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Ted Gradman
Oberlin College

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THE INTERWEAVING OF POETRY AND DANCE IN BEN JONSON'S MASQUES

Come on, come on; and where you go,
So interweave the curious knot,
As ev'n th' observer scarce may know
Which lines are Pleasure's and which not.

Ben Jonson

Pleasure Reconciled to Virtue

(224-27)

The masked noblemen prepare to perform one of their intricate dances for King James I and his court; they aim to make the complex floor patterns and body movements appear ordered, adroit, and effortless. Their dances are just one element of the highly elaborate Stuart court masque which integrates dance, poetry, scenic design, costume design and music into a three-hour dramatic spectacle. All that remains today of the lavish event is a text of twelve pages, some short descriptions of the choreography, a handful of sketches, and several short pieces of music. Although we can never fully reconstruct Pleasure reconciled to Virtue or any other Stuart masque, we can piece together the evidence, and attempt to understand how Jonson conceives and constructs his masques.

Jonson begins by recognizing the richness and variety of the dance as the central and defining feature of the masque form. He develops his poetic creation to involve and exalt the audience, and to recreate the choreographic structure of the masque.

I will study now Jonson envisions the dance from a philosophical, visual and literary point of view. Classical and Renaissance philosophy shapes Jonson's understanding of the metaphysical and metaphorical potential of dance. Visual

impact stems from a rich choreographic diversity; the masque evolves from three basic types of dances: the grotesque, theatrical antimasque dances, the symbolic, philosophical dances of the masked noblemen and women, and the traditional social dances at the climax of the masque. Jonson exploits and expands the range of each type of dance to create poetry that combines naturally with the dances. The literary quality of each masque depends on Jonson's imaginative use of every possible connection between dance and poetry; the integration of the two arts is achieved through skillful handling of the various techniques of expression common to both. Jonson interweaves poetry and dance so adeptly that each balances and enhances the other.

The Philosophical Foundations of Masque Dance

The dances in Jonson's masques are choreographed, performed and observed with a greater awareness of their philosophical potential than of their abstract aesthetic value. The supreme Renaissance value of order is reflected in the ordered motion of dance. The motion of the planets is the fundamental metaphor; cosmic dance serves as an umbrella over other models of order, like politics, romance, divine beneficence, religious and secular rites, and discipline and inner harmony. The dance philosophy of the Ancient Greeks encompasses all these ideas and inspires an analogous set of concepts in the Renaissance. The philosophy is no mere second thought, but one of Jonson's prime generating forces for

creating poetry interwoven with dance. Man imitates the harmonized motions of the planets to strive for concord with nature and the gods. This idea inspires most of Jonson's dance poetry, but is usually intermingled with some of the related models of order. The Jaque of Beauty concludes with a song about cosmic dance and politics:

Still turn, and imitate the heavens
 In motion swift and even,
 And as his planets go,
 Your brighter lights do so.
 May youth and pleasure ever flow;
 But let your state, the while,
 Be fixed as the isle.¹

The song opens with the image of dancers imitating the planets, but broadens immediately into a reflection of cosmic order in the English court and state. King James is the center of a stable court and all revolves around him. His court is equated with the earth which was considered the fixed center of the universe.² The fluid, even rhythm of the poem reinforces the consummate order of the heavens; it also implies a natural, unforced and energetic imitation of the planets by the courtiers.

Two distinct kinds of love are intimately embraced in the same metaphor of the planets' motions. First, human love and courting behavior are central motivations for dancing, and the dancers imitate the heavens to emphasize that this love is noble. This concept pervades the masques that are written for marriage ceremonies, Hymen-aei and The Haddington Masque. The men attempt to win the ladies' love by the grace and poise displayed while dancing. Jonson explains how they woo the

women through dancing in Mercury Vindicated from the Alchemists at Court:

But show thy winding ways and arts,
 Thy risings and thy timely starts
 Of stealing fire from ladies' eyes and hearts.
 Those softer circles are the young man's heaven,
 And there more orbs and planets are than seven,
 To know whose motion
 Were a notion
 As worthy of youth's study as devotion. (186-94)

The young masked noblemen reinforce their social status by studying the celestial forms of the sky and the court. They demonstrate their nobility (in their refinement over other men) and their masculinity (in their ability to woo women). Jonson hints at the erotic motives of dance, but proceeds to emphasize serious astronomical study.

The compassion and benevolence of God is the second type of love; it impels the planets into motion during the creation of the universe and motivates man to begin dancing. Two of Jonson's primary philosophical sources, Peri Orcheseos (The Dance) by Lucian and Orchestra (1596) by Sir John Davies, describe the simultaneous, Love-induced creation of dance and the universe.³ The antiquity of dance endows each performance with a profound spiritual significance.

Jonson often celebrates the dance through a combined reference to its primordial beginnings and its heavenly inspiration. The Masque of Beauty, firmly rooted in this tradition, portrays the creation of the world in a prelude to one of the dances:

So beauty on the waters stood
 When Love had severed earth from flood!
 So when he parted air from fire,
 He did with concord all inspire!
 And then a motion he them taught
 That elder than himself was thought,

Which thought was, yet, the child of earth,
For Love is elder than his birth. (265-72)

The concord of the planets is evidence of their continuing reliance on love: both the Love which created their first dance and the love which continues to inspire harmonious movement between the planets and between men and women.

Davies' Orchestra is an inventive Renaissance improvisation on the theme of universal order as dance. Renaissance dance philosophy comes to life under Davies' pen and enchants Jonson (who quotes from Orchestra twice in the Conversations with William Drummond).⁴ The poem describes how everything is engaged in the cosmic dance, and vivaciously depicts the creation of dance in heaven, in nature, and in man. Jonson's dance poetry often reflects Davies' picture of Elizabeth's court as a mirror of the planets revolving around earth, both while the courtiers are dancing and while they fulfill other social and political functions.⁵

Lucian's Peri Orcheseos is more a justification of dance than a poetic celebration. Lucian explores the dramatic, martial and religious applications of dance to demonstrate how dance permeates all aspects of human culture. He focuses on the pantomimic type of dance common in Ancient Greece. Jonson, however, applies Lucian's ideas to a variety of non-pantomimic Renaissance dance forms.⁶ Jonson attempts to imbue the Renaissance dances with some of the Greek choreographic practices and ideals. He is especially eager to invoke the Greek ideal of a strong junction between the two arts.⁷

Both Lucian and Jonson place great emphasis on the ritualistic implications of dance, and Jonson's masques can be

seen as Renaissance court rituals. Lucian describes dancing in religious cults; he focuses on the Roman Salian priests, who were renowned for their dance worship, and remarks that "not a single ancient mystery-cult can be found without dance."⁸

Jonson likewise refers to the Salian rites in The Masque of Augurs; here the noble masked dancers are so deeply engrossed in their performance that they appear to be in a trance. Their dance endows them with the power to read the future:

Apollo. Great Mars too, on these nights,
Hath added Salian rites,
Yond', yond' afar
They closèd in their temple are,
And each guided by a star.
(Chorus.) Haste, haste to meet them, and as they advance,
'Twixt every dance,
Let us interpret their prophetic trance. (292-300)

The poem welcomes the augurs with a gracefully urgent invocation of distance and mystery. They can read the future throughout this masque, but rise to the height of their powers during the dance.

The ritual of the masked dancers celebrates the magnificence of the king and queen and their court. The noblemen (or women) pay homage to the royalty in nearly all of Jonson's masques; in fact, the complex Stuart masque originates in the dance offering of the visiting nobility in Medieval disguisings. One passage from Oberon spells out the ritual function of dance to eulogize the king and queen:

Stand forth, bright rays and elves, and tune your lays
Unto his name; then let your nimble feet
Tread subtle circles that may always meet
In point to him, and figures to express
The grace of him and his great empress;
That all that shall tonight behold the rites
Performed by princely Oberon and these knights,

May without stop point out the proper heir
Designed so long to Arthur's crowns and chair. (276-84)

The king and queen are exalted to a godlike status by the dance and the poem. The dignity of the noble dancers reflects the grace of the royal couple, and the dancers become vessels of the crown's greatness. The dance ritual accentuates the strong bond between the royal couple and their courtiers.

The other dances in the masque are also ritualistic. The series of dance rituals underlines the progression of the masque from the grotesque, impotent, and evil antimasque to the graceful, supremely powerful, and virtuous world of the masque proper (section of the masque with the dances of the masked nobles). The demonic ceremony of the witches in The Masque of Queens climaxes with a lively, contorted, and hypnotic dance to disperse their magical charms. Then, in the masque proper, the permanence and superiority of Virtue and Fame overwhelm and supplant the fiendish, disordered energy of the witches:

So should, at Fame's loud sound and Virtue's sight,
All dark and envious witchcraft fly the light. (344-45)

The antimasque dance ritual seems invincible at first, but quickly dwindles into impotence. The true power of the dance ritual of the masque proper is heightened by contrast.

The progression from the subversive world of the antimasque to the ideal world of the masque proper culminates in the social dances that follow the central masked dance. The audience is united with the performers in a type of communion; the ideal world seems attainable because of the spectators' symbolic gesture of joining it. The order of the social dances is set by tradition and rarely changed; the participants

automatically perform their ritualistic motions.

The ritual dances of the masque are framed by the overall ritual of celebrating a wedding, engagement or holiday. Historically the masque originates as a simple entertainment for these events, but under Jonson's hands the masque begins to illuminate the larger ceremony. Jonson's third masque, Hymenaei, or The Solemnities of Masque and Barriers at a Marriage indicates, by its subtitle, the gravity of the spectacles (including barriers, which are martial exercises) and the importance of the external ceremony. The language that accompanies the dance is appropriately ritualistic. The speech that precedes the departing dance of the masked dancers has the measured weightiness of a religious prescription:

Now move united and in gait,
 As you in pairs do front the state,
 With grateful honors thank his grace
 That hath so glorified the place,
 And as in circle you depart
 Linked hand in hand, so heart in heart
 May all those bodies still remain
 Whom he, with so much sacred pain,
 No less hath bound within his realms
 Than they are with the ocean's streams.
 Long may his union find increase
 As he to ours hath deigned his peace. (377-388)

The unity of each couple and of the court as a whole is strengthened by the final circle dance; the accompanying poem stresses the power of the dance ritual. Its gentle commanding tone and short even phrases accent the importance of the wedding ceremony and the blessing of the king for fertility. The poem compares the king with Hymen, the god of marriage and the wedding bed. Sexual activity is approved, even celebrated, in this masque--sexual consummation, marriage, and the masque dance performance become parallel rituals.

The usual occasion for a masque performance is the Twelfth Night of Christmas (Epiphany) or Shrove Tuesday--the masque transforms the two minor holidays into major social events.⁹ These masques welcome spring as the season for fertility and courtly pleasures. The Vision of Delight brings springtime to the court in January:

Let us play and dance and sing,
Let us now turn every sort
O' the pleasures of the spring
To the graces of a court. (5-8)

This delightful poem reflects the union of all the self-contained rituals of dance, music and drama into one extravagant ritual celebration of Twelfth Night.

The inner dance ritual of the masked noblemen or women reveals another facet of the philosophical implications of dance. Dance functions didactically for the moral improvement of both the participants and the spectators. Lucian often praises dance for the discipline and exercise of the soul which are by-products of learning and practising the various movements.

¹⁰ Sir Thomas Elyot, in The Governour (1531), expands Lucian's reasoning to stress how the dance participant learns virtue directly from movement:

Nowe by cause there is no passe tyme to be compared to that, wherein may be founden both recreation and meditation of vertue, I haue amonge all honest passe tymes, wherein is exercise of the body, noted daunsinge to be an excellent utilitie, comprehendinge in it wonderfull figures, or, as the grekes do calle them, Ideas, of vertues and noble qualities, and specially of the commodiouse vertue called prudence.¹¹

Elyot goes on to explain all the virtues inspired by the practice of dancing (prudence, reverence, maturity, providence,

industry, circumspection, opportunity, experience, modesty) so that dance is hardly an end in itself, but a practical method of education in ethics and social graces.¹²

Lucian and Elyot also discuss the moral education of the dance spectator. Lucian explicitly outlines the qualities of dance which uplift and enlighten the observer:

[Dance] brings not only pleasure but benefit to those who see it; how much culture and instruction it gives; how it imports harmony into the souls of its beholders, exercising them in what is fair to see, entertaining them with what is good to hear, and displaying to them joint beauty of soul and body.¹³

Dance is a prime example of the wholeness of man--the soul finding expression through the movements of the body.¹⁴ The spectator is capable of seeing through to the soul's eloquence via the language of dance.

Jonson expresses the moral enlightenment of both participant and spectator in the series of dance poems in Pleasure Reconciled to Virtue which celebrate the noble, educational, visually beautiful, and romantic aspects of dance. The song on educational qualities of dance precedes the first, or introductory, dance of the masked noblemen:

Then, as all actions of mankind
 Are but a labyrinth or maze,
 So let your dances be entwined,
 Yet not perplex men unto gaze;
 But measured, and so numerous too,
 As men may read each act you do,
 And when they see the graces meet,
 Admire the wisdom of your feet.
 For dancing is an exercise
 Not only shows the mover's wit,
 But maketh the beholder wise,
 As he hath power to rise to it. (232-43)

Long hours of practice perfect the order and clarity of the

complex movements. The demonstration of proportions ("numerous" = composed of numbers, or rhythmical units) reveals the nobility and intelligence (in body, mind and soul) of the performers.¹⁵ The sentence structure of the poem mirrors the choreography with its ordered, twining, highly punctuated phrasing. The poem describes how the dance spectator receives benefit in accordance with his intelligence and station. The dance reaffirms the solidity of the social hierarchy--especially the upper echelon of courtiers who are all observers and performers of masques. The noble dancers celebrate and justify their station by the physical and mental discipline of harmonizing with the planets; the audience admires and later participates (in the social dances) in the ordered motion.¹⁶ Both groups are bound to each other by the Love which created dance and the universe. They participate in rituals of monumental profundity which demonstrate their uprightness and overall excellence.

Pleasure Reconciled to Virtue portrays dance as one of the few activities in which pleasure and virtue can coexist productively. Dance is hard work, but in most other activities labor is rarely redeemed with pleasure. When the dance concludes in Pleasure Reconciled to Virtue, the court is reminded that they must continue to strive after virtue by aiming for the earthly and heavenly thrones:

There, there is Virtue's seat,
Strive to keep her your own;

'Tis only she can make you great,

Though place here make you known. (314-17)

Dancing is appropriate for celebrating the heights to which noblemen can aspire and attain, and it can motivate anyone to

follow his own true path to virtue. The dance presents the social hierarchy as part of the natural hierarchy of the planets and the universe; discipline and order are the fundamental concepts that ennoble the dance and improve human life.

Choreographic Diversity in Jonson's Masques

The visual effect of the different dances in the masque inspires a strong poetic response from Jonson. The poetry reinforces the predominantly choreographic structure of the masque, and it correlates closely with the three distinct types of dance: the dances of the masked noblemen or women, the dances of the subversive antimasque, and the social dances when the audience joins the spectacle. These three types of dance are typically arranged in Jonson's masques as follows:

1. Dances and songs of the antimasquers
2. Loud music and discovery of the scene of the masque
3. Song 1
4. Entry dance of the masquers (masked noblemen or women)
5. Song 2
6. Main dance of the masquers
7. Song 3
8. The measures and the revels: social dancing
9. Song 4
10. Exit dance of the masquers.¹⁷

Each type of dance can be further subdivided into a large number of individual dances; the choreographic range of each type of dance is vividly reflected in Jonson's poetry.

The three (or sometimes four) masquers' dances reflect the central theme of the masque, and are usually more intricate than the other types of dance. Classical and Renaissance

philosophy applies most strongly to these masquers' dances. The characteristic masks of the noblemen or women (or more rarely both in separate groups) set them apart as dancers engaged in the heavenly ritual. In fact the word "masque" stems from their disguises.¹⁸

The masquers' dances are essentially a sophistication of the folk-originated medieval mummeries; the mummeries are characterized by the climactic arrival of the disguised noblemen (mummers) to dance or to present some other form of offering to the king.¹⁹ Part of the sophistication is derived from the illusionism and extravagance of Classical and Italian methods of staging.²⁰ The masquers' dances are more sophisticated in themselves: their intricate patterns and polished complexities reflect Jonson's elaborate literary visions and the primacy of dance in the Stuart court.

The masquers remain silent throughout the masque. Courtly protocol demands silence--the courtiers are not permitted to play a role other than their own and therefore must not act a speaking part.²¹ However they have the privilege of expressing themselves through dance; the less highly regarded speaking parts are then reserved for professional actors.²² It is no wonder that the audience (comprised solely of nobility) relishes the dance portions which feature their compatriots. They somehow manage to endure the speeches by observing each other's clothing and conduct. The masque spectacle includes their behavior; there is no strict division between stage and non-stage areas, and the action encompasses both performers and

spectators.²³

Jonson writes his poetry for the masquers' dances to please both spectators and performers; this is achieved by praising the appearance and behavior of the dancers. In Love Freed from Ignorance and Folly Jonson prefaces the main masquers' dance (the most lengthy and intricate of the three masquers' dances--see page 12) by comparing the noblewomen with stars and goddesses:

What gentle forms are these that move
 To honor Love?
 They are the bright and golden lights
 That grace his nights;
 And shot from beauty's eyes,
 They look like fair Aurora's streams.
 They are her fairer daughter's beams,
 Who now doth rise.
 Then night is lost, or fled away;
 For where such beauty shines is ever day. (280-89)

The poem underlines the different forms of light and swift motion; the radiance of the noblewomen shines forth in their appearance and in their movement.

Jonson also writes similarly flattering poetry for the shorter entry and exit dances. These dances function as the processional and recessional for the masquers and are related choreographically and musically to the main dance.²⁴ The rhythm of all the masquers' dances is that of the almain, a brisk but rather heavy social dance with four beats to the measure.²⁵ The choreography is probably related to the almain as well, since all theatrical dances of the Renaissance are essentially embellished social dances.²⁶ The performers know the straightforward almain step very well since they are courtiers; they learn the added complications of group work (invented by the choreographer) to transform the social dance

into a unique stage piece. The choreography now emphasizes floor patterns and group configurations rather than the basic almain steps.²⁷

The patterns that the masquers trace on the floor are usually either complex geometrical figures, letters of the alphabet, or other symbols decipherable by the audience.²⁸ Jonson describes a number of figures (circle, diamond and pyramid) in the copious stage notes written for the early masques.²⁹ His stage notes for the masquers' main dance in The Masque of Queens captures the dignity of the dance and the emphasis on proportion and legibility:

After it, succeeded their third dance, than which a more numerous composition could not be seen, graphically disposed into letters, and honoring the name of the most sweet and ingenious prince, Charles, Duke of York; wherein, beside that principal grace of perspicuity, the motions were so even and apt and their expression so just, as if mathematicians had lost proportion they might there have found it. The author was Master Thomas Giles. (505-510)

The symbolic floor patterns and geometric choreography have precedent in the dance entertainments popular in France and Italy at the time.³⁰ The widely distributed text of the Ballet Comique de la Royne includes a detailed description of the geometric dance of the Grand Ballet (analogous to the masquers' main dance).³¹ The Ballet celebrates the 1581 wedding of King Henry III, son of Catherine de Medicis, with one of the most lavish spectacles of Renaissance France.³² It is the first European court entertainment which successfully combines dance, poetry and music into a coherent dramatic whole; its cohesive quality strongly influences Jonson's masques.³³

Jonson occasionally describes the geometric floor patterns in the spoken text. The masquers' main dance in The Masque of Beauty is invoked by a song full of wonder and anticipation for the dance figures:

Rise, aged Thames, and by the hand
 Receive these nympas within the land;
 And in those curious squares and rounds
 Wherewith thou flow'st betwist the grounds
 Of fruitful Kent and Essex fair,
 That lead thee garlands for thy hair,
 Instruct their silver feet to tread,
 Whilst we again to sea are fled. (251-58)

The geometric patterns and the noble courtiers are described as a reflection of beautiful, ordered nature. The speaker urges Thomas Giles (the choreographer who dances the part of River Thames) to gently lead the noblewomen into their dance.³⁴ This action reflects the choreographer's duty to train the masquers in figure dancing and the high esteem awarded to skilled choreographers.³⁵ Thomas Giles (and Hieronymus Herne, John Ogilby, M. Confesse and M. Bochen) prepare the dancers through frequent, rigorous training sessions.³⁶ The intricacies of the floor patterns and the expectation of a highly polished finished product necessitate long hours of serious practice.

The masquers' main dance presents the noble dancers in their most elevated state to prepare them for the climax of the evening: the social dances of the measures and the revels. Here the separation between the performers and the spectators is breached; the masquers select members of the audience to join the dancing. In Neptune's Triumph for the Return of Albion Jonson stresses the pre-eminence of the social dances:

Come noble nympas, and do not hide

The joys for which you so provide.
 If not to mingle with the men
 What do you here? Go home again. (316-19)

Here Jonson defines the main role of the female masquers as the dancing with men rather than the performance of the main masquers' dance.

The ideal world of the masque is united with the real world of the court, which is perfected in the process: the spectators become what they see.³⁷ The poetry that accompanies the social dances emphasizes the perfection of the reunited court and the bliss of the parallel union of the two sexes in chaste love. The Masque of Beauty asserts the purity of the social dancing:

It was no policy of court,
 Albe the place were charmèd,
 To let, in earnest or in sport,
 So many Loves in armèd;
 For say the dames should, with their eyes,
 Upon the hearts here mean surprise,
 Were not the men like harmèd?

Yes, were the Loves or false or straying,
 Or beauties not their beauty weighing;
 But here no such deceit is mixed,
 Their flames are pure, their eyes are fixed;
 They do not war with different darts,
 But strike a music of like hearts. (288-302)

Jonson's jocular poem discretely tolerates the sexual intentions of the dancers. Nonetheless he reasserts the artifice of chastity to transport the dance back to the masque's illusory world.

The first half of the social dancing, the measures, consists of several variations of two basic dances, the stately pavan and the lighter, but still sedate almain.³⁸ Both dances are dignified and even in the character of a processional--allowing the newly risen spectators to display

their costumes formally.³⁹ The pavan originates in the court entertainments of France, Spain and Italy; it is essentially a series of slow, long steps first forward and then shorter ones backward in a simple pattern that is repeated for the duration of the dance.⁴⁰ Phoinot Arbeau describes the "decorum and measured gravity" exhibited by the men, and the "demure mien, their eyes lowered save to cast an occasional glance of virginal modesty at the onlookers" for the women.⁴¹ Jonson's masques include several slightly accelerated varieties, to suit the generally quickened pace and choreographic diversity of the Stuart masque.⁴²

The almain, originating in Germany, features some playful little springs toward the end of the dance; it is designed to lead pairs of dancers down a hall with a distinctive kind of goose step in a pattern similar to the pavan.⁴³ The key to successful performance of either dance is the upright bearing and subtle inventiveness of the dancers.⁴⁴ Jonson enthusiastically explains in Hymenaei:

Here they danced forth a most neat and curious measure, full of subtlety and device, which was so excellently performed as it seemed to take away that spirit from the invention which the invention gave to it, and left it doubtful whether the forms flowed more perfectly from the author's brain or from their feet. The strains were all notably different. (279-83)

A potent force seems to control the dancers' movements which rises from their souls and is inventively expressed through their feet. It is unusual for the measures to have an "author" (choreographer), but Hymenaei is a rare double masque with one group of female masquers and one group of male masquers;

choreography is appropriate since these measures are more a part of the masquers' dances than the social dances. The social dances generally need no choreography since they are traditional.

Jonson emphasizes proportion in the measures, which derives from both the style of dance and the mathematical connotation of "measure." In News from the New World Discovered in the Moon Jonson uses the word "measure" in both the sense of a standard unit of measurement and that of the solemn dances:

Read him as you would do the book
Of all perfection, and but look
What his proportions be;
No measure that is thence contrived,
Or any motion thence derived,
But is pure harmony. (310-15) ⁴⁵

The importance of the golden mean and Pythagorean proportion cannot be understated in reference to creating dances. Both natural harmony and the imitative harmony of dance are based on mathematical precepts. The poem expresses the two types of harmony through the double meaning of "him" as both the king and the sun, and a biblical reference ("the book"). We must look to some higher authority for artistic inspiration based on proportion.

The measures physically and psychologically prepare the dancers and the newly involved spectators for the livelier revels. The revels are more entertaining and popular: Jonson shows their supremacy over the measures by terming all the social dancing "the revels" in most of his masques. Many of the varied revels dances are showpieces for improvisation

(especially for the men), and the audience responds enthusiastically to the dramatic, unpredictable, virtuosic and athletic.⁴⁶ The revels also afford the opportunity for prominent nobles or members of the royal family to lead some of the individual dances.⁴⁷ They are the social and physical pinnacle of the masque dances.

The revels consist of a large variety of dances and features two especially popular dances, the galliard and the coranto; Jonson occasionally mentions these two dances in his stage notes but never mentions the other revels dances.⁴⁸ The galliard, the single most important social dance of the masque, is documented thoroughly in nearly every Renaissance dance treatise.⁴⁹ Many descriptions of the galliard stress its numerological implications: it is based, in many different ways, on the number five.⁵⁰ Its five basic body positions are the key to all social dances; there are five steps in its performance (it is six counts long, but one step occupies two counts); five represents marriage and the union of man and woman.⁵¹ This vigorous dance of four hop/brush steps and one two-count jump is often embellished to show off the dancer's talent and captivate the audience.⁵² The virtuosic capriol--a shuttling of the feet during the jump--remains a difficult athletic feat and crowd pleaser in modern ballet.⁵³

The coranto is known for its swiftness and unexpectedness, just like the galliard, but is substantially different in execution: it employs a basic running motion with occasional gliding steps.⁵⁴ Davies artfully captures the character of

both dances in Orchestra; he underlines the firelike masculinity of the galliard and the windlike speed of the coranto.⁵⁵

Andrew Sabol describes the great variety of other common revels dances found in Jonson's masques.⁵⁶ The popular lavolta features violent body turns and a leap where the man lifts the woman. The saraband is a tame version of a once lascivious Spanish dance; the canaries are intricate partner dances which become increasingly complex as the performance proceeds. In the spagnoletta both the man and the lady lift each other in turn. There are innumerable varieties of the French brawl, essentially a round dance with swaying motions.⁵⁷ The revels generally conclude with an English country dance; many of the spectators participate since the steps and floor patterns are simple and organized in repeatable units.⁵⁸ The country dance sometimes uses mimetic gestures which add drama to abstract movement.⁵⁹ Jonson describes the revels in Oberon by praising their audience appeal, lightness and variety:

Here be forms so bright and airy,
And their motions so they vary
As they will encaunt the fairy
If longer here you should tarry. (344-47)

The audience is captivated by the diversity and inventiveness of the revels. The poetry recreates some of the enchantment through its quadruple chyme and reference to fairies. The dancers are a gift of the magical kingdom, and their power emanates in radiant dance.

The masquers' dances, measures and revels represent a developing diversity which Jonson furthers in this creation of the antimasque. This literary invention consequently sparks

the choreographic development of the grotesque and acrobatic antimasque dances.⁶⁰ Jonson's early masques are poetically beautiful, but lack conviction because they are immersed in a saccharine and unreal presentation of ideal beauty. In The Haddington Masque Jonson tempers the ideal beauty with a brief episode of slapstick culminating in a whimsical dance:

Wherewith they fell into a subtle capricious dance to as odd a music, each of them bearing two torches, and nodding with their antic faces, with other variety of ridiculous gesture, which gave much occasion of mirth and delight to the spectators. (144-47)

Pantomime and buffoonery are quintessential characteristics of antimasque dance and rejuvenate the masque form. The antimasque dances are distinctly less metaphysical than the abstract, symbolic masquers' dances, and evoke gales of laughter and merriment from the audience.

The Queen enjoyed the increased diversity of The Haddington Masque so much that she encouraged Jonson to develop the antimasque more fully.⁶¹ Jonson responded by creating an elaborate "spectacle of strangeness" (line 17) based on the secret ceremonies of witches in The Masque of Queens. Jonson used demonological sources to create a animated antimasque with mysterious incantations, ominous invocations, and the malevolent spreading of charms.⁶² The antimasque climaxes in a flamboyant and frenetic antimasquers' dance:

With a strange and sudden music they fell into a magical dance full of preposterous change and gesticulation, but most applying to their property, who at their meetings do all things contray to the custom of men, dancing back to back and hip to hip, their hands joined, and making their circles backward, to the left hand, with strange fantastic motions of their heads and bodies. All which were

excellently imitated by the maker of the dance, Master Hierome Herne, whose right it is here to be named. (326-33)

Herne is praised for his brilliant choreography which imaginatively breaks all the rules and customs of theatrical dance. This antimasque adeptly uses all the arts; hell is realistically portrayed with flames and smoke; a "hollow and infernal" music greets the witches; the bizarre costumes include rats on the witches' heads and shoulders; the dance is unquestionably grotesque; and the poetry is gruesome and graphic:

A murderer yonder was hung in chains,
The sun and the wind had shrunk his veins;
I bit off a sinew, I clipped his hair,
I brought off his rays that danced i' the air. (166-69)⁶³

This witch collects material for the communal brew and evokes the macabre 'dance of death' popular in the Middle Ages. The sheer intensity of the antimasque world stuns and hypnotizes the audience. But the antimasque magic becomes totally impotent when the scene vanishes abruptly and reopens with the sudden appearance of the truly powerful world of the masque proper. The worlds of evil and good are absolute and mutually exclusive; no confrontation is possible between them.⁶⁴ The stage notes which follow the antimasque dance capture the eye-opening effect of the sudden transformation:

In the heat of their dance on the sudden was heard a sound of loud music, as if many instruments had made one blast; with which not only the hags themselves but the hell into which they ran quite vanished, and the whole face of the scene altered, scarce suffering the memory of such a thing. But in the place of it appeared a glorious and magnificent building figuring the House of Fame, in the top of which were discovered the twelve masquers sitting upon a throne triumphal erected in form of a pyramid and circled with all store of light. From whom a person, by this

time descended, in the furniture of Perseus, and expressing heroic and masculine virtue, began to speak:

So should, at Fame's loud sound and Virtue's sight,
All dark and envious witchcraft fly the light. (334-45)

The world of the masque abruptly supersedes the world of the antimasque. The transformation suggests the phenomenal strength and magnificence of the masque proper, and the English throne, court and state which it idealizes.

Jonson creates antimasquers that are hideous and comic at the same time, ranging from witches and goats to bottles and incompetent lovers (often portrayed satirically).⁶⁵ The music is filled with contrasts and surprises; it is inherently more dramatic than the stately music of the masque proper and the revels.⁶⁶ The choreography originates from English folk dances--such as sword dances, morris dances and maypole dances--to conjure up unrefined peasants to contrast with the sophisticated masquers.⁶⁷ Folklore permeates the literary portions of the antimasque as well: The Masque of the Metamorphosed Gypsies is an antimasque celebration of the gypsy culture. It is Jonson's masterpiece in the antimasque genre and is his longest, most comic and most popular court entertainment.⁶⁸ It features a realistic country dance in which the clowns attempt to outdance the gypsies; Cockerel explains in rustic language: "Come, girls, here be gypsies come to town; let's dance 'em down!" (734-35) The dance is followed by a convincingly provincial song opening:

Sweet doxies and dells,
My Roses and Nells,
Scarce out of the shells,
Your hands, nothing else. (740-43)

The entire poem proceeds with its heavily accented quadruple rhyme and mention of rural names in the simplistic, personalized style of country songs. The dance that precedes it is filled with mimetic gestures and accomplished physical feats.⁶⁹ The difficulty of the dance necessitates professional performers; acrobatics and grotesque contortions enrich the rustic flavor.

The antimasque poetry and dance transforms the pageant of flattery into a rich, varied art form. The professional dancers and choreographers develop an immense diversity of courtly and non-courtly dances; consequently each type of dance becomes more varied and appealing in its own right. The masquers' dances, measures and revels each shape Jonson's poetry; his poetry, in contrast, creates the antimasque dances.

Techniques of Expression that Unite Poetry and Dance

Jonson imaginatively draws out the many different connections between dance and poetry and inseparably unites the two arts. The symbolic possibilities of dance can transform the abstract movements into a form of literary expression. The rhythmical nature of both arts permits a parallel time pattern between successive dances and songs. The political and social demands of dancing can likewise be expressed through and shared by the poetry. Jonson exploits every possible method to create an unified spectacle of dance and poetry which maintains the integrity of each art.

The symbolic floor patterns of the masquers' dances are

designed to be read by the spectators and incorporated into their understanding of the masque.⁷⁰ The most overtly literary floor patterns are the letters of the alphabet; in The Masque of Queens the dancers spell out the name of Prince Charles, and in Hymenaei the dancers form letters "very signifying to the name of the bridegroom," (line 284) either his actual name or letters of personal significance. The dancers celebrate the name of the honored spectator; they demonstrate their allegiance, honor and respect by materializing and magnifying his name.

The geometric floor patterns are also a form of literary expression. Most of them are interpreted on the basis of the perfect shapes of circle, square and sphere; these three shapes are so important that almost all the masques refer to their symbolic significance and rely on them to express deeper meanings.⁷¹ The circle represents unity, immortality, infinity and spirituality; the sphere has similar properties and encompasses infinite circles; the square signifies solidity, the four compass points, the four seasons, the four elements, and earth and nature in general; squaring the circle connotes the fusion of heaven and earth.⁷² The circle/sphere symbolism is prominent in the marriage masques because of the dominant theme of celestial union. In The Haddington Masque Jonson arranges the twelve masquers in the zodiac circle--each dancer represents one constellation.⁷³ The poem which precedes the main masquers' dance explains the significance of the sphere and its component circles:

It is a sphere I've formèd, round and even,
In due proportion to the sphere of heaven,

With all his lines and circles, that compose
 The perfect'st form, and aptly do disclose
 The heaven of marriage, which I title it;
 Within whose zodiac I have made to sit,
 In order of the signs, twelve sacred powers
 That are presiding at all nuptial hours. (236-44)

The sphere conveys spiritual wholeness comprising the universe of lines and circles and the perfect order of the zodiac. The popularity of symbolic floor patterns suggests the presence of other intricate geometric and agricultural symbols common to the Balet Comique de la Roynie, but Jonson's meager stage notes leaves these possibilities to the realm of speculation.⁷⁴

The dancers communicate literary ideas through their representation as gods or emblems of virtues. The complex masquers' main dance of The Masque of Blackness uses both types of symbolism:

Here the tritons sounded, and they danced on shore,
 every couple as they advance severally presenting
 their fans, in one of which were inscribed their
 mixed names [names of the goddesses], in the other a
 mute hieroglyphic expressing their mixed qualities
 [emblems]. (236-39)

The dancing proceeds as an allegory of the twelve goddesses and the twelve emblems to demonstrate the interaction of the diverse virtues of the court. The Queen represents Euphoris, the goddess of abundance, and her partner, the Countess of Bedford, represents Aglaia, who embodies splendor.⁷⁵ Their joint emblem is "a golden tree laden with fruit" connoting fertility; their movements depict a royal and spiritual beauty fertilizing the earth.⁷⁶

The other pairs of noblewomen probably focus their dancing around this primary pair. They represent different spiritual and symbolic properties of elemental water (transparency,

flexibility, crystallinity, swiftness, spotlessness, purity, moisture, capability of resisting fire, sweetness, delicacy, saturation--equated with education, weight, circularity, and the globe of earth).⁷⁷ They dance in circles to unify the diverse qualities of water, and thereby nurture the English state (just fertilized by the Queen and the Countess of Bedford).

The twelve emblems encompass symbols of all four elements: earth, fire and air, as well as water.⁷⁸ Patterns of squares would show the cooperation among all natural forces. The literary conception of the masque includes uniting and balancing opposing forces like black and white, burning sun and cooling air and water, east and west: the dancers are supposedly black Ethiopians coming to England to purify themselves.⁷⁹ Here again square floor patterns are appropriate to signify the four compass points, the four seasons, and the sphere of human life. An attempt to square the circle unites the earthly court with the divine king, and emphasizes the heavenly nature of human dance. All the complexities of the dance ritual reflect the intricacies of the court and celebrate the life-giving powers of the king.

Jonson frequently identifies the entire group of masquers, rather than each one individually, for allegorical purposes. In Oberon the masquers function as knights: their dance is one manifestation of chivalrous behavior.⁸⁰ In most of Jonson's later masques it is difficult to determine the masquers' identity, since the stage notes become sparser as Jonson's formulation of the masque becomes standardized. However, the

dances grow no less symbolic or intricate. Jonson's penultimate masque, Love's Triumph Through Callipolis, features fifteen individualized depraved lovers in the antimasque (each one has an appropriate costume and stance) and fifteen individualized virtuous lovers in the masque proper.⁸¹ Antimasque songs and dances frequently tell a story; here Jonson develops the allegory to include all the dances of the masque. The inferior lovers of the antimasque are transformed into the perfect lovers of the masque proper; they prove themselves in their main dance and are permitted to dance with the ladies in the measures and revels. In all the masques, the masquers reveal (rather than conceal) their inner selves by their symbolic costumes, movements, and masks.⁸² The dances that they perform become poetic and meaningful through these symbols.

Both poetry and dance are characterized by a rhythmical structure; the rhythm can be correlated between successive songs and dances to produce a tightly-knit format. Pleasure Reconciled to Virtue demonstrates a visible correspondence between the type of dance and the rhythm of the poem/song which precedes it. The pigmy antimasquers excitedly rush in to attack Hercules and start their whirling, frantic dance with this poem:

2nd Pigmy. He is yonder.
 1st Pigmy. Where?
 3rd Pigmy. At the hill foot asleep.
 1st Pigmy. Let one go steal his club.
 2nd Pigmy. My charge, I'll creep.
 4th Pigmy. He's ours.
 1st Pigmy. Yes, peace.
 3rd Pigmy. Triumph, we have him, boy.
 4th Pigmy. Sure, sure, he is sure.
 1st Pigmy. Come, let us dance for joy.

Their short staccato phrases impel the pygmies into a furious, broken motion. The line divisions accentuate the rhythms and the song accelerate directly into the dance.

In contrast, the masquers are urged to descend from their mountain with a fluid, lightly punctuated, high-flown poem:

Ope aged Atlas, open then thy lap,
And from thy beamy bosom strike a light,
That men may read in thy mysterious map

All lines

And signs

Of royal education and the right.

See now they come and show,

That are but born to know.

Descend,

Descend,

Though pleasure lead,

Fear not to follow:

They who are bred

Within the hill

Of skill

May safely tread

What path they will,

No ground of good is hollow. (196-213)

This soothing poem is less urgent and more patient than the last; sung by one voice, it is as gentle and encouraging as a lullaby. The fluid sentences, with their smoothly linked phrases and the repetition of invitational words ("ope", "descend"), clarify the poem's purpose of mild but persistent urging. Its noble lucidity provides a contrast of perfect calm to the frantic chaos of the pygmies.

The heart of Pleasure Reconciled to Virtue is the series of songs and dances that opens with "Come on, come on; and where you go, / So interweave the curious knot," (224-25) and encompasses all the masquers' dances, measures and revels.⁸³ The rhythmical, musical, literary, and choreographic unity is phenomenal. The three masquers' dances are accompanied by

three pieces of music, each based on the same thematic and rhythmical material and played on the same instruments. ⁸⁴ These accompaniments differ subtly from each other to create a sustained series and to match the subtle differences in the poems. The four poems form a unit with similar, though subtly varied, rhythms and metaphors. They relate to the dances by their dignity, evenness and thematic material, which eulogizes the art of dancing.

The first poem lovingly describes the intelligence (mental, physical, and spiritual) necessary for performing and observing dance, and compares dance with the complex labyrinth of the actions of mankind. It furthers the encouragement of the descent poem (see p. 30) so that the entry dance can begin. Dance invokes and maintains a modest Pleasure which does not exclude Virtue. The complexities of dance permit the two to become inextricably intertwined. The tone is consistently elevated and gracefully restrained; the pleasure is not abruptly explosive but rather mildly euphoric.

The second poem continues the eulogy by asserting the supremacy of dance (surpassing architecture, painting and music) and by designating the masquers' main dance as "the labyrinth of beauty." The tone is somewhat more boastful than that of the first poem. The third poem brings us to the climax of the evening, the measures and the revels, by ennobling the dancers in "the subtlest maze of all, that's love" which turns dancing into the art of graceful, gentle courtship. Discretion and charm characterize both the tone of the poem and the ideal noble lover. The whole group of songs and dances is

poem insists on the surety of dance as a restorative measure.

Courtly protocol generates another literary necessity for dance: a formal verbal invitation must precede every dance. Jonson often provides a formulaic phrase that opens with a repeated word (or phrase) for encouragement, and ends on a heavily accented rhyme to mark the end of the poetry and the start of the dance. Mercury Vindicated from the Alchemists at Court provides one charming example:

Come forth, come forth, prove all time will gain,
For Nature bids the best, and never bade in vain. (194-95)

The invitation always suits the particular type of dance which follows. The antimasque dances are invoked with slang-filled prose (see p. 25), informal poetry, or the chant-like song in

The Masque of Queens:

Around, around,
Around, around,
Till a music sound
And the pace be found
To which we may dance
And our charms advance. (321-26)

Words and rhythmical patterns are repeated for their hypnotic power over magical forces.

The three masquers' dances are each initiated differently. The entry dance is usually preceded by an encouraging celebration of the joys of movement, as in Hymenaei:

Now, now begin to set
Your spirits in active heat,
And since your minds are met,
Instruct your nimble feet
In motions swift and meet,
The happy ground to beat. (269-74)

The heavily accented rhymes in the poem mirror the strongly punctuated footsteps in the dance. The masquers' main dance

often requires no overt invitation; the dancers have already begun their motion. The exit dance provides the ritual ending for the masque; the poem which precedes it often urges the masquers to exhibit moderation, as in Oberon:

Gentle knights,
 Know some measure of your nights.
 Tell the high-graced Oberon
 It is time we were gone. (340-43)

The poem allows no leeway; it pointedly insists on an exit.

The invitation to the measures and revels often refers to courting behavior; this is imaginatively allegorized in The Golden Age Restored:

The male and female used to join,
 And into all delight did coin
 That pure simplicity.
 Then feature did to form advance,
 And youth called beauty forth to dance,
 And every grace was by.
 It was a time of no distrust,
 So much of love had nought of lust,
 None feared a jealous eye. (170-78)

The social demands of dance are expressed verbally; the poetry expresses the wonder, joy and diplomacy of courting.

Jonson identifies invitation, deification and intermission as requirements for poetry and choreography; both arts seem to venture towards the same ulterior purposes. He also exploits the common factor of rhythm to create harmonious movement throughout the masque. The masque composer unifies the thematic and rhythmical material in music, and Jonson unifies his poetry in the same manner. He also exploits the symbolic aspects of theatrical dance so that floor patterns, costumes and symbolic identities of the dancers are integrated into the poetic conceit of the masque. In this manner poetry and dance

are closely interwoven with themselves and with the other arts of music, costume design, and scenic design. Jonson funnels all the arts into a meaningful central conception which insures that the masque is an expression of each art at its pinnacle.

Conclusion

Jonson gathers inspiration for his dance poetry from the philosophy and aesthetics of Renaissance dance and expresses the two arts as united equals, with similar forms and purposes in the masque. In fact, he treats all the arts in a similar fashion, molding his literary conception around their fixed characteristics, and rejuvenating them with his poetic innovations (as in the antimasque). Jonson successfully transforms the Elizabethan choreographic pageant into the Jacobean literary/choreographic dramatic ritual.

Throughout his reign as masque poet, Jonson strove to reduce the emphasis on spectacle. But popular demands and the fertile imagination of Inigo Jones thwarted his efforts. Jones eventually gained the upper hand in the latter period of their productive twenty-four year collaboration; in 1631 Jonson was fired as masque poet. The disintegration of the cohesive interweaving of all the arts accompanied Jonson's dismissal. Dance and poetry were no longer treated as inseparable equals; consequently, the noble masque dissolved into the trivial masked ball.

FOOTNOTES

¹ Ben Jonson, The Complete Masques, ed. Stephen Orgel (New Haven: Yale University Press, 1969), p. 74, The Masque of Beauty, lines 336-42. All further references to this work appear in the text.

² Robert Krueger and Ruby Nemsler, Commentary, The Poems of Sir John Davies, ed. Robert Krueger (Oxford: Clarendon Press, 1975), p. 361.

³ Lucian, "The Dance," in Lucian with an English trans. A.M. Harmon, Cambridge, Mass.: Harvard University Press, 1936), V, 362:

Dance came into being contemporaneously with the primal origin of the universe, making her appearance together with Love--the love that is age old. In fact the concord of the heavenly spheres, the interlacing of the planets with the fixed stars, their rhythmic agreement and timed harmony, are proofs that Dance was primordial.

Davies, "Orchestra," in The Poems of Sir John Davies, ed. Robert Krueger, pp. 94-95, stanzas 17-29:

Dauncing (bright Lady) then began to be,
When the first seedes whereof the world did spring,
The Fire, Ayre, Earth and Water did agree,
By Loves perswasion, Natures mighty King,
To leave their first disordred combating
And in a daunce such measure to observe,
As all the world their motion should preserve.

Since wnen they still are carried in a round,
And changing come on in anothers place,
Yet doe they neyther mingle nor confound,
But every one doth keepe the bounded space
Wherein the daunce doth bid it turne or trace:
This wondrous myracle did Love devise,
For Dauncing is Loves proper exercise.

Like this, he fram'd the Gods eternall bower,
And of a shapelesse and confused masse
By his through-piercing and digesting power
The turning vault of heaven formed was:
Whose starrie wheelles he hath so made to passe,
As that their movings doe a musick frame,
And they themselves, still daunce unto the same.

⁴ John C. Meagher, Method and Meaning in Jonson's Masques (Notre Dame, Indiana: Notre Dame Press, 1966), p. 199n.18. Cites the location of Jonson's quotations from Orchestra in Conversations with William Drummond.

⁵ Davies, p. 12 (stanzas 124-126) and p. 125 (stanzas 127A-128A).

⁶ Meagher, p. 198n.14. Explains the discrepancy between Classical and Renaissance dance forms.

⁷ Athenaeus, The Deipnosophists with an English trans. by Charles Burton Glick (Cambridge, Mass.: Harvard University Press, 1937), VI, 407: "The best varieties of lyric poetry are those which are danced."

⁸ Lucian, p. 229.

⁹ Jean Knowlton, "Some Dances of the Stuart Masque Identified and Analyzed," Diss. Indiana University 1966, I, pp. 2,4.

¹⁰ Lucian, p. 275.

¹¹ Sir Thomas Elyot, The Boke Named The Governour (1531; rpt. New York: E.P. Dutton & Co., n.d.), p. 96.

¹² Elyot, pp. 95-107.

¹³ Lucian, p. 219.

¹⁴ Meagher, pp. 81-82. Discusses the Aristotelian interpretation of dance.

¹⁵ Orgel, ed., The Complete Masques, by Ben Jonson, p. 273n.

¹⁶ Meagher, p. 102. Explains the dual didactic purpose of noble dancing.

¹⁷ Andrew J. Sabol, Four Hundred Songs and Dances from the Stuart Masque (Providence, R.I.: Brown University Press, 1978), p. 7.

¹⁸ Enid Welsford, The Court Masque (Cambridge: Cambridge University Press, 1927), p. 3. This book provides a detailed history of the masque form throughout Europe.

¹⁹ Welsford, pp. 3, 41.

²⁰ Stephen Orgel and Roy Strong, Inigo Jones: The Theatre of the Stuart Court (Berkeley: Sotheby Parke Bernet and University of California Press, 1973), p. 5, 8, passim. This book includes many diagrams and explanations of Jones's stage design.

²¹ Stephen Orgel, The Illusion of Power (Berkeley: University of California Press, 1975), p. 39. Explains the political implications of the masque as well as outlining the courtly decorum preserved when staging a masque.

²² Orgel, The Illusion of Power, p. 40.

²³ Orgel and Strong, p. 17. The entire chapter, "The

Mechanics of Platonism," studies the staging of Stuart and Caroline masques.

²⁴ Sabol, pp. 9-10. All of the subchapter "The Dances of the Masque Proper" is useful.

²⁵ Sabol, p. 10.

²⁶ Jack Anderson, Dance (New York: Newsweek Books, 1974), p. 14. A generalized description of Renaissance court entertainments and the choreography of the prevalent dances.

²⁷ Jonson, The Complete Masques, the stage notes in the early masques.

²⁸ Lincoln Kirstein, Movement and Metaphor: Four Centuries of Ballet (New York: Praeger Publishers, 1970), p. 55. Description of the choreography of the Balet Comique de la Royne and explanation of the geometric symbolism.

Jonson, The Complete Masques, the stage notes in the early masques.

²⁹ Jonson, p. 83 (Hymenaei lines 358-60). The circle is also employed by Inigo Jones in the scenic design:

This throne, as the whole island moved forward on the water, had a circular motion of it [sic] own, imitating that which we call motum mundi from the east to west, or the right to left side [Ptolemaic sphere containing the fixed stars, p. 70n]. The steps whereon the Cupids sat had a motion contrary, with analogy ad motum planetarum, from the west to east [planets moved in the opposite direction according to Ptolemaic astronomy, p. 70n]; both which turned with the several lights. (The Masque of Beauty, lines 213-222), pp. 69-70.

³⁰ Kirstein, Movement and Metaphor, pp. 50-65.

Ballet de Monseigneur le Duc de Vandomme, 1610, in Ballets et Mascarades de Cour de Henri III à Louis XIV (1581-1652), ed. Paul Lacroix (1868-70; rpt. Geneva: Slatkine Reprints, 1968), I, 265-68.

Margaret M. McGowan, L'Art du Ballet de Cour en France 1581-1643 (Paris: Centre National de la Recherche Scientifique, 1963), plates VI-VII and notes at the end of the book.

See appendix of this paper, plates I-II.

³¹ Balthasar de Beaujoyeulx, Le Balet Comique de la Royne, 1581, trans. Carol and Lander MacClintock (n.p.: American Institute of Musicology, 1971), p. 90-91:

At this point the violins changed their tone, and began to play the entrée [analogous to the entry dance] of the Grand Ballet. It was composed of fifteen figures, arranged in such a way that at the end of each figure all the ladies turned to face the King. When they had appeared before the King's

Majesty, they danced the Grand Ballet [analogous to the masquers' main dance] with forty passages or geometric figures. These were all exact and well-planned in their shapes, sometimes square, sometimes round, in several diverse fashions; then in triangles accompanied by a small square, and other small figures. These figures were no sooner formed by the Naiads, dressed (as we have said) in white, than the four Dryads, dressed in green, arrived to change the shape, so that as one ended, the other began. At the middle of the Ballet a chain was formed, composed of four interlacings, each different from the others, so that to watch them one would say that it was in little array, so well was order kept, and so cleverly did everybody keep his place and his cadence. The spectators thought that Archimedes could not have understood geometric proportions any better than the princess and the ladies observed in this Ballet.

32 Carol MacClintock, introd., Le Balet Comique de la Royne, pp. 9-10.

33 MacClintock, p. 9.
Meagaer, p. 200n.58. Jonson kept a personal copy of Le Balet Comique de la Royne in his library.

34 Jonson, p. 71 ("The Masque of Beauty," lines 247-50):

Which ended, Vulturinus, the wind, spake to the River Thamesis that lay along between the shores, leaning upon his urn, that flowed with water, and crowned with flowers, with a blue cloth of silver robe about him; and was personated by Master Thomas Giles, who made the dances.

35 Jonson, The Complete Masques, "The Masque of Queens," p. 134 (lines 333-34), (see page 23 as well).

36 Knowlton, p. 543.

37 Orgei, The Illusion of Power, p. 39. Discussion of courtly protocol in the masque.

38 Sabot, p. 16.

Thoinot Arbeau, Orchesography, 1589, trans. Mary Stewart Evans, intro. and notes Julia Sutton (New York: Dover Publications, 1967), p. 125. Both include detailed descriptions and analyses of all the different Renaissance social dances.

39 Arbeau, p. 59.

40 Louis Horst, Pre-Classical Dance Forms (New York, 1937; New York: Dance Horizons, Inc., 1968), pp. 7-8.

Julia Sutton and Mirielle Backer, Labanotation, Orchesography, p. 247.

41 Arbeau, p. 59.

42 Sabol, p. 16. Varieties include the passamezzo antico (usually in a minor key) and passamezzo moderno.

43 Sabol, p. 16. Also see Arbeau's description of the almain and directions for performance.

44 For a discussion of deportment see:

F. De Lauze, Apologie de la Danse, 1623 (A Treatise of Instruction in Dancing and Deportment), trans, intro. and notes by Joan Wildenblood, music transcribed by Eduardo M. Torner (London: Frederick Muller Ltd., 1952), pp. 168-71 and passim.

Melusine Wood, More Historical Dances (London: C.W. Beaumont, 1956) pp. 41-42 and passim.

45 Orgel, ed. The Complete Masques by Ben Jonson, p. 304n.

46 Sabol, p. 17.

47 Sabol, pp. 15-16.

48 Jonson, The Complete Masques, p. 73 (The Masque of Beauty, line 303) and p. 87 (Hymenaei, line 87).

49 Fabrizio Caroso, Il Ballarino (Venice, 1581). Micro-opaque photograph.

Cesare Negri, Le Gratie d'Amore (Milan, 1602; rpt. New York: Broude Brothers Limited, 1969), Chapter Two. See appendix of this paper for illustrations of the galliard, plates III-VII.

Arbeau, Orchesography, pp. 76-119.

50 Arbeau, pp. 77-79. Discusses numerological implications throughout the description of the galliard.

51 Knowlton, p. 55.

Arbeau, pp. 78, 84. The five basic galliard steps are equated with the five basic positions at the heart of all invention in social dances. Arbeau describes what is done with the basic positions, (p. 84):

You are restless, as I can well understand, to begin to perform the five steps but it cannot be helped, you must have patience to listen to how all the movements are executed. Because, you know in the art of grammar the pupil first amasses nouns, verbs and other components of speech and then learns to link them together with congruity. So it is in the art of dancing, you must first learn a variety of separate movements and then by means of the music you will be given, together with the tabular arrangements of movements, you will grasp it all.

52 Mabel Dolmetsch, Dances of England and France from

1450-1600 (London: Routledge and Kegan Paul Ltd., 1947), pp. 109-28.

Sutton and Backer, *Labanotation*, pp. 249-51. Both provide performance directions for the galliard in its numerous varieties.

53 Sabol, p. 17.

54 Sabol, p. 17.
Arbeau, p. 125.
Anderson, p. 16.
Davies, p. 103, (stanza 69).

55 Davies, p. 103, (stanzas 67-69):

(galliard)

But for more divers and more pleasing show,
A swift and wandring daunce he did invent,
With passages uncertaine to and fro,
Yet with a certaine aunswere and consent
To the quick musick of the Instrument.
Five was the number of the Musicks feete,
Which still the daunce did with five paces meete.

A gallant daunce, that lively doth bewray
A spirit and a vertue Masculine,
Impatient that her house on earth should stay
(Since she her selfe is fierie and divine)
Oft doth she make her body upward flyne,
With loftie turnes and capriols in the ayre,
Which with the lustie tunes accordeth fayre.

(coranto)

What shall I name those currant travases,
That on a triple Dactyle foote doe run
Close by the ground with slyding passages,
Wherin that Dauncer greatest prayse hath won
Which with best order can all orders shun:
For every where he wantonly must range,
And turne, and wind, with unexpected change.

56 Sabol, pp. 17-18 for the entire paragraph. Concise descriptions of all the revels dances.

57 Also, Arbeau, pp. 128-174.

58 John Playford, *The English Dancing Master: or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance* (London, 1651 modernized and edited by Leslie Bridgewater and Hugh Mellor, London, 1933; rpt. New York: Dance Horizons, 1975), passim. Instructions for performance of over 100 English country dances.

Sabol, p. 18. Description of the visual effect of English country dances and their dramatic value.

- 59 Sabol, p. 18.
- 60 Sabol, pp. 12-15. Explanation of antimasque dances and their folk antecedents
- 61 Jonson, The Complete Masques, p. 122 (Masque of Queens lines 8-12).
- 62 Jonson, The Complete Masques, appendix (Jonson's notes) pp. 526-542, and pp. 122-34, (The Masque of Queens lines 1-337). Delineates all the demonological sources and their specific use in the masque.
- 63 Jonson, p. 123 (lines 20-30). The stage notes that precede the antimasque describe the contribution of each art.
- 64 Orjel, Introd., The Complete Masques by Ben Jonson, p. 8. Literary analysis of the different components of the masque.
- 65 Jonson, p. 123 (The Masque of Queens lines 20-337), p. 239 (For the Honor of Wales line 314), p. 266 (Pleasure Reconciled to Virtue line 76), pp. 455-56 (Love's Triumph Through Callippolis lines 20-43). In order of antimasque characters mentioned in the sentence.
- 66 Sabol, p. 13. Musical interpretation is included for antimasque and masque dances and songs.
- 67 Sabol, p. 14. Folklore antecedents for the antimasque.
- 68 Orjel, Introd., pp. 29-30. Describes the popularity of this masque.
- 69 Sabol, p. 18.
- 70 Sabol, p. 11. Short analysis of the floor pattern symbolism.
- 71 The costumes and the poetry refer to geometric figures regularly, as in the description of Order's costume in Hymenaei:
- His undergarment was blue, his upper white and painted full of arithmetical and geometrical figures; his hair and beard long, a star on his forehead, and in his hand a geometrical staff. (246-49)
- 72 Kirstein, Movement and Metaphor, p. 55. Allan H. Gilbert, The Symbolic Persons in the Masques of Ben Jonson (Durham, North Carolina: Duke University Press, 1948), pp. 58-59, 190-92. Encyclopedaic listing of the mythological persons and symbolic figures in Jonson's masques.
- 73 Jonson, pp. 115-17 (lines 227-73).
- 74 Kirstein, Movement and Metaphor, p. 55. The Balet Comique de la Royne includes Druidic alphabet characters and

representations of chickens running after scattered corn.

75 Jonson, p. 57 (lines 244-246) and p. 57n.

76 Jonson, p. 57 (lines 244-246) and p. 57n.

D.J. Gordon "The Imagery of Ben Jonson's Masques of Blacknesse and Beautie," in The Renaissance Imagination, collected and edited Stephen Orgel (Berkeley: University of California Press, 1975), p. 140. Explanation of allegorical symbols in this dance.

77 Jonson, p. 57 (lines 242-261) and p. 57nn:

	The names	The symbols
The queen	1. Euphoris	A golden tree laden
Countess of Bedford	1. Aglaia	with fruit.
Lady Herbert	2. Diaphane	The figure icosa-
Countess of Derby	2. Eucampse	hedron of crystal.
Lady Rich	3. Ocyte	A pair of naked feet
Countess of Suffolk	3. Kathare	in a river.
Lady Bevill	4. Notis	The salamander
Lady Effingham	4. Psychrote	simple.
Lady Elizabeth Howard	5. Glycyte	A cloud full of
Lady Susan de Vere	5. Malacia	rain dropping.
Lady Wroth	6. Baryte	An urn, sphered
Lady Walsingham	6. Periphere	with wine.

78 Mary Chan, Music in the Theatre of Ben Jonson (Oxford: Clarendon Press, 1980), p. 150. Discussion of the meaning of this dance and further analysis based on Gordon's ideas.

79 Gordon, pp. 140-41.
Chan, p. 150.

80 Jonson, p. 163 (line 103), p. 167 (line 215), p. 170 (line 282), and p. 172 (line 340) (Oberon).

81 Jonson, pp. 455-56 (lines 20-43), pp. 457-58 (lines 94-112) (Love's Triumph Through Callipolis).
Orgel and Stroug, pp. 409-14. See appendix of this paper, plates VIII-XVIII.

82 Stephen Orgel, The Jonsonian Masque (Cambridge, Mass.: Harvard University Press, 1965), p. 191. Literary interpretation of disguise in different masques can be found throughout this book.

83 Jonson, pp. 272-276 (lines 223-320):

Here, while they put themselves in form, Daedalus had his first

SONG

Come on, come on; and where you go,
So interweave the curious knot,
As ev'n th' observer scarce may know
Which lines are Pleasure's and which not.
First, figure out the doubtful way
At which awhile all youth should stay,
Where she and Virtue did contend
Which should have Hercules to friend.
Then, as all actions of mankind
Are but a labyrinth or maze,
So let your dances be entwined,
Yet not perplex men unto gaze;
But measured, and so numerous too,
As men may read each act you do,
And when they see the graces meet,
Admire the wisdom of your feet.
For dancing is an exercise
Not only shows the mover's wit,
But maketh the beholder wise,
As he hath power to rise to it.

The first dance.

After which Daedalus again.

SONG 2

O more, and more; this was so well
As praise wants half his voice to tell;
Again yourselves compose;
And now put all the aptness on
Of figure, that proportion
Or color can disclose.
That if those silent arts were lost,
Design and picture, they might boast
From you a newer ground,
Instructed to the height'ning sense
Of dignity and reverence
In your true motions found:
Begin, begin; for lo, the fair
Do longing listen to what air
You form your second touch,
That they may vent their murmuring hymns
Just to the tune you move your limbs,
And wish their own were such.
Make haste, make haste, for this
The labyrinth of beauty is.

The second dance.

That ended, Daedalus.

SONG 3

It follows now you are to prove
 The subtlest wize of all, that's love,
 And if you stay too long,
 The fair will think you do 'em wrong.
 Go choose among--but with a mind
 As gentle as the stroking wind
 Runs o'er the gentler flowers.
 And so let all your actions smile
 As if they meant not to beguile
 The ladies, but the hours.
 Grace, laughter and discourse may meet,
 And yet the beauty not go less:
 For what is noble should be sweet,
 But not dissolved in wantonness.
 Will you that I give the law
 To all your sport, and sum it?
 It should be such should envy draw,
 But ever overcome it.

Here they danced with the ladies, and the whole
 revels followed; which ended, Mercury called to him
 in this following speech, which was after repeated in
 song by two trebles, two tenors, a bass and the whole
 chorus.

SONG 4

An eye of locking back were well,
 Or any murmur that would tell
 Your thoughts, how you were sent
 And went,
 To walk with Pleasure, not to dwell.
 These, these are hours by Virtue spared
 Herself, she being her own reward,
 But she will have you know
 That though
 Her sports be soft, her life is hard.
 You must return unto the hill,
 And there advance
 With labor, and inhabit still
 That height and crown
 From whence you ever may look down
 Upon triumphed Chance.
 She, she it is, in darkness shines.
 'Tis she that still herself refines,
 By her own light, to every eye
 More seen, more known when Vice stands by.
 And though a stranger here on earth,
 In heaven she hath her right of birth.
 There, there is Virtue's seat,
 Strive to keep her your own;
 'Tis only she can make you great,
 Though place here make you known.

After which, they danced their last dance, and
 returned into the scene, which closed and was a
 mountain again as before.

84 Sabot, pp. 250-51. See appendix of this paper, plates XIX-XX.

85 Sabot, p. 22.

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APPENDIX

Plates I-II: (from footnote 30)

Ballet de Monseigneur le Duc de Vandosme, 1610. In Ballets et Mascarades de Cour de Henri III à Louis XIV. (1581-1652). Ed. Paul Lacroix. 1868-70; Geneva: Slatkine Reprints, 1968. Vol. 1, 265-68. Intricate symbolic geometric floor patterns from a Ballet de Cour contemporary with Jonson's masques.

- I. Strong Love, p. 265.
Ambitious Striving, p. 265.
Virtuous Intention, p. 265.
Immortal Renown, p. 266.
Magnificence of Courage, p. 266.
Acceptable Sorrow, p. 266.
- II. Proven Perseverance, p. 267.
Known Honesty, p. 267.
Fortunate Destiny, p. 267.
Love of All, p. 268.
Crown of Glory, p. 268.
Supreme Power, p. 268.

Plates III-VII: (from footnote 49)

Cesare Negri. Le Gratie d'Amore. Milan, 1602; rpt. New York: Broude Brothers Limited, 1969, pp. 64, 66, 68, 76 and 192. Illustrations of the galliard and the related tordiglione.

- III. Tordiglioni, p. 192.
- IV. Galliard, p. 76.
- V. Galliard, p. 64.
- VI. Galliard, p. 66.
- VII. Galliard, p. 68.

Plates VIII-XVIII: (from footnote 81)

Stephen Orgel and Roy Strong. Inigo Jones: The Theatre of the Stuart Court. Berkeley, Los Angeles and London: Sotheby Parke Bernet, 1973, pp. 409-14. Illustrations of the costumes and stances of ten of the fifteen depraved lovers from the antimasque of Love's Triumph Through Callipolis.

- VIII. A Glorious Boasting Lover, p. 409.
- IX. A Whining Ballading Lover, p. 410.

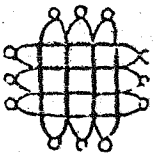
- X. A Whining Ballading Lover, p. 410.
- XI. A Fantastic Umbrageous Lover, p. 411.
- XII. A Bribing Corrupt Lover, p. 411.
- XIII. A Froward Jealous Lover, p. 412.
- XIV. A Sordid Illiberal Lover, p. 412.
- XV. A Proud Scornful Lover, p. 413.
- XVI. An Angry Quarrelling Lover, p. 413.
- XVII. A Melancholic Despairing Lover, p. 414.
- XVIII. An Envious Unquiet Lover, p. 414.

Plates XIX-XX: (from footnote 84)

Saboi, Andrew J. Four Hundred Songs and Dances from the Stuart Masque. Providence, R.I.: Brown University Press, 1978, pp. 250-51. Music that probably accompanied the entry, main, and exit masquers' dances in Pleasure Reconciled to Virtue.

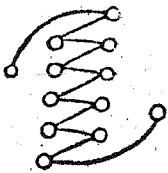
- XIX. The Masquers' Entry Dance (158)
Beginning of the Masquers' Main Dance (159).
- XX. Conclusion of the Masquers' Main Dance (159)
The Masquers' Exit Dance (160).

leur premiere figure, laquelle, suivant l'alphabet des anciens Druides (trouvé depuis quelques années dans un vieil monument), representoit un caractere d'iceluy alphabet pointé du nombre de douze, signifiant :



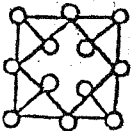
AMOUR PUISSANT

De ceste premiere figure, ils en formoient une seconde, representant aussi un autre caractere dudit alphabet, pointé de mesme nombre, lequel signifioit :



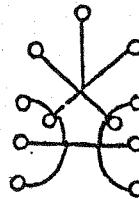
AMBITIEUX DESIR

Et après ceste seconde, ils en faisoient une troisieme, d'un autre caractere, signifiant :



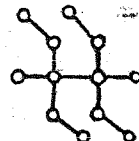
VERTUEUX DESSEIN

Et puis ceste quatriesme qui signifioit :



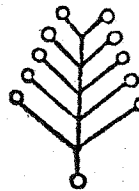
RENOM IMMORTEL

Les susdites figures se marquoient chacune d'une cadance entiere, tournant ou retournant en leur mesme place ; puis, après ces quatre, les viollons sonnoient la seconde partie du Ballet, et les Chevalliers, d'un autre pas plus gay et plus relevé, presque du tout à capriolles, ils rentroient d'un bel ordre en la cinquieme figure, representant aussi un caractere, pointé du nombre susdit, signifiant :



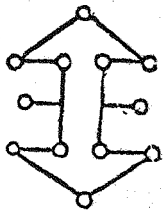
GRANDEUR DE COURAGE

Et de la cinquieme à ceste sixiesme, qui signifioit :



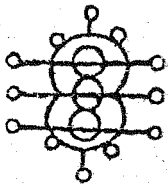
PEINE AGREABLE

Puis la septiesme signifant :



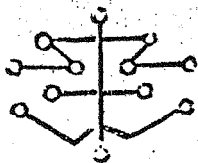
CONSTANCE ES-PROUVÉE

Et la huitiesme signifioit :



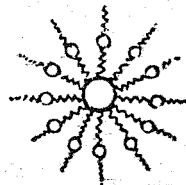
VERITÉ COGNEUE

Après ces huit figures bien formées et bien distinctement représentées, les susdits viollons sonnoient d'un nouvel air la troisieme et dernière partie dudit Ballet. Et les douze Chevaliers, changeans aussi d'un nouveau pas, venoient differemment à former la neufviesme figure, representant un caractere dudit alphabet, lequel signifioit :



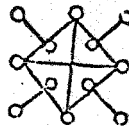
HEUREUX DESTIN

Puis tomboient, tousjours dançans, en ceste dixiesme figure, dont le caractere signifioit :



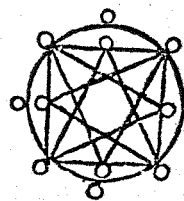
AIMÉ DE TOUS

En après ils venoient marquer ceste onzieme, signifant :



COURONNE DE GLOIRE

Et puis, avec une gravité superbe, ils formoient ceste dernière figure, marque du parfait caractere qui fust audit alphabet, qui signifioit :



POUVOIR SUPRESME

A la fin de laquelle ils se trouvoient au plus proche du Théâtre, où ils se reposoient jusques









148 Venus (page 404)

Pen and dark brown ink, squared with black lead for enlargement

15 $\frac{3}{8}$ × 11 $\frac{1}{8}$ inches 39.6 × 29.7 cms (visible size of paper; no 408 has been laid on top of it).

Wrongly associated by Simpson and Bell with *Salmacida Spolia* (1640) on account of its being mounted with a design for that masque (no 408). The drawing is definitely earlier in style. The text describes Venus descending 'in a cloud' which, arriving on stage, was drawn off to reveal the goddess enthroned (ll. 178–80). Identification as Venus depends on the marine deities that make up the throne and the sketch in lead of a scallop shell behind her head. The drawing is squared up in 2 inch squares and there are indications of the battens that formed the basis of the structure (see Fig 50). Below right there is an indication of a scale.

LITERATURE Simpson & Bell (350)

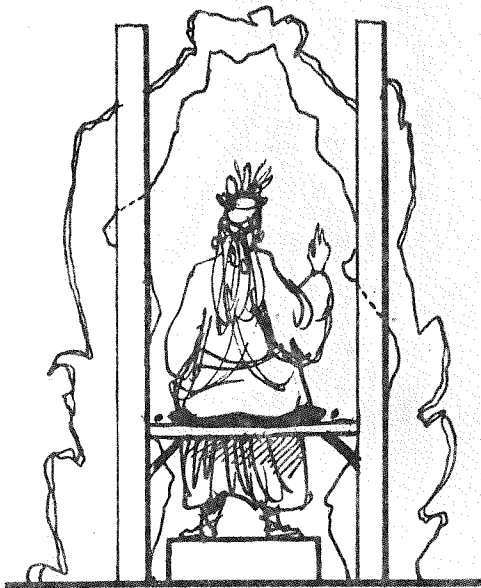


Fig 50 Diagram of the construction of Venus's cloud machine (from the back)

VIII



Costumes

Anti-Masquers: Sectaries, or Depraved Lovers

Jonson states that they were attired in the 'habits of the four prime European nations' (ll. 32–3), but Jones's designs do not bear this out. Most of the characters are from the *commedia dell'arte*, and the dress is Italianate, although there are a few north European costumes (nos 154, 155 and 156).

149 A Glorious Boasting Lover

Pen and brown ink washed with grey

7 $\frac{1}{8}$ × 4 $\frac{7}{8}$ inches 18.1 × 11.2 cms

INSCRIPTION below: *glorious Lover*

Copied from Callot's *Capitano Cerimonia* in his *Balli di Sfessania* (fig 51).

LITERATURE Simpson & Bell (68)





150

IX



Whining Lover.

151

X

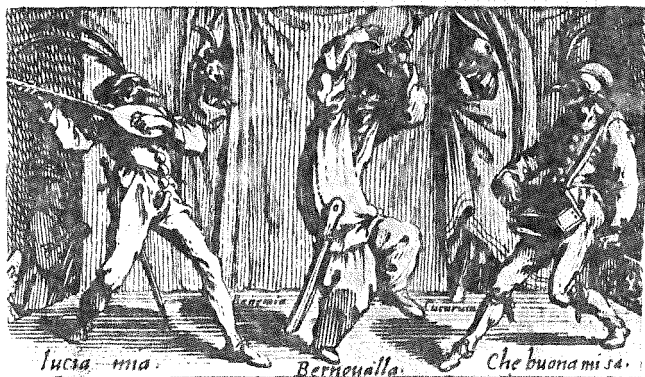


Fig 52 *Bernouilla* (Callot, *Balli di Sfessania*)

A Whining Ballading Lover

150 Brush and grey, the outline slightly accentuated with pen and black ink

6 3/16 x 4 1/8 inches 15.6 x 10.4 cms

151 Pen and brown ink washed with grey

6 1/8 x 3 3/8 inches 17.1 x 9.8 cms

INSCRIPTION below: *Whining Lover*

Also copied from Callot's *Bernouilla* on the title page of the



152

XI

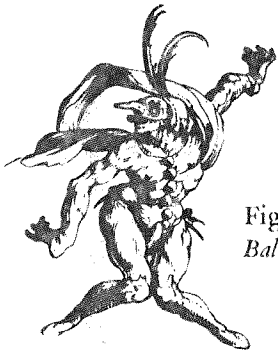


Fig 53 *Ratsa di Boio* (Callot, *Balli di Sessania*)



Bribing Lover.

153

XII



Fig 54 Callot, *Signor Pantalone*

152 A Fantastic Umbrageous Lover

Pen and black ink washed with grey

6 3/8 x 4 7/8 inches 16.1 x 11.2 cms

153 A Bribing Corrupt Lover

Brush and grey, the outline accentuated with pen and brown

ink 6 3/8 x 3 3/8 inches 17.6 x 9.5 cms



Jelious Lover.

154

XIII



Sordid Lover.

155

XIV

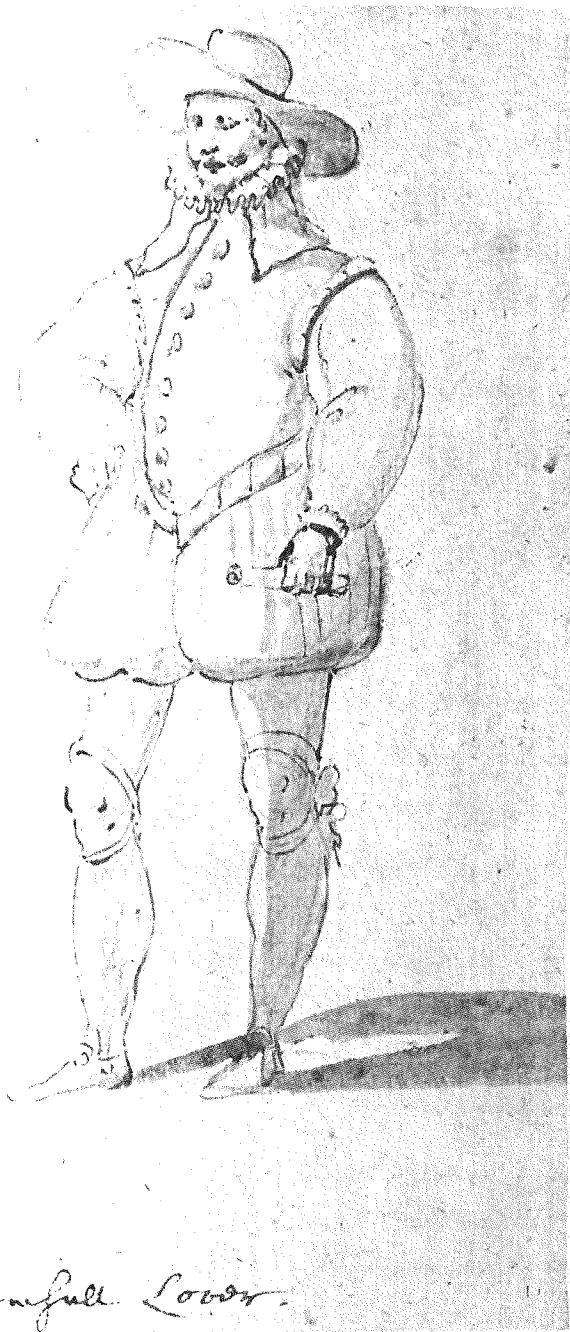
154 A Froward Jealous Lover
Pen and brown ink washed with grey
7 ³/₁₆ × 4 ¹/₁₆ inches 17.9 × 11.5 cms

INSCRIPTION below: *Jelious Lover*

This would seem to be based on an unlocated engraving

155 A Sordid Illiberal Lover
Brush and grey, the outline accentuated with pen and black ink
7 × 4 ¹/₁₆ inches 17.8 × 10.4 cms

INSCRIPTION below: *Sordid Lover*



156

XV

156 A Proud Scornful Lover

Brush and grey, the outline accentuated with pen and black ink.

6 7/8 x 3 1/4 inches 17.5 x 9.5 cms

INSCRIPTION below: *Scornfull Lover*



157

XVI

157 An Angry Quarrelling Lover

Pen and brown ink washed with grey

7 1/8 x 4 1/2 inches 18.7 x 11.3 cms

INSCRIPTION below: *angrie Lover Capitan Spanolo*

Adapted from Callot's *Capitano Spagnolo* (fig 55) and not, as originally published by Callot, from *Grandes Truques* in the





Mellancoli Lover.

158

XVII

158 A Melancholic Despairing Lover

Pen and black ink washed with grey
7 3/8 x 4 1/8 inches 18.2 x 11 cms

INSCRIPTION below: *Mellancoli Lover*

The figure is that of the standard melancholy man with dishevelled clothes, large floppy hat and folded arms. It may be compared with the title page of Robert Burton's *Anatomy of Melancholy*, 1629 (fig 56). In contrast to the Italianate *commedia dell'arte* characters, this design springs from a long tradition satirising the melancholy gallant.

LITERATURE Simpson & Bell (77)

159 An Envious Unquiet Lover

Pen and black ink washed with grey



Envious Lover.

159

XVIII

Fig 56 *Melancholy Man*, (Robert Burton, *Anatomy of Melancholy*, 1629, titlepage, detail)



158 The First of the Prince's Masques

Treble and Bassus

Musical score for 'The First of the Prince's Masques' in 4/4 time, featuring Treble and Bassus parts. The score is divided into three systems. The first system contains measures 1 through 5. The second system contains measures 6 through 9, with a repeat sign at the beginning of measure 6. The third system contains measures 10 through 13, with a repeat sign at the beginning of measure 10. The key signature has one flat (B-flat), and the time signature is 4/4.

159 The Second of the Prince's Masques

Treble and Bassus

Musical score for 'The Second of the Prince's Masques' in 4/4 time, featuring Treble and Bassus parts. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a repeat sign at the beginning of measure 5. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The first system of music consists of two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a treble clef and a key signature of one sharp. The melody in the treble staff starts with a quarter note, followed by eighth notes, and includes a measure with a '10' above it. The bass staff provides a simple accompaniment with quarter and eighth notes.

160 The Third of the Prince's Masques

Treble and Bassus

The second system of music continues the piece. It features two staves in 4/4 time. The treble staff has a treble clef and a key signature of one sharp. The melody includes a measure with a '5' above it. The bass staff continues with a simple accompaniment.

The third system of music continues the piece. It features two staves in 4/4 time. The treble staff has a treble clef and a key signature of one sharp. The melody includes a measure with a '5' above it and a trill (tr) marking. The bass staff continues with a simple accompaniment.

The fourth system of music continues the piece. It features two staves in 4/4 time. The treble staff has a treble clef and a key signature of one sharp. The melody includes a measure with a '10' above it. The bass staff continues with a simple accompaniment.

161 The King's Mistress

Treble and Bassus

son, *Lovers Made Men* (1617)

The first system of music for 'The King's Mistress' consists of two staves, Treble and Bass. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music begins with a treble clef and a key signature of two flats. The melody in the treble staff starts with a quarter note, followed by eighth notes. The bass staff provides a simple accompaniment with quarter and eighth notes.

READING LIST

Thoinot Arbeau. Orchesography, 1589.

Balthasar de Beaujoyeux. Le Balet Comique de la Royne, 1581.

Samuel Daniel. The Vision of Twelve Goddesses, 1604.

Sir John Davies. Orchestra, 1596.

Sir William Davenant. Salmacida Spolia, 1640.

P. de Lauze. Apologie de la Danse, 1623.

Lucian. Peri Orcheses or The Dance.

Ben Jonson. Epiccene, 1609.

The Golden Age Restored, 1615.

The Hadlington Masque. 1608.

Hymenaei, 1606.

Love Freed from Ignorance and Folly, 1611.

Love's Triumph Through Callipolis, 1631.

The Masque of Beauty, 1608.

The Masque of Blackness, 1605.

The Masque of Queens, 1609.

Neptune's Triumph for the Return of Albion, 1624.

News from the New World Discovered in the Moon.

Operon, 1611.

Pleasure Reconciled to Virtue, 1618.

The Vision of Delight, 1617.

Volpone, 1605.

William Shakespeare. The Tempest, 1611.

James Shirley. The Triumph of Peace, 1634.