour vale,] omitted in F
 50. thoughts,] thoughts. ML
 51. brisk pert] nimble F
 52. As warm as any] as warm as does that F Paradise]
 Paradise, F
 53. gilded] gilded Q
 54. But] But, ML
 57. Amber] Amber, F of the Southern Sea,] omitted in F
 59. sacrifice, but] sacrifice? But ML
 60. Rivals] rivals' ML
 62. yond'] yond F
 63. together;] together, Q, ML
 64. consult,] consult ML
 65. themselves,] themselves; ML
 66. jolly] omitted in F, ML

Within a chaste, although a captive's breast.

Theand. Still, still me thinks, this rugged conquerer 70
Derides thee with his Iron wit, and asks
Where are the whispers of your amorous Lute,
That sooth'd you into slumbers till your dreams
Became your greatest sin.

[p.141]

Eurith. When I shall musick need, Ile say each tree / 75
Doth entertaine a Quire at natures charge:
And what is he dares touch the Tuscan Lute,
Whilst in the night he hears the Bird begin
Her pensive notes; whose feather'd Ancestor the fiery
Tereus wrong'd?

Theand. And whilst thy days of bondage last, thou 80
shalt
With artful needle draw in silken Imag'ry,
The stories of our fatal love and learn
T'out-worke that mistick nursery of Maids --- Theander
The Phrygian Sybill taught. gazing on her,
rises and starts.

Eurith. Ay me, what sudden terror shakes you thus, 85
Into a wild demeanour of your looks?

Theand. Such fire as this, I have not felt before,
It boyls my liver, and it burns my heart,
My blood runs flaming till my scorched veins,
Together cur'll like broken treble strings. 90

Eurith. Tell me, the best of Princes, what's your
grief?

Theand. 'Tis strange; come Eurithea let us walk.

-
69. captives] captive's ML
70. still] still, ML
71. Iron] omitted in F, ML
74. sin.] sin? ML
76. natures charge;] nature's charge. ML
79. the] The ML (corrected line-division) fiery]
firie Q
80. shalt] omitted in F
81. Imag'ry] Imagry Q artful needle] thy artful needle
shalt F
82. love] love, Q : love. F and learn] omitted in F
83. Line omitted in F Maids] minds ML
84. Line omitted in F
85. me,] me! ML
87. this,] this F, ML
88. It boyls my liver, and] omitted in F liver,]
liver ML heart,] heart: ML
89. veins,] Veins F : veins ML
90. cur'll] curle. F : curl, ML
91. Princes,] Princes? F : princes! ML
92. 'Tis] Tis Q strange; come] strange! Come ML
Eurithea] Eurithea, ML

Eurith. Will you divide your troubles from my breast?
Shall I not know your grief, which though
My pitie cannot remedy, my prayers may? 95

Theand. It is a Fire, kindled and bred in Hell:
For it perswades, and warms me to a guilt,
As strange and distant from my knowledge, as
My will; move on my gentle Love. Oh stay! go back!
Go back a while, till I've subdu'd my thoughts. 100

Eurith. Help him sweet Heaven, preserve his reason
safe. ---

Theand. Nay, do not weep, those watry obsequies
Serve to lament, not quench such Fun'ral fire as mine.

Eurith. A Funeral fire?

[p.142] Theand. O yes; 'twill burn me after death, though thou 105
Couldst drop more showers than April weeps when March /
Hath blown the ruder winds into his eyes;
Though every tear thou shedd'st were swell'd into
A wave, thou couldst not quench this secret fire.

Eurith. Dear Theander! 110

Thea. Hide, hide thy beauty er'e
Thou speak'st; put on thy Vail: nay; closer yet -- She

Eurith. You careful Angels that reside vails herself.
above

Can you have business of more grace or need,
Than to consider such a change as this? 115

Theander. speak, what may it mean?

Theand. To name it, were such impudence, as Bawds
And Ravishers cannot attain till they
Are grown long exercis'd, and old.

Eurith. These words are newer than the wondrous cause 120
That gives them breath.

94. which] which, ML

96. Fire,] fire ML

97. perswades,] perswades F : persuades ML guilt,]
guilt: Q

99. will; move] will. Move ML on] on, F : on! ML

100. while,] while F, ML

101. him] him, F, ML Heaven, preserve] Heaven! Preserve ML

102. weep,] weep; Q, ML watry] wat'ry ML

103. as] As ML (corrected line-division)

106. Couldst] Could'st ML

107. eyes;] eyes. ML

112. speak'st; put] speak'st! Put ML Vails:] veil! ML
nay;] nay, Q, F, ML yet] yet. ML

113. above] above, Q, F, ML

116. speak,] speak; Q : speak! ML

117. it,] it ML as Bawds] omitted in F

118. And] omitted in F attain] attaine, Q

Theand. Bold devil! thou imperious flame,
 Sure I shall stifle thee at last. Now come
 My Eurithea, lets move on, thy strong
 O'recomming beauty clouded thus, we may 125
 Converse, and safely too I hope. Alas,
 Why dost thou weep? O sad, sinister change!
 I am resolv'd; for if my tainted veins
 Still harbour this disease, I will not need
 Thy anger Phylomont, to make me bleed. Exeunt. 130

ACT. 4. SCEN. I.

Enter Buonateste, Sciolto, Fredeline.

Buon. Where is the honour of my Science now?
 Are my assertions true? I told you, though
 Their cold unpractis'd constitutions might
 For two short hours be an impediment
 To our fierce hopes, it could not fail to work. / 5
 [p.143] Sciolto. Magnanimous Rabbin, thou hast conquer'd us,
 We yeeld to thy Phylosophy; I would
 Kneel down for expiation of my mis-belief,
 But that my joynts are old, and it were troublesome
 To rise agen, my fine Magical Mounsier, 10
 Be courtly in thy Learning, embrace us, and forgive
 our Heresie.
Buon. But are you reconcil'd (with Pious thoughts)
 Unto the ancient Sages, and believe their knowledge of
 some use?
Sciolt. They are Right Worshipful,
 I rev'rence all their Ghosts; but for th'old fellow 15
 That walk'd with's Lanthorn to find honest men,
 Introth he did an Ancestor of mine
 A private wrong, sticks in my stomach yet.
Fred. My Lord, it needs must be so long ago

122. thou] Thou ML
 124. on,] on! ML
 125. O'recomming] O'ercoming ML thus,] thus ML
 130. anger] anger, ML
 6. us,] us: ML
 7. yeeld] yield Q, F, ML Phylosophy;] philosophy. ML
 10. agen, my] again. My ML
 11. Learning,] learning! ML forgive] Forgive ML (cor-
rected line-division)
 13. their] Their ML (corrected line-division)
 15. rev'rence] reverence F th'old] the old F, ML
 19. so] so, F

Your goodness should perswade your memory 20
 To blot it out; but pray what wrong could poor
Diogenes afford your Ancestor?
Sciolt. Why meeting him in a blind Lane, he deny'd
 To lend him that Lanthorn, which you know (Signior)
 To a Gentleman in silk Stockings, and white Shoos, was
 a discourtesie. 25
Buon. Your Lordships subtle in antiquities,
 And have kept a very nice Intelligence.
Sciolt. Well Fredeline, this luckie plot was ours;
 W'have done enough; we now may combe
 Our heads, stroke'um, strew'um o're with Nutmegs 30
 To gratifie our brains, then lay'um up
 To sleep. Hast thou convers'd with the good Duke
 Since he did feel the med'cine in his blood?
Fred. O Sir, the Ice is melted that hath kept his
 veins
 So frozen and condenc'd; he must find out, 35
 That Nature made a woman for some use
 More consequent, than to converse with and admire:
 Besides, this our belov'd and knotty Sophister /
 Hath fill'd me with such potent arguments, 40
 Divine and Moral, to perswade the Rites
 Of Marriage, wise, and seemly too, as he
 Shall needs consent in's reason and his will,
 That he was once begotten, and must now beget.
Sciolt. Th'ast drawn this Circle with my own compas',
 And rais'd a spirit in't Agrippa's self, 45
 Were he alive, could not allay.
Fred. Nay more, by my appointment Sir, there waits
 A Priest, at th'chappel door, who just upon
 The nick of his conversion may appear,
 And tye that mystick knot; which Eurithea, though 50

[p.144]

-
21. out; but] out. But ML pray] pray, Q, ML
 23. Why] Why, F, ML
 25. Shoos,] Shoes Q : shoes ML was] Was ML (corrected
 line-division)
 26. Lordships] Lordship's Q, F : lordship's ML
 28. Well] Well, F, ML ours;] ours, F
 29. W'have] we've F : We've ML enough;] enough F :
 enough: ML
 30. o're] ore Q : o'er ML
 30,31. omitted in F
 32. To sleep.] omitted in F
 34. O] O, F, ML
 35. condenc'd; he] condens'd. He ML
 37. with] with, Q
 40. Moral,] Moral: F : moral: ML
 44. compas'] compasse Q : compass F, ML
 47. appointment] appointment, F, ML
 50. Eurithea,] Eurithea F though] omitted in F

She pick it with her little fingers, and
Her Bodkin, hardly will unloose agen.

Sciolt. Exquisite Fredeline, I hear the Dose
I gave my Son, hath turn'd him from a tame
Souldier to a town Bull; I will go seek
Him strait, and find some means t'appease his am'rous
wrath. Exit.

55

Fred. Philosopher, we two must seal a brother hood;
Come, let me shake thy Hebrew and thy Greek
Transcribing Fist: Not all thy Leathern, nor
Thy Vellum friends, those dead companions on
Thy shelves, shall be more faithfull to thee than
Thy humble Fredeline.

60

Buon. Though my own studies Sir,
Be solemn and profound, I honour a
Good Wit, and can be tickled with pure Fancie
As well as youthful Poets in their Wine;
Yours I have plac'd in my first choice.

65

Fred. Ah my Philosopher! if thy almighty Art could
do one courtesie,
In my behalf, I'd fill thy Standish with
My heart blood, ere thou shouldst want Ink to write,
And leave thy wisdom to the world. /

70

[p.145]

Buon. But name it Sir; we that are rich in treasure
of the mind,
Like others wealthy in their gold, do of't
Preserve the best and chiefest part conceal'd.

Fred. Couldst thou by some rare subtle compound work
On Nature so, that whom I lov'd might be
Inforc'd to make return of an affection hot

75

51. Line omitted in F fingers,] fingers ML

52. Her Bodkin,] omitted in F

53. Fredeline,] Fredeline! ML hear] hear, ML

54. Son,] son ML

55. Bull;] bull. ML

56. his] His ML (corrected line-division)

57. brother hood;] brother-hood. ML

63. studies] studies, F, ML

65. Fancie] fancy, ML

66. Wine;] wine. Q

68. Ah] Ah, ML if] If ML (corrected line-division)
courtesie,] courtesie Q

69. behalf,] behalf. F I'd fill thy Standish with]
omitted in F

70, 71. omitted in F

72. Sir;] sirs Q we] We ML (corrected line-division)

73. of't] oft ML

75. thou] thou, ML compound] compound, F, ML

76. lov'd] lov'd, Q

And violent as mine; me thinks I see
A cheerful answer in thy looks, be kind,
And speak some comfort e're I faint. 80

Buon. This may be done.

Fred. How, how? my sage immortal friend?

Buon. You are in love?

Fred. Platonically Sir, no otherwise.

Buon. Fie, fie! profess a friendship, and presume
To gull me with a Ladies Paradox! 85

Do not I know what that imports?

Fred. Well Sir, you that have skill t'interpret all
The Eastern tongues, may mannage my weak words
Into what sense you please. 90

Buon. If you expect redress, the Mistris whom
You love must grow familiar to my sight,
That I may studie her complexion, and
Her years; then mark which way her soul's inclin'd.

Fred. I know 'twill be as safe a secret in
Your knowledge as in mine, 'tis Euritheia. --- 95

Buon. I thank you much, not for the truth you put
Into my brest, but for your brave ambition, Sir,
For I affect great Spirits like great Wits;
But give me leave to ask. 100

Fred. I will prevent you Sir, for I presume
You'll but demand what others privie to
My bold design have question'd twice, why I
Thus toil to make Theander marry her,

Since by my hopes prescrib'd for mine own bed? / 105

[p.146]

Buon. You guess my wonder to the full.

Fred. My other instruments I thought too thick

78. mine;] mine, F : mine? ML me thinks] Methinks ML

79. looks, be kind,] looks. Be kind! ML

82. how?] how! ML

83. love?] love! F, ML

84. Platonically] Platonically, F, ML Sir,] Sir: ML
otherwise] otherwaies Q : other ways ML

85. Fie,] Fie! ML

86. Ladies] lady's ML

88. Well] Well, F, ML you] you, ML

95. know] know, ML

96. mine, 'tis Euritheia.] mine. 'Tis Euritheia! ML

99. Wits:] wits. ML

100. ask.] ask -- ML

101. you] you, F, ML

102. others] others, ML

103. design] design, F, ML have question'd twice]
omitted in F : have question'd twice; ML

And heavie soul'd, to merit knowledge of
This mysterie, but you have reason Sir, and shall be
satisfi'd.

Buon. Signior, I wear your praise as my best dignity. 110

Fred. Pray listen then. If I should think t'enjoy
Her by the tame and formal title of
A Wife, I were but simply gull'd by my
O'reweening, and too sawcie Ignorance,
As knowing well my birth, my fortune, and 115
My years make me unfit for such a hope;
Yet it is apt she marry too: and why?
That she may taste man, for Sir, in this cold
And frozen life of her virginity,
There is no means to prosper my desires; 120
But when she comes to relish Man, whose warm
Contraction makes her thaw, then like a Spring
Too long imprison'd in her Ice, she'll spread
Into a lib'ral stream, that ev'ry thirsty Lover may
Carouse, untill his heat be quench'd. 125

Buon. 'Tis subtly said; but Signior, now suppose
The Wedding past, have you no other means
To prosecute your love?

Fred. More cunning and sublime!
My deep designments have contriv'd, before 130
His bridall kisses cool upon her lips,
He shall grow jealous of her chastitie.
This Sir, is certain as the nights
Succession to the day, and well you know,
Shee that finds her husband jealous without cause, 135
Will lye Perdu until she give him one.

Buon. Thy bold ambition and thy wit, indeer'd
Thee first unto my thoughts, but now I find
Thee deeply read in Lovers Polliticks;
The lustful Priests of Paphos might have been 140

109. mysterie, but] mystery. But ML reason] reason, F,

ML and] And ML (corrected line-division)

111. Pray] Pray, ML then.] then! ML

114. O'reweening] o'reweening, F ; O'erweening, ML

116. hope;] hope. ML

117. too;] too; ML

117-120. omitted in F

118. man, for] man: for, ML

120. desires;] desires, Q

122. Spring] spring, ML

126. said; but] said. But ML

133. This] This, F, ML Sir,] sir Q nights] night's ML

134. and] and, ML

135. husband] husband's ML

139. Lovers] lovers' ML

[p.147] Disciples to thy skill. How I affect /
 Mischief, when mannag'd by a brain, can lead
 And usher it in new untrodden waies? ---
Fred. But will you make this compound sir?
Buon. It shall be strait prepar'd, which e're you
 sleep 145
 You must receive into your nostrill by a fume
 Made on a little fire of Cassia roots; then gaze
 On her to morrow but two minutes soace,
 Until your am'rous Optick spirits by
 A secret transmutation steal into 150
 Her eyes, and straight the work is crown'd. Enter
Fred. I am oblig'd to sacrifice my life: Theander.
 The Duke is come, away. It is not fit
 Your friendship should be yet begun; goe to
 Your Limbeck dear Phylosopher. --- Exit Buon 155
Theand. Leisure, and drowsie sloath, did first beget.
 These crooked and abortive thoughts: they are
 The progenie of ease. What doe I heere?
 When I had business in the campe they ne're
 Durst tempt mee in my idlest dreams: But oh! 160
 They have o'recome my nature, and my strength!
 If there be remedies, Ile chuse the best.
Fred. This morne your excellence was pleas'd to think
 My counsels, learn'd, and requisite; I wish
 Your wise opinion may not change her faith; 165
 There waits a Priest within will give a sweet
 And sudden cure to your disease.
Theand. I thank you sir, have you acquainted Phylomont
 With my desire of peaceful conference?

-
142. brain] brain, ML
 143. waies?] ways! ML
 144. compound] compound, F, ML
 145. which] which, Q
 148. minutes] minutes' ML
 149. spirits] spirits, ML
 150. transmutation] transmutation, ML
 153. come, away] come! Away! ML
 155. Limbeck] lymbeck, ML
 156. sloath,] sloth, F : sloth ML beget.] beget Q, F, ML
 159. ne're] ne'er F, ML
 161. o'recome] o'ercome ML
 164. counsels,] counsels, F : counsels ML
 165. faith;] faith. ML
 168. you] you, F, ML sir,] sir; Q : Sir! ML have]
 Have ML
 169. desire] desire ? F of peaceful conference] omitted
 in F

Fred. He will obey you sir --- look where he comes. 170

Enter Phylomont.

Phyl. Sir I am told: you wish'd me here on some
Affaire may much concern us both, and that
Our meeting should be full of equall courtesie.

[p.148] Theand. Sir, I have done you wrong, and made mine eyes /
Severe Inquisitors to find your faults, 175
But wai'd them when they look'd upon mine own:
I'm grown less temp'rate than your self, something
I feel, which to extenuate with civility
I'd name, unruliness of youth, though I
Was won't to call't a Sin. 180

Phyl. O, is it come to this? Ile cashiere my new
levy'd troops,
Wee'll kill no Souldiers sir, there's hope wee may beget
Some now. Theander, speak? Shall wee preserve
Our Ensigns folded, and proclaim a peace?

Theand. My Sister you shall marry, Phylomont. 185

Phyl. I thank you Sir, most heartily: You, if
You please, shall marry mine, and then do with
Her what you list; for Ile make bold with yours.

Fred. This Duke is one of Plato's Hereticks.

Theand. How e're our inward inclinations are 190
Most sulphurous and foule, let us (I pray)
Inforce a little vertue from Hypocrisie,
And hide it from external view

Phylo. Theander, I was bred under as chaste
And modest Discipline as any Prince alive; 195
And can affect a Lovers tenderness,
And decencie of speech, but not to know
The order, and the course of things were fond

170. you]you, F, ML look]Look, ML comes.]
comes! ML

171. Sir]Sir, Q, F, ML told:] told, Q, F, ML

172. Affaire]Affaire, Q

176. own:] own. F, ML

177. your self,]yourself: ML

179. I'd]I'd F, ML

181. troops,] troops. Q

182. Souldiers]Souldiers, F ; soldiers, ML

183. speak?]speak! ML

185. Sister]sister, ML marry,] marry ML

186. you]you, F, ML heartily:] heartily! ML

191. sulphurous and]omitted in F

193. view]view. Q, F, ML

196. Lovers]lover's ML tenderness,] tenderness ML

197. speech,] speech; ML

198. order,] order F, ML things]things, F

Unmettal'd Ignorance. Is't not the custom Sir,
That wee must marry first, and then to Bed? 200
Theand. To Bed, that is to sleep.
Phyl. Right, if the Bridegroom Sir be mad, sleep is
His Med'cine then; I'm sober, I thank heaven,
And know my business, your Sister shall find it.
Theand. All this is news to mee, either thou knowst 205
Too much, or I have thought a virtue what
More pregnant men, may terme a dull mistake;
It cannot be, I have a strange instinct
That gives me pleasure in my former faith. /

[p.149] Phyl. Injoy it still, your life and motion sir, 210
You can preserve by immateriall fire,
We that are forc'd to keep our spirits warme
In flesh and blood, must be content to live
As other mortals doe.
Theand. I prethee let's dispute it bashfully; 215
Yet I would learn, is custom grown so bold?
First marry Phylomont, and strait to bed!
Phyl. To bed, that's as you said to sleep; and then
'Tween sleep and waking sir, to touch, as 'twere
By chance, not purpose, and so fall into 220
You guess the rest.
Theand. Enough, I heare no more.
Phyl. But where's your Sister: I would fain dispatch.
Theand. Conduct him to her, Fredeline; this Key 225
Will open you the way, if I shall need
Her pardon to excuse m'unskillfulness,
Intreat it for mee sir,
Phyl. It shall be easily attain'd.

-
199. custom] custom, F, ML
200. first,] first ML Bed?] bed. ML
202. Bridegroom] Gridegroom, F : bridegroom, ML Sir]
Sir, F, ML
204. business, your] business. Your ML
205. knowst] knowest F, ML
207. men,] men F, ML
210. still, your] still. Your ML motion] motion, F, ML
211. fire,] fire: ML
212. We] We, F
215. bashfully;] bashfully. ML
219. waking] waking, F, ML
220. into] into -- ML
222. Enough,] Enough! ML I] Ile Q : I'll F, ML
223. Sister:] Sister? Q, F : sister? ML
225. way, if] way. If ML
227. mee] me, F, ML sir,] sir. Q : Sir. F, ML

Fred. This is a service I have much desir'd to do
your excellence.

Phyl. Signior, you have deserv'd my thanks.

230

Exeunt. Phyl. Fred.

Theand. This noble youth was by the general voice
Held most exact and heavenly in the whole
Demeanor of his life, his judgment is
Of late defil'd, or what I feel is no
Rebellion of my reason, but my strength,
Not a disease, but some odd sawciness

235

Enter Eurithea vayl'd.

Of health, which hee doth merrily commend.
Behold my faire Cathusian now appears,
Whose purer thoughts and beauty soon will turne
This new opinion to an heresie.

240

Eurith. I was perswaded sir, thus vayl'd, to wait
On your commands.

[p.150]

Thean. Tis now (sweet Eurithea) in thy power
To shew a mercie that may save my life.
Slaves that are chain'd unto the heavie Care,
Who labour till they chafe the restless waves
Into a foame, are not intrall'd like mee.

245

Eurith. Can you believe my Lord, your griefs are so
Contracted to your self, so slow and lame
With their sad weight; that in this tedious space
They nere could travel to my heart?
Know they have made a visit here, here they
Are lodg'd; and I could wish (though strangers much
Unwelcom'd at the first) they never would
Return from whence they came.

250

255

Theand. Thou art too pittiful: but be so still,
That I may flatter my oppressions with
Some hope, if not with remedy, grant a
Request which I unwillingly must urge,
And thou shalt faintly heare

260

Eurith. Why doe I languish with delaies? call't not

229. your] Your ML (corrected line-division)

233. life, his] life. His ML

238. Behold] Behold, ML

241. perswaded] perswaded, F : persuaded, ML

243. Tis] 'Tis F, ML

245. Slaves] Slaves, ML

248. believe] believe, F, ML

250. weight;] weight, Q, ML

251. nere] ne're F : ne'er ML

256. pittiful:] pitiful! ML

258. remedy, grant] remedy. Grant ML

260. heare] heare. Q : hear. F, ML

(Theander) a request, but a command,
And justly confident reveale it strait.

Thean. O that we could
Exchange intelligence with our dumbe thoughts, 265
And make our meaning known e're it should need
The tongue! I cannot, dare not nam't.

Eurith. You wrong th'unblemish'd vertue of your soule,
Your contemplation never could create 270
A business so deform'd, as not deserves
To be deliver'd by your voice, I sigh,
And mourne untill I heare't.

Theand. If I must speak, I would some Northern frost
That purifies the morn's infected mists, would purge
My breath, e're it arrive unto thine eare. 275
Poor Eurithea, you must marry me.

[p.151] Eurith. Is't this, that so hath vex'd your utterance? /
More willingly than I would leave the black
And sootie Caves, where Fiends reside, to walk 280
I'th fragrant dwellings of the blest: Lead on,
Be cheerful, and recall your health, your own
Domestick Priest, with ceremonious Rites
Will quickly perfect your desire ---

Thean. So willingly! stay Eurithea, can you guess
th'intent
Of what you would perform, of many new 285
And indiscover'd trials you shall make
Of things, we had not courage yet to learn;
Darke deeds, and practis'd in the night, which when
Our hastie youth shall aske our wisdom leave,
May seem perhaps convenient, but not good. 290

Eurith. Why should I make my meditation judge
Of what your better knowledge hath resolv'd?
Thus I unvayle, to tell the world I dare
I'th open interview of light, approve
And justifie your worst and secret thoughts. 295
Theander, lead the way.

264. O] O, ML
268. soule,] soul. ML
271. voice,] voice! ML
273. frost] Frost, F; frost, ML
276. Eurithea,] Eurithea! ML
277. this,] this ML
280. blest:] blest? ML Lead on,] lead on! ML
281. health,] health; ML own] omitted in F
282. Domestick] omitted in F Rites] rites, ML
283. perfect] perfit Q, ML desire] desire. Q, F, ML
284. stay] Stay ML (corrected line-division)
287. things,] things ML learn;] learn? ML
296. Theander,] theander F way.] way! ML

- Theander. O cruel stars! I shall betray a Virgin
now, whose innocence
Is so extream, it yields and turnes to guilt?
Eurith. Why doe you stay my Lord, and strive to make,
Or find new sorrowes, ere the old are lost 300
Theand. Leave me my gentle Love; I will not goe,
Nor tell the cause: Would thou wer't wicked as
My self a while, that thou might'st know't: my eyes
Grow sick; 'tis not secure to weare
Thy beauties thus display'd. 305
Eurith. Alas, these are but couz'ning forms, there is
No truth in your delays; I know you spoke
In the sincereness of your soul, when you
Profess'd our marriage would assist your minds
Recoverie. Theander, come. 310
Theand. Dull Fate! where is the vigour that I show'd /
[p.152] When our lowd Cannon seem'd to stifle the
Affrighted day with smoke, and Rivers flow'd
Themselves into a new extent, swelling
Their tides with humane blood? In Lovers soft 315
And simple war, I'm weaker than a child.
Eurith. Still more delays! you kill me if you stay.
Theand. Shee is resolv'd, her better Angel sure
Is ever by her side, no danger then
Can harbour where she goes, and yet I blush 320
As I should need her vayle to hide my shame
E're I commit the Sin --- lead the way.
Eurith. This is a strange command! here, follow sir.
Theand. Thou little, though imperious God of love,
(Warmely inthron'd within thy mothers lap,) 325
How wilt thou sit and smile when thou shalt see

-
298. extream,] extreme ML yields] yields, Q, ML
guilt?] guilt! Q, ML
299. stay] stay, F, ML make,] make ML
300. ere] e're Q, F
301. me] me, F, ML Love;] love! ML
302. cause:] cause. ML wer't] were't F, ML
304. sick;] sick F
309. minds] mind's F, ML
310. come.] come! ML
315. humane] human ML Lovers] lovers' ML
316. war,] war ML
318. resolv'd,] resolv'd! ML
319. side,] side; ML
320. goes, and] goes. And ML
322. Sin --- lead] sin. Lead ML way.] way! ML
323. follow] follow, F, ML
324. imperious] imperious, ML
325. Line omitted in F mothers] mother's ML

To sooth thy wantonness, and swell thy pride,
The Bridegroom woo'd, and usher'd by the bride? Exeunt.

[SCEN. 2.]

Enter Gridonell, Castragano, Arnolde, Jaspero.

Grid. I will not follow a Platonick Duke,
So tell him sir, I am inspir'd, and know
The meaning of the word.

Castra. Be not so furious sir, I'm of your Sect,
Unles he suddenly recant, I am
Resolv'd sooner to serve the great Turke. 5

Grid. The Turke! Is he platonically given?

Castra. Troth sir, not much; hee hath some seven
hundred

Of those taff'tie creatures you admire so, in's own house.

Grid. Would I were the great Turke 10
But for one Month; yet 'tis a chargeable place,
Hee cann't spend less then a Collonels pay
In Pins among the Damsels, besides Muffes,
And fine white Gloves! Poor Gentleman, he lives
At a great rate. Castragano, a word --- takes him aside/15

[p.153] Castr. Be not so boisterous sir, the Powder workes
strangely.

Grid. Fetch me your Sister hither strait.

Castr. But for what pirpose?

Grid. What's that to you. I've occasion to use her.
Something I must doe, I know not what 'tis, 20
But I begin to feel shee will be very
Convenient for mee at this time.

Castr. If you'll agree upon the wedding houre.

Grid. How long then must I stay?

Castr. Till a License be brought from Palermo, 25
And the Priest have done his office.

Grid. I have not patience to expect till then,
Goe bring her hither strait; dispatch,
Or Ile weare out my Fist upon your smooth countenance.

-
1. Duke,] Duke! ML
 2. him] him, F, ML
 4. furious sir,] furious, Sir! ML Sect,] sect. ML
 8. Troth] Troth, F, ML
 9. own] Own ML (corrected line-division)
 11. place,] place. ML
 12. Collonels] Corronels Q : Colonel's ML
 16. boisterous] boisterous, F, ML sir,] Sir: ML
 19. you.] you? ML
 27. then,] then. ML
 28. dispatch,] dispatch! ML

Castr. You are too rude, I'll leave you sir. Exit. 30
Grid. Deny me such a poor request? 'tis an
 Ill natur'd Rogue! Come hither Jaspero, have you a
 Sister?
Jasp. Yes, and a pretty one, I thank my Stars.
Grid. Fetch her to me instantly, I cannot stay.
Jasp. You must have patience till her Nurse have made 35
 Her ready sir.
Grid. Her Nurse, what does she with a Nurse?
Jasp. Shee is at suck, and hardly six months old.
Grid. At suck! nay, if she lye at that poor Ward,
 Tipling of milke, she is not for my turne. 40
Arnoldo? preethie fetch mee thine.
Arnol. I would be glad to doe my friend a courtesie.
 Would you had spoke in time, for sir, introth shee's
 dead.
Grid. I doe not like a dead commoditie.
 Well Gentlemen, you must each stand Sentinel / 45
 Close at the Laundry dore, and bring mee the
 First prize, no words, it must be done.
Arnol. Gladly, we love th'impoyment sir.
Jasp. This Soldier has din'd with the devill lately,
 And fed on Sea-Coale Cakes, hee's vildly alter'd --- 50
Ex. Jasp. Arnol.
Grid. I'm wondrous hot within; my guts are dry'd
 To a bundle of match; and I breath Gunpowder.
 What have I done of late, where have I bin? Let me con-
 sider it ---
Enter Sciolto.
Sciolt. Hah! Melancholly, Son; thy Corporall would 55
 Look merrier when he see's his Feather worne
 I'th Enemies hat, and's Knapsack without bread,
 Tell mee, what do'st thou want?

30. rude,] rude! ML you] you, F, ML
 31. request?] request! ML
 32. hither] hither, F, ML Jaspero, have] Jaspero. Have ML
 34. stay.] stay! ML
 36. ready] ready, F, ML
 39. nay,] nay F, ML
 40. Tipling of milke,] omitted in F
 43. for] for, F, ML
 44. commoditie] Mistress F
 45. Well] Well, F, ML
 47. prize,] prize; Q : prize. ML no words,] No words! ML
 48. Gladly, we] Gladly! We ML th'impoyment] the employ-
 ment, F : th'employment, ML
 50. And fed on Sea-Coale Cakes,] omitted in F alter'd]
 alter'd. Q : alter'd! ML
 51. within;] within, ML
 52. match;] match: Q
 56. bread,] bread. ML

Grid. Something that you may help mee to; you sir
Are old, and well experienc'd in the world.

Sciolt. And thou shalt have it then: tell mee what
is't? 60

Grid. Why sir, a wench.

Sciolt. How boy! make me your pimp!

Doe not vex mee, you shall know I could fight in my Youth.

Grid. I Sir, any man will fight for a wench.

Sciolt. You will provoke me, get you in, and give 65
Attendance to Theanders marriage rites, tis straight to
be perform'd.

Grid. Alas, I dare not goe; there is a cause not fit
to be told.

Sciolt. You know what's fit! y'had best to tell it me.
Speak, what's the cause you dare not goe! 70

Grid. Sir I should ravish the Bride.

Sciolt. Are you so eager bent? Rare Phylosopher!

[p.155] Grid. If I but see a Priest, and a Maid by, /
Though her dowrie be but a Silver Thimble,
And a skein of Silke, I shall beat him sir,
Unless hee doe his office strait, and marrie us. 75

Sciolt. Hah! Tis high time to weare mine eyes open.
Hee may chance in this mad fit, contract himself
To some Inheretrix that's landed on
The High-way, whose Father sels fine Crab-sticks,
And hazle nuts to riding Citizens. 80
Come Son, this Key must lock you up; you shall
Remain a Prisoner in my Chamber till you grow more tame.

58. you sir] you, sir F, ML

60. mee] mee, Q

61. Why] Why, F, ML

62. How] How? ML pimp!] pimp, ML

64. I] I, F : Ay, ML

65. me, get] me. Get ML

66. Theanders] Theander's F : Theander's ML tis] 'Tis
ML (corrected line-division)

67. not] Not ML (corrected line-division)

68. fit!] fit, ML

69. Speak,] Speak! ML goe!] goe? Q : go? ML

73. Line omitted in F Thimble,] Thimble ML

74. And a skein of Silke,] omitted in F him] him, F, ML

75. office] Office, F

76. Tis] 'tis F, ML

77. chance] chance, ML

79. High-way,] high-way; ML

81. Come] Come, F, ML up;] up! ML

82. you] You ML (corrected line-division)

Grid. Ile not be taken Prisoner sir, by any man alive.
Sciolt. Nor yet obey your Father, you: you'l not
 Inforce mee draw my Sword? 85
Grid. No sir, you had not best.
Sciolt. D'you threaten boy: not best to draw my sword?
Grid. No sir, for feare you sprain your arme: these
 weake
 Old fellows know not what's good for u'm.
Sciolt. Sirra go in, one disobedient word, and I will
 dis-inherit thee. 90
Grid. My Lord, Ile yield, but if you would but lock
 Faire Amadine a prisoner i'th same room.
Sciolt. Thou traitor, get thee in.
Grid. Perhaps she would be willing sir,
Sciolt. Go in I say. Exit. 95

[SCEN. 3.]

Enter Phylomont, and Ariola.

[p.156] Phyl. Let me a while contain thee in mine armes
 (Belov'd Ariola) the force of Indian winds
 That shake the aged Cedar from his root
 Shall not divide us now. Ariol. Here I would stay
 (My valiant Phylomont) till death should wave 5
 His dart, and beckon us to follow him /
 Unto the hidden shades, till he should make
 By angry power these kind embraces cold.
Phyl. How sad and dismal sound the farewells which
 Poor Lovers take, whom destiny dis-joynes, 10
 Although they know their absence will be short;
 And when they meet again, how musical
 And sweet, are all the mutuall joyes they breath?
Ariol. Like Birds, who when they see the wearie Sun
 Forsake the world, they lay 15
 Their little pensive heads beneath their wings,

83. Prisoner] Prisoner, F : prisoner, ML
 84. Father,] Father; F : you:] omitted in F : you? ML
 86. No] No, F, ML
 87. threaten] threaten, F, ML boy:] boy: ML
 88. No] No, F, ML arme: arm; ML
 89. u'm] 'em F, ML
 90. Sirra] Sirrah, F, ML in,] in! ML and] & Q :
 And ML (corrected line-division)
 91. yield,] yield! ML
 92. room.] room -- ML
 93. in.] in! ML
 94. willing] willing, F, ML sir,] sir. Q, ML : Sir. F
 95. in] in, ML say.] say! ML Exit.] Exeunt. ML
 11. short;] short? Q : short! ML
 13. breathe?] breathe? F : breathe! ML
 16. pensive] omitted in F

To ease that weight which his departure adds unto
their grief.

Phyl. 'Tis true my love: but when
They see that bright perpetual traveller
Return, they warm and aire their Feathers at
His beams, and sing untill their gratitude
Hath made them hoarse. 20

Ariol. My Brother I request may be forgiven, and
call not my
Restraint his cruelty, t'hath manded me
Within, and fill'd me with such bless'd designs, 25
As will deserve your wonder and your thanks.
Forgive him Phylomont.

Phyl. Our friendship is
Restor'd, which thus I will confirm with vows
Upon thy sacred hand, but surely it 30
Were better ratifi'd upon thy baulmie lip,
Which after absence, decent custome will,
Allow to those, who are delighted when they meet.

Ariol. Your vertues have such great and safe
Authority, they cannot aske what's fit to be deny'd --- 35
he kisses her.

[p.157] Phyl. This seems (me thinks) a new
Demeanor, shee is alter'd much, more free /
And kind than she was wont.

Ariol. Why dost thou ruminate aside, as if
Thy Meditation were too guilty, or too great to be
reveal'd 40

Phyl. Give me (thou precious darling of my heart)
The priviledge to doubt a little, and
Resolve me strait; why are thy courtesies
So great now, and so easily attain'd,
Which heretofore thou didst deprive mee of 45

17. unto] Unto ML (corrected line-division)

20. and] & F

23. may] May ML (corrected line-division)

24. Restraint his] restraint His ML (corrected line-division)
t'hath] 't hath F, ML

25. Within, and] within, And ML (corrected line-division)

27. him] him, Q, ML Phylomont.] Phylomont! ML

32. will,] will F, ML

35. deny'd] deny'd. F : denied. ML

37. Demeanor,] Demeanor Q : Demeanour. ML shee] She ML

40. to] To ML (corrected line-division) reveal'd]
reveal'd? Q, ML : reveal'd. F

With frowns, and strict behaviour of thy brow?

Ariol. It shall be ever thus, my passion, and
My thoughts are chang'd as Euritheia with
My Brother lives, so shall our conversation take
All liberty, and our salutes be far
More amorous and bold, though vertuous still.

50

Phyl. This bounty had been excellent, when you
Had priviledge to give, or to deny; but now
Your charter's out of date, and mine
Begins to rule; the Priest attends below
To celebrate our Nuptial rites, which is
The happy houre that doth advance

55

The husbands government; come to the Chappell, Love.

Ariol. A little pawse; what need wee marry sir?
I lately was instructed to
A clearer choice of our felicitie: is it not better to
live thus, in a

60

Perfection that we know than to attempt
New joyes, which our unskilfulness should
Make us doubt? this is the Angels life;
My Brother told me so, and then he breath'd
Such holy Lectures as have prosper'd much upon my soule

65

Phyl. Not marry (my Ariola?) is that the fatall word? /
Take heed how you are sooth'd into a strange and fond
belief.

Ariol. Your caution (Sir) is only needfull to
Your self, can you desire a blessing more
Exact than this we may possess, to live
In everlasting confidence of what
We do, yet still embrace, and love, although
In persons not conjoyn'd, united in our soules?

70

[p.158]

-
46. frowns,] frowns. ML and strict behaviour of thy
brow?] omitted in F
47. thus, my] thus. My ML
48. chang'd] chang'd, Q : chang'd; F, ML
57. doth] both ML
58. husbands government;] husband's government. ML
come] come, Q : Come ML Love] straight F
59. marry] marry, F, ML
61. A clearer] a clearer ML of] Of ML (corrected line-
division) in] In ML (corrected line-division)
62. Perfection] perfection ML know] know, Q, F, ML
64. this] This ML Angels] angels' ML
66. upon] Upon ML (corrected line-division) soule]
soule. Q : soul. F, ML
67. is] Is ML
68. strange] strange, Q
69. only] onely Q
70. Your self, can] Your self. Can ML

- Phyl. These are but trivial documents, alas! 75
 I'm hardly taught, thus rashly to renounce
 What all the wiser world have taken so
 Long leisure to approve; besides, Ariola,
 You much mistake your Brother, for just now
 I saw him married, the deeds past, these hands 80
 Gave, and presented him to Hymens use,
 And hee's preparing for my Sisters bed.
Ariol. Your Sisters bed! (gentle my Lord) beware
 How you confer a calumnies, which all
 Your Orizins and mine, to help then cann't excuse to
 heaven. 85
Phyl. Let me conduct you to him, and your eyes
 Shall witness my assertion for a truth.
Ariol. No sir, if he be guilty grown, I shall
 Not wish to see him so; can he recant
 Thus soon, the fair Religion he did preach 90
 With all the fervency of minde?
Phyl. Do not lament,
 Th'example you should rather follow, than
 Accuse: come, my Ariola, like him
 Wee'l marry too, our wisdom shall perswade us to't. 95
Ariol. Some wicked spirit strives Sir to betray
 Us both: make tryal of this new
 Unusuall happiness a while, live, and
 Converse beneath the spreading Poplar for
 Our shade, and for variety wee'l sit 100
 On yonder Rivers flowry banks. /
Phyl. There whisper till wee court him to delay
 His journey to the Sea, and swell, untill
 He leave his scalie deaf inhabitants
 Upon the Shore, as tribute to our Loves. 105
Ariol. I, Phylomont, these are the guiltless sports.

[p.159]

-
76. taught,] taught ML
 77. world] would F
 80. married,] married: ML deeds] deed's ML
 81. Gave,] Gave ML Hymens Hymen's ML
 82. Sisters] sister's ML
 85. Orizins] Orizons, F : orizons, ML mine,] mine F, ML
 them] them, F, ML excuse] Excuse ML (corrected line-
division)
 88. No] No, F, ML
 89. so;] so: ML recant] recant, ML
 92. lament,] lament. ML
 93. follow,] follow F, ML
 94. him] him, ML
 96. strives] strives, F, ML Sir] sir, Q, ML : Sir, F
 101. Rivers flowry] river's flowery ML
 106. I] Ay ML sports.] sports ML

Phyl. Fine holy dreams indeed, but cannot last,
You and I must marry, 'tis resolv'd.

Ariol. Banish that thought, or I will take my leave
And be estrang'd for ever from thy sight. 110
But when reclaim'd, seek me i'th mirtle Grove.

Phyl. Stay; fair Ariola, my reason sure must laugh
At this subjection of my faith, but I
Will on, freedome and kind addresses shee
Hath still assur'd; come follow me like an 115
Unwilling Proselite, I slowly move
To try the pleasures of Platonick Love. Exeunt.

[SCEN. 4]

Enter Amadine, Fredeline with a Paper,
and Castraganio.

Amad. Dispatch Sir, it grows late, my Lady will
Expect I wait on her to bed, th'intelligence
I bring, is full of certainty and truth:
Make your advantage of't with your best skill.

Fred. Wilt thou adventure Amadine, 'tis but 5
(At worst) the forfeiture of thy poor service,
Which ile requite with giving thee young Gridonel
To be thy Husband, and to rule; my plots
Have so design'd, why did I order't else
That he should take the Med'cine which hath forc'd 10
Him to such Feminine attempts?

Amad. Indeed hee's grown more bold with me of late,
And will come fairly on in time.

Fred. O doubt it not, can my experienc'd head studie
in vain?

107. last,] last. ML

109. leave] leave, Q, F, ML

111. reclaim'd,] reclaim'd ML

112. Stay;] Stay, Q, ML Ariola,] Ariola! ML

115. assur'd;] assur'd. ML come] come, Q : Come, ML
me] mee, Q : me, F : me! ML

116. Proselite,] proselyte ML

1. Dispatch] Dispatch, F, ML Sir,] sir! ML late,]
late! ML

2. bed,] bed. ML th'intelligence] the intelligence F :
Th'intelligence ML

3. bring,] bring Q, ML truth:] truth. Q

5. adventure] adventure, F, ML Amadine,] Amadine? ML

7. ile] I'll F, ML requite] requite, Q

8. and to rule;] omitted in F : and to rule. ML my]
My ML

14. O] O, ML not,] not! ML can] Can ML (corrected
line-division)

[p.160]

Captain, my indeer'd friend, will you forsake 15
 Me now, when such a ripe occasion shoves /
 It self, to give success unto my hopes?
 Your sister is content to hazard all
Castra. Tis full of danger sir.
Fred. I will be there my self, and stand between 20
 Your person and his wrath.
Castr. Tis certain loss sir, of my company.
Fred. How? what's a company that brings as frail
 Revenew, and uncertain, as our purchases
 At dice, who'd live, and be maintain'd by others deaths? 25
 Look here, just now I caus'd him signe this grant,
 The Provostship of Necosia newly voyd,
 Which being under's hand and seale confirm'd,
 No new relapse of favour can recall
 The gift. You see your name here sir carv'd out 30
 In Roman Characters; the feat but done,
 Ile put it in your hand, then strait you may
 Take horse, ride post unto your government,
 Your Sister with you, on some Parsons strong
 Tall double Gelding sir, kept in my stable for 35
 That use; and then laugh at your Patron till he sicken
 at your mirth.
Amad. But shall my Husband Elect follow us?
Fred. And ride as swiftly as a Scythian from a battel
 lost.
Amad. In my weak judgement Brother, our rewards are
 faire,
 I am resolv'd to venture it. 40
Castr. Early i'th morning sir?
Fred. Just at the first appearance of the light.
 The dore I told you of, must be the place.
Castra. You will be there protected with your Sword?

-
18. all] all. Q, F, ML
 19. Tis] 'Tis F, ML danger] danger, F, ML sir.] sir! ML
 22. Tis] 'Tis F, ML loss] loss, F, ML
 25. dice,] dice? ML
 28. Which] Which, ML
 30. here] here, F, ML sir] Sir; F : sir; ML carv'd
 out] omitted in F
 31. In Roman Characters;] omitted in F : characters: ML
 35. Gelding] Gelding, F : gelding, ML
 36. he] He ML (corrected line-division)
 38. a battel] A battle ML (corrected line-division)
 39. judgement] judgement, F, ML our] Our ML (corrected
 line-division) faire,] fair. ML
 41. morning] morning, F, ML
 43. of,] of ML

[p.161] Fred. A Captain, and raise doubts, that sound
 like fears 45
 Come sir, all shall be safe. You to your Lady.
 Let's meet i th upper lobby two houres hence,
 And there consult. My Chymick fume I have /
 Already t'ane, if that succeed, and this
 Plot thrive, I will require no more from my 50
 Uncertain Fate, nor Art, whose usual scope,
 Is but to pay learnd industry with hope. Exeunt.

[SCEN. 5.]

Enter Theander, Eurithea, a Table, stools,
and lights set out.

Theand. Husband, and Wife, we have a calling now;
 Shews it not strange, disquieting thy tender ears
 With sounds th'are unacquainted with? Titles
 (Me thinks) that yet we know not how to wear,
 We should be taught behaviour, and some forms 5
 Of gravity, are they not youthful, Eurithea?
Eurith. My Lord, I am more ignorant than you:
 If we have ventur'd upon errors, wee'l
 Conceal them, and forgive our selves.
Theand. Her beauty kindles in my brest new fires, 10
 Before the old are quench'd; wise Fredeline
 Told me, our marriage would procure my remedie,
 Alas! the cure's to come, and now I must
 Require't as custome, or a duty from her;
 In my nice thoughts 'twill teach her impudence. 15
 O curs'd disease! What shall I doe?
Eurith. Theander, you are still perplex'd, I thought
 The holy Priest had a Mysterious power
 To make these troubles cease. Did you not vow
 Our Nuptials was the means to save your life? 20
Theand. To Bed, my Eurithea, it is late.

-
45. fears] feares! Q : fears, F : fears! ML
 46. Come] come, F : Come, ML
 47. i th] i'th Q, F : i'th' ML
 49. t'ane,] ta'ne, F : ta'ne; ML
 52. learnd] learn'd Q, F, ML
 6. gravity,] gravity; ML youthful] usefull Q : useful ML
 7. you:] you. Q
 11. quench'd;] quench'd. ML
 12. remedie,] remedy. F, ML
 14. custome,] custom ML
 17. perplex'd,] perplex'd. ML
 21. Eurithea,] Eurithea! ML

They say the married pair are incident
To cares, 'tis fit then they should sleep, prethee
To bed; shall I go call thy woman?

Eurith. My Lord, you are not kind: the tedious hours 25
I could contract to Minutes in your company,
And waste them faster then our village girls
That dance in Meadows all the Month of May.
Ile take my leave, yet boldly too,
With all the solemn sweetness of a Bride --- Kisses / 30
My Lord, good-night.

[p.162]

Theand. I am inflam'd agen; did she not take her
leave, and say
Good-night? Then whither must I go?
One bed I thought kind Hymen had allow'd
To both, since by his God-head we are made 35
But one; thus it is generally receiv'd: stay Eurithea,
we must talk.

Enter Amadine

Amad. Madam, your Beds's prepar'd, shall I undress
Your Ladship, or the Bridegroom first?
I'th Province where I liv'd, we us'd to call
A dozen apron Squires t'uncloath the Husband, 40
Then sow him in a Sheet, and lay him on his Pillow
Tamely, to expect the Bride two hours before she came.

Eurith. Wench, thou art mad! D'you understand her Sir

Theand. A little, Eurithea, Do not you?

Eurith. She talks as it were fit we two. 45

Amad. Should lie together, that's my meaning Madam.

Eurith. Hence, and leave us, immodest fool.

Amad. I knew t'would come to this --- Fredeline. will
Find my words true; the morning may perhaps
Make ye both Melancholly. Exit. 50

23. then] omitted in F, ML sleep, prethee] sleep.
Prithee ML

30. Bride] bride. ML

31. good-night.] good night! ML

32. agen;] again. ML did] Did ML (corrected line-division)

36. stay] Stay, F : Stay ML (corrected line-division)

37. prepar'd] prepar'd Q, F : prepar'd! ML

41. sow] sew ML Pillow] Pillow, F : pillow, ML

42. Tamely,] tamely F : Tamely ML

43. her] her, F, ML Sir] sir? Q, ML : Sir? F

44. Eurithea,] Eurithea. F : Eurithea. ML

45. two.] two --- F, ML

46. meaning] meaning, F, ML

47. Hence,] Hence! ML

48. Fredeline.] Fredeline Q, F : Fredeline ML

49. may] may, F, ML perhaps] perhaps, F, ML

Eurith. This wench, Theander hath been fam'd for wit;
I doubt she hath experience too in things
Not decent for th'observance of a Maid.

Theand. Alas, she talks but what she hears, and in
Her understanding seems proper and fit! 55

Eurith. That we should sleep together in one bed.

Theand. Indeed it sounds most strangely to us yet,
But use will dull those scruples to the ear;
It must be done, custome will be obey'd.

Eurith. Never by us. Wee'll live to be examples,
Not Sir to follow those, we cannot like. 60

Theand. Consider gentle Love, ere you believe
Your own opinions best. Why did we marry? /

[p.163] Eurith. That's easily resolv'd, I thought Theander,
Some wild sad jealousie had vex'd thy heart 65
With fear of rivalship, and by this sacred band
Thou would'st secure and tie me to thy self,
More safely to destroy anothers hopes,
Though these were needless doubts. I never gave
You cause to hold my love in your suspect. 70

Theand. Thou dost mistake my griefs, it hath a cause
More foul, which I'd acquaint thee with, if it
Were comely to reveal't, but since I have
Betray'd and led thy guiltless feet into
This sacred snare, 'tis fit t'avoid the scorns 75
Which singularity, and overbashful

Niceness will beget; wee'll live as others do,
As much i'th practices of night, as day.

Eurith. O Theander! the sweetness of thy soul
Is sowr'd, like Cretan Wines that are too excellent 80
To last; my blood thou hast to water turn'd,
And I shall soon consume it all in tears.

51. Theander] Theander, Q, F : Theander, ML

52. too] too, Q

58. ear;] ears. ML

61. Not Sir] not, Sir, F : Not, sir, ML those,]
those F, ML

62. Consider] Consider, F, ML

64. thought] thought, F, ML

66. rivalship, and] rivalship; and, ML band] band, ML

67. would'st] wouldst F

68. anothers] another's ML

70. in your suspect] suspected yet F

71. griefs] grief F

72. I'd] I'd F, ML

76. singularity,] singularity F, ML

78. night,] night F, ML

81. last; my] last. My ML

Theand. Go Eurithea to thy bed, sleep like
A Virgin not a wife, be by thy own
Embraces warm'd, Injoy thy bosome to 85
Thy self, away! haste to thy bed, I to
My grave, and let my Coffin lye
Ungarnish'd in the earth, come not to strew
It o're with flowers: I am so pestilent
That I should blast thee after death. 90

Eurith. Theander stay! Who knows but heaven may give
Such mighty blessings to my speech that strait
I may perswade thee from thy guilty thoughts?

Theand. Never: my brest is now become 95
The burning prison of the Fiends, it is
So sulphurous and hot, me thinks they find
Their punishment increas'd, and would to cool
Themselves, return unto their former hell.

Eurith. O direful extasie! can I hear this and live? /
Theand. Ile tell thee more, to make thee fly 100
With some kind Angels borrowed wings, from this
Infected Region where I breath. Know all
Our marriage vows (which certainly were first
Ordain'd for holy use) I meerly took,
As formal helps to my pernicious lust. 105

Eurith. Yet stay, in this short tyranny of time,
Thou canst not be so sinful grown, as to despise
My pitie and my prayers too! O stay.

Theand. I dare not, for thine eyes augment my smart,
Each small neglected beam they shed, 110
I gather up in flames, and quite pervert
Their vertuous influence to a lustful fire.

Eurith. Thou lost remainder of the noblest Prince,
The active War, or wiser Courts e're knew,
How do I blush to find my groans and sighs, 115
Have left me breath enough to speak my last

-
83. Go] Go, F, ML Eurithea] Eurithea, F : Eurithea, ML
bed,] bed! ML
84. Virgin] virgin, ML wife,] wife: ML
88. earth, come] earth. Come ML
89. o're] o'er ML pestilent] pestilent, F, ML
92. speech] speech, Q
94. Never:] Never! ML brest] breast Q, F, ML
97. increas'd] increasde Q would] would, ML
99. extasie] extacie Q : extacy ML
101. Angels] angel's ML
106. stay,] stay! ML
108. O stay.] O, stay! ML
110. shed,] shed ML
114. War,] War F : war ML
115. sighs,] sighes Q : sighs ML

Farewell? Theand. How far is it to heaven, that yet
 This Ladies mournings are not heard, for if
 They were, my sufferings and my guilt would cease;
 Or cannot our petitions climb, and get 120
 Access as nimbly as our faults? O this
 Is it that so emboldens vex'd humanity,
 Makes us complain, those undiscern'd
 Immortal governors are often in
 Their bounty slow, in Justice too severe, 125
 And give not what we beg, but what we fear. Exeunt.

ACT. 5. SCEN. I.

Enter Theander, Fredeline.

[p.165]

Theand. My gladness doth orecome me Fredeline,
 Some kind celestial power hath physick'd me
 With immaterial balm, the sickness of
 My blood is gone, my hot and eager thoughts
 Grow temp'rat now, my veins are cool within, / 5
 As silver Pipes replenish'd from a Spring.
Fred. It seems the Philosophers Dose hath done
 Working, 'tis well he is already married;
Theand. O I am light, more nimble then a Dove,
 Or empty Eagles in their mornings flight; 10
 Me thinks this sinful vestment of my flesh
 Shows clean and new upon my soul, now I
 Shall sleep agen, and have such guiltless dreams,
 As I may tell my mother when I wake. 15
Fred. 'Tis strange the operation should decay
 So soon; some few hours hence my subtle Fume
 Will govern in mine eyes; and there I hope
 Continue longer then his lust hath done with him.

117. Farewell?] farewel. F : Farewell. ML
 118. Ladies] lady's ML heard, for] heard! for, ML
 1. orecome me] o'recome me, F : o'ercome me, ML Frede-
line,] Fredeline. ML
 2. Line omitted in F
 3. With immaterial balm,] omitted in F
 7. Philosophers] philosopher's ML
 8. Working,] Working: ML married;] married? Q :
 married. F, ML
 9. O] O, ML
 10. mornings flight;] morning's flight. ML
 12. soul,] soul: ML

Theand. I'm thinking Fredeline how Eurithea will 20
 Rejoyce, when she shall find what mastery
 Her holy friends above have wrought in my behalf.
Fred. 'Tis now neer birth of day, and as I told
 You Sir, to find her pensive in her bed, 25
 To draw her Curtains, and reveal your self,
 Quite alter'd and recover'd in your minde,
 Will by the sudden wonder much augment
 Her joy. Thean. It must be full of pleasure, shew
 the way
Fred. That's her Chamber Sir, but through a back door
 (Unless her careful woman hinder us 30
 By a strong bolt) I can convey you to her without noise;
 Make me your guide, and move to your right hand.
Theand. I shall be welcom'd and admir'd, as I
 Had made my visit from a Region so
 Remote, that my return would be no more 35
 Believ'd, then from the grave ---
Fred. Here I injoyn'd my Captain and his Sister
 stand conceal'd.
 If he should prove too cowardly for such
 A guilt, I were undone --- Sure that's his voice.
Enter Castragano (in a nightgown unready)
& Amadine.
Castr. They both are come, speak louder Amadine, / 40
 He cannot hear us else.
Thean. Hah! who are these?
Fred. They come from Euritheas Chamber, Sir,
 Lets retire to the Arras, and listen to their talk ---
Amad. Brother take heed how you discourse 45

[p.166]

-
20. thinking Fredeline] thinking, Fredeline, F : thinking,
Fredeline, ML
 23. and] and, ML
 24. You] you, F : You, ML
 25. your self,] your selfe Q : yourself ML
 28. pleasure, shew] pleasure. Shaw ML way] way. Q, F, ML
 29. Chamber] Chamber, F : chamber, ML
 30. us] us) F, ML
 31. By a strong bolt)] omitted in F : bolt; ML without]
 Without ML (corrected line-division)
 36. grave] Grave. F : grave. ML
 37. my] My ML (corrected line-division)
 39. undone] undone. ML
 Stage direction. &] and F, ML
 40. come, speak] come. Speak ML louder] louder, F, ML
 43. Euritheas] Eurithea's ML
 44. Lets] let's F : Let's ML talk] talk. ML
 45. Brother] Brother, F, ML

And boast of your access, Theander would
Go neer to kill us both, if he but knew
Of this nights revelling.

Castr. Dost think I wear my tongue so slipp'ry in
My mouth, these are not pleasures fit to be 50
Reveal'ds away, w'have said enough? Ex. Castr. & Amad.

Fred. They have observ'd the language I prescrib'd,
To the strictness of a Sillable.

Theand. Sure he did urge my name; and spoke as it
Concern'd my Justice to destroy'em both. 55
Who are they, thou know'st'em Fredeline?

Fred. My indeer'd friend: can you be guilty of
Such close night exercise?

Theand. Who is thy friend? death on thy courteous
fears?

Why dost conceal't so long? What is he call'd? 60

Fred. Were he my brother, and thus injur'd you,
My secrecie should never make him safe.

'Tis Castraganio and his sister Amadine,
She that attends upon your wife.

Theand. My wife: that title's new, and will grow
horrid now! 65

Her Chamber was their Sphere of revellings:
They came from hence.

Fred. Can you think so my Lord?
Theand. Why dost thou strive to lessen my belief,
With wearing such disguises on thine own? 70
Thou saw'st they came from thence.

Fred. Sir, if they did, that can infer no cause,
To make your reason so disquieted;
Are there not many of these Tiffany /
[p.167] Young kerchief people that will have their lovers in 75
Their Ladies Chamber whilst she sleeps?

-
46. access,] access. ML
48. nights] night's ML
50. mouth, these] mouth? These ML
51. away,] away Q : Away! ML enough?] enough. ML
Stage direction. &] and F, ML
52. the] your F, ML I prescrib'd,] omitted in F
53. To the strictness of a Sillable.] to a Syllable F
54. name;] name: Q : name! F, ML
56. know'st'em] knowst em Q : know'st'em, ML
57. friend:] friend; F, ML
59. fears?] fears, ML
63. Amadine,] Amadine: ML
65. wife: that] wife! That ML (corrected line-division)
68. so] so, Q, F, ML
74. of these Tiffany] omitted in F
75. Young kerchief people] omitted in F
76. Ladies] lady's ML

Theand. Her Lover Fredeline: thou wouldst beguile
My jealousy with hopes impossible:
It is her brother, think on that.

Fred. Can Incest seem so strange to your conceit? 80
The sooner Sir, for by that means th'are sure
T'increase th'alliance, of those children which
They get, and make them more a kin unto themselves,
But if the gentle Euritheas you
Suspect (as be it far from my dull thoughts 85
To raise a sawcy fear) let me kill him ---

Theand. Go, follow strait: bring me his heart, that I
May see it pant and bleed within my hand.
Kill him, his sister too: Yet stay, stay Fredeline:
'Tis not the custome of my soul, to be 90
Revenge'd by Deputie, or fix my anger where
There is not equall strength and valour to incounter it.

Fred. But Sir, if he should live
To prattle in his Wine, and boast what he hath done?

Theand. Go then, take care thou see him strait
imbarqu'd, 95

And let some cunning Pilot steer him to
A coast so wild and distant from this Clime,
That's language never may be understood?
Not to secure my fame, but in a piteous tenderness
To Euritheas Sex. False Euritheas! 100
When I had purg'd my memory of all
My raw unwholesome thoughts, could'st thou defile't
Agen with acting what I but unwillingly desir'd?

Fred. 'Tis worth my poor vexation too,
When I consider how the scornful, that 105
Malign'd the pure celestial sect of
Lovers, which you mutually conspir'd /
To raise, will smile when they shall heare of this,
And say, 'twas but an old Platonick trick.

[p.168]

Theand. Leave me, and see him suddenly imbarqu'd 110

-
77. Lover] lover, ML
78. impossible:] impossible? ML
81. sooner] sooner, F, ML
82. th'alliance,] the alliance, F : th'alliance ML
83. themselves,] themselues; Q : themselves; F, ML
86. him] him! ML
87. strait:] straight! ML
89. him,] him! ML too:] too. Q
90. soul,] soul ML
92. incounter] Encounter ML (corrected line-division)
93. But] But, F, ML
98. understood?] understood: Q : understood. ML
100. Euritheas] Euritheas's F : Euritheas's ML
103. desir'd] Desir'd ML (corrected line-division)
107. Lovers,] Lovers ML
109. but] omitted in F
110. imbarqu'd] imbarqu'd. Q, F, ML

Fred. Sir your command shall be obey'd; but I
Beseech you not proceed to danger, on
These weak unlucky doubts.

Theand. This was the cause she did dissuade me from
Her bed, that she might make another room,
Most virgin-like pretending 'twas a crime to aske
A husbands priviledge: prethee leave me.

115

Fred. I dare not yet my noble injur'd Prince. Exeunt.

[SCEN. 2.]

Enter Castragano, and Amadine.

Cast. I'm glad the danger's past: It had been hard
To teach me venture it, but that the Provostship
Was a most powerful baite.

Ama. And then to make the rich young Gridonel my
husband too,
For all his plots are sure.

5

Cast. But that which perfected
My confidence, was thy assurance of
The Ladye's easie inclination to
Forgive; for as thou told'st me, if the worst
Succeed, and we should be constrain'd to tell
The truth, she'le pittty young beginners, that
Are forc'd to hazard a little honesty
To make'em rich, and is able to
Procure Theanders pardon as her own.

10

Amad. You may presume it and rejoyce, for I
Have felt her breast; 'tis soft and tender as a
Pellicans --

15

Enter Fredeline, with a Parchment writing,
and Pocket Inkhorne.

Fred. My noble Captain, and my precious friend,
I will not name what lasting gratitude,
Your cares and courage have oblig'd me too:
Men that are hearty and sincere come late
With promises, and early with their deeds. /

20

117. husbands priviledge:] husband's privilege. ML
prethee] Prithee, ML me.] me! ML

118. yet] yet, ML

1. past:] past. ML

2. teach] make F

4. the] The ML (corrected line-division)

9. Forgive;] Forgive. ML for] for, F : For, ML

11. beginners,] beginners ML

14. Theanders] Theander's F : Theander's ML

16. Pellicans] Pellicans. Q : pelican's. ML

19. to:] to. ML

[p.169] Cast. I hope sir, though our dialogue were short,
 We utter'd your meaning in your own words.
Amad. My voice was valiant too, and lowd enough.
Fred. All was exacter then my hopes desir'd; 25
 And now (just dealing Sir doth strengthen love)
 There is the Patent for the Provostship.
 Pray put it in your pocket safe, make choice
 Of all my Horses, strait to hasten you
 Unto your Government. 30
Amad. And shall my husband follow us?
Fred. Just now, he's drawing on his bootes, hee'l ride
 Half naked with his leggs, for out of hast
 He hath forgot to put his stockings on.
Amad. Were he quite nak'd, he should be welcome sir. 35
Fred. Friend, I implore I may by ev'ry Post
 Have letters of thy business, and thy health;
 And pretty Amadine when you have children,
 (As heaven no doubt, will send you store) pray keep
 Them warm, and let me eate no fruit, nor fish; 40
 You goe unto a cold raw clime, and I
 Desire all your posteritie might thrive.
Amad. It is the kindest gentleman.
Fred. Wee'le meet ith stable strait, there have
 A parting teare or two, and so farewell. 45
 Mischief on my fraile memory. I had
 Forgot a written Scedule here, to which draws out a
 I must intreat your hands --- paper, Pen and Inke.
Cast. How! what is it sir?
Fred. Onely a short certificate, that justifies 50
 You lay with Eurithea sir; and Amadine
 Must needs subscribe, as witness that she saw you in
 her bed.

-
22. hope] hope, F, ML
 23. words.] words? F, ML
 26. dealing Sir] dealing, Sir, F : dealing, sir, ML
 32. now,] now F, ML bootes,] Boots. F hee'l
 ride] omitted in F
 33. hast] hast, Q : haste ML
 33-35. omitted in F
 35. welcome] welcome, Q, ML
 38. And] And, ML Amadine] Amadine, F : Amadine, ML
 children,] Children F : children ML
 39. store)] store), ML
 40. me] em Q : 'em ML fish;] fish. ML
 46. memory.] memory! ML
 48. hands] hands. ML
 49. it] it, F, ML
 51. Eurithea] Eurithea, F : Eurithea, ML sir;] sir, Q
 52. witness] witness, ML you] You ML (corrected line-
division)

Cast. You shall excuse me.
 Fred. Can you deny me this?
 Amad. What w'have already done can raise but his 55
 Suspitions, this will make him mad. /
 [p.170] Fred. Speak, will you write?
 Castra. Our other crime if it be found may be
 Forgiven, but once consent to this, hee'le grow 60
 Too wise sir, to be merciful.
 Fred. Well, I must seek for friendship among beasts,
 There is no melting courtesie, no honesty
 In men. Determine strait, will ye subscribe?
 Castr. You have our answer, Signior, pray receive't.
 Fred. Deare friend I take my leave, Sweet Amadine 65
 Farewel. I'm sorry we must part, as blind
 Men doe, never to see each other more.
 Castr. Believe not so unkindly of our destinies.
 Fred. Never, I feare; for I suspecting youl'd deny 70
 This small request, was faine to hire
 Two shaggy ill-look'd Gentlemen, a brace
 Of massie hilted rogues, who waite below
 To cut your throats.
 Cast. Y'are not in earnest sir,
 Fred. Deare friend, when did you find I was in jest. 75
 However, if you'le fix your names in writing here,
 You may go on with safety to your government;
 Shall they come up?
 Amad. No, no sir, if they be rogues,
 And have such shaggy looks: Brother, I find 80
 He's mischievous.
 Cast. Give me the paper sir --- He writes, and gives
it Amadine.

56. Suspitions, this] Suspitions. This ML
 57. Speak,] Speak! ML
 58. crime] crime, ML
 60. wise] wise, F, ML
 61. beasts,] beasts; ML
 62. melting] omitted in F
 63. strait,] straight! ML
 64. Signior,] signior; ML
 65. friend] friend, ML leave,] leave. Q, ML Amadine]
Amadine, F : Amadine, ML
 66. Farewel.] Farewell! ML
 69. for I] for I, ML youl'd] you'd F : you'd ML
 74. earnest] earnest, F, ML
 75. friend,] friend! ML jest.] jest? ML
 76. However,] However Q
 77. government;] government. ML
 80. looks:] looks. ML
 82. paper sir] Paper, Sir. F : paper, sir! ML

Fred. Gentle Mistress, your name too ---
 So, now ye are kind, let me embrace you both.
 And pray look on the Pattent sir, I gave 85
 You to assure the Provostship. --- Castra takes it out
Castr. Hah! here wants the Dukes hand. and opens it.
Fred. Right; to what purpose pray should it be there,
 When th'office is not faln.
Castr. I'm gull'd, led by the nostril, like an Asse. 90
Amad. Nor shall I have no husband, Signior?
Fred. Introth I have been busied much of late, /
 [p.171] And never spoke unto the Gentleman;
 Besides, I thought y'had been inclin'd to the Platonick
 way.
Amad. I would my nayles were long enough, villain, 95
 I'd flea thee into raggs.
Fred. Alas, I smile at Injuries.
Castr. Peace, do not anger him: come sister wee'l
 Unto my Garison. I've a Commission for
 A Company, I hope you'll speak unto 100
 The Duke I may enjoy't. I'm sure his hand is to't.
Fred. But yet you'll find a willing small
 Mistake too in that Grant; the Captain is
 Not dead that had the place.
Castr. Would I had spirit but to beate my self. 105
Fred. You are a Florentine; one of the subtle Tribe,
 That think your neighbours have no brains, but what
 They meet serv'd in with sage and vinegar,
 To a calves head: I pray believe you found
 A dull Sicilian once, that could outwit a Tuscan
 Gentleman. 110
Castr. Y'are master of your pleasure sir; whither
 shall we goe?
Fred. You must to Sea.

-
85. Pattent] Patent, F : patent, ML
 88. Right;] Right: Q purpose pray] purpose, pray, ML
 90. gull'd,] gull'd: ML nostril,] nostrill Q : ears
 too F : nostril ML
 91. Nor] And F, ML
 96. flea] fley Q, ML into raggs] for it F
 98. Peace,] Peace! ML him: come sister] him: come,
 Sister, F : him. Come, sister, ML
 100. Company,] company: ML
 107. brains,] brains; F
 108. Line omitted in F
 109. To a calves head:] omitted in F : head. ML pray]
 pray, ML
 110. a Tuscan] A Tuscan ML (corrected line-division)
 111. pleasure] pleasure, F, ML sir; whither] sir.
 Whither ML

Amad. To sea, Ile drown here first,
Or aske pardon, and confess all.

Fred. Not one word more on forfeitures of life. 115

Castr. My wonder makes me dumb, I need no threats.

Fred. You shall to the Bermudoes friend, and there
Plant Cotton whilst your Sister learns to spin;

It is the Dukes command, and till I can

Provide a Ship, I must inclose you in 120

A garret safe, where you may weep and meditate.

No howling now, nor crying lowd, for feare

My ill-fac'd blades below ore heare't, and strait

To qualifie your voyces cut your throats;

Nor do not grumble curses out, I hold

Them much unwholesome in a morning ere I break my fast. 125

[SCEN. 3.]

Ex. /

[p.172]

Enter Phylomont, Buonatesta, Ariola.

Phyl. I'm wearie of this old Platonick life:

D'you think that Ile sit sighing thus (Ariola)

Under a Poplar tree, or whining by

A River side, like a poor Fisherman

That had lost his Net? Either consent to marry, 5

Or I will strait take horse, ride to my Province

And seek some down right virgin out, that knows

Natures plain Lawes, though not the Art of love.

Ariol. Can you complain I am unkinde, or the

Sweet freedom which I give, is not so much 10

As eithers vertue might allow?

Phyl. It is enough! Men that are satisfy'd

With winde and ayre, may keep Camelions company:

I'm of an other diet; I, my learned

New acquaintance here, laughs to conceive 15

113. sea,] sea! ML first,] first. Q

114. pardon,] pardon ML

115. more] more, F, ML

116. dumb,] dumb. ML

117. Bermudoes] Bermudoes, F : Bermudas, ML

118. Cotton] cotton, ML spins:] spin. ML

119. Dukes] Duke's F, ML

123. ore heare't] o're heare't F : o'erhear't ML

124. voyces] voices, ML

1. old] cold Q, ML : dull F

4. side,] side? F like a poor Fisherman] omitted in F

5. That had lost his Net?] omitted in F

8. Natures] Nature's ML

11. eithers] either's ML

13. ayre,] air ML

14. diet; I] diet. Ay ML

What Hercules and's fifty Mistresses

Would have thought of a Platonick lover.

Buon. He would have beaten's brains out with his club.

Phyl. Will you consent to marry, speak?

Ariol. If I am powerfull with thee Phylomont, 20

Let me but wooe thee to the Woods agen,

And try how my perswasions can subdue

Thy minde, unto our former temp'rat love.

Phyl. No, I thank heaven; I'll sooner go thither 25

To rob poor Squirrels of their nuts, my sage

And learned Author, shall I humble you

So much as goe to bid my followers

Prepare for my departure hence.

Buon. Stay a little sir, the Lady may relent.

Phylo. My hopes grow cold. I'll instantly away. 30

Ariol. Stay Phylomont -- I do command thee stay,
By the religion of thy sacred vows.

Phylo. One houre I will; upon condition too,

You walk aside with my Phylosopher,

And listen reverently to his advice. / 35

Ariol. My reason's fortify'd, let him come in.

Phylo. Away, use all the force of your capacitie.

Buon. Plato shall lose one fond disciple sir,

Or I'll goe burn my books, and sindge my beard

Off in the flame. --- Exeunt. 40

[p.173]

16. fifty] 50 Q

19. marry, speak] marry? Speak ML

20. thee] thee, F, ML

23. temp'rat] temperate F, ML

24. No,] No Q I'll sooner go thither] omitted in F

25. To rob poor Squirrels of their nuts,] omitted in F :
nuts. ML my] My ML sage] sage, Q

27. goe to] to goe Q

28. hence.] hence? ML

29. little] little, F, ML sir, the] sir! The ML

30. away.] away! ML

31. Stay] Stay, F, ML Phylomont] Phylomont: Q :
Phylomont, F : Phylomont! ML

32. vows.] vows! ML

33. will;] will, F : will! ML too,] too ML

36. fortify'd, let] fortified! Let ML in.] in, Q

37. Away, use] Away! Use ML

38. disciple] disciple, F, ML

39. books,] Books. F and sindge my beard] omitted in F

40. Line omitted in F

[SCEN. 4.]

Enter Theander and Euritheia, at severall doores

Theand. In this course Pilgrims weed, I shall injoy
That quietness, which though great Princes have
The power oft to preserve in others, yet
Can ne're command unto themselves.

Eurith. Alas, my Lord, what have I done, 5
That you should leave me to suspect
My Innocence? Why; will you thus become
A holy wanderer to seek that happiness
In other Lands, which here you scornfully
Forsake? What have I done? 10

Theand. Is thy offence
Grown up to be thy glory now, dost love
To heare it told? or art thou sooth'd with silly hope
It is conceald, the Starrs are witnesses;
They all grew weary of the night, and wish'd 15
For clowdes to hide their radiant eyes, from what
Unwillingly they saw?

Eurith. Ease my amazement quickly, or I dye.

Theand. Thou Euritheia, and the world are grown 20
Too false and subtile, for the easie dull
Sincereness of my heart, I will retyre
To Desarts and to Rocks, there feed the winds
With my continual sighes: untill I raise
A storm shall nightly shake this Palace towres,
And give thy flatt'r'ing conscience cause to feare, 25
Though I am gone still my revenge dwells here, Exit.

Eurith. O! I would follow, but my griefs are grown
So burdensome, they blow me to the ground. She fals.

-
1. course Pilgrims] coarse Pilgrim's ML weed,] weed ML
2. which] which, ML
4. ne're] ne'er F, ML
6. to] and F
7. Why;] Why, Q, F : Why ML
8. wanderer] wanderer, F, ML
12. now,] now; ML
13. or] Or ML silly] omitted in F
14. conceald, the] conceal'd? The ML witnesses;]
witnesses! ML
19. Thou] Thou, F, ML
21. heart,] heart. ML
25. flatt'ring] flattering F, ML
26. gone] gone, ML here,] here. Q, F, ML
27. O!] O Q : Oh! ML
28. ground.] ground, F

[p.174] How various are the changes of our fate,
 Now must I lose him, when he's safe restor'd / 30
 To all his chaste and noble thoughts: which way
 Could I consent to an offence? I am
 By some conspiracie betray'd.
Enter Fredeline.
Fred. This fellow and his sister must be sent
 To Sea with speed, for feare some watchful accident 35
 Discover all. Eurithea! the most
 Illustrious Princess of this Isle look up
 Faire Virgin-wife: alas, why do you weep?
Eurith. I am forsaken, lost! Theander is
 Unkind, o'recome with jealousie and scorn. 40
Fred. Madam, I think, I partly know the cause,
 Believ't, there are more villaines in the world,
 Then will appear so in the face, though it
 Be wash'd, and shav'd, then view'd with open lights.
Eurith. But sir, know you what thus disturbs my Lord? 45
Fred. Your Woman's false: her brother such a knave
 As were he sent to hell, the Fiends would crowd
 Together in a nook, t'avoid his company.
Eurith. She and her brother false to me!
Fred. Rise up, I doe beseech your Excellence; 50
 And having wip'd away those liquid pearls
 From off your beauteous eyes, read this and wonder. ---
She rises and takes a paper from him.
Eurith. O dismall! horrid treachery ---

-
29. fate,] fate! ML
 31. thoughts: which] thoughts. Which ML
 35. watchful] omitted in F
 36. all.] all, Q
 37. Isle] Isle: Q : Isle, F : isle, ML up] up, F :
 up! ML
 38. Virgin-wife:] Virgin-wife; Q
 39. forsaken,] forsaken! ML
 41. cause,] cause. ML
 43. face,] face. F though it] omitted in F
 44. Line omitted in F
 45. But] But, F, ML
 46. false:] false! ML knave] Knave, F : knave, ML
 47. As] As, ML
 48. in a nook,] omitted in F, ML
 49. me!] me? ML
 50. Excellence;] excellence! ML
 51. And] And, ML
 Stage direction. and] & Q
 53. treachery] treachery. ML

Fred. There you perceive, he doth affirm, he did
 Injoy your bed, and Amadine subscribes 55
 To witness what he certifies.

Eurith. Though they are cruel, I forgive them both.

Fred. That's heavenly said: yet marke their impudence,
 This note they sent to me, t'intreat me give 60
 It to the Duke, but when I doe,
 Let the quotidian gowt cease on my hands
 Untill my fingers grow more knotty then a Maple roote.

Eurith. Sir, I believe you'll strive
 Rather to lessen his suspition, than /
 By new contrivements give it growth. 65

[p.175] Fred. D'you think I am of humane race? this room
 Is much too publick for your miseries.
 I pray retire within, and wee'l consult,
 How to dispell all these enchanted cloudes.

Eurith. You are become the treasure of my hope, 70
 And will oblige me when my fortune smiles
 Agen, unto a gratitude, that shall
 Be great, and suffer no decay.

Fred. Already she is very kind, I hope 75
 My fume begins to work, I'll gaze upon
 Her still untill mine eyes melt into hers. Exeunt.

[SCEN. 5.]

Enter Jaspero, Gridonell, Arnoldo.

Jasp. Your Father sent us to release you sir,
 You have the house at liberty agen,
 He says, he may trust you with women now,
 For there is such a blemish found in one 5
 Of the fairest of the sex, as he presumes,
 Will teach all men to fly their company.

54. There] There! ML affirm,] affirm ML
 58. impudence,] impudence. ML
 61. cease] cease F : seize ML hands] hands, Q, ML :
 hands. F
 62. Line omitted in F a] A ML (corrected line-division)
 66. this] This ML
 68. consult,] consult ML
 71. me] me, ML
 73. great,] great ML
 74. kind,] kind: ML
 75. work,] work. ML
 1. you] you, F, ML
 2. agen,] again. ML
 5. as] as, ML

Grid. Indeed my danger towards women's past.
 For whether't be with fasting out
 My supper twice, or walking gently in
 My shirt, whilst the Moon shin'd, I cannot tell, 10
 But I am strangely alter'd, grown so cold
 Within, as I had lain a whole night perdu
 O'top o'th Alpes.

Arnol. But you were very hot before?
Grid. O Arnoldo, thou maist be glad thy sister 15
 Was dead, I had so mauld her else.

Jasp. 'Twas happy mine was at suck too.
Grido. Th'art in the right; for had she been but old
 Enough to weare a bondgrace on her brow,
 And nibble Gingerbread, sh'ad serv'd my turne. 20

Arnold. 'Twas a miraculous feaver you was in.
Grido. Well, shall I tell you gentlemen, believ't, /
 [p.176] I had eaten some strange odd meat, the pickled kidney of
 A Goate, or the rumpe of a devill broyld.
 But have you heard of a faire Lady that had got a
 blemish? 25

Jasp. Our brave new Dutchess sir, sh'ath troubled all
 The house, and in her very bridall night
 They say, playd the Adultress.

Grid. How, gentlemen?
 Pray heare me speak; I've judgement in these things. 30
 I will be hang'd, if sh'ath not dipp'd her finger
 In a French pie, some kickshaw made of severall
 Strange bits; Just such as I encountred with,
 And there devour'd the kidney of a Goate.
 Come let's goe seek my Father out. Exeunt. 35

-
7. Indeed] Indeed, ML past.] past, F, ML
 8. out] without F, ML
 10. shirt,] shirt ML tell,] tell; ML
 15. O] O, ML maist] may'st F, ML
 16. dead,] dead: ML
 18. in the] i'the ML
 19. bondgrace] Bongrace F ; bongrace ML
 20. And nibble Gingerbread,] omitted in F
 22. Well,] Well! ML you] you, F, ML gentlemen,]
 gentlemen? ML
 26. Dutchess] Duchess, F ; duchess, ML sir,] sir! ML
 27. night] night, ML
 28. They] they ML playd] play'd F ; Play'd ML (cor-
rected line-division)
 31. sh'ath] she hath F ; sh'hath ML
 32. severall] sev'rel ML
 33. bits;] bits. Q
 35. Come] Come, ML out.] out! ML

[SCEN. 6.]

Enter Phylomont, Sciolto, and Buonatesta.

Phyl. Though I esteem Theander at a rate,
As if I vallew'd all his victories,
And all the civill honours he hath wonne,
By conqu'ring the misterious sense of books: 5
And adde to this our loves, begotten in
Our Infancy, our noble friendship of
A better growth. Yet Euritheia is
My Sister, and the chiefest of my blood,
On whose vertue and perfection I'm so well
Experienc'd in, that neither can admit 10
My least suspition or my feare, th'are both
Abus'd, but if my friend will grow too credulous,
Ile learn to use him as my Enemy.

Sciolto. For my part sir, I want instructions, what
I should believe, and words to utter halfe 15
The dismal wonders I have heard: But sure
He doth proceed on grounds so relative,
As would perswade the wisest to a jealousy.
Yet on my soul shee's cleare. /

[p.177] Phylo. Then there is treachery, let it be found; 20
If he permit my Sisters honour bleed,
Without full arguments to warrant his,
Suspect ere yet the circuit of one Moon
Be added to my age, Ile give
The people of this Province cause to curse 25
Their Princes negligence.

Buon. Your Grace hath found I've been a little
prosperous
Of late in your affair, trust me with this:
Be pleas'd to tarry here a while conceal'd,
You both shall finde I will untie these Magick knots, 30

-
3. civill] omitted in F
4. books:] books. ML
5. loves,] loves ML
7. growth.] growth, Q
9. On] One Q, ML : one F
11. feare,] fear; ML
12. Abus'd, but] abus'd. But ML (corrected line-division)
14. part] part, F, ML instructions,] instructions ML
20. treachery, let] treachery. Let ML found;] found! ML
21. Sisters] sister's ML
22. his,] his Q, ML
23. Suspect] Suspect, Q, ML
26. Princes] prince's ML
28. this:] this. ML

And strait restore the Innocent to such
A light as shall have force to make their vertue shine.

Sciol. My man o'Medicines, if thou perform this,
Although old Æsculape had but a Cock
Allow'd him for a cure, thou every meal, 35
Shalt have a brace of fat cram'd Capons at
Thy board, each of'em larger then a Dragon?

Enter Theander like a Pilgrim.

Theand. I seek thee Phylomont, and like a friend
Whose kindness grows upon him neer his death:
I come to give thee Legacies, the Arms I won 40
At Capua are thine, and those Sardinian horse
I chose for our last war; my glories are
Eclips'd, and I will go where there's no need
Of pollicy nor strength, unto dome dark
And empty wilderness, where Fame can put 45
Her Trumpet to no use, where all my danger is
Leanness, and cold, but I shall live secure,
From Ladies that are fair and false.

Phyl. Were I so cruel to beleave the cause
Of thy calamity a truth, I would 50
Invest me too in such a homely weed,
And wander with thee where the Sun,
In's universal journie should not finde
Us out? but thou art govern'd by mistakes,
Some treacherous practise hath subdu'd thy sense; 55
For both our safeties think my sister such,
As I pronounce of thine, I must not find her in thy
doubts.

Theand. O Phylomont! I have
Not blood enough to use in blushes, should I name her
crime.

[p.178]

-
32. A light] A light, Q : a light, ML as] As ML (cor-
rected line-division)
33. man] man, F this,] this Q
35. meal,] meal F, ML
37. board,] board. F each of'em larger then a Dragon?]
omitted in F : Dragon. ML
38. thee] thee, F, ML
39. death:] death, ML
40. Legacies, the] legacies. The ML
43. there's] there is F
44. nor] or ML
47. Leanness,] leanness F : Leanness ML secure,]
secure F, ML
53. journie] journey, F, ML
54. out? but] out. But ML mistakes,] mistakes. ML
56. such,] such ML
57. thine,] thine. ML her] Her ML (corrected line-
division)

- Phylo. Thy passions I forgive agen! but mark 60
 How much they are mis-led, this learned Gentleman,
 Will free disguised truth out of that Labyrinth,
 And dismall shade where she resides, then give
 An instant remedy to all our griefs.
- Buon. But you must promise patience Sir, and when 65
 I give the sign, retire to'th Arras all silent and
 conceal'd.
- Thean. Such blessings as you promise seldom come
 From heaven, I'm sure no humane help can doo't.
- Enter Fredeline creeping in, as he were sick.
- Buon. Away, listen and hide your selves, there stands 70
 The Conjuror that I must first out-charm.
- Fred. How am I Planet-struck, how suddenly
 Depriv'd of strength, I breath faintly and short;
 Like wearied Coursers when the race is done:
 My sinnews shrink, and bear me crooked when
 I move, as I had been their load a hundred years. 75
 Palsies and Agues have possess'd my joynts,
 I quiver like a naked Russian in
 The snow; and my dim eyes begin to glare,
 And wink like to a long neglected Lamp
 Whose oyle is wasted to a drop. 80
- Buon. The generous Fredeline? How do you Sir.
- Fred. Villain, Th'ast poyson'd me, the Minerals which
 Thou gav'st me in thy fume were full of death?
- Buon. I must confess they were not very wholesome ---
 Fredeline offers to draw.
 Nay, be not angry Sir, you draw a sword? 85

-
61. mis-led, this] misled. This ML Gentleman,] gentle-
 man ML
62. Labyrinth,] labyrinth ML
65. patience] patience, F, ML
66. all] All ML (corrected line-division)
67. promise] promise, F
68. heaven,] heaven; ML humane] human ML
69. your selves,] yourselves. ML there] There ML
72. strength,] strength. ML faintly] faintly, Q
78. The] the ML and] And ML (corrected line-division)
 glare,] glare F, ML
79. wink] wink, F, ML like] Like ML (corrected line-
 division) Lamp] Lamp, F : lamp, ML
80. Whose] whose ML is] Is ML (corrected line-division)
81. Fredeline?] Fredeline! ML
82. me,] me! ML
83. gav'st] gavest Q death?] death! ML
84. wholesome] wholesome. ML
85. angry] angry, F, ML Sir, you] sir! You ML
 sword?] sword, ML

- [p.179] You draw a knitting needle or a rush,
 'Las poor weak gentleman? but if you could,
 Here at my old friend Archimedes ward /
 I'd stand. --- We Mathematick Mounsieurs have 90
 Our lines revers'd, and our stoccato's too.
Fred. This scorne will bring a worse disease into
 My gall, then whats already in my blood.
Buon. You have been bred in Cities, Courts, and Camps,
 And weighed the hearts and brains of men in your 95
 Own scales, would fool the wisest Conclave too,
 Though they went fasting to consult; so wise,
 Youl'd make the Devil oversee at Cards,
 And then perswade him's horns hung in his light.
 You had your plots, but we dull Bookmen have
 Our counterplots. Fred. Sir, 'tis confess'd too late. 100
Buon. It was not in the power of Art to make
 That fume I promis'd you, else you had had
 It Sir, but this will serve your turn as well,
 'Twill end your lust, and give it ease at once.
Fred. Have pittty on my languishment and pains. 105
Buon. Y'are now within the arms of death; but I've
 A cordial that may prove restorative,
 If you will justly answer what I aske.
Fred. All Sir, and not disguise an article.
Buon. How did you raise this jealousy in the 110
 Offended Duke? I've heard he found two at
 His Ladies Chamber door, where they discours'd
 Such language as inferr'd Eurithea false.
Fred. Sir, they were planted there by me, and what
 They said was counterfeit, such as I then 115
 Appointed them to speak?
Theand. O damn'd infernal slave!
Phylo. I held him for a sober Saint.
Sciol. Contain your self my Lord: you shall hear more
Buon. Where have you hid those pious Instruments? 120

-
86. Line omitted in F rush,] rush. ML
 87. 'Las] 'Las, F, ML gentleman?] Gentleman! F :
 gentleman! ML
 88. Archimedes] Archimedes' ML
 89. stand.] stand F : stand! ML
 92. gall] gaule Q then] than Q
 95. scales,] scales; ML
 103. It] it, F : It, ML well,] wells: ML
 104. lust,] lust Q
 109. All] All, F, ML
 112. Ladies] lady's ML
 116. speak?] speak. ML
 118. sober] omitted in F
 119. your self] your self, F, ML more] more. Q, F, ML

- [p.180] Fred. 'Twas Castraganio, and his Sister Amadine;
Th'are lock'd ith Garret neer the Turret leads?
Theand. Give way to revenge, that I may kill /
Him with my foot, spurn out his monstrous soul ---
Phylo. Theander hold, Your anger was not wont to
stoop so low. 125
Theand. Your counsel's timely Sir,
I give you thanks; Sciolto bear him from
My sight: let him and's cursed Instruments be safely kept.
Sciol. Do you grin now? a pox o'your milde looks.
You took a precious care o'th Dukes posterity? 130
Fred. I'm an unfortunate Platonick Gentleman.
Buon. Keep him for justice Sir, the Physick which
He took will quickly cease its violence.
Exeunt Sciolto, Fred.
Enter Ariola, Eurithea.
Ariol. Where is Theander, that hath vex'd the best
And gentlest Lady in the world to such 135
Astonishment, that she is drown'd in tears?
Theand. Kind Eurithea pardon me, thy fate
Decreed, that thou who hast so long preserv'd
My life, shouldst by thy mercy now have privilege 140
To give it too.
Eurith. Restore me to your love (my Lord) and then
Your bounty is so great, that all I can bestow, will
be declin'd,
And not seem worthy of your thanks.
Theand. Things are reveal'd, thou'lt hear of horrid
miracles;
But sure, henceforth I shall not dare to trust 145
My heart within mine own inconstant brest;
It must be lodg'd in thine.
Eurith. I shall be tender how I give it cause
Of a remove, 'lesse mine go with it too.

-
122. leads?] leads: ML
124. foot,] foot: ML
125. Theander] Theander, F : Theander, ML hold,] hold: ML
wont] won ML to] To ML (corrected line-division)
low.] low? Q
126. timely Sir,] timely, Sir, F : timely, sir. ML
127. thanks;] thanks. ML
128. be] Be ML (corrected line-division)
129. a] A ML
132. justice] justice, F, ML Sir, the] sir. The ML
137. Eurithea] Eurithea, F : Eurithea, ML me,] me! ML
138. thou] thou, ML
142. bestow,] bestow F, ML will] Will ML (corrected
line-division)
143. And] and ML your] Your ML (corrected line-division)
144. miracles;] Miracles: Q

- [p.181] Phylo. Ariola, My Philosopher sayes 150
His Lectures pierc'd quite through your tender ears.
Ariol. Well Sir, y'had best to take me whilst
My new Religion is i'th'fit; he has
A mighty reason, and a fluent tongue.
Enter Sciolto, and Gridonel.
Phyl. To th'Chappel then, my business will lye there. / 155
Sciolt. The villaine is imprison'd sir, and his
Confederates acknowledge all that hee
Reveal'd, for an unhappy truth.
Theand. My Euritheia must become their judge,
And my Provincial Laws shall sleep a while. 160
Eurith. That will but hearten others to do wrong,
For mine will be an easie doom.
Sciolt. Pray sir, be known to my Phylosopher.
Theand. I must embrace him for my friend.
Sciolt. Well, he hath done strange feats: you took 165
a powder,
And my Son too, there was no harme intended.
You shall heare all within, perhaps find cause
To swaddle my old Hide.
Grid. By this hand sir, were you not my Father I
would begin;
I thought y'had powder'd me, 'tis well the heat 170
Is past. Lord, how I dream't of Taffitie
Kirtles, French Gowns, and fine Italian tires,
That hung (mee thought) by my Bed side.
Sciolt. Son, Ile requite thee with a wife; my friend
Hath so behav'd himself for th'credit of 175
The Arts, that Ile be at charge of a Primmer,
And a Fescue till thou learn to reade.

-
152. Well] Well, F, ML
153. fit; he] fit! He ML
154. A] most F raison] reasons F
155. then,] then! ML
156. imprison'd] imprison'd, F, ML
158. Reveal'd,] Reveal'd ML
159. judge,] Judge. F
160. Line omitted in F
161. wrong,] wrong. ML
163. Pray] Pray, F, ML
165. feats: you] feats. You ML
166. too,] too; ML
169. hand] hand, F, ML were] Were ML (corrected line-
division) Father] Father, F : father, ML
begin;] begin. ML
170. me,] me; ML
174. wife; my] wife. My ML
175. th'credit] the credit F

Phyl. Theander, my advice is good, when you
Possess your Ladies Bed your self, y'are the
Best sentinell to hinder th'onslaught of
The enemie, whining and puling Love is fit
For Eunuches and for old revolted Nunns. 180

Theand. I shall incline in time.

Phyl. And when I'm married sir, I strait command
You heare this briske Phylosopher one houre
Upon that Theame. 185

Buon. Wise Nature is my Mistriss sir, I shall
Demean myself most stoutly in her cause.

[p.182] Theand. Then surely I must yield: Come Phylomont. /
Your Nuptial Rites perform'd, let's all enjoy 190
The treasure of his knowledge and his tongue.
Yet we (my Eurithea) have a while
So rul'd each other with nice fears, that none
Hereafter will in civil kindness doubt
There are Platonick Lovers, though but few, 195
The Sect conceal'd, and still imagin'd new.

Exeunt omnes.

F I N I S.

178. good, when] good. When ML

178-183. omitted in F

179. Ladies] lady's ML

181. The] the ML whining] Whining ML (corrected
line-division)

182. For Eunuches] for eunuchs, ML and] And ML (cor-
rected line-division)

184. And] omitted in F when] When F married]
married, F, ML

187. Mistriss sir,] Mistriss, sir, F : mistress, sir. ML

189. Come Phylomont.] Come, Phylomont, F : Come, Phylo-
mont! ML

190. perform'd,] perform'd ML

191. knowledge] knowledge. F : knowledge, ML and his
tongue.] omitted in F

195. few,] few ML

E P I L O G U E.

Unto the Masculine I can afford.
 By strict Commission scarce one courteous word:
 Our Author hath so little cause to boast
 His hopes from you, that he esteems them lost,
 Since not these two long hours amongst you all 5
 He can find one will prove Platonical;
 But these soft Ladies, in whose gentle eyes
 The richest Blessings of his fortune lyes,
 With such obsequious homage he doth greet,
 As he would lay his Laurel at your feet: 10
 For you (he knows) will think his Doctrine good,
 Though't recreate the Mind, and not the Blood.

-
1. afford] afford, ML
 2. Commission] commission, ML
 6. Platonical;] Platonical, F : Platonical. ML
 11. his] that F
 12. Though't recreate] Which entertains F

Explanatory Notes

Abbreviations.

- HDCLA -- Harper's Dictionary of Classical Literature and Antiquities, ed. Harry T. Peck, New York, Harper and Bros., 1898.
- DGRBM -- Dictionary of Greek and Roman Biography and Mythology, ed. William Smith, Boston, Little and Brown, 1849.
- LPP -- H.B. Wheatley, London Past and Present, London, John Murray, 1891.
- DNB -- Dictionary of National Biography.
- NED -- New English Dictionary (Oxford Dictionary).
- ML -- Sir William D'Avenant, Dramatic Works, ed. James Maidment and W.H. Logan, Edinburgh, 1872-74.

The Temple of Love

- P. 1 Inigo Jones. -- (1573-1652) architect, born in London, studied in Italy, and designed scenes for the masques of Jonson, Campion, and Chapman as well as Davenant. In 1615 he was made surveyor-general of the King's works. He also designed a new banqueting hall at Whitehall to replace the one burned in 1618-19. By 1631 he and Ben Jonson had quarreled as to whose name should take precedence on title pages of published masques (DNB).

Thomas Walkley.-- bookseller in London, at the Eagle and Child, Britain's Burse, and the Flying Horse, near York House, 1619-58. He took up his freedom in 1618. In 1649 a warrant was issued against him for dispensing scandalous declarations sent from the late King's son at Jersey. He was the publisher of Sir John Denham's Coppers Hill, 1642, Waller's Poems, 1647, and much other interesting literature (Henry R. Plomer, A Dictionary of Booksellers and Printers... in England... from 1641 to 1667, London, the Bibliographical Society, 1907, p. 187.

- 2, line 1 Divine Poesie.--This may be a reference to Urania, the divine Muse.

- 2,2 Indamora. -- This personage represents Queen Henrietta Maria and she herself played the part. Allardyce Nicoll points out that "the name Indamora and the Brahmin priests were taken directly from a pageant tournament held at Florence in 1615. That show, designed by Giulio Parigi, introduced an 'Indamoro,' who was 'King of Nar-singa'; this hero was in love with an Indian queen, Lucinda, who arrived in a chariot escorted by 'damsels of her court' and 'Brahmin priests'" (Stuart Masques and the Renaissance Theatre, London, 1937, p. 107. See illustration p. 198).
- 2,33 Orpheus. -- A mythical personage about whom there are many legends, the best known concerning his visit to Hades where he won back his wife, Eurydice, by the charms of his poetry only to lose her again by breaking a condition of the infernal powers that he not look back (HDCLA).
- 3,34 Brachmani. -- An obsolete form of Brahmin, a member of the highest or priestly caste among the Hindus (NED).
- 3,40 Thelema. -- This female member of the couple is represented as a fairy-like creature. Davenant said that "at her shoulders were angel's wings." She is so represented in Inigo Jones's design reproduced by Nicoll, Stuart Masques, p. 204.
- 3,44 (Indamora's royall Lover). -- Clearly a reference to Charles I, who was witnessing the performance.
- 4,2 State. -- A raised platform at the end of the Hall with a canopy overhead, where the Royal party sat (ML I, 287). For illustrations and a thorough discussion of the masque in the Banqueting House see Nicoll, Stuart Masques, pp. 33-53.
- 4,7 bases. -- That part of any ornament which hangs down, such as housings, (ML II, 266).
- 4,26 Vnicorne. -- The horn, supposedly of this animal but in reality of the rhinoceros, narwhal, or other animal, was frequently considered a preventive of or charm against poison (NED). Cf. Davenant, The Wits, IV, 2 (ML II, 199-200):
Where such a salt disease reigns, as will make
Sassafras dearer than unicorn's horn.
- 5,42-3 place where the Soules of the Ancient Poets are fained to reside.-- Perhaps a reference to Elysium, the abode of the blessed in another world, where they enjoyed all manner of the purest pleasures (HDCLA). These poets, however, appear to have undergone some process of purification.

- 5,46 a great Cloud. -- For an illustration of this stage device see Nicoll, Stuart Masques, p. 107; other cloud machines are illustrated on pp. 75-6.
- 5,50 crowned with Laurell. -- distinguished for excellence as a poet, from the ancient practice in classic times of so honoring the winners of poetic contests.
- 6,55-6 Demodocus. -- Davenant may be thinking of Demodocus, a blind musician at the court of Alcinoüs, who sang in the presence of Odysseus (HDCLA). There is also a Demedocus of Leros, the author of four epigrams in the Greek Anthology (DGRBM).
- Hesiod. -- Hesiodus, a celebrated Greek poet, supposed to have been born at Ascra in Boetia. The principal works ascribed to him are the Works and Days, called a "Boetian shepherd's-calendar," the Theogony, an account of the origin of the world and the birth of the gods, and the Shield of Heracles, a narrative poem (HDCLA).
- Terpander. -- the father of Greek music, and through it of lyric poetry. He was a native of Antissa in Lesbos, and flourished between 700 and 650 B.C. He established the first music school in Greece and added three strings to the lyre making seven (HDCLA).
- Sappho. -- Sappho, one of the two great leaders of the Aeolian school of lyric poetry, Alcaeus being the other. She was a native of Mitylene or of Eresos in Lesbos, and flourished toward the end of the seventh century (HDCLA).
- 6,75 Science. -- here meaning simply knowledge acquired by study rather than in more technical sense (NED).
- 8,126 three Magicians. -- For sketches of these personages see Nicoll, Stuart Masques, p. 199.
- 10,183 Indeed 'tis a cold Northerly opinion. -- Cf. Elkanah Settle, Ibrahim (1675), Epilogue:
 Yet 'tis such Love as you've scarce met before,
 Such Love I'm sure as English ground ne'er bore.
- 10,210 Elisian fields. -- Cf. note to 5,42-3.
- 10,214 Carthusian Poets. -- poets who write in an austere manner. The Carthusians were an order of monks, founded by St. Bruno in 1084, who live a life of extreme austerity completely cut off from the world.

- 11,215 Madrigals. -- short lyric poems of amatory character, chiefly suitable for musical setting (NED). Cf. note to 57,6; also Davenant, The Unfortunate Lovers (ML III, 50):
- Those silly vows, which amorists
In choler make, when they have vainly spent
A frosty night with singing madrigals
To some coy mistress, while her window's shut.
- 11,223 Homilies. -- sermons, tedious moralizing discourses (NED).
- 11,234 A Spirit of the Element of fire! -- These spirits are based, of course, on the belief in the four basic elements of matter: fire, water, earth, and air. For illustrations of a fiery spirit and a watery spirit see Jones's designs in Nicoll, Stuart Masques, pp. 167,169.
- 11,245 a sect of modern Divels. -- Davenant's description of a modern devil in the seventh entry of the masque as "a sworn enemy of poesy, music, and all ingenious arts, but a great friend to murmuring, libelling, and all seeds of discord," sounds like the opinion of a Puritan held by a good Cavalier.
- Davenant,
12,270-1 drunken Dutch skippers. -- Cf. The Law Against Lovers (ML V, 155):
- but in private,
He will sign more than an old Dutch pilot
That has lost his ship.
- 13,307 Tarquin. -- the ravisher of Lucrece. Cf. Shakespeare's The Rape of Lucrece.
- 14,313 Hymen. -- the Greek god of marriage and of the marriage hymn named after him.
- 14,324 Noble Persian youths. -- Jones's design for a Persian youth is illustrated in Nicoll, Stuart Masques, p. 199.
- 15,352 a Barque. -- Orpheus's barge is illustrated in Nicoll, Stuart Masques, p. 111.
- 15,365-6 moved gently. -- Machines which caused waves to move and devices to put boats in motion are shown in Nicoll, Stuart Masques, pp. 59,79.
- 15,366 heaving and setting. -- rising and settling (NED).
- 15,367 rowling. -- rolling (NED).
- 16,377 Arions straines. -- Arion was a Greek poet and musician of Methyma in Lesbos, who flourished about 625 B.C. At Corinth he first gave the dithyramb an artistic form, and was therefore regarded as the inventor of that style in general. He is best known by the story of his rescue on the back of a dolphin from a crew of sailors who intended to kill him while at sea for the sake of his treasure (HDCLA).

- 16,402 Isabella Colour. -- a grayish yellow or light buff (NED).
 Watchet. -- a light blue color; cloth or garment of this color (NED). Cf. Davenant, Britannia Triumphans (ML II, 266):
 on the right hand a woman in a watchet
 drapery, heightened with silver...
- 17,425 entermedium. -- intermedium, an intervening space or interval of time (NED).
- 18,449 termes. -- statues like those of the god Terminus (NED); here, meaning supports in the shapes of satyrs.
- 19,463 Sinope. -- a color of some shade of red (NED).
- 20,486 Amianteros. -- Perhaps derived from Anteros, the god of mutual love, which is from the Greek return love, love-for-love. Note Jonson's character; see p. liv supra.
- 20,498 And now you may in yonder Throne. -- i.e., in Charles.
- 21,518-20 beginne the Revels with the King and the Lords, which continue the most part of the night... -- The masque usually served as a prelude to a night of dancing and other revelry.
- P. 21 The Masquers Names. -- The following is in part a condensation from ML I, 306-16:
- The MARCHIONESS OF HAMILTON was a niece of George Villiers, Duke of Buckingham, whose sister married William Fielding, Earl of Denbigh.
- LADY MARY HERBERT, a daughter of Philip Herbert, fourth Earl of Pembroke, and first Earl of Montgomery, died unmarried. The Countess of Carnarvon was her sister.
- About the date of the masque there were two COUNTESSSES OF OXFORD: Diana, the widow of Henry de Ver, Earl of Oxford, who died in the summer of 1625. She was the second daughter of William, second Earl of Exeter, and was esteemed a great beauty. Subsequently she became the wife of Thomas Bruce, Earl of Elgin. The other Countess was the Lady Beatrix Van Hemmena, of Friexland, by whom Robert, the next Earl, slain at the siege of Maestricht in 1635, had three daughters and one son.
- ANNA MARIA HERBERT, Countess of Carnarvon, was a daughter of the Earl of Pembroke and Montgomery. She married Robert Dormer, created Earl of Carnarvon and Viscount Ascot in 1628, who was killed at the first battle of Newburgh in 1643.

THE COUNTESS OF BERKSHIRE. -- The husband of this lady was second son of Lord Thomas Howard, summoned to Parliament in the 39th year of Queen Elizabeth as Lord Howard of Walden, and who, upon the accession of James I, was in 1603 created Earl of Suffolk. She was his second wife, and brought him seven sons and three daughters.

THE COUNTESS OF SUFFOLK, the mother of Lord Berkshire, was a remarkable woman, by no means scrupulous as regarded her moral duties. Sir Anthony Weldon does not hesitate to affirm that she was mistress of Sir Robert Cecil.

COUNTESS OF NEWPORT.-- This lady was the honourable Anne Butler, daughter of John, Lord Butler of Bramfield, "to which connection," Banks observes, "he probably owed his advancement to the rank of peerage." She had one brother and five sisters, one of whom, Olivera, was the wife of Endymion Porter, to whom D'avenant dedicated his Comedy of the Wits.

It is presumed that the LADY HERBERT mentioned was Elizabeth, daughter of Sir William Dormer, and sister to Robert, first Earl of Carnarvon. Her husband, Lord Herbert, the eldest son and heir of the fifth Earl and first Marquis of Worcester, was the faithful follower of Charles I.

LADY KATHERINE HOWARD, eldest daughter of Theophilus, second Earl of Suffolk, married, first, George Stuart, Lord Aubigny, who was killed at the battle of Edgehill, and secondly, James Livingston, Earl of Newburgh. She was niece of the infamous Lady Frances, better known as wife of Robert Carre, Earl of Somerset.

LADY ANNE CARRE was the only child of this inauspicious union and was born whilst her mother was imprisoned in the tower of London, 9th December, 1615. Her future husband was one of the Masquers, and we may perhaps be allowed to surmise, that it was during the rehearsal of the pageant, the graces of the lady gave rise to that love which brought about her marriage with William, Lord Russell.

LADY ELIZABETH FIELDING was third daughter of the first Earl of Denbigh, and wife of Lewis Boyle, Viscount of Kenelmeky, in Ireland, second son of Richard, Earl of Cork. Upon the Restoration, Charles II created her a Countess for life by the title of Guilford.

The LADY THIMBLEBY was the Hon. Elizabeth Savage, sister of second Viscount Savage, who in 1639 succeeded his maternal grandfather as Earl Rivers. She married John Thimbleby, a gentleman of Lincolnshire, who was made a knight by King James I in 1624.

MISTRESS DOROTHY SAVAGE was a daughter of Sir Thomas Savage of Frodsham, in Cheshire, by Elizabeth Darcy, daughter and heiress of Thomas Darcy, Earl of Rivers. The father was created Baron and Viscount Savage of Clifton, and in 1639 his son became Earl of Rivers as heir of his grandfather, in virtue of a remainder in the patent of creation. Dorothy married Viscount Andover, K.B., eldest son of the Earl of Berkshire.

MISTRESS VICTORY CARY has not been traced. She may have come of the Falkland Carys.

MISTRESS NEVIL was undoubtedly a daughter of either Edward the Sixth or Henry the Seventh, Lords Abergavenny.

JAMES, DUKE OF LENOX, was a son of Esme, brother of Ludovick, Duke of Lenox, the descendant of John Stewart, the younger brother of Mathew, Earl of Lenox, the father of the murdered Darnley and grandfather of James I.

The EARL OF NEWPORT was the illegitimate son of Charles Blount, Earl of Devonshire, by Penelope Devereux, sister of the Earl of Essex, who left her husband, Lord Rich, after having two sons by him, the Earls of Warwick and Holland.

The EARL OF DESMOND, by a concurrence of remarkable events, which have the appearance of romance, obtained an Earldom not inherited by his descendants. George Fielding was an infant betrothed through the efforts of his uncle, the Duke of Buckingham, to Elizabeth, the only daughter of Lord Dingwall, Earl of Desmond. Later, however, the Duke was assassinated by Felton, the Countess of Desmond died in Wales, and the Earl was lost to sea. This last event made George Earl of Desmond, but the Lady Elizabeth married her cousin, James, Lord Thurles.

WILLIAM VISCOUNT GRANDISON was the eldest son of Sir William Villiers, Bart., and his wife Barbara, daughter to Sir John St. John, knight.

LORD RUSSELL, subsequently the husband of Lady Annd Carre, succeeded his father as Earl of Bedford. William Lord Russell, the offspring of the marriage, who suffered in the reign of Charles II, was thus the heir of line of Carre, the once omnipotent favourite of James.

LORD DONCASTER was the only son of the magnificent Earl of Carlisle, a Scotchman named Hay, who had come to England with James, and marrying Honora, the daughter and heiress of Lord Denny, was created by his Royal master, Lord Hay, without having a vote or place in Parliament, but with precedence after the Barons.

THOMAS WESTON, a younger son of the Earl of Portland, ultimately succeeded to the title. He married Anne, daughter of John, Lord Butler of Bramfield, niece of the Duke of Buckingham, and widow of Mountjoy Blount, one of the performers in the Masque.

GEORGE GORING, a son of Sir George Goring of Hurstpierpont, in the county of Sussex, created Lord Goring in the 4th of Charles I, and advanced to the Earldom of Norwich upon the death of his maternal uncle, Edward, Lord Denny and Earl of Norwich, in the twentieth year of the same monarch. He predeceased his father, who survived to witness the restoration of the son of the sovereign whose cause he has espoused, to the throne of his predecessor, and died in 1662.

MASTER HENRY MURRAY was probably related to the Earl of Tullibardine, the ancestor of the Dukes of Athol, or to Murray of Cockpool, the favoured adviser of James I in Scottish affairs, subsequently created Viscount Annand and Earl of Annandale in Scotland. However this may be, Henry Murray was one of the Grooms of the Bedchamber of Charles I.

The Platonic Lovers

P. 22 Black-friers. -- Blackfriars Theater was named for the district in which it was located, so called because during the Middle Ages the order of Black, or Dominican, Friars had their convent in that section of London. It was founded by James Burbage on 1596-7. In 1619 it was ordered by the Lord Mayor and Council of London that there be a discontinuance of the playhouse because of complaints of inconvenience occasioned by the crowds of people. The players were able to keep it open, however, on the plea that it was a private house. In 1629 a company of French players, including women, were hissed from the stage. It was to these that Prynne made bitter reference in his Histriomastix. In 1655 it was pulled down and tenements were built in its place (LPP).

G. Bedel and T. Collins. -- Gabriell Bedell, bookseller in London at the Middel Temple Gate, 1646-68. He is first met with on 7 November, 1646, when, in partnership with Mercy Meighen, widow of Richard Meighen, he made

an entry in the Registers of the Company of nineteen books which had formerly belonged to R. Meighen. Twelve of these were plays. Later, however, they appear to have dealt principally in law books. In 1650 they took Thomas Collins as third partner. In 1654 Mercy Meighen died, and G. Bedell is found in partnership with R. Marriot, T. Garthwayte, and J. Crooke, but eventually he and T. Collins settled down together, and a list of 86 books, arranged under subjects, published by them in 1656 occurs at the end of T. Goffe's Three excellent Tragedies. Bedell died in 1667/8 "by taking a cup of poyson as is reported." In 1660 Collins, in conjunction with Abel Roper, held the office of printer to the Council of State (Plomer, op. cit., pp. 18-9, 51).

P. 24 Theander.-- from θεος (God) and ανδρως (man).

Phylomont.-- ? from φιλος (loving) and μονος (one alone).

Sciolto. -- from sciolto (Ital.). free; as a freeman.

Fredeling.-- ? from freddo (Ital.). cool.

Buonateste. -- from buono (Ital.). good, and testa, head.

Eurithea. -- ? from ευρος (favorable) and θεα (goddess).

Gridonell. -- from gridio (Ital.), bawling or brawling.

SICILIE. -- Davenant's fondness for the Italian background is witnessed by his use of it in at least five other plays: Albovine, The Cruel Brother, The Just Italian, The Unfortunate Lovers, and The Siege.

P. 25 Henry Jermyn. -- Earl of St. Albans (d. 1684). His rise was entirely owing to his skill in courtly arts and the consequent favor of the queen. In 1633 he was banished the court for his seduction of Eleanor Villiers, one of the queen's maids of honor, and his refusal to marry her. He was quickly restored in favor, and in 1644 accompanied the queen to France. The scandal-mongers of his own day affirmed that he was secretly married to Henrietta Maria during the exile, but no proof is available. He is also known as the master and patron of Cowley, who acted for many years as his secretary. Davenant had addressed two early poems to him (DNB; also cf. ML II, 14).

25,10 neglect your time.-- i.e., disregard your duties long enough.

26,12 They knew not how to spell it on the Post. -- In London at this time, the bill of the play for the night was placed on several posts in the vicinity of the theatre. Davenant here means that his title will have little significance to the general public.

- 26,18 In Buskins, and in Socks. -- The buskin was a high boot worn by tragic actors in ancient Athens, hence, a symbol for Tragedy. The sock was a low-heeled, light shoe worn by comic actors, hence the symbol for Comedy.
- 26,21 willing. -- compliant, easily aroused (NED).
- 26,26 With's Limber Hat. -- the widebrimmed hat worn by the Cavaliers. The brim could easily be pulled down over the face to partially conceal the features.
- 26,27 His Cloak cast thus. -- At this line the actor speaking might have hidden his head behind his cloak thrown over his arm.
- 26,30 Unto a Grove of Cypress, not of Bay. -- The cypress was the symbol of defeat and sorrow, the bay of victory and joy.
- 27,8 Gazet. -- a news-sheet. Cf. Davenant, News from Plymouth IV (ML IV,171):
All's true, I assure you. Can the gazets lie?
Or the courants fail?
- 27,11 Barbary pigeon. -- Davenant used carrier pigeons in the service of the Queen during her exile in France (Nethercot, Sir William D'avenant, p.186.
- 27,13 prefer. -- advance.
- 27,15 Tyth Pigg. -- In rural districts the tithe was often paid in stock, grain or other farm product.
- 28,19 our good Corn. -- wheat.
- 28,28 Na pery. -- linin, especially table linen.
- 28,26 Titians. -- Titian, Tiziano Vecellio, or Vecelli, one of the greatest representatives of the Venetian school of painting. The date of his birth is generally given as 1477. He died in 1576.
- 28,27 Tintaret. -- Tintoretto, Jacopo Roleusti, one of the greatest painters of the Venetian school, was born in Venice in 1518. His father, Bathista Roleusti, was a dyer, or "tintore"; hence the son got the nickname of "Tintoretto," little dyer. He died in 1594.
- 28,29 Poppeas. -- Poppea Sabina, daughter of Titus Ollius, was of great beauty and elegance of form. She became wife of Rufus Crispinus, a Roman knight, from whom Otho, then one of Nero's favorites, carried her away and married her. Nero, in turn, lured her from Otho, repudiated his wife Octavia, on the plea of her barrenness, and also married her; but behaved so cruelly to her, that she died of a kick while pregnant, A.D.64. She bathed daily in asses milk (ML II,9). She is said to have invented the mask to guard her complexion from the sun (ML V,524).

- 28,35 a Danish army drunk. -- The Danes were reputed great drinkers.
Note, for example, Claudius in Hamlet, IV,28
- 28,36 Muskaden. -- Muscadine, a wine (NED).
- 28,38 Sop.-a piece of bread or the like dipped in water or wine (NED).
- 29,41 Amber scent. -- scented with ambergris which has, among other
uses, that of sweetener (Cf. ML II,244). Cf. The Wits
(ML II,181):
Tempt thee from cambric sheets, fine active thighs,
From caudles where the precious amber swims?
- serv'd in a Grotto. -- i.e., served directly from a grotto or
small cavern where foods were stored to keep them cool.
- 29,58 prefer. --offer; ?advance.
- 30,69 hath just power ore my belief. -- i.e., I have no reason to doubt
you.
- 31,91 Course Sutlers Wives. -- A sutler is one who follows an army and
sells provisions and the like to the soldiers (NED).
Cf. Davenant, Albovine (ML I, 29):
But suttlers' wives, who, instead of fillets,
Wrap their sooty hair in horses' girts.
- 32,122 rarely. -- i.e., wonderfully (ironic).
- 32,123 pick your ears. -- i.e. open your ears. The emandation of Maidment
and Logan to "prick your ears" is unnecessary.
- 32,132 Hobbynoll, and Clfen Clowt.-- Two characters in Spenser's Colin
Clouts Come Home Againe; Hobbinol is thought to be
Gabriel Harvey, and Colin Spenser himself.
- 32,137 Ginnets.-- jennets, small Spanish horses (NED).
- 32,138 To curvett. -- to curvet, to leap about, to frisk, usually as of
a horse (NED).
- 33,150 Tarris. -- tarras, terrace (NED).
- 33,162 King Priam that had fifty Sons. -- Priamus was the son of Laomedon
and the last king of Troy. His wife, Hecuba, bore
him nineteen children (Homer, Iliad,xxiv,496). The
greater part of his sons, including Hector, the eldest,
fell defending Troy against the Greeks (HDCLA). Legends
represent him as rich alike in treasures and in children.
He is supposed to have had fifty sons and fifty
daughters by different wives (Oskar Seyffert, A Dic-
tionary of Classical Antiquities, London, 1894).

34,182 Mazara. -- A river in Sicily (ML II,14).

34,195-6 Thou breath'st into me. -- Cf. William Fairfax, "The Union"
(in Thomas Stanley, Original Lyrics, ed. L.I. Guiney,
1907, p. 89):

Our spirits thus into each other flow,
One in our being, one in what we know.

35,211-12 But village-quarrels ... sheep. -- A possible reference to the
countless petty quarrels which the enclosure movement
caused.

36,235 Entertainment. -- employment.

36,240 creature. -- servant, retainer, instrument (NED).

36,243 into thine. -- into thy sister.

38,288-9 To doubt their Stars ... Steel. -- i.e. To doubt their charts
compasses.

38,296-8 I went in search ... of thy love. Cf. Lovelace's "To Lucasta,
On Going To The Wars":

I could not love thee, dear, so much
Loved I not honour more.

40,358-9 those babies he, And Euritheia do beget. -- See note to 64,64.
Cf. John Donne, "The Extasie" (in Poems, ed. H.J.C.
Grierson, 1929, p. 46):

Our eye-beames twisted, and did thred
Our eyes, upon one double string;

.
And pictures in our eyes to get
Was all our propagation.

Also cf. John Cleveland, "Upon an Hermaphrodite" (in
Saintsbury, op.cit. III,28):

When I look babies in thine eyes
Here Venus, there Adonis, lies.

41,369 experiment. -- a test, trial (NED).

41,373 Mesina. -- Messina, a city in the north-east district of Sicily.

41,378 disjointed globes. -- These were probably maps in globe form which
were in two halves that could be taken apart.

41,381 Magazin. -- magazine, a storehouse, or its contents (NED).

coles. -- herbs (ML II,21). ? coals for the fire to heat his
glass still.

- 41,386 **Aeschylus.** -- A Greek tragedian born in 525 B.C. He is said to composed from seventy-two to ninety dramas. Only seven of his tragedies have come down to us, of which the Suppliants, Seven Against Thebes, and Prometheus Bound with its companion pieces are perhaps best known (HDCLA). He left his home in 459 B.C. and, after three years residence at Gela in Sicily, was killed according to one story, by an eagle dropping a tortoise on his bare skull. The inhabitants buried his remains and erected a splendid monument (Seyffert, op. cit.).
- Diodore.** -- Diodorus, an historian surnamed Siculus, because he was born in Sicily, and a contemporary of Julius Caesar and Augustus. His general history, in forty books, under the title of Historical Library, comprehended 1138 years. To this labor he devoted thirty years of his life.(HDCLA).
- Gorgias.** -- A Greek sophist and rhetorician, known as "the Nihilist", a native of Sicily. The date of his birth is unknown, but he was already of advanced age when he came to Athens in 427 B.C. The finished style of his speaking excited general admiration (HDCLA).
- Empedocles.** -- A native of Sicily, who flourished about 450 B.C. He was distinguished not only as a philosopher, but also for his knowledge of natural history and medicine, and as a poet and statesman. Only fragments of his work have come down to us (HDCLA).
- Euclide.** -- Euclides, the celebrated mathematician of Alexandria, who flourished in 280 B.C. To him is due the merit of giving a systematic form to the science of mathematics, especially to that part of it which relates to geometry (HDCLA).
- 41,388 **Archymedes.** --Archimedes, a remarkable mathematician and inventor, born at Syracuse in 287 B.C. He introduced various kinds of mechanical screws used in launching ships and draining flooded fields, and catapults used for defence (HDCLA).
- 42,414 **Elixir.**-- a supposed drug or essence used as a remedy for disease; here, a love-potion.
- 42,421 **Cantarides.** -- cantharides, the pharmacopoeial name of the dried beetle or Spanish Fly (NED).
- 43,438-9 **Down,down,** The secret troubles of my brest. -- Cf. King Lear, II, 4,58;
Hysterica passio, down, thou climbing sorrow.
- 44,20 **Genty.** -- courteous (Cf. ML II,23). Cf. Davenant, Entertainment at Rutland House (ML III,228):
they both sunk under their burdens, and so died,
dividing the eternal honour of genty education.

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- 44,28 Functions.-- Actions.
- 44,34 Sybils milk.--The phrase here used is equivalent to, "I am favored by one high in the favor of the gods."
- 46,72 Strike agen.--strike back.
- 46.87 Fresh straw, and a strong chain.--The insane has been treated worse than criminals, being kept in miserable quarters, and the violent were chained and often whipped. Cf. Thomas Dekker, The Honest Whore. Part 1, ed. Ernest Rhys (Mermaid Series), London 1894, V. 2, p. 177;
Fluello, Now, honest fellow? dost thou belong to the (mad) house?

Sweeper. Yes forsooth, I am one of the implements, I sweep the madmen's rooms, and fetch straw for 'em, and buy chains to tie 'em, and rods to whip 'em. I was a mad wag myself here, once. but I thank Father Anselmo, he lashed me into my right mind again.

- 47,97 You have a months mind to her,-- month's mind, used allusively as a more or less playful synonym for an inclination, a fancy, a liking (NED).
- 47,98 pinking.-- small blinking (NED). Cf. Davenant, News From Plymouth. (ML IV, 146):
 O thou that sleep'st like pig in straw,
 Thou lady dear, arise!
 Open, to keep the sun in awe,
 Thy pretty pinking eyes.
- 47,110 Some Clerk of a Company.-- A cleric, or chaplain of a company soldiers, the only one likely to be able to read and write.
- 47,118 Night takes her swarthy Mantle up.-- Cf. Henry VI, 11, 2, 1-2: Bedford. The day begins to break, and night is fled, Whose pitchy mantle over-veil'd earth.
- 47,121 Justifie.--Show to be true, make good or confirm(NED).
- 48,127 Purl.-- An embroidered and puckered border, or a fringe in twist work of gold and silver (ML IV, 116; 11 27).
Cf. Davenant. Britannia Triumphans (ML 11, 286):
 their bands and cuffs made of purls of cut work.
Also of. News from Plymouth (ML IV, 116):
 They show rich lace, and purl and without magic
 have shut a manor in a trunk of clothes.
- 48,132 Entering into Bond.-- to sign one's name to a bond; to bind one-self as security(NED).
- 49,1 Prethee unpin me wench.--Cf. Othello, IV, 3, 21:
 my love doth so approve him,
 That even his stubbornness, his checks, his frown
 Prithee, unpin me, -have grace and favour in them.
- 49,6 Raile,--rail, a neckcloth of fine linen. A night-rail was different; it partly covered the head (ML 11, 29).
- 50,16 The wonder of him.--?His state of admiration, or his strange conduct.
- 50,36 Pottage.--?plebeian, since pottage is a plebeian dish "Cottage" is suggested in a copy once owned by J. Mitford, a, Nineteenth century scholar of Caroline drama.
- 51,72 Jealousie.-- ? censure or criticism.
- 51,52 Anchoresse,--A nun, secluded and withdrawn from the world(NED).

- 51,53 Infer.-- bring about, induce, occasion, allege, imply (NED).
- 52,81 Lucrece.-- See note to 13,307.
- 53,123-4 Ile move it.-- I'll propose it.
- 53,126 Or cure me sacred Love, by quenching thine.--Cf. Thomas Stanley's "Expostulation with Love, in Despair." See introduction, p. xcvi supra.
- P. 54 stage direction Draws a Canopie.-- This would seem to indicate the use of an inner stage or small cubicle at the back, a survival of the small inner room covered by a curtain as used on the Shakespearean stage.
- 54,21 Lawn.-- a kind of fine linen, resembling cambric (NED).
Hallow'd Verge.--verge a district set apart under a special jurisdiction (NED).
- 54,22 Flowry Chaplets.-- Cf. A midsummer- Night's Dream, 11,1,110;
An odorous chaplet of sweet summer buds.
- 55,47 Cherubine.--Cherubin, the plural, was at one time used as the singular form (NED).
- 55,58 purple smoak.-- The incense in common use does not emit purple smoke; such a property exists in sandal wood and some of the more choice gums (ML 11,34).
- 55,61, Chaste as the Arabian bird.--A reference to the phoenix, a mythical bird of which only one exists; thus, the bird is without a mate.
- 56,73 Turtle,--turtle-dove.
- 56,78 Arcadia.-- in Greece, the central district of Peloponnesus, but here rather a reference to a mythical, peaceful land of shepherds as in Sidney's Arcadia.
- 56,82 imp. - to engraft feathers into; to lengthen or extend (NED).
- 56,88-9 . The region-- in the fairest eyes.-- Cf. Romeo and Juliet, 11,2,20-2;
Her eyes in heaven
would through the airy region stream so bright
that birds would sing and think it were not night.
- 57,6 Amorists...A wooer."An Amorist is a man blasted or planet -strooken and is the dogge that leads blind Cupid. He is never without verses, and musk comfects, and sighs to the hazard of his buttons; his eyes are all white, either to wears the livery of his mistress complexion, or to keep Cupid from hitting the black.. He answers not, or not to the purpose and no marvel, for he is not at home. He scotcheth tme with dancing with his mistress, taking up her glove, and wearing her feathers, is confined to her colour, and dares not pass out of the circuit of her memory." Characters in Sir Thomas Overbury his Wife, 1664 (ML 11,36). Cf. note to 11,215.

- 57,7 thridd.--thread. See notes to 64,64, and 40,358-9
- 57,23 the seven wise Masters is a volume.--A collection of Oriental tales supposed to have been told by his advisers to an Eastern King. Each of seven wise men told a story on each of seven days (Cf. E. C. Brewer, The Reader's Handbook. Philadelphia, 1900; also his Dictionary of Phrase and Fable 1923). Thomas Dekker had a hand in a play (1600) called The Seven Wise Masters.
- 58.27 Stagerite,--Stagirite, a native of Stagira, here meaning Aristotle, who was supposed to have been born in this town in Macedonia (HDCLA).
- 58,41 Rowse.--rouse; an excess of liquor, from the German word "rusch" half drunk, has been suggested (ML,11,37). It is more likely a full draught of liquor, probably an aphetic form carouse, due to the phrase to drink carouse having been apprehended as to drink a rouse (NED).
- 59,76 Divinely Sir, but not such kind of Love.--Mitford calls attention to Jasper Mayne's City Match (1639) 1V,7 (Dodsley, op. cit.; XIII,289);
two, they say, that live
By the new heresy, Platonic Love.
- 60,109 Reflect within.--throw light upon; show the force of (NED).
- 60,117 Salt.--inordinate desire (NED).
- 63,34 promont.--promontory, headland (NED).
- 63,58 become your own best arguments.--i.e. prove your theory best by your own example.
- 64,64 Beget reflections in each others eyes.-- See note to 40,358-9 Hardin Craig speaks of the importance of Agrippa's Three Book of Occult Philosophy, "On the subject of fascination, which is vitally connected with the all-important subjects of love and friendship. The instrument of fascination is the spirit,--a lucid, subtle vapor generated out of the purer blood by the heat of the heart. This spirit sends forth through the eyes rays like itself. These rays strike into the eyes and possess the breast of him that is stricken they wound his heart and possess in turn his spirit" (The Enchanted Glass) New York, 1936, pp 43-4).
- 64,82 She understands then what it means.-- A negative is needed here for the proper sense. It is more likely, However, that the sentence should be followed by a question mark.
- 65.6 Like sullen Roses that would wither on.-- Williams. Davenant's Relation to Shakespeare, p,15, calls attention to a passage in a Midsummer-Night's Dream, 1.1.76-8.
- 65,7 throughly.-- thoroughly.
- 66,55 nice.--strict, exacting (NED).

- 66,58 vestals.--i.e.: vestal virgins.
- 67,61 unskilful.---ignorant, untrained, unpracticed(in the ways of lovers).
- 68,112 Suburbe Allies.--suburb allies; the word "suburb" formerly had the connotation of "depravity," because such districts were supposed to be inhabited by the dregs of the populace.
- 69, 134-5 the sad domestick Red Breast.--Cf. John Webster, The White Devil, V,4 (in Complete Works, ed.F. L. Lucas, Boston and New York, 1928);
 Call for the Robin -Red-breast and the wren,
 Since ore shady groves they hover,
 And with leaves and flowers do covers
 The friendless bodies of unburied men.
 Also Cf. Cymbeline,IV,2,224
- 70,158 free converse.-- freedom of action and discourse(NED).
- 70,165-6 Farewell. When next we meet.--Cf. Romeo and Juliet,IV,3,14;
 Jul.Farewell! God knows when we shall meet again.
 I have a faint cold fear thrills through my veins.
- 71,9 o'rewatch'd.-- wearied with too much watching (NED).
- 72,46 mov'd. -- expressed.
- 72,48 parts. -- ablilities, talents, capacities (NED).
- 72,61 Posset-eating. -- A posset was a drink of wine or treacle boiled with milk, usually taken before retiring to rest. (ML II, 281).
- 74,9 Sconse. Θ- sconce, a small fort or earthwork, especially one built to defend a ford, pass castle-gate, etc. (NED).
- 74,10 raise up paste. -- to incorporate into a paste, as coloring (NED); here probably a reference to the preparation of "paint" for a lady's vace.
- 74,11 poke a Ruffe. -- to crimp, to form the folds with a poking-stick in a ruff, an article of linen or muslin in flutings and standing out all around the neck,worn in the reigns of Eliz abeth and James I (NED).
- 74,13 four Marks. -- a mark was about eight ounces of gold or silver (NED).
- 74,16 wash bucks. -- wash dirty clothes (ML II,53).
- 74,23 the Leaguer. -- a military camp, especially one engaged in a siege (NED).
- 75,31 court de Guard. -- corps de garde, a guard-house.
- 75,32 Que va la. -- Qui va la? Who goes there, (a challenge).
- 75,35 Randee vous. -- rendez-vous, an appointment or place of meeting.

- 75,49 a young Geneva Bride. -- i.e., a bride of puritanical leanings
(Cf. NED).
- 76,3 Carthusians. -- See note to 10,214.
- 76,4 Mucsovites. -- Russians; the reference is used here simply
for the notion of one who inhabits a cold district.
- 76,14 grated Carbuncle. -- a powder made by pulverizing any of
various stones of a red or fiery color (Cf.NED).
- 76,24 a long Jacobs staffe. -- Jacob's staff, an instrument formerly
used for taking the altitude of the sun; also an
instrument for measuring distances and heights (NED).
- 77,29 the drunken Macedon. -- Alexander the Great had been educated
by Aristotle who exerted great influence over his
mind and character. About 328 B.C. Alexander killed
his friend Clitus in d drunken brawl; his own death
in 323 B.C. was caused by a fever, which was probably
aggravated by the quantity of wine he had drunk at
a banquet given to his principal officers (HDCLA).
- 77,40 scape. -- derivation (ML II,56).
- 77,43 knows to cure. -- knows how to cure.
- 77,55 the merry Fop. -- This may refer to Democritus, commonly known
under the appellation of "The Laughing Philosopher"
(HDCLA).
- 78,66 Fistula. -- a long, sinous ulcer with a narrow orifice (NED).
- 78,67 couz'ners -- cheaters.
- 78,72 the French disease. -- a term applied to various venereal
diseases, usually syphilis (NED).
- 78,74 Cornelius Tub. -- Cornelius was the inventor of the sweating-
tub used in the cure of the Lues Venerea (ML II,212).
Cf. The Wits (ML II,212):
where he
Lies bath'd, sir, in a greater sweat than ere
Cornelius took in his own tub.
- 79,14 qualifie. -- qualify, to moderate, to lessen the force or
effect of (something disagreeable); therefore, to
make more agreeable (NED).
- 80,29 small god. -- i.e., Cupid.
- 80,31 not mend his eyes.-- Cupid is always spoken of as being blind.
- 81,47 weeds.-- articles of apparel; garments.
- 81,57 sifted Amber.-- powdered ambergris, perhaps as incense.

- 82,71 Iron wit.-- "irony," which is probably correct, is suggested by J.Mitford in a copy once owned by him.
- 82,76 entertaine. -- to find room for, to accomodate (NED).
Quire. -- choir.
- 82,79 whose feather'd Ancestor the fiery Tereus wrong'd.-- Tereus, a King of Thrace, violated his wife's sister, Philomela, whom the gods changed into a nightingale. See Ovid's Metam. (ML II,60).
- 82,83-4 that mistick nursery of Maids The Phrygian Sybill taught.-- The Phrygian Sibyl (of Ancyra) is said to have been the ninth, out of the supposed ten prophetic women, who foretold the Advent. Phrygis vestis is a garment wrought with needle-work, or made of cloth of Baudkin. Phrygian, an embroiderer (ML II,60).
- 82,90 treble strings.-- highpitched strings, usually thinner, which would curl more than the heavier base strings.
- 83,103 lament.-- "foment" has been suggested (ML II,61); "augment" is another possibility, though "lament" does not seem to be incorrect.
- 83,107 Hath blown the ruder winds into his eyes. -- Cf. King Lear, IV, 2,30:

You are not worth the dust which the rude wind
Blows in your face.
- 83,111 Hide, hide thy beauty.-- Cf. Davenant, The Unfortunate Lovers (ML III,65):

but look not back!
For then you share the guilt of my next crime.
You carry in your face the fire that feeds
My flame, which, if I see, 'twill kindle soon
What I will strive to quench.
- 84,6 Rabbin.-- Rabbi;master.
- 85,45 Agrippa's self. -- Cornelius Agrippa, who wrote De Occulta Philosopphia Libri tres. Gol. 1533. He was born at Cologne 14 September, 1486, and died either at Lyons or Grenoble 1535 (ML II,175). Cf. The Wits (ML II, 175):

her secrets are
Thine own; by what charms attain'd,
Let him determine that has read Agrippa.
- 86,69 Standish. -- a stand containing ink, pens, and other writings accessories; also an inkpot (NED).
- 87,101 prevent.-- anticipate (NED).

- 88,136 lye Perdu.-- to act warily (NED).
- 88,140 lustful Priests of Paphos.-- Paphos was a city of Cyrus and the chief seat of the worship of Aphrodite, the goddess of love, especially of human or fleshly love (HDCLA).
- 89,147 a little fire of Cassia roots. -- Cassia, an inferior kind of cinnamon; poetically, a fragrant shrub or plant (NED).
- 89,155 Limbeck.-- alembic, an apparatus used in distilling (NED).
- 91,199 Unmettal'd.-- i.e. unmanned.
- 93,283 perfect.-- accomplish.
- 94,11 chargeable.-- burdensome, expensive (NED).
- 94,20 Something I must doe, I know not what 'tis.-- Cf. Davenant's version of The Tempest, III,6 (ML V,479):
- Hippolito. Just my disease.--
Do you not wish, you do not know
for what?
- 95,50 Sea-Coale Cakes.-- cakes made of sea-cole, a plant growing along the sea-shore (NED).
- vildly.-- ? vilely. Cf. Davenant, Love and Honour (ML III,110):
- My patience would become by vildest guilt.
Here "vilest" has been suggested (ML Ibid.).
- 96,79 Crab-sticks.-- sticks or cudgels of the wood of the crab-tree (NED).
- 99,64 the Angels life.-- Cf. Donne, "The Relique":
- First, we lov'd well and faityfully,
Yet kenw not what we lov'd, nor why,
Difference of sex no more wee knew,
Then our Guardian Angells doe.
- 100,90 fair Religion.-- Cf. Suckling's phrase, "the new religion in love." See Introduction, p. lxxxiv supra.
- 103,47 lobby.-- a passage or corridor often used as a waiting-place or ante-room (NED). Cf. Hamlet, IV,3,39:
- You shall nose him as you go up the
stairs into the lobby.
- 104,40 apron Squires. -- apple-squire, a harlot's attendant (NED).

- 108,22 Her holy friends above.-- saints to whom she has offered particular devotion.
- 109,68 Fred. Can you think so my Lord?--Cf. Othello, III,3,36-40:
 Oth. Was not that Cassio parted from my wife?
 Iago. Cassio, my Lord! No, sure, I cannot think it.
 That he would steal away so guilty-like,
 Seeing you coming.
- 109,74 Tiffany.-- A kind of fine flax or linen, like cambric or lawn (ML II,88).
- 113,72 massie hilted rogues.-- i.e. hirelings possessed of good blades.
- 114,96 flea.-- fley, here meant to signify "scratch," although, more properly, "scourge" (ML II,92).
- 115,117 Bermudoes.-- the Bermudas, a group of islands in the Atlantic.
- 115,124 quallifie.-- qualify, to make less strong (NED).
- 115,12-3 Men that are satisfy'd ... company.--A reference to cant phrases of the "Platonics." Cf. Suckling's Aglaura, Introduction, p. lxxxiv supra.
- 116,16 Hercules and's fifty Mistresses.--Hercules performed twelve great labors. During one of these ventures he is supposed to have deflowered fifty virgins in one night.
- 118,46 her brother such a knave.-- Cf. Davenant, Britannia Triumphant (ML?II?270):
 Thou art so read in human appetites
 That, were the devil licensed to assume
 A body, thou might'st be his cook.
- 119,61 quotidian.--recurring daily (NED).
 gout.-- gout, a disease usually hereditary and in male subjects, characterized by painful inflammation of the smaller joints, especially the extremities (NED).
- 120,12 lain...perdu.--acted as sentinel (NED).
- 120,19 bondgrace,-- bongrace, a forehead cloth (ML II,97).
- 120,32 kickshaw.-- a fancy dish of cockery, in a contemptuous sense; a "something" French, not one of the known "substantial English" dishes (NED).
- 121,17 relative.-- circumstantial.

- 122,34-5 old Aesculape..for a cure.-- Aesculapius, the god of the medical art, although in Homer he is not a divinity, but simply the "blameless physicians". The chief center of worship of him was Epidaurus where serpents were sacred to him and the cock was sacrificed to him (HDCLA).
- 122,41 How am I Planet-struck.--i.e., blasted, under the influence of a malignant planet. Cf.note to 57,6.
- 124,88 Archimedes ward.-- A reference to the death of Archimedes at the hands of a soldier.
- 124,90 our stoccato's .--stockado, stockade; i.e., we are now attacking rather than defending.
- 124,956 would fool...fasting to consult. --A reflection of the Protestant notion concerning the bribing of Papal conclaves by sending bribes along with food. This is a "conceited" way of saying, "he is extremely cunning."
- 126,172 Kirtles. --kirtle, a woman's gown; a skirt or outer petticoat (NED).
- 125,122 leads.-- roofs.
- 126,172 tires. --outfits, especially as covering, dress, or ornament for a woman's head (NED).
primer.
- 126,176 Primmer.--Cf. Davenant, Love and Honour (ML III,129):
 ^
 And have my blue boys march through the streets,
 Two and two, provided for in gilded primmers,
 And their chops of mutton.
- 126,177 Fescue.-- a small wire or rod by which teachers point out the letters.
- 127,181 whining and puling Love.--Cf. Lewis Sharpe, The Noble Stranger, London, 1640, V (pages not numbered):
 Pupillus. Pshew, my love is not like other mens,
 that will whine and crye, looke pale,
 and weare night caps: no, my love is a
 bouncing love, and makes no more of
 cracking a Ladyes heart, than a Squirrell
 of a Nut.
- P. 128 lay his Laurel.-- This is not a reference to Davenant's laureateship, since he was not so honored until two years later in 1638; it is perhaps merely a reference to his being a poet.

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