

Pimlyco; or, Runne Red-Cap, 'Tis a mad world at Hogsdon

ed. Peter Howell

Pimlyco is a 25-page pamphlet that was entered in the Stationers' Register for John Busby on 15 April 1609, and re-assigned to William Barley, with a now-lost ballad called *Ha with you to Pimlico* on 3 May.¹ Only two copies of it are known, of which one is in the Bodleian and one in the Huntington Library. A facsimile was published by Oxford University Press in 1891 as part of a series of 'Antient Drolleries', and with an introduction by A.H. Bullen.² As there is only one source text, there are no textual difficulties except for a very few obvious misprints that have been corrected silently. Presented here is the complete version with original spelling, and a version (p.24ff) in which the spelling has been modernised where appropriate, and the long extracts from Skelton's *The Tunning of Elinor Rumming* have been redacted.

An essay on the pamphlet – "'Tis a mad world at Hogsdon": Leisure, Licence and the Exoticism of Suburban Space in Early Jacobean London' – can be found on www.otranto.co.uk, and, from October 2013, in the on-line journal *Literary London*.

¹ E Archer (ed.), *Transcript of the Registers of the Company of Stationers* (London: 1876), iii, pp.406, 408

² A.H.Bullen (ed.), *Pimlyco; or Runne Red-Cap, 'tis a mad world at Hogsdon* (Oxford: Oxford University Press, 1891)

PIMLYCO.¹
OR,
Runne Red-Cap.²
Tis a mad world at *Hogsdon*.³

AT LONDON, Printed for Io Busbie, and Geo LOFTIS, and are to bee sould vnder St. Peters Church in
Cornehill. 1609.

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Patrono Pimlyconico.
Facie Claro,
Facetis Raro,
*Thomae Normano.*⁴

ALL hayle, (ô *Tom Norman*,)
I make thee, the *Foreman*
 Of *Pimlyco* Jury:
You are charge to enquire Sir,
What kindles that fire sir,
 That burnes with such fury.
What fire doe you suppose sir?
Tis the fire of your *Nose* sir,⁵
 Which your *Face* beares about.
For (like to the fornace,
That glowes in the *Glasse-house*,)⁶

x

¹ *Pimlyco*: Pimlico, 'A type of strong ale brewed at the Pimlico Tavern in Hoxton in the first decade of the 17th cent.' (OED); in this text, it is used both as the place and the name of the ale. While most agree that the better-known district to the west of Westminster derives from this usage, there has been a great deal of debate about where the name comes from. While nothing has been conclusively established, there is one persuasive surmisal that it is derived from 'Pamlico Sound' in N Carolina (in turn derived from a Native American language), which suits the figuring of this London suburb as an exotic island; see Richard Coates, 'The First American Placename in England: *Pimlico*' in *Names: Journal of the American Name Society*, Sept. 1995, (43:3), pp. 213-227.

² *Red-Cap*: In folk tale, 'Mother Redcap', was the name of a disreputable woman, often an innkeeper. It was hence a common inn name, and, according to the end of the poem, presumably, a particular one whose business has been adversely affected by the success of Pimlyco. There was certainly an inn of this name by 1593, as mentioned in Philip Foulface (pseud.) *Bacchus Bountie* (1593), B1. There are a number of references to an inn of that name from slightly later in the Islington/Holloway area north of London (see 'Mother Redcap' in *Lost Plays Database* (http://www.lostplays.org/index.php/Mother_Redcap). A play by Michael Drayton and Anthony Munday called *Mother Red Cap*, was written for Philip Henslowe on behalf of the Admiral's Men in 1797-8. Although this text is now lost there is a poem, authored solely by Drayton, entitled *The Moone-Calfe*, in *The Bataille of Agincourt* (1631) pp.218-279, which features a story-telling contest between four women (who are drinking ale), of which one is Mother Redcap. Redcap's story concerns a drunken island that was destroyed by a storm. The only honest man had hidden in a cave, and on coming out after the storm, sees a mad, frenzied land turned upside down: a woman gives birth to piglets, a man worships an ape etc. The other women tell similar tales of magical islands. Although it is impossible to know how analagous the 1797 play was to this poem, the stories fit in a number of ways with the description of the 'isle' of Pimlyco, as they do to an extent with *The Tempest*.

³ *Hogsdon*: mod. sp. Hoxton, then a suburb of London to the northeast of the City. Described briefly by Stow in his 1598 *Survey of London*, ed. Henry Morley (1912; reprinted Alan Sutton: 1994) pp.158-9. The name appears as 'Hocheston' (= high town) in the Domesday Book, although the corruption to associate the name with pigs was appropriate with its reputation by the late sixteenth century.

⁴ *Patrono...Normano*: (Latin), prob. 'Patron of Pimlyco, Bright face, rare wit [or poss. rarely witty], for Tom Norman.' The syntax is inaccurate in this phrase.

⁵ *tis the Fire of your Nose sir*: Reddening of the nose caused by excessive alcohol consumption.

⁶ *Glasse-house*: Works where glass is made.

part of the *Continent*, but the better sort of *Naugators* say, it is an *Iland*¹⁷: full of people it is, and they are very wilde, the women beeing able to endure more, and to doe better Seruice than the men. Diuers are of opinion, that it is an enchanted *Iland*, and haunted with strange *Spirits*; for the people there, once euery Moone, are either starke mad, or else loose their owne shapes, and are transformed into Beasts, yet within twelue houres, recouer their wittes and shapes againe.¹⁸ The *Pimlyconians* are most of them *Malt-men*, and exceeding good fellowes, all their delight beeing in *Eating* and *Drinking*; they live not long, for a man can hardly stay amongst them two dayes: if he doe, he is in great danger, by reason of a certaine disease, (which the *Iland* naturally breedes) called the *Staggers*¹⁹, through which, many of them come to their *Downe-fall*, or if they scape that, then are they in feare to be made away by *Smallshot*,²⁰ in discharging of which, the *Pimlyconians* are very actiue and cunning.

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The *Iland* begins now to be as rich as it is populous:²¹ fish hath bin sildome taken there, but flesh is better cheape then *Mackrell* here. Wilde *Duckes* and wilde *Geese*²² flie there vp and downe in abundance: you may haue a *Goose sowe'd* in *Pimlyco*²³, for the value of twelue pence sterling. *Woodcockes*²⁴ (in many moneths of the yeere) are to be caught there by whole dozens. It is full of fatte pasture, and thats the reason such multitudes of *young Colts* runne there. A *hot Climate* it is, and by that meanes the people are subiect to infection, which takes them first in the *Head*, and so falls downe into their legges, and those fayling, they are (in a maner) gone. The *Gouernour*²⁵ of the *Iland* hath much adoe to *keepe himselfe vpright*, so that he is compelled to giue those that are vnder him, often times very *Hard measure*,²⁶ yet are they so vnruely, that euery houre one or other goes to the *Pot*.²⁷

Thus haue I giuen you a taste, both of the People and of the *Countrie*; if you sayle thither, you may drinke of deeper knowledge. But take heed you take a skilfull *Pilot* with you; be fraighted with as

¹⁷ *Iland*: when arriving on the east coast of the Americas, expeditions faced the problem of whether the land arrived on was an island or attached to the mainland; Raleigh's expedition of 1585-6, the subject of Harriot's account, established a colony on Roanoke Island, part of an archipelago separated from the mainland by Pamlico sound. Raleigh faces just this problem on his arrival in Virginia; see Richard Hakluyt, *The Principall Navigations, Voiages and Discoveries of the English Nation* (London: 1589), ii, p.728.

¹⁸ Pimlyco is here described with the kind of 'enchanted island' imagery best known to modern readers from *The Tempest*, probably first performed in Nov. 1611. Although the trope of the island is a *topos* from a number of sources – Ovid, Virgil, More's *Utopia* – this description of the 'island' of Pimlyco can be seen as a possible minor source for the drunkenness, apparent madness and changes of form and essence experienced by visitors to Shakespeare's 'island', when taken to mean the imaginary island in the Mediterranean, the Barbadoes, and the space of the theatre.

¹⁹ *Malt-men...staggers*: cf Thomas Dekker, *The Wonderfull Yeare* (1603), p.42: 'This setter up of malt-men, being troubled with the staggers...'

²⁰ *Smallshot*: Payment for victuals, with a pun on the missiles fired by guns, a conceit exploited below, ll.578-81

²¹ *The Iland...populous*: The following description is reminiscent of the inventories of the resources of the new world in order to encourage participation in colonial projects; in particular, see Thomas Hariott, *A brief and true report of the new found land of Virginia* (1588) in ed. D.B.Qinn *The Roanoke Voyages* (London: Hakluyt Society, 1955), i, pp.317-387; or <http://docsouth.unc.edu/nc/hariot/hariot.html>.

²² *Wilde Duckes and wilde Geese*: bawdy reference to loose women, prostitutes.

²³ *Goose sowe'd Pimlyco*: prostitute drunk on (soused, pickled in) Pimlyco ale.

²⁴ *woodcockes*: gullible person, usually male but possibly female.

²⁵ *The Governour*: Those in charge of Early English colony in America often reported problems of ill discipline amongst those under them, and had to resort to harsh punishment in order to mantain discipline; see Hariott's *Briefe and True Report* in ed. Quinn *The Roanoke Voyages*, p.322.

²⁶ *Hard measure*: the landlord (governor) rules with hard discipline, and gives small measures (of drink).

²⁷ *Pot*: meant in a number of senses: they are ruined by drink; they get more drink; they need to urinate; poss., they come to blows, or shoot at each other. Ben Jonson famously had a duel and killed Ganriel Spence of the Pembroke's Men players in 'Hogsden Fields', as Henslowe said in his journal, on 22 September 1598, following what was possibly a disagreement concerning rival theatre companies (see eds. Foakes and Rickert, *Henslowe's Diary* (Cambridge: Cambridge University Press, 1961), p.286. Shortly available in MSS 7 at <http://www.henslowe-alley.org.uk/>.

much wit as you can carry aboard, for all will be little enough to bring you from thence, and take heede what *Lading*²⁸ you take in there, for the commodities of *Pimlyco* haue suncke many *Merchants*²⁹. Pay thanks for my *Councell*, and thinke well of my *Pimlyconian Discoverie*. Farewell.

[Page 5]

Pimlyco.

<p><i>Trees</i> that of late (like wasted <i>Heyres</i>,³⁰ Or like old men, dried vp with cares,) Stood poorely, now looke fresh & gréene, As <i>Banck-rupts</i> new set vp agen. <i>Meadowes</i> that whilome³¹ barren lay, (More naked than the trodden way,) Weare garments now, wouen all of <i>Flowers</i>, And waite on <i>Flora</i> in her <i>Bowers</i>, <i>Shepherds</i> that durst not, (for the cold,) The Snowie heads of <i>Hills</i> behold, Now (deftly piping) from coole <i>Fountaines</i>, Lead <i>Lambes</i> and <i>Kiddes</i> vp to the <i>Mountaines</i>. The <i>Day</i>, when all <i>Birdes</i> hold their <i>Weddings</i>,³² (Dauncing <i>Loue-measures</i>³³ in soft <i>Treddings</i>,) Is past: The <i>Yeare</i> did it resigne, In honour of Saint <i>Valentine</i>. And now his <i>Fethered Couples</i> sing, Their <i>Nuptiall Songs</i> before the <i>Spring</i>. The <i>Vernall</i>³⁴ <i>Gates</i> are set wide open, And strew'd with <i>Flowers</i> and <i>Herbes</i>, in token That <i>May</i> (<i>Loues Queene</i>) is comming in, Who 12. full Moones hath absent bin. In this Swéet Season, from my bed,³⁵ I earely rose, being wakened By'th beating of a Golden-flame, Which (to me) in at window came. For from his <i>Pallace</i> in the <i>East</i>, The <i>King of Light</i> in Purple drest, (Set thicke with Gold and precious Stone, Which like a <i>Rocke of Diamond</i> shonne,) Was drawne along heav'ns Siluer way, By the 4. <i>Horses</i> of the <i>Day</i>.</p>	<p>Description of the Spring</p> <p>10</p> <p>20</p> <p>30 [page 6]</p>
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²⁸ *Lading*: load, cargo.

²⁹ *Merchants*: literally merchants, but in line with the image, merchant ships.

³⁰ *Heyres*: heyr, a young tree that is left standing during coppicing; also a pun on 'heir', setting up a comparison exploited three lines down.

³¹ *whilome*: previously

³² *When all Birds hold their Weddings*: Reference to the legend that birds marry on Valentine's Day (14 February); see Donne, 'Epithalamion...on the Lady Elizabeth and Count Patatine being Married on St. Valentine's Day' (1613), ll.1-14.

³³ *measures*: rythms, dances

³⁴ *Vernall*: of the Spring.

³⁵ After the conventional description of the Spring, the speaker starts his narrative of a trip across Moorfields to Hoxton, presumably from the City of London.

And as the *Chariot*³⁶ mounted higher,
 The *Sun-god* seem'd to ride in fire,
 Forth came he in this braue adorning,
 To court his *Loue* (the *Rosio*³⁷ *Morning*.)
 The *Chaines* of *Pearle*³⁸ about her necke,
 He tooke from her himselfe to decke,
 They were her fauours and he wore them
 Till night, and did agen restore them.
 The wonders (of vn-valued worth,) 40
 Which these two wrought, intic'd mee forth;
 Weary with walking, downe I threw
 My bodie, on a bancke where grew
 The pretty *Dazie*, (*Eye of Day*³⁹.)
 The *Prime-Rose* which does first display
 Her youthfull colours, and first dies;
Beautie and *Death* are *Enemies*⁴⁰.
Cowslips sprung likewise here and there,
 Each blade of grasse (stiffe as a *Speare*)
 Standing vpriight to guard the *Flowers*,
 As if they had been their *Paramoures*. 50
 Anon a *Yonker*⁴¹ and his *Lasse*,
 Might I see wrastling on the *Grasse*,
 Shee swore shee would not fall, and yet
 Shee fell, and did a *Greene-Gowne*⁴² get,
 (A *Greene-gowne*, but no *Gowne* of *Greene*.)
 At length (in *Couples*) more were séene:
 Som ran, some walked, and some sat kissing,
 Nothing was lost, but what was missing.⁴³
 So close they ioynd in their *Delights*,
 That they all seemed *Hermaphrodites*,
 Or rather *Mermaidès* on the land, 60
 Because the *Shees* had the vpper hand.
 They grac'd the fields, the fields them grac'd,
 For tho none were in order plac'de,
 But sat (as *Flowers* in *Gardens* grow)
 Thinly, which makes the brauer show.
 Yet (like so many in one *Roome*.)
 [page 7]
 All seem'd to weaue within a loome,
 Some curious piece whose beautie stands,
 On the rare Skill of sundry hands.

³⁶ *Horses of the...Chariot*: Phoebus Apollo was said to ride his golden chariot across the sky to drive the sun's movement.

³⁷ *Rosio*: dewy (Latin)

³⁸ *Chains of Pearle*: dew taken up by the sun in the day, and returned at night. Apollo had a number of lovers, mainly unrequited, but there is no such story as this.

³⁹ *Eye of Day*: The literal meaning of 'Daisy'.

⁴⁰ *Beautie...Enemies*: The primrose, which is first to display its flower is also the first to die.

⁴¹ *Yonker*: Young man, originally but not necessarily of high rank.

⁴² *Greene-Gowne*: in popular parlance, the fallen woman was said to wear a 'green gown'. The quibble in the following line between 'green gown' and 'gown of green' is obscure, although there is a cycle of folk songs entitled with variations of 'The Gown of Green' (Roud 1085), which tend to emphasise the positive aspects of the 'green gown' as leading to partnership, children etc.

⁴³ *Nothing...missing*: prob. 'Only virginity was lost, which had already been lost'.

As thus they sate, and I them saw,
A *Frame*⁴⁴ (as rare) mine eyes did draw
70 London

(With wonder) to behold a farre,
The brightnes of the *Kingdomes* Starre;⁴⁵
A thousand Stéeples, Turrets, Towers,
(Lodgings, all fit for *Emperours*.)
Lifted their proud heads bove the Skie,
As if they had sole-*Soueraigntie*,
Or'e all the *Buildings* in the Land,
And séem'd on *Hilles* of *Gould* to stand,
For the *Suns Beames* on them being shed,
They shewed like *Mynes* new burnished. 80

Upon the *Left hand* and the *Right*,
Two Townes (like *Citties*)⁴⁶ to the *Sight*,
With pleasure and with admiration,
For (as they stand) they beare proportion,
As to an *Armie* doe the *Wings*,
(The maine *Battalion* led by *Kings*.)
Mine eye his obiects could not vary,⁴⁷
Yet tooke delight here still to tarry,
But not knowing how to weare out time,
By chance I found a Booke in *Ryme*,
Writ in an age when few wryt well,
(*Pans* Pipe (where none is) does excell.)⁴⁸
O learned *Gower*! It was not thine,
Nor *Chaucer*, (thou art more *Diuine*.)
To *Lydgates* graue I should do wrong,
To call him vp by such a *Song*.⁴⁹
No, It was *One*, that (boue his *Fate*,)
Would be Styl'd *Poet Laureate*;
Much like to *Some* in these our daies,
That (as bold *Prologues* do to *Players*.)
With *Garlonds* haue their *Fore-heads* bound,
Yet onely empty *Sculles* are crownde:⁵⁰ 100

Neuer stopping,⁵¹ [page 8]

⁴⁴ *Frame*: a view, as in that which is in a picture frame; also, that which gives structure to the organised chaos of the lovers in the fields. The juxtaposition of the urban and the pastoral is a continuation of that implied in ll.1-4 above.

⁴⁵ *Kingdome's Starre*: The gloss clarifies this as 'London'.

⁴⁶ *Two Townes* (like *Citties*): The gloss points out that these are Islington and Hoxton. The speaker is presumably therefore imagined to be on Moorfields. Stow points out that, in 1415, Moregate was created, 'for the ease of the citizens to walk that way towards Iseldon and Hoxton', and that over time the land was drained, so that, 'this fen or moor made main and hard ground.' (p.159). Moorfields was preserved as a place of recreation, particularly for archery practice, after what is described in *Hall's Chronicle* as popular action against enclosure in 1515, although Stow bemoans subsequent 'inclosure for gardens, wherein are built many fair Summer-houses...not so much for use of profit but for show and pleasure.'

⁴⁷ *vary*: 'to express in different words' (*OED*, *vary*, n.9); thus, 'I cannot describe in words these objects'.

⁴⁸ *Pans...excell*): Even a rustic instrument like Pan's pipes seems excellent where there is nothing else.

⁴⁹ *O learned...Song*: The following lines are not equal to those of Gower, Chaucer or Lydgate.

⁵⁰ *No...crownde*: Skelton, the author of the following poem, was made poet laureate, much as prologues sometimes overstate the value of the plays they introduce. In view of the description of Pimlyco that follows, this is clearly a highly defensive and partially ironical manoeuvre

But euer dropping.
 Her Skin loose and slacke,
 Grayned like a Sacke,
 With a crooked backe.
 Her eyen gowndy,⁵²
 Are full, vnlowndy,⁵³ 110
 For they are bleared,
 And shee gray heared,
 Iawed like a letty⁵⁴,
 A man would haue pitty,
 To see how shees gummed,
 Fingerd and thumbd;
 Gentlye loynted,
 Greased and annointed,
 Up to the knuckles,
 The bones her buckles, 120
 Together made fast,
 Her youth is far past:
 Footed like a Plane,
 Legges like a Crane,
 And yet shee will let⁵⁵,
 Like a lolly Set,⁵⁶
 In her fur'd flocket⁵⁷
 And gray russet rocket,⁵⁸
 With *Simper* the cocket.⁵⁹
 Her Huke⁶⁰ of *Lincolne* greene,⁶¹
 It had beene hers I weene,⁶² 130
 More than fortie yeare,
 And so it doth appeare:
 And the greene bare threds
 Looke like Sere weedes,⁶³
 Withered like hay.
 The wooll worne away,⁶⁴ [page 9]
 And yet I dare say,
 Shee thinks herselfe gay
 Upon the holliday,

⁵¹ Here begins the first of two extracts from *The Tunning Elynor Rumming*, by John Skelton (publ. 1550). Here, the first 28 lines are missed out, including the introduction and the first part of the description of the grotesque body of the barmaid Elynor Rumming. For the full text, see ed. Alexander Dyce, *Poetical Works of John Skelton* (Boston: 1862), I, pp.109-131, or archive.org/stream/poeticalworksofj01skeliala#page/n5/mode/2up

⁵² *gowndy*: full of gownd, that is, the foul secretions of the eye.

⁵³ *unlowndy*: (prob.) unlike a loon =strumpet, so not seductive

⁵⁴ *letty*: jetty, as at a harbour or overhang on a building.

⁵⁵ *Jet*: to move along jauntily

⁵⁶ *set*: 'set-to', fight

⁵⁷ *flocket*: 'A loose garment with long sleeves' (OED)

⁵⁸ *rocket*: 'A loose cloak or smock' (OED)

⁵⁹ *with simper the cocket*: with an affected, saucy air

⁶⁰ *Huke*: caped cloak

⁶¹ *Lincoln Greene*: a green gown is indicative of the fallen or sexually promiscuous woman; see note 42 above.

⁶² *weene*: believe

⁶³ *Sere weedes*: worn-out clothes, but also withered weeds, as opposed to the freshness of the pastures described above.

⁶⁴ *wooll worne away*: Her green coat, symbolic of having fallen sexually, has become worn out with frequent promiscuity.

When shee doth her array, 140
 And girdeth in her getes,
 Stitched & prancked with pletes:⁶⁵
 Her Kirtle⁶⁶ *Bristow red*,⁶⁷
 With cloaths vppon her head,
 That they wey a sowe of lead,⁶⁸
 Writhen⁶⁹ in a wonder wise,
 After the *Sarazens gise*,⁷⁰
 With a whim wham,⁷¹
 Knit with a trim tram,
 Upon her braine pan⁷² 150
 Like an *Egyptian*,
 Capped about,
 When shee goeth out,
 Her selfe for to shew,
 Shee draweth downe the dew,
 With a paire of heeles,
 As broad as two wheeles,
 Shee hobbles as shee goes,
 With her blancket hose,
 Her sboone smeard with tallow, 160
 Greased vppon dirt,
 That danbeth the Skirt.

Primus Passus.⁷³

And this comely Dame,
 I vnderstand her name
 Is Elynor Rumming,
 At home in her wonning:⁷⁴
 And as men say
 Shee dwelt in *Sothray*⁷⁵, [Page 10]
 In a certen stede
 Beside *Lederhede*,⁷⁶ 170
 Shee is a tonnish⁷⁷ gib,⁷⁸
 The Deuill and shee be *Sib*⁷⁹.

I Red and smilde, but at the last,

⁶⁵ *pletes*: plaits or braids

⁶⁶ *kirtle*: gown

⁶⁷ *Bristow-red*: Bristol-red, a dye.

⁶⁸ *wey a sowe of lead*: weigh the same as a pig of lead

⁶⁹ *writhen*: twisted, tied.

⁷⁰ *after the Sarazens wise*: in the manner of the Saracen

⁷¹ *with a whim wham*: dressed fancifully and highly ornamentedly. 'Trim tram' in the following line has a similar meaning.

⁷² *braine pan*: skull, head.

⁷³ *Primus Passus*: Part One (Latin). The quotation up until now has been from the prologue.

⁷⁴ *wonning*: place of habitation.

⁷⁵ *Sothray*: Surrey

⁷⁶ *Lederhede*: Leatherhead, in Surrey.

⁷⁷ *tonnish*: modish, fashionable.

⁷⁸ *gib*: derogatory term for a woman, esp. an old woman.

⁷⁹ *Sib*: sibling, related. The extract from 'The Tunning Elynor Rumming' ends here.

As toward the towne mine eye I cast,
 In mingled troopes I might beholde
 Women and men (some yong, some olde)
 Like to a *Spring-tide*, strongly flowing
 To *Hogsdon*, not one backward going.
 Out of the Citty rush'd the streame,⁸⁰
 A while (me thought) I did but dreame, 180
 That I saw people, till at last,
Hogsdon ore-flowde, it swel'd so fast.
 I musde that from the Citty venturde
 Such heapes: for tho the *Spring* was enterde,
 They flock'd not thus to heare the *Tune*
 Of that bird who sings best in *Iune*,
 (Yclip'd⁸¹ the *Cuckoe*) as yet her note
 Shee had not perfect, but by rote:
 Ne durst shee sing yet, being not able
 In English, but in ---- to gabble. 190
 Nor was it like they made these throngs,
 To heare the *Nightingals* sad songs,
 For *Lust* (in these dayes) beares such price,
 They are but mock'd that checke that *Vice*.⁸²
 Still more and more this *Sea* brake in,
 Yet ebb'd in one halfe houre agen,
 The *Voyagers*⁸³ that first did *Vaile*,⁸⁴
 (Hauing their *Lading*⁸⁵) homeward saile.
 But with a side-winde were they driuen,
 Yet all cast anchor in one Hauen. 200
 Up went my sailes. With much ado,
 In the same *Port* I anchorde too.
 Being landed there, all I could finde
 Was this, *They came to hunt the Hinde*.⁸⁶
 11] [Page
 Into their *Parke*⁸⁷ I forthwith wente
 Being entred, all the ayre was rent
 With a most strange confused noyse,
 That sounded nothing but meere voyce.⁸⁸

⁸⁰ *I Red...rush'd the streame*: This section is a joyous reworking of Dante, *Inferno*, III, 21- 90, in which Dante is taken by Virgil to the shores of the river Acheron. See also ll.223-38 below.

⁸¹ *Yclip'd*: called

⁸² The speaker continues his partial censure of the vice to be found amongst the clientele at Hoxton, and suggests for the first time here that vice has taken place of other, more worthy activities; Stow comments in his *Survey of London* (1603) that attempts to enclose fields around London, and the building of gardens and buildings for pleasure, had inhibited the old, profitable pastimes such as archery, hitherto commonly practised on Moorfields, across which the current speaker has presumably travelled to get to Hoxton (II p.78).

⁸³ *Voyagers*: the conceit of Londoners travelling to Hoxton as an exotic location is taken up here from the introduction

⁸⁴ *Vaile*: prevail, arrive.

⁸⁵ *having their lading*: having been loaded up

⁸⁶ *Hinde*: Young female deer, whose hunting commonly used as a metaphor for courtship; also poss. a servant, a rustic person

⁸⁷ *Parke*: Either Pimlyco gardens, behind the Pimlyco inn, or Hoxton Fields, to the west of it.

⁸⁸ cf. Dante, *Inferno* III.28-31. It has been reasonably suggested that the bird called the 'Pemblicoe', now known as the shearwater or *puffinus l'herminieri l'herminieri*, native to the Bahamas, but found as far north as Carolina, was named by some 'ale-banters' because of the similarity of its cry to that found in the Pimlico alehouse; see

Amazde I stood to see a Crowd
 Of *Ciuill Throats* stretched out so lowd: 210
 (As at a *New-play*) all the *Roomes*
 Did swarme with *Gentiles* mix'd with *Groomes*.⁸⁹
 So that I truly thought, all *These*
 Came to see *Shore*,⁹⁰ or *Pericles*,⁹¹
 And that (to haue themselues well plac'd)
 Thus brought they victualls (they fed so fast)
 But then (agen mee thought) *This shoale*
 Swom thither for *Bakers* doale
 Or *Brewers*, and that for their soules sakes,
 They thus were seru'd with Ale and cakes:⁹² 220
 For *Jugs* of Ale came réeling in,
 As if the *Pots* had drunkards bin.⁹³
 A *sayler* (that had narrow eyes
 Through fumes that vp to his braines did rize)
 Got I by th' arme, (children they say,
 And Fooles and Dronkerds, truth bewray)⁹⁴
 Him therefore I desire to show
 Why all these met. --- *Tis Pimlyco* ---
 My *Friend*, *Tis Pimlyco* (hee cryde)⁹⁵ 230
 And no worde could I get beside.
 This made me madder then before,
 I ask'd another, and hee swore
 Zoundes---I'me ten strong in *Pimlyco*⁹⁶---
 What's that saide I?---*stowt Pimlyco*---
 And backe, at least three yardes hee réeles,---
Pimlyco trips vp good mens heeles
 (Lisping) he cryes, and downe he falls,
 Yet for more *Pimlyco*---still he calls.
 What *Pimlyco* should meane I wondred,
 Because so lowd, that word still thundred 240
 From all their throats through all their eares,
 At length, a reuerend man (whose yeares
 12] [page
 Had tourn'd his head and beard all gray,
 And came but to beholde *That Play*,⁹⁷

Richard Coates, 'The First American Placename in England: *Pimlico*' *Names: Journal of the American Name Society*, Sept. 1995, (43:3), pp. 213-227

⁸⁹ *Gentiles mix'd with Groomes*: gentlefolk and servants mixed together

⁹⁰ *Shore*: reference to Lady Jane Shore (c.1445-1527), mistress to Edward IV, and the tragic heroine in Thomas Heywood's two-part *Edward IV* (1599). The allusion is appropriate because Shore was seen as a libertinous heroine of London, a symbol of meritocracy having grown from fairly humble beginnings, and to whom the etymology of 'Shoreditch' was (spuriously) ascribed. Heywood's two plays were performed by Lord Strange's Men at The Curtain, Shoreditch, in 1599, a short walk from Hoxton.

⁹¹ *Pericles*: Shakespeare, *Pericles, Prince of Tyre* (prob. 1607-8).

⁹² *Ale and cakes*: cf *Twelfth Night*, II.iii.107.

⁹³ *As if...bin*: Ale was poured so liberally into the ale pots that one would have thought the pots themselves to be drunkards.

⁹⁴ *bewray*: reveals, exposes

⁹⁵ *A saylor...hee cryde*: Cf. Dante's constant questioning of Virgil throughout *Inferno* III, and his meeting with Charon.

⁹⁶ *ten strong in Pimlyco*: having drunk ten Pimlycos; also, as a part of an army with ten men.

⁹⁷ *That Play*: the playfulness of the crowd at Hoxton, but also to see a play at one of the theatres in the area.

And not to act himselfe *The Vice*)
 Tolde all the *Dronken Misteries*.⁹⁸
 And that the Ale got such high *Fame*,
 Only by that *fond, senceleffe Name*.
 I laugh'd to see a *World* (so wise,
 So subtile in all *Villanies*, 250
 So scorning to be laugh'd to scorne)
 Should be so drownde with *Ale in Corne*.⁹⁹
 Yet since in *Hogsdon* all ran mad,¹⁰⁰
 I playde the *Mad-man* too, and had
 My *lug* brought in; a draught or twaine
 Made such hot boyling in my braine,
 That (faster then their *Pots* were hide)¹⁰¹
 From my *Inuention* were bigilde
Verses in *Pimlyco's* high prayse,
Pimlyco crownde my head with bayes.¹⁰² 260
 For straight I felt my selfe a *Poet*,
 And (like some fooles) in *Rime* must show it.
 Yet first I tournde o're *Skeltons Rimes*
 With those mad times to weigh our *Times*,
 And try how *Elynor Rummings Ale*,
 Was *Brew'd*; and *Drawne*, and set to *Sale*,
 What *Guests* drunk there, and what *Drinke* heere,
 In this wilde *Lantskip*¹⁰³ shall appeare.

BUt to make vp my tale,¹⁰⁴
 She brueth nappy¹⁰⁵ Ale, 270
 And maketh thereof poort sale,¹⁰⁶
 To trauaylers, to tynkers,
 To sweaters,¹⁰⁷ to swinkers,¹⁰⁸
 And all good Ale drinkers,
 That will nothing spare,
 But drinke till they stare,
 And bring them selues bare, [Page 13]
 With now away the Mare,¹⁰⁹
 And let vs flay care,
 As wise as an hare.¹¹⁰ 280
 Come who so will

⁹⁸ *Misteries*: as in 'Mystery' or 'Miracle' plays; this develops the dramatic conceit of the preceding lines.

⁹⁹ *corne*: horn, a vessel from which to drink ale.

¹⁰⁰ *in Hogsdon all ran mad*: Cf. the title of the poem. Images of madness are a recurrent feature of the poem, perhaps suggested by the proximity of Bethlehem Hospital off Bishopsgate, on the current site of Liverpool Street Station.

¹⁰¹ *hide*: measured, poured out.

¹⁰² *bayes*: laurel, traditional crown for heroes and poets; hence Pimlyco ale makes the speaker a poet.

¹⁰³ *Lantskip*: landscape, poss. jurisdiction or administrative division.

¹⁰⁴ Skelton's poem is here resumed at l.91.

¹⁰⁵ *nappy*: foaming

¹⁰⁶ *poort sale*: Sale to the general public, or to the highest bidder (the first of these being emphasised here).

¹⁰⁷ *sweaters*: hard workers

¹⁰⁸ *swinkers*: labourers

¹⁰⁹ *away the Mare*: banish melancholy

¹¹⁰ *wise as a hare*: i.e., mad, although with a certain wisdom as well.

To *Elynor* on the hill,
 With fill the Cup fill,
 And sit thereby still.
 Early and late,
 Thither commeth *Kate*,
 Cisley and Sare,
 With their legges bare,
 And also their feet, 290
 Hardly full vnsweet,
 With their heeles dagged,
 Their kirtles¹¹¹ all to iagged,
 Their smockes all to ragged,
 With titters and tatters,
 Bring dishes and platters,
 With all their might running,
 To *Elynor* Rumming,
 To haue of her Tunning,
 Shee leaueth them of the hame¹¹²,
 And thus beginneth the game. 300
 Some wenches come vnbraced,
 With their naked pappes,
 That flippes and flappes,
 It wigges and it waggges,
 Like tawney saffron bagges,¹¹³
 A sort of fowle drabbes,
 All scurvy with scabbes,
 Some be fly bitten,
 Some skewd as a kitten,
 Some with a shooe clowte, 310
 [Page 14]
 Binde their heads about,
 Some haue no haire lace,
 Their lockes about their face,
 Their tresses vntrust,
 All ful of vnlust.
 Some looke strawry,
 Some cawry mawry,¹¹⁴
 Full vntidy tegges,¹¹⁵
 Like rotten egges,
 Such a lewd sort, 320
 To *Elinor* resort,
 From tyde to tyde;
 Abide, abide,
 And to you shal be told,
 How her Ale is sold,
 To mawt¹¹⁶ and to molde.¹¹⁷

¹¹¹ *kirtles*: gowns

¹¹² *hame*: skin, covering; clothes.

¹¹³ *saffron bagges*: cakes flavoured with saffron.

¹¹⁴ *cawry-mawry*: 'A kind of coarse, rough material' (OED).

¹¹⁵ *tegges*: teg – A sheep in its second year, derogatorily applied to women.

¹¹⁶ *mawt*: malt

¹¹⁷ *molde*: mould; yeast.

Secundus Passus.¹¹⁸
 Some haue no monney,
 That thither commy,
 For their Ale to pay,
 That is a shrewd aray. 330
Elinour sweared, nay
 Yee shall not beare away
 My Ale for nought
 By him that me bought.
 With hey dog hay,
 Haue these dogges away,
 With get me a staffe,
 The swine eate my draffe,¹¹⁹
 Strike the hogs with a club,
 They haue drunke vp my swilling tub, 340
 For be there neuer so much prease,¹²⁰
 These swine goe to the hye dese,¹²¹ [Page 15]
 The sow with her pigges,
 The Bore his taile wrigges¹²²
 Against the hye bench,
 With so, there is a stench,
 Gather vp thou wench,
 Seest thou not what is fall,
 Take vp drit¹²³ and all,
 And beare out-of the hall, 350
 God giue it ill preuing,
 Clenly as euill cheuing.¹²⁴
 But let vs turne playne,
 There wee left agayne,
 For as ill a patch as that,
 The hennes run in the mash fat,
 For they goe to roust,
 Strayt ouer the Ale ioust,
 And dong¹²⁵ when it comes
 In the Ale tonnes, 360
 Then *Elinor* taketh
 The mash boll, and shaketh
 The hennes dong away,
 And skommeth it in a tray
 Where as the Yest is,
 With her maungy fistis:
 And sometimes she blens,
 The dong of her hennes
 And the Ale together,
 And saith Gossip¹²⁶ come hither, 370

¹¹⁸ *Secundus Passus*: Part Two (Latin)

¹¹⁹ *draffe*: dregs (of the ale)

¹²⁰ *prease*: praise

¹²¹ *deys*: dais; high table

¹²² *wrigges*: wriggles, wiggles.

¹²³ *drit*: dirt

¹²⁴ *euill cheuing*: evil-doing

¹²⁵ *dong*: faeces

This Ale shall be thicker,
And floure the more quicker,
For I may tell you,
I learned it of a lew,
When I began to brew,
Drinke now while it is new.

[Page 16]

And yee may it brooke,
It shall make you looke
Yonger than you bee
Yeeres two or three.

380

For yee may proue it by me,
Behold she said, and see,
How bright I am of blee,¹²⁷

Ich am not cast away,
That can my husband say,
When wee kisse and play,
In lust and in liking,
He calleth me his whyting,
His Mulling, and his Nittine
His Nobbes and his Cunny,¹²⁸
His sweeting and his honny,
With basse my pretty bonny,
Thou art worth good and monny,
This make I my falyre fanny,
Till that he dreame and dronny.

390

For after all our sport,
Than will hee ront and snort,
Then sweetly together we lye,
As two Pigges in a stye.
But we will turne playne,
Where we left agayne.

400

Tertius passus.¹²⁹

In stead of coyne and monny,
Some bring her a conny,
And some a pot with honny,
Some a salt, and some a spoone,
Some their hose, some their shoon.
Some ran a good trot,
With a skillet or a pot, &c.

[Page 17]

*Cum multis alijs, quae nunc perscribere longum est.*¹³⁰

Hoc est Skeltonicum,
Incipit Pimlyconicum.¹³¹

OF *Pimlyco* now let vs sing,
Rich Pimlyco, the new-found Spring,
Where men and women both together,

410

¹²⁶ *Gossip*: close friend

¹²⁷ *blee*: facial complexion

¹²⁸ *whyting*, *Mulling*, *Nittine*, *Nobbes*, *Cunny*: terms of endearment, the last being explicitly sexual.

¹²⁹ *Tertius Passus*: Part Three (Latin)

¹³⁰ *Cum...est*: Much else is now described at length (Latin)

¹³¹ *Hoc...Pimlyconium*: This is Skelton, here starts Pimlyconium (Latin)

To warme their vaines in frosty weather,
 Where men and women hot blouds coole,
 By drincking *Pimlycoes* boyled poole.
Strong Pimlyco, the nourishing foode
 To make men fat, and bréed pure blood;
 Deepe *Pimlyco*, *the Well of Glee*,¹³²
 That drawes vp merry company.
Bewitching Pimlyco, that tyes
 The *Rich* and *Poore*, the *Foole* and *Wise*, 420
 All in one knot. Of that we write;
 Inspire your Poet to indite,¹³³
You Barlie Muses Pimlyconian,
 He scornes the *Muses Helyconian*;
 (*Poore Soules*) they none but water drincke,
 But *Pimlyco* dropt into his yncke,
 His lines shall flye with merry gale,
 No *Muse* is like to *Pimlyco* Ale.
 Not the neat Wine *De Orleans*;
 Nor of *Hebrian*, (best in *France*;) 430
 Not *Gascoigne*, nor the *Burdeux Vine*,
 Nor that which flowes from swift-foote *Rhyne*;
 Not *Sheerys Sacks*, nor *Charnico*,
 Peter Semine, nor *Mallago*,
 Nor th' *Amber-colored Candie* grape,
 Which druncke with *Egges* makes men to---*Ape*.
 Nor can the *Greekish Vintage* show
 A liquor matching *Pimlyco*. [Page 18]
 Not *Hipocras*¹³⁴ (the drinke of women,) 440
 Nor *Bastards*¹³⁵ (that are déere, but common,)
 Nor the fat lecherous *Alligant*¹³⁶,
 Whose luice repaires what *Backes*¹³⁷ doe want.
 Nor Waters drawne by *Distillations*,
 With medcinable Operations,
 As *Rosa Solis*¹³⁸, *Aqua Vitae*,
 And *Nugs* of *Balme*¹³⁹, so quicke, and sprightly;¹⁴⁰
 No, nor the Irish *Vsquebagh*¹⁴¹,
 Of which, the *Kerne*¹⁴² whole pyntes will quaffe,
 Strong *Vsquebagh!* that hotlier burnes
 Than *Sackes*, and white the *Entrailes* turnes. 450
 Nor welsh *Metheglyn*¹⁴³, (browne as berry)

¹³² *Well of glee*: implied allusion to the spring of Helicon, haunt of the muses, suggesting the Pimlyconian Muses mentioned six lines later.

¹³³ *indite*: 'put into words, compose (a poem, tale, speech etc.)' (*OED*), with a quibble on the legal meaning (modern sp. 'indict') with reference to ll.i-xxx above.

¹³⁴ *Hipocras*: wine flavoured with spices.

¹³⁵ *Bastards*: a sweet Spanish wine

¹³⁶ *Alligant*: a wine from Alicante, Spain.

¹³⁷ *Backes*: Bacchus, Roman god of wine.

¹³⁸ *Rosa Solis*: liqueur made from spirits flavoured with spices or other flavours.

¹³⁹ *Nugs of Balm*: 'a medicinale distillate, perh. of a kind of balsam' (*OED*)

¹⁴⁰ *sprightly*: sprightly

¹⁴¹ *Usquebaugh*: whisky

¹⁴² *Kerne*: Irish foot-soldiers

¹⁴³ *Metheglyn*: Welsh mead flavoured with spices.

Lancashier *Syder*, Werstershier *Perry*,
Nor yet a draught of *Darby Ale*,
Nor mother *Bunch*,¹⁴⁴ (long since growne stale,)
Nor that old two-peny Ale of *Pynder*,
That many a Porter oft did hinder
From carrying Burdens, for (alacke!)
The Ale had strength to breake his backe.

Nor all those Drinkes of Northren Climes,
Whose Brewings shall fill vp our Rimes,
Brant, Rensque, and the *cleere* Romayne,
The *Belo*, *Crasno*, and *Patisane*,
Peewa (to them as is our Béere,)
With spiced *Meades* (wholsome, but déere)
As *Meade Obarne*, and *Meade Cherunck*,
And the base *Quasse* by Pesants drunck.
With all the rest that whet the sprites
Of *Ruffes* and cold *Muscouytes*.
Not all these *Drinkes*, nor thowsand moe,
Can reach the fame of *Pimlyco*.

460

To prooue (*ô Pimlyco*) these thine honors,
Armies each day spread Crimson benners,¹⁴⁵
And with hie Colours, and quicke shot,¹⁴⁶
Fight stiffly till the field be got.

470

All Sexes, all Degrées, all Nations,
All men of Arts or Occupations,
(As if for gayne to some great Fayre,)
Onely for Ale to thee repayre.

[Page 19]

The *English*, *Scottish*, *Dutch* and *French*,
Sit whistling here vpon one bench:
If but of *Pimlyco* they drinke hard,
Betwixt them falls not one foule word,
They kisse like brothers, *Dutch*, *French*, *Scot*,
Are all One in a *Pimlyco* Pot.

480

Hither come Sergeants with their Maces,
Hither come Bailiffes with red faces,
Hither come Lads and greaste Lownes,¹⁴⁷
Hither come pockets full of Crownes,
Hither come those can scarce find Baile
For sixe pence, yet spend eight in Ale.
Usurers battle (here) their pence,
The Diuell can scarce kéepe *Brokers* hence,
The *Lawyer* that in *Terme-time* takes
Fat fées, pleades here for Ale and Cakes.
Doctors, Proctors, Clarkes, Atturveys,
To *Pimlyco* make sweattie iourneys,
And (being well Arm'd with Buckram bags,)¹⁴⁸

490

¹⁴⁴ *Bunch*: A mixture of drinks; 'punch'

¹⁴⁵ *crimson benners*: red banners, flags, used by armies to indicate battle-readiness; also commonly used to indicate a public house.

¹⁴⁶ *shot*: the charge or reckoning at a tavern. The obvious pun on musket-shot etc. suggests a number of the military analogies in the poem.

¹⁴⁷ *Lownes*: loons, worthless rogues or idlers.

¹⁴⁸ *Buckram bags*: lawyers' bags.

Fight vnder *Hogsdons* skarlet flags.¹⁴⁹
 The Winde our *Merchants* this way driues,
 Whilst their men take vp for their wives 500
 Roomes before hand: and oft it hits,
 Not farre from them some *Fish-wife* sits.
 For (here) of manners none take héed,
 First come, first seru'd, first seru'd first féed.¹⁵⁰
 Citizens, Souldiers, Sea-men, Schollers,
 Gentlemen, Clownes, Millers, Colliers,
 Mercers, Taylors, Poets, Booke-bynders,
 Grocers, Curriers, Goldsmiths, goldfiners,
 Silkemen, Botche[r]s,¹⁵¹ Drapers, Dray-men, 510
 Courtiers[,] Carters, Church-men, Lay-men,
 Midwiues, Apple-wiues, Cheape-side Ladies,
 Old Beldames, *and young* Tiffany Babies,¹⁵²
 Scotch-bums,¹⁵³ *red* Wast-coats, *fine* Pawne-wenches,¹⁵⁴
 In the same roomes, on selfe same benches, [Page 20]
 Crown'd All together: All Drincke, All Pay,
 Why then should any giue the way?
 Roomes here are by Reuersion¹⁵⁵ got,
 As Offices, so men win the Pot.
 Both Pray and Pay, and wait, and woo,
 That Foure may buy, what goes for two, 520
 Yet tis refuse. The Sexton scornes
 To budge to a Bright.¹⁵⁶ All stay their Tourns
 As of the Conduit or the Mill,
 And nothing is heard, but *Fill, Fill, Fill*,
 Bespeaking one anothers Cups,
 As men do Chayres in Barbors shops
 On Christmasse Geues. A hundred laps
 Held vp for cakes; As many caps
 Put off for Ale, whose iuice embalmes
 Their Browes 'tis beg'd, as t'were an almes, 530
 Yet all hold Siluer vp, and cry
Take mine, (as at the Lottery.)
Drawer[s], néed not baule *Anon, Anon*,
 Each Guest for his owne Drinck does run,
 Braue men turne Tapsters, Women Caters,¹⁵⁷
 For they that sit, there's Forty Waiters,
French-Hoods, and *Veluet Caps* being prowde

¹⁴⁹ *skarlet flags*: a red flag was often hung outside inns and taverns

¹⁵⁰ *féed*: fed, but also invested with an honour, and charged for it.

¹⁵¹ *botchers*: either menders, or butchers.

¹⁵² *Tiffany Babies*: Tiffany was a kind of fine, transparent silk; a 'tiffany baby' is presumably then a young person wearing the finest clothes

¹⁵³ *Scotch-bums*: 'a kind of bustle [i.e., the underframe of a woman's skirt or dress], cf Dekker and Webster, *Westward Hoe* (1607) II. ii. sig. C3' (*OED*).

¹⁵⁴ *Pawn-wenches*: a 'pawn' is a colonnade or gallery where merchants display their wares, so women who either work there or shop there.

¹⁵⁵ *Reversion*: legal term referring to the transference of property or title at a specified point, usually on the death of the holder. The implication is that possession is temporary rather than owned outright by inheritance; in some ways this is the egalitarian or carnivalesque centre of the poem.

¹⁵⁶ *Bright*: a fair woman (*OED*, *bright* n.& v. B.2)

¹⁵⁷ *Caters*: 'Buyers of provisions, or "cates"; caterers' (*OED*)

Sometimes, i'th *Henroost* close to crowd.

O strange! what makes the *Cripple* heere?

When strongest legs can hardly beare

Those that stand on them, if they stand

But stiffly too 't in *Pimlyco Land*:

Yet euen that Wretch, (that halts on wood)¹⁵⁸

All hoe¹⁵⁹ fiue furlongs off it stood,

Sweares hère to lympe too 't, and too 't hée goes,

And being there, his false legs does lose.

After him, gropes the *Blind*, and cries,

Pimlyco drincks not out mine Eyes.

Pimlyco does so please the Mouth,

They come from East, West, North, South.

O *Thou*, (thou *Pimlyconian Host*),

Had thy *Head* bin but like that *Post*,

Which Scores what Ale and Cakes come in,

Of greater *Reckoning* hadst thou bin.¹⁶⁰

Hadst thou had *Braines*, but like to some,

To know what Wether was to come

By'th *Almanacke*; thou hadst changde thy lucke,

Thy *Hynde* ere this had prou'de a *Bucke*.¹⁶¹

Alacke! thy wits are lost in *Brewings*;

Th'art growne starke mad with too good *Doings*

Thou, onely cryest, *Who payes the Shot?*

(When the Maine Matters are forgot.)

Thou *Barmy Foole*, at last grow wise,

Build thy House round with Galleries,

Like to a Play-house; for thy Ale

(Bée't bad, bée't good, bée't new, bée't Stale)

Brings thée good *Audience*: from each shore,

*Ships of Fooles*¹⁶² lanch, to séeke thy *Dore*;

Ere prodigall *Gulls* saile backe agen,

They'le pay thée money to come in:

Kéepe then thy wife and thou, the dores,

Let those within wipe out the Scores.

Yet (O vile counsell!) why do I labour

To haue a Christian wrong his neighbour

Each afternoone thy *House* being full,

Makes *Fortune*¹⁶³ blind, or *Gelds The Bull*.¹⁶⁴

No, no, (thou *Pimlyconian Brewer*)

Thy *Castle of Comfort*¹⁶⁵ stands so sure,

540

550

[Page 21]

560

570

¹⁵⁸ *halts on wood*: walks haltingly with a crutch

¹⁵⁹ *All hoe*: although

¹⁶⁰ *O Thou...hadst thou bin*: Had the owner of the Pimlyco inn had a head as large as the door post on which the taly of cakes and ales sold was kept, he would have been considerably more clever and hence richer.

¹⁶¹ *Thy Hynde...a Buck*: you would have been a young male deer rather than a female, with a possible quibble on 'hynde' (bottom) and 'buck' (penetrate, fuck), hence, 'you would have been the active rather than passive copulater'.

¹⁶² *Ships of Fooles*: a common trope in Renaissance art and story, the ship of fools is a boat whose passengers are deranged, and which floats directionless without a pilot. Here the images of madness and navigation are joined.

¹⁶³ *Fortune*: the Fortune Playhouse in Finsbury, a ten-minute walk from Hoxton, founded in 1600 as a home for Alieyn's and Henslowe's Admiral's Men.

¹⁶⁴ *The Bull*: The Red Bull Theatre in Clerkenwell, constructed ?1604-7 primarily for the Queen Anne's Men (formerly Worcester's Men)

(Moated with Ale, and wal'd with cakes)
 Tho whirle-winds blow, it neuer shakes; 580
 Therefore it needs no reparations,¹⁶⁶
 No *Rampyres*,¹⁶⁷ no *Fortifications*,
 But onely *Shot*¹⁶⁸: Charge them *Pell Mell*,¹⁶⁹
 Let *Ordinance* go off well;
 And *Hogsdon* séemes a *Towne* of warre,
 Where Constables the Captaines are,
 Leading to Stocks¹⁷⁰ (with *Bils*¹⁷¹ and *Stanes*¹⁷²)
 Whole troopes of druncken *Whores* and *Knaues*,
 Who (tho they cannot stand) yet go,¹⁷³
 Swearing, Zounds hey braue Pimlyco. 590 [Page 22]
 You therefore that do trade in *Cans*,¹⁷⁴
 (Virginians, or Cracouians,)¹⁷⁵
 You that in whole pots drinke your bane,¹⁷⁶
 Lying dead-druncke at *The Labour in vaine*:
 You Apron-men,¹⁷⁷ that wéekely get
 By your hard labour and your sweat,
 Siluer (earn'd deare, but honestly)
 Enough to find your Family,
 Now leaue those places (nam'd before)¹⁷⁸
 Or if you'le Drinke, maintaine a Score, 600
 But let your Wages (in one Summe)
 Be wisely sau'd till Sunday come,
 But (with it) buy, nor bread, nor broth,
 Nor house, nor hose, nor shooe, nor cloth,
 For food let wife and children Die,
 Sucke *Pimlyco* downe merrily,
 There dance and spend the day in laughter,
 T'is meat and drinke a whole wéeke after.
 You *Ballad-Singers*, that doe liue
 On halfe penny almes that Ideots giue, 610

¹⁶⁵ *Castle of Comfort*: common pub name, here presumably used of the Pimlyco tavern and for the military metaphors it suggests, exploited in the succeeding lines.

¹⁶⁶ *reparations*: repairs; also poss. a sum of money to right an unfortunate situation.

¹⁶⁷ *Rampyres*: ramparts.

¹⁶⁸ *Shot*: payment of the reckoning, and in the sense of ammuntion; see Prose Intro p.3, and ll.473, 561, 643.

¹⁶⁹ *Pell Mell*: hand-to-hand, confused combat; here, charged indiscriminately.

¹⁷⁰ *Stocks*: the instrument of punishment, a house's store, and also the handle of a gun; throughout the passage, there is a constant play on the military implications of the words used.

¹⁷¹ *Bils*: bills, both in the senses of 'a military weapon used chiefly bu infantry' (*OED* n.1), and the more familiar sense of reckoning and legal document.

¹⁷² *Stanes*: stains (on someone's characters), and 'stone', in the sense of missiles fired by guns. This line is suggestive of the problem of disagreements and public order caused by drunkenness.

¹⁷³ *go*: walk

¹⁷⁴ *Cans*: tankards or other vessels (of beer).

¹⁷⁵ *Virginians, or Cracovians*: Those from Virginia (in the West) or Cracow (Poland, in the West), hence all people. 'Cracovians' may also be opposed to virgins as being promiscuous here. A number of Polish artisans sailed out to the new colony of Jamestown in Virginia in 1608, and this is further evidence that 'Pimlyco' is in some way connected with attempts at colonisation there.

¹⁷⁶ *bane*: poison or murderer; also as in the modern 'banns', a proclamation such as a prologue to a play. The idea that drinking replaces activities such as playgoing is here taken up from ll. 575-6 above.

¹⁷⁷ *apron-men*: mechanics. Here begins the list of people in the various kinds of trades who are ruined by their predeliction for Pimlyco ale.

¹⁷⁸ *those places (nam'd before)*: the playhouses named at ll. 575-6 above

In euery Street (to druncken Notes)
 Set out your villanous yelping throates,
 That through all eares your Tunes may flow,
 With praises of *Browne Pimlyco*.
 You *Poets* that of *Helicon* boast,
 [(]Whose mornings draught without a toast
 You alwayes take, but ne're as so,
 Comming to tipple *Pimlyco*,)
 O be more wise, and scorne that licquor¹⁷⁹,
 Drincke this, which makes your Muses quicker, 620
 Of *This*, thrée full Pots (I assure yee)
 Leaues you starke drunke with brauer furie.
 You that plough vp the salt Sea-flood,¹⁸⁰
 To fetch from farre, the Grapes deare blood.
 And with Out-landish drinks confound
 And mad the Brayne that is most sound:
 Your very Ships going neuer so stedly,
 (With that moist Freight) but euer giddy [Page 23]
 And réeling (as an ominous Signe), 630
 That Those must réele, who Trade in Wine,
 From Shore to Shore what néed you saile,
 When *Pimlyco* breeds such Dragon-Ale?
 You that of men déere recknings make,¹⁸¹
 Yet at the Barre (for what they *Take*)
 Arraigne them, Charging them to Stand,
 Till they haue all held vp The Hand:
 Downe with your Bushes,¹⁸² and your Grates,¹⁸³
 Draw your selues thorow the Citie Gates,
 To *Sacke*¹⁸⁴ the Walls of *Pimlyco*,
 Which day by day more strong do grow, 640
 And will in time (to their owne Trench)
 Driue backe both *Spanish Wines* and *French*:
 Or if no Shot can batter downe
 This *Pimlyco Fort*; then, in the Towne,
 And in the fields and Common way,
 Pitch Tents, and openly to play
 Your Banners (drawne with *Red* and *White*)
 Vnder those cullors *Men* will fight
 Till they can stand, else All are lost,
 And cut off by the *Pimlyco* host. 650
 Here therefore sownd, *Anon, Anon*,
 For the mayne *Army* here coms on.
 O you that (euery Moone) hold *Feasts*,
 (And in the *True-loue-knot* are *Guests*)
 And doe with *Wreathes* your *Temples crowne*,
 (At *Lothbury*, and at *Horsey-downe*¹⁸⁵,)

¹⁷⁹ that *Licquor*: water from the Spring of Helicon.

¹⁸⁰ *You that plough up the salt Sea-flood*: sailors or merchants.

¹⁸¹ *You that of men deere recknings make*: lawyers and judges.

¹⁸² *Bushes*: the ivy used as a sign for a tavern.

¹⁸³ *Grates*: the chequers on the doorpost of a tavern; also prisons.

¹⁸⁴ *sacke*: to destroy and pillage, with a quibble on 'sack', white wine imported from Spain and the Canary Islands.

Let those *Deare Fleshly-Meetings* go,
 And Bath your Braynes in *Pimlyco*.
 You that by Engine Whéeles can force
 Tydes to run backe and turne their Course,¹⁸⁶ 660
 Whose wits in water still do Diue,
 (O, if you wish that Trades should thriue,
 With lowd voyce to the Citie speake,
 That she her Conduit-Heads would breake,
 And onely build *One Conduit-Head*,
 At *Pimlyco*, that through pipes of Lead, [Page 24]
 The pretious Streame may be conuayd,
 And *Crafts-men* so at home be stayd.
 You *Bawds*, you *Pandars*,¹⁸⁷ *Puncks*¹⁸⁸ and whores. 670
 That are chalk'd vpon Ale-house scores,
 You that lay Petticoats, Gownes, and Smocks
 To pawne for drincks to ure¹⁸⁹ the Poxe,
 At *Pimlyco* some will take them from you,
 To drinke there then, shall best become you.
 Of *Aley-Ilands*¹⁹⁰ there are more,
 (Some new discovered, some before)
 But neither th'Old nor New of name,
 Can equall *Pimlyco* in fame.
 Of these strange *Ilands*, *Malta* is one, 680
Malta does *Border* close vpon
 The *Continent* of *Pimlyco*,
 And by her *Streames* more rich does grow,
 On *Pimlyco* Seas when tis fowle weather,
 That no Ship can get in; then hither,
 (To *Malta*) flie they with swolne Saile,
 To buy the *Jew of Malta's Ale*.
 Thy *Knights* (O *Malta*) now do flourish,
Pimlyco their renowne does nourrish,
 All fealty¹⁹¹ therefore they doowe
 And Seruice to guard *Pimlyco*. 690
Tripoly from the *Turke* was taken,
 But *Tripoly* is againe forsaken;
 What *Newes* from *Tripoly*? Would you know?
 Christians flye thence to *Pimlyco*.
Eye-bright, (so fam'd of late for *Beere*)

¹⁸⁵ *Lothbury and Horsey-downe*: Lothbury, a street in the City, off Moorgate, and St. John Horsleydown, a parish in Southwark, both the sites of fairs.

¹⁸⁶ *You that...their Course*: Engineers, particularly Peter Morice, who in the early 1580s had designed and had constructed a pump to convey water from beneath London Bridge to Leadenhall; the speaker suggests that the *Pimlyco* pump replaces all the water conduits of London.

¹⁸⁷ *Pandars*: 'Pimps'.

¹⁸⁸ *Puncks*: prostitute, sometimes catamite.

¹⁸⁹ *ure*: inure, bring on

¹⁹⁰ *Of Aley-islands there are more*: there are other taverns that sell ale. The names that follow – *The Jew of Malta*, *The Tripoly*, *The Turk*, *The Eye-Bright*, *Terceras*, *The Ship of Hull*, *The Newfoundland* etc. – are presumably nearby taverns, with an appropriate conceit concerning naval warfare in the Mediterranean and around. The *Eyebright* (itself the popular name of a herb, euphrasy) is mentioned in *The Alchemist* alongside *Pimlico* (V.ii.31-2). The rival taverns are largely seen as being parasitic on *Pimlyco's* success, or defeated by it, as the theatres previously were (see ll. 575-6 above).

¹⁹¹ *fealty*: fidelity, loyalty, as to a feudal master.

Although thy *Name* be numbred hiere,
 Thine ancient *Honors* now runne low;
 Thou art struck blind by *Pimlyco*.
 The *New-found Land*, is now growen stale.

700

Few to *Terceras Ilands*¹⁹² sayle;
 The once well-mand, brave *Ship of Hull*,
 That spred a sayle, proud, stiff, and full,
 Leakes oft, and does at *Anchor* lye:
 Nay, euen *St. Christopher*¹⁹³ walkes dry.

[Page 25]

Not halfe so many *Christians* (now)
 Their knées before his *White-crosse* bow.
 Run, (*Red-cap*¹⁹⁴) Run, *amongst the Rest*,
 Thou art nam'd last, that once wert best,
 But (*Red-cap*) now thy Wooll is worne,
 By *Pimlyco* is *Red-cap* shorne.

710

Our weary *Muse (here)* leapes to *Shore*,¹⁹⁵
 On these rough Seas she Sayles no more,
This Voyage made shèe (for your sakes,)
 Spending thus much in Ale and Cakes.
FINIS.

¹⁹² *Terveras Islands*: The Azores.

¹⁹³ *St. Christopher*: prob. the parish of St. Christopher le Stocks on Threadneedle Street in the City of London, in which alcohol is no longer served, and poss. an allusion to this saint as the patron of travellers, and to Christopher Columbus, who returned to dry land, and died a 'dry death', i.e., without drinking, bloodshed, or drowning, cf *The Tempest* l.i.64; see *OED*, 'dry' *adj.* A.11.f.

¹⁹⁴ *Red-Cap* see note to title.

¹⁹⁵ *Shore*: mainland, with a pun on 'Shoreditch', whose High Street would be one of the ways of returning to the City, via Bishopsgate.

PIMLYCO.¹
OR,
Run Red-Cap.²
‘Tis a mad world at *Hogsdon*.³

AT LONDON, Printed for Jo Busbie, and Geo[orge] LOFTIS, and are to be sold under St. Peters Church in
Cornhill. 1609.

[Page 2]

Patrono Pimlyconico.
Facie Claro,
Facetis Raro,
*Thomae Normano.*⁴

ALL hail, (O Tom Norman,)
I make thee, the Foreman
 Of Pimlyco Jury:
You are charged to enquire Sir,
What kindles that fire sir,
 That burns with such fury.
What fire do you suppose sir?
‘Tis the fire of your Nose sir,⁵
 Which your Face bears about.
For (like to the furnace,
That glows in the Glass-house,)⁶

x

¹*Pimlyco*: Pimlico, ‘A type of strong ale brewed at the Pimlico Tavern in Hoxton in the first decade of the 17th cent.’ (OED); in this text, it is used both as the place and the name of the ale. While most agree that the better-known district to the west of Westminster derives from this usage, there has been a great deal of debate about where the name comes from. While nothing has been conclusively established, there is one persuasive surmise that it is derived from ‘Pamlico Sound’ in N Carolina (in turn derived from a Native American language), which suits the figuring of this London suburb as an exotic island; see Richard Coates, ‘The First American Placename in England: *Pimlico*’ in *Names: Journal of the American Name Society*, Sept. 1995, (43:3), pp. 213-227.

² *Red-Cap*: In folk tale, ‘Mother Redcap’, was the name of a disreputable woman, often an innkeeper. It was hence a common inn name, and, according to the end of the poem, presumably, a particular one whose business has been adversely affected by the success of Pimlyco. There was certainly an inn of this name by 1593, as mentioned in Philip Foulface (pseud.) *Bacchus Bountie* (1593), B1. There are a number of references to an inn of that name from slightly later in the Islington/Holloway area north of London (see ‘Mother Redcap’ in *Lost Plays Database* (http://www.lostplays.org/index.php/Mother_Redcap). A play by Michael Drayton and Anthony Munday called *Mother Red Cap*, was written for Philip Henslowe on behalf of the Admiral’s Men in 1797-8. Although this text is now lost there is a poem, authored solely by Drayton, entitled *The Moone-Calfe*, in *The Bataille of Agincourt* (1631) pp.218-279, which features a story-telling contest between four women (who are drinking ale), of which one is Mother Redcap. Redcap’s story concerns a drunken island that was destroyed by a storm. The only honest man had hidden in a cave, and on coming out after the storm, sees a mad, frenzied land turned upside down: a woman gives birth to piglets, a man worships an ape etc. The other women tell similar tales of magical islands. Although it is impossible to know how analogous the 1797 play was to this poem, the stories fit in a number of ways with the description of the ‘isle’ of Pimlyco, as they do to an extent with *The Tempest*.

³ *Hogsdon*: mod. sp. Hoxton, then a suburb of London to the northeast of the City. Described briefly by Stow in his 1598 *Survey of London*, ed. Henry Morley (1912; reprinted Alan Sutton: 1994) pp.158-9. The name appears as ‘Hocheston’ (= high town) in the Domesday Book, although the corruption to associate the name with pigs was appropriate with its reputation by the late sixteenth century.

⁴ *Patrono...Normano*: (Latin), prob. ‘Patron of Pimlyco, Bright face, rare wit [or poss. rarely witty], for Tom Norman.’ The syntax is inaccurate in this phrase.

⁵ *tis the Fire of your Nose sir*: Reddening of the nose caused by excessive alcohol consumption.

⁶ *Glasse-house*: Works where glass is made.

It never goes out.
 To keep that high colour,
 And make it look fuller,
 You shall die it in graine⁷ Sir:
 Of the Pimlyco juice,
 If you get the right use,
 O how well will it stain sir.
 I create you sole patron
 Of the Pimlyco Squadron⁸,
 choose therefore ale-cunners.⁹
 That now against Easter,¹⁰
 (If you purpose to feast there)
 may be your fore-runners.¹¹
 Hoist then up your sail Sir,¹²
 For rich Pimlyco Ale Sir,
 That colours like roses,
 With your copper seal,¹³ mark Sir,
 All those that embark Sir,
 For Pimlyco-Noses.¹⁴

xx

xxx

*Vade, Vale, Cave ne titubes.*¹⁵

[page 3]

To all Travellers.¹⁶

YOU that wear out your lives and weary your bodies, in discovery of strange countries, (be it for pleasure or profit), rig out a fleet, and make a voyage to an island which could never be found out by the Portugals, Spaniards, or Hollanders, but only (and that now of late) by Englishmen. The name of it is Pimlyco; here have I drawn a large map of it: by this chart, may you in a few hours, and with little or no wind, arrive in the very mouth of the Haven. Some that have travelled thither, affirm it to be a

⁷ *in graine*: to 'dye in grain' (rendering of French *en graine*) is to dye a fabric in Cochineal, a bright red, fast dye made from ground-up insect, but previously thought to be from a berry or grain. There is prob. a pun on the 'grain' used to make beer. One resource of Virginia pointed out by Thomas Hariott and others is the bark from a tree that could be used as a red dye; see Thomas Hariott, *A brief and true report of the new found land of Virginia* (1588) in ed. D.B.Quinn *The Roanoke Voyages* (London: Hakluyt Society, 1955), i. pp.334-5; or <http://docsouth.unc.edu/nc/hariot/hariot.html>, p.11. The bark was possibly used by native Americans for face-dyeing; see Quinn, p.441 or <http://www.learnnc.org/lp/multimedia/6220>.

⁸ *Squadron*: First suggestion of the military imagery used throughout the poem; see esp. ll.577-88

⁹ *Ale-cunners*: Those knowledgeable of ale, with a possible pun on 'gunners' to continue the image of the preceding line.

¹⁰ *Easter*: The Easter Sittings were the weeks between Easter and Whitsun when English courts were fully in session; this tallies with the time of year mentioned below, ll. 1-22, and continues the conceit of 'Tom Norman' choosing the jury

¹¹ *fore-runners*: the advance-guard of an army

¹² *Hoyst then up your Sayle sir*: First suggestion of the nautical imagery employed below in the section 'To all travellers', and elsewhere in the poem.

¹³ *Copper seale*: symbol of the authority of a court, possibly with a quibble on 'copper' to mean 'cup-bearer' (see *OED*, n2).

¹⁴ *Pimlyco Noses*: continuing the image of the alcohol-induced enlarged nose, but also to mean synecdochally 'ships', and those with refined taste.

¹⁵ *Vade...titubes*: Horace *Epistles*, I, xiii, 19: 'Go, farewell, take care, don't stagger'.

¹⁶ The prose introduction is a parody of the largely propagandist pamphlets encouraging Britons to take part in colonial projects in Virginia. These came in two main waves: the first in the late 1780s, surrounding Raleigh's failed attempt to establish a failed settlement on Roanoke Island (now in N Carolina), and from 1607 following the ultimately successful establishment of the Jamestown colony. There was a marked increase in the number of such pamphlets in the Spring of 1609, following news of the difficulties being encountered by the Jamestown settlers.

part of the Continent, but the better sort of navigators say, it is an island¹⁷: full of people it is, and they are very wild, the women being able to endure more, and to do better service than the men. Divers are of opinion, that it is an enchanted island, and haunted with strange spirits; for the people there, once every moon, are either stark mad, or else loose their own shapes, and are transformed into beasts, yet within twelve hours, recover their wits and shapes again.¹⁸ The Pimlyconians are most of them malt-men, and exceeding good fellows, all their delight being in eating and drinking; they live not long, for a man can hardly stay amongst them two days: if he do, he is in great danger, by reason of a certain disease, (which the island naturally breeds) called the Staggers¹⁹, through which, many of them come to their downfall, or if they 'scape that, then are they in fear to be made away by smallshot,²⁰ in discharging of which, the Pimlyconians are very active and cunning.

[page 4]

The island begins now to be as rich as it is populous:²¹ fish hath been seldom taken there, but flesh is better cheap then mackerel here. Wild ducks and wild geese²² fly there up and down in abundance: you may have a goose sowe'd in Pimlyco²³, for the value of twelve pence sterling. Woodcocks²⁴ (in many months of the year) are to be caught there by whole dozens. It is full of fat pasture, and that's the reason such multitudes of young colts run there. A hot climate it is, and by that means the people are subject to infection, which takes them first in the head, and so falls down into their legs, and those failing, they are (in a manner) gone. The Governor²⁵ of the island hath much ado to keep himself upright, so that he is compelled to give those that are under him, often times very hard measure,²⁶ yet are they so unruly, that every hour one or other goes to the pot.²⁷

Thus have I given you a taste, both of the people and of the country; if you sail thither, you may drink of deeper knowledge. But take heed you take a skilfull pilot with you; be freighted with as much wit as you can carry aboard, for all will be little enough to bring you from thence, and take heed what

¹⁷ *Iland*: when arriving on the east coast of the Americas, expeditions faced the problem of whether the land arrived on was an island or attached to the mainland; Raleigh's expedition of 1585-6, the subject of Harriot's account, established a colony on Roanoke Island, part of an archipelago separated from the mainland by Pamlico sound. Raleigh faces just this problem on his arrival in Virginia; see Richard Hakluyt, *The Principall Navigations, Voiages and Discoveries of the English Nation* (London: 1589), ii, p.728.

¹⁸ Pimlyco is here described with the kind of 'enchanted island' imagery best known to modern readers from *The Tempest*, probably first performed in Nov. 1611. Although the trope of the island is a *topos* from a number of sources – Ovid, Virgil, More's *Utopia* – this description of the 'island' of Pimlyco can be seen as a possible minor source for the drunkenness, apparent madness and changes of form and essence experienced by visitors to Shakespeare's 'island', when taken to mean the imaginary island in the Mediterranean, the Barbadoes, and the space of the theatre.

¹⁹ *Malt-men...staggers*: cf Thomas Dekker, *The Wonderfull Yeare* (1603), p.42: 'This setter up of malt-men, being troubled with the staggers...'

²⁰ *Smallshot*: Payment for victuals, with a pun on the missiles fired by guns, a conceit exploited below, ll.578-81

²¹ *The Iland...populous*: The following description is reminiscent of the inventories of the resources of the new world in order to encourage participation in colonial projects; in particular, see Thomas Hariott, *A brief and true report of the new found land of Virginia* (1588) in ed. D.B.Qinn *The Roanoke Voyages* (London: Hakluyt Society, 1955), i, pp.317-387; or <http://docsouth.unc.edu/nc/hariot/hariot.html>.

²² *Wilde Duckes and wilde Geese*: bawdy reference to loose women, prostitutes.

²³ *Goose sowe'd Pimlyco*: prostitute drunk on (soused, pickled in) Pimlyco ale.

²⁴ *woodcocks*: gullible person, usually male but possibly female.

²⁵ *The Governour*: Those in charge of Early English colony in America often reported problems of ill discipline amongst those under them, and had to resort to harsh punishment in order to maintain discipline; see Hariott's *Briefe and True Report* in ed. Quinn *The Roanoke Voyages*, p.322.

²⁶ *Hard measure*: the landlord (governor) rules with hard discipline, and gives small measures (of drink).

²⁷ *Pot*: meant in a number of senses: they are ruined by drink; they get more drink; they need to urinate; poss., they come to blows, or shoot at each other. Ben Jonson famously had a duel and killed Ganriel Spence of the Pembroke's Men players in 'Hogsden Fields', as Henslowe said in his journal, on 22 September 1598, following what was possibly a disagreement concerning rival theatre companies (see eds. Foakes and Rickert, *Henslowe's Diary* (Cambridge: Cambridge University Press, 1961), p.286. Shortly available in MSS 7 at <http://www.henslowe-alleyn.org.uk/>.

loading²⁸ you take in there, for the commodities of Pimlyco have sunk many merchants²⁹. Pay thanks for my counsel, and think well of my Pimlyconian discovery.
Farewell.

[Page 5]

Pimlyco.

<p>Trees that of late (like wasted heys,³⁰ Or like old men, dried up with cares), Stood poorly, now look fresh & green, As bankrupts new set up again. Meadows that whilom³¹ barren lay, (More naked than the trodden way), Wear garments now, woven all of flowers, And wait on Flora in her bowers, Shepherds that durst not, (for the cold), The snowy heads of hills behold, Now (deftly piping) from cool Fountains, Lead lambs and kids up to the mountains. The Day, when all birds hold their weddings,³² (Dancing love-measures³³ in soft treddings), Is past: The year did it resign, In honour of Saint Valentine. And now his fethered couples sing, Their nuptial songs before the Spring. The vernal³⁴ gates are set wide open, And strew'd with flowers and herbs, in token That May (Love's Queen) is coming in, Who 12 full Moons hath absent bin. In this sweet season, from my bed,³⁵ I early rose, being wakened By'th beating of a golden flame, Which (to me) in at window came. For from his pallace in the East, The King of Light in purple dressed, (Set thick with gold and precious stone, Which like a rocke of diamond shone,) Was drawn along heav'ns silver way, By the 4 horses of the day. And as the chariot³⁶ mounted higher,</p>	<p>Description of the Spring</p> <p>10</p> <p>20</p> <p>30</p>	<p>[page 6]</p>
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²⁸ *Lading*: load, cargo.

²⁹ *Merchants*: literally merchants, but in line with the image, merchant ships.

³⁰ *Heyres*: heyr, a young tree that is left standing during coppicing; also a pun on 'heir', setting up a comparison exploited three lines down.

³¹ *whilome*: previously

³² *When all Birds hold their Weddings*: Reference to the legend that birds marry on Valentine's Day (14 February); see Donne, 'Epithalamion...on the Lady Elizabeth and Count Patatine being Married on St. Valentine's Day' (1613), ll.1-14.

³³ *measures*: rythms, dances

³⁴ *Vernal*: of the Spring.

³⁵ After the conventional description of the Spring, the speaker starts his narrative of a trip across Moorfields to Hoxton, presumably from the City of London.

The Sun God seem'd to ride in fire,
 Forth came he in this brave adorning,
 To court his Love (the rosio³⁷ morning).
 The chains of pearl³⁸ about her neck,
 He took from her himself to deck,
 They were her favours and he wore them
 Till night, and did again restore them.
 The wonders (of unvalued worth), 40
 Which these two wrought, enticed me forth;
 Weary with walking, down I threw
 My body, on a bank where grew
 The pretty Daisy, (Eye of Day³⁹,)
 The Prime-Rose which does first display
 Her youthful colours, and first dies;
 Beauty and Death are enemies⁴⁰.
 Cowslips sprung likewise here and there,
 Each blade of grass (stiff as a spear)
 Standing upright to guard the flowers,
 As if they had been their paramours. 50
 Anon a yonker⁴¹ and his lass,
 Might I see wrastling on the grass,
 She swore she would not fall, and yet
 She fell, and did a green gown⁴² get,
 (A green gown, but no gown of green.)
 At length (in couples) more were seen:
 Som ran, some walked, and some sat kissing,
 Nothing was lost, but what was missing.⁴³
 So close they joined in their delights,
 That they all seemed Hermaphrodites,
 Or rather mermaids on the land, 60
 Because the Shes had the upper hand.
 They grac'd the fields, the fields them grac'd,
 For tho none were in order placed,
 But sat (as flowers in gardens grow)
 Thinly, which makes the braver show.
 Yet (like so many in one room,) [page 7]
 All seem'd to weave within a loom,
 Some curious piece whose beauty stands,
 On the rare skill of sundry hands.
 As thus they sate, and I them saw,
 A frame⁴⁴ (as rare) mine eyes did draw 70 London

³⁶ *Horses of the...Chariot*: Phoebus Apollo was said to ride his golden chariot across the sky to drive the sun's movement.

³⁷ *Rosio*: dewy (Latin)

³⁸ *Chains of Pearle*: dew taken up by the sun in the day, and returned at night. Apollo had a number of lovers, mainly unrequited, but there is no such story as this.

³⁹ *Eye of Day*: The literal meaning of 'Daisy'.

⁴⁰ *Beautie...Enemies*: The primrose, which is first to display its flower is also the first to die.

⁴¹ *Yonker*: Young man, originally but not necessarily of high rank.

⁴² *Greene-Gowne*: in popular parlance, the fallen woman was said to wear a 'green gown'. The quibble in the following line between 'green gown' and 'gown of green' is obscure, although there is a cycle of folk songs entitled with variations of 'The Gown of Green' (Roud 1085), which tend to emphasise the positive aspects of the 'green gown' as leading to partnership, children etc.

⁴³ *Nothing...missing*: prob. 'Only virginity was lost, which had already been lost'.

(With wonder) to behold a far,
 The brightness of the Kingdom's star;⁴⁵
 A thousand steeples, turrets, towers,
 (Lodgings, all fit for emperours.)
 Lifted their proud heads bove the Sky,
 As if they had sole soveraigntie,
 O'er all the buildings in the land,
 And seem'd on hills of gold to stand,
 For the sun's beams on them being shed,
 They shewed like mines new burnished.
 Upon the left hand and the right,
 Two townes (like cities)⁴⁶ to the sight,
 With pleasure and with admiration,
 For (as they stand) they bear proportion,
 As to an army do the wings,
 (The main battalion led by kings).

80

Islington, &
 Hogsdon

Mine eye his objects could not vary,⁴⁷
 Yet took delight here still to tarry,
 But not knowing how to wear out time,
 By chance I found a book in rhyme,
 Writ in an age when few writ well,
 (Pan's pipe (where none is) does excel).⁴⁸
 O learned Gower! It was not thine,
 Nor Chaucer, (thou art more Divine.)
 To Lydgate's grave I should do wrong,
 To call him up by such a song.⁴⁹
 No, It was one, that ('bove his Fate,
 Would be styl'd Poet Laureate;
 Much like to some in these our days,
 That (as bold prologues do to players,
 With garlands have their foreheads bound,
 Yet only empty skulls are crowned:⁵⁰

90
 Skelton

100

[Here begins the first of two extracts from *The Tunning Elynor Rummung*, by John Skelton (publ. 1550). Here, the first 28 lines are missed out, including the introduction and the first part of the description of the grotesque body of the barmaid Elynor Rummung. For the full text, see ed. Alexander Dyce, *Poetical Works of John Skelton* (Boston: 1862), I, pp.109-131, or

⁴⁴ *Frame*: a view, as in that which is in a picture frame; also, that which gives structure to the organised chaos of the lovers in the fields. The juxtaposition of the urban and the pastoral is a continuation of that implied in ll.1-4 above.

⁴⁵ *Kingdome's Starre*: The gloss clarifies this as 'London'.

⁴⁶ *Two Townes* (like *Citties*): The gloss points out that these are Islington and Hoxton. The speaker is presumably therefore imagined to be on Moorfields. Stow points out that, in 1415, Moregate was created, 'for the ease of the citizens to walk that way towards Iseldon and Hoxton', and that over time the land was drained, so that, 'this fen or moor made main and hard ground.' (p.159). Moorfields was preserved as a place of recreation, particularly for archery practice, after what is described in *Hall's Chronicle* as popular action against enclosure in 1515, although Stow bemoans subsequent 'inclosure for gardens, wherein are built many fair Summer-houses...not so much for use of profit but for show and pleasure.'

⁴⁷ *vary*: 'to express in different words' (*OED*, *vary*, n.9); thus, 'I cannot describe in words these objects'.

⁴⁸ *Pans...excell*: Even a rustic instrument like Pan's pipes seems excellent where there is nothing else.

⁴⁹ *O learned...Song*: The following lines are not equal to those of Gower, Chaucer or Lydgate.

⁵⁰ *No...crownde*: Skelton, the author of the following poem, was made poet laureate, much as prologues sometimes overstate the value of the plays they introduce. In view of the description of Pimlyco that follows, this is clearly a highly defensive and partially ironical manoeuvre

I read and smiled, but at the last,
As toward the town mine eye I cast,
In mingled troops I might behold
Women and men (some young, some old)
Like to a spring tide, strongly flowing
To Hogsdon, not one backward going.
Out of the City rushed the stream,⁵¹
A while (me thought) I did but dream, 180
That I saw people, till at last,
Hogsdon o'erflowed, it swell'd so fast.
I mused that from the City ventured
Such heaps: for tho the Spring was entered,
They flock'd not thus to hear the tune
Of that bird who sings best in June,
(Yclip'd⁵² the Cuckoo) as yet her note
She had not perfect, but by rote:
Ne⁵³ durst she sing yet, being not able 190
In English, but in ---- to gabble.
Nor was it like they made these throngs,
To hear the nightingale's sad songs,
For Lust (in these days) bears such price,
They are but mock'd that check that vice.⁵⁴
Still more and more this sea broke in,
Yet ebb'd in one half hour again,
The voyagers⁵⁵ that first did vail,⁵⁶
(Having their loading⁵⁷) homeward sail.
But with a side-wind were they driven,
Yet all cast anchor in one haven. 200
Up went my sails. With much ado,
In the same port I anchored too.
Being landed there, all I could find
Was this: They came to hunt the hind.⁵⁸ [Page 11]
Into their park⁵⁹ I forthwith went;
Being entered, all the air was rent
With a most strange confused noise,
That sounded nothing but mere voice.⁶⁰

⁵¹ *I Red...rush'd the streame*: This section is a joyous reworking of Dante, *Inferno*, III, 21- 90, in which Dante is taken by Virgil to the shores of the river Acheron. See also ll.223-38 below.

⁵² *Yclip'd*: called

⁵³ *Ne*: nor

⁵⁴ The speaker continues his partial censure of the vice to be found amongst the clientele at Hoxton, and suggests for the first time here that vice has taken place of other, more worthy activities; Stow comments in his *Survey of London* (1603) that attempts to enclose fields around London, and the building of gardens and buildings for pleasure, had inhibited the old, profitable pastimes such as archery, hitherto commonly practised on Moorfields, across which the current speaker has presumably travelled to get to Hoxton (II p.78).

⁵⁵ *Voyagers*: the conceit of Londoners travelling to Hoxton as an exotic location is taken up here from the introduction

⁵⁶ *Vaile*: prevail, arrive.

⁵⁷ *having their lading*: having been loaded up

⁵⁸ *Hinde*: Young female deer, whose hunting commonly used as a metaphor for courtship; also poss. a servant, a rustic person

⁵⁹ *Parke*: Either Pimlyco gardens, behind the Pimlyco inn, or Hoxton Fields, to the west of it.

Amazed I stood to see a crowd
 Of civil throats stretched out so loud: 210
 (As at a new-play) all the rooms
 Did swarm with gentles mix'd with grooms,⁶¹
 So that I truly thought, all these
 Came to see Shore,⁶² or Pericles,⁶³
 And that (to have themselves well placed)
 Thus brought they victuals (they fed so fast)
 But then (again me thought) this shoal
 Swom thither for baker's dole⁶⁴
 Or brewer's, and that for their soul's sakes,
 They thus were serv'd with ale and cakes:⁶⁵ 220
 For jugs of ale came reeling in,
 As if the pots had drunkards bin.⁶⁶
 A sailor (that had narrow eyes
 Through fumes that up to his brains did rise)
 Got I by th' arm, (children they say,
 And fools and drunkards, truth bewray)⁶⁷
 Him therefore I desired to show
 Why all these met. –'Tis Pimlyco,
 My friend, 'tis Pimlyco (he cried)⁶⁸
 And no word could I get beside. 230
 This made me madder than before,
 I asked another, and he swore
 'Zounds – I'm ten strong in Pimlyco⁶⁹ -
 What's that said I? –stout Pimlyco -
 And back, at least three yards he reels, -
 Pimlyco trips up good men's heels
 (Lisping) he cries, and down he falls,
 Yet for more Pimlyco – still he calls.
 What Pimlyco should mean I wondered,
 Because so loud, that word still thundered 240
 From all their throats through all their ears,
 At length, a reverend man (whose years
 Had turned his head and beard all gray, [page 12]

⁶⁰ cf. Dante, *Inferno* III.28-31. It has been reasonably suggested that the bird called the 'Pemblicoe', now known as the shearwater or *puffinus l'herminieri l'herminieri*, native to the Bahamas, but found as far north as Carolina, was named by some 'ale-banters' because of the similarity of its cry to that found in the Pimlico alehouse; see Richard Coates, 'The First American Placename in England: *Pimlico*' *Names: Journal of the American Name Society*, Sept. 1995, (43:3), pp. 213-227

⁶¹ *Gentiles mix'd with Grooms*: gentlefolk and servants mixed together

⁶² *Shore*: reference to Lady Jane Shore (c.1445-1527), mistress to Edward IV, and the tragic heroine in Thomas Heywood's two-part *Edward IV* (1599). The allusion is appropriate because Shore was seen as a libertinous heroine of London, a symbol of meritocracy having grown from fairly humble beginnings, and to whom the etymology of 'Shoreditch' was (spuriously) ascribed. Heywood's two plays were performed by Lord Strange's Men at The Curtain, Shoreditch, in 1599, a short walk from Hoxton.

⁶³ *Pericles*: Shakespeare, *Pericles, Prince of Tyre* (prob. 1607-8).

⁶⁴ *Bakers doale*: baker's portion, produce.

⁶⁵ *Ale and cakes*: cf *Twelfth Night*, II.iii.107.

⁶⁶ *As if...bin*: Ale was poured so liberally into the ale pots that one would have thought the pots themselves to be drunkards.

⁶⁷ *bewray*: reveals, exposes

⁶⁸ *A saylor...hee cryde*: Cf. the poet's constant questioning of Virgil throughout *Inferno* III, and his meeting with Charon.

⁶⁹ *ten strong in Pimlyco*: having drunk ten Pimlycos; also, as a part of an army with ten men.

And came but to behold That Play,⁷⁰
And not to act himself The Vice)
Told all the drunken mysteries.⁷¹
And that the Ale got such high fame,
Only by that fond, senseless name.

I laughed to see a world (so wise,
So subtle in all villainies,
So scorning to be laughed to scorn)
Should be so drowned with ale in corn.⁷²
Yet since in Hogsdon all ran mad,⁷³
I played the madman too, and had
My jug brought in; a draught or twain
Made such hot boiling in my brain,
That (faster than their pots were hide)⁷⁴

250

From my invention were beguiled
Verses in Pimlyco's high praise,
Pimlyco crowned my head with bays.⁷⁵
For straight I felt my self a poet,
And (like some fools) in rhyme must show it.
Yet first I tourned o'er Skelton's rhymes
With those mad times to weigh our times,
And try how Elynor Rumming's ale,
Was brewed; and drawn, and set to sale,
What guests drunk there, and what drink here,
In this wild lantskip⁷⁶ shall appear.

260

[Skelton's poem *The Tunning of Elynor Rumming* is here resumed at 1.91; see ed. Alexander Dyce, *Poetical Works of John Skelton* (Boston: 1862), I, pp.109-131, or archive.org/stream/poeticalworksofj01skeliala#page/n5/mode/2up]

Hoc est Skeltonicum,
*Incipit Pimlyconicum.*⁷⁷

OF Pimlyco now let us sing,
Rich Pimlyco, the new-found spring,
Where men and women both together,
To warm their veins in frosty weather,
Where men and women hot bloods cool,
By drinking Pimlyco's boiled pool.
Strong Pimlyco, the nourishing food
To make men fat, and breed pure blood;
Deep Pimlyco, the Well of Glee,⁷⁸

410

⁷⁰ *That Play*: the playfulness of the crowd at Hoxton, but also to see a play at one of the theatres in the area.

⁷¹ *Misteries*: as in 'Mystery' or 'Miracle' plays; this develops the dramatic conceit of the preceding lines.

⁷² *corne*: horn, a vessel from which to drink ale.

⁷³ *in Hogsdon all ran mad*: Cf. the title of the poem. Images of madness are a recurrent feature of the poem, perhaps suggested by the proximity of Bethlehem Hospital off Bishopsgate, on the current site of Liverpool Street Station.

⁷⁴ *hide*: measured, poured out.

⁷⁵ *bays*: laurel, traditional crown for heroes and poets; hence Pimlyco ale makes the speaker a poet.

⁷⁶ *lantskip*: landscape, poss. jurisdiction or administrative division.

⁷⁷ *Hoc...Pimlyconium*: This is Skelton, here starts Pimlyconicum (Latin)

⁷⁸ *Well of glee*: implied allusion to the spring of Helicon, haunt of the muses, suggesting the Pimlyconian Muses mentioned six lines later.

That draws up merry company.
 Bewitching Pimlyco, that ties
 The rich and poor, the fool and wise, 420
 All in one knot. Of that we write;
 Inspire your Poet to indite,⁷⁹
 You barley Muses Pimlyconian,
 He scorns the Muses Helyconian;
 (Poor Souls) they none but water drink,
 But Pimlyco dropt into his ink,
 His lines shall fly with merry gale,
 No Muse is like to Pimlyco Ale.
 Not the neat Wine De Orleans;
 Nor of Hebrian, (best in France;) 430
 Not Gascoigne, nor the Bourdeaux Vine,
 Nor that which flows from swift-foot Rhine;
 Not Sherry's sacks, nor Charnico,
 Peter Semine, nor Mallago,
 Nor th' amber-colored Candy grape,
 Which drunk with eggs makes men to – ape.
 Nor can the Greekish vintage show
 A liquor matching Pimlyco. [Page 18]
 Not Hipocras⁸⁰ (the drink of women,) 440
 Nor Bastards⁸¹ (that are dear, but common,)
 Nor the fat lecherous Alligant⁸²,
 Whose juice repairs what Bacchus⁸³ do want.
 Nor waters drawn by distillations,
 With medicinable operations,
 As *Rosa Solis*⁸⁴, *Aqua Vitae*,
 And Nugs of Balm⁸⁵, so quick, and sprightly;⁸⁶
 No, nor the Irish Usquebagh⁸⁷,
 Of which, the Kerne⁸⁸ whole pints will quaff,
 Strong Usquebagh! that hotlier burns 450
 Than sacks, and white the entrails turn.
 Nor Welsh Metheglyn⁸⁹, (brown as berry)
 Lancashire cider, Worstershire perry,
 Nor yet a draught of Darby Ale,
 Nor mother Bunch,⁹⁰ (long since grown stale),
 Nor that old two-penny Ale of Pinder,
 That many a porter oft did hinder
 From carrying burdens, for (alack!)
 The ale had strength to break his back.

⁷⁹ *indite*: 'put into words, compose (a poem, tale, speech etc.)' (*OED*), with a quibble on the legal meaning (modern sp. 'indict') with reference to ll.i-xxx above.

⁸⁰ *Hipocras*: wine flavoured with spices.

⁸¹ *Bastards*: a sweet Spanish wine

⁸² *Alligant*: a wine from Alicante, Spain.

⁸³ *Bacchus*: Bacchus, Roman god of wine.

⁸⁴ *Rosa Solis*: liqueur made from spirits flavoured with spices or other flavours.

⁸⁵ *Nugs of Balm*: 'a medicinable distillate, perh. of a kind of balsam' (*OED*)

⁸⁶ *sprightly*: sprightly

⁸⁷ *Usquebaugh*: whisky

⁸⁸ *Kerne*: Irish foot-soldiers

⁸⁹ *Metheglyn*: Welsh mead flavoured with spices.

⁹⁰ *Bunch*: A mixture of drinks; 'punch'

Nor all those drinks of northern climes,
 Whose brewings shall fill up our rhymes, 460
 Brant, Rensque, and the cleere Romayne,
 The Belo, Crasno, and Patisane,
 Peeva (to them as is our beer,)
 With spiced meads (wholesome, but dear)
 As mead Oban, and meade Cherunck,
 And the base Quasse by peasants drunk.
 With all the rest that whet the sprites
 Of Russes and cold Muscovites.
 Not all these drinks, nor thousand moe,
 Can reach the fame of Pimlyco. 470

To prove (O Pimlyco) these thine honours,
 Armies each day spread crimson benners,⁹¹
 And with high colours, and quick shot,⁹²
 Fight stiffly till the field be got.
 All sexes, all degrees, all nations,
 All men of Arts or Occupations, [Page 19]
 (As if for gain to some great fair,)
 Only for ale to thee repair.
 The English, Scottish, Dutch and French,
 Sit whistling here upon one bench: 480
 If but of Pimlyco they drink hard,
 Betwixt them falls not one foul word,
 They kiss like brothers; Dutch, French, Scot,
 Are all one in a Pimlyco pot.

Hither come sergeants with their maces,
 Hither come bailiffs with red faces,
 Hither come lads and greased lowns,⁹³
 Hither come pockets full of Crowns,
 Hither come those can scarce find bail
 For six pence, yet spend eight in ale. 490
 Usurers battle (here) their pence,
 The Divell can scarce keep brokers hence,
 The lawyer that in term-time takes
 Fat fees, pleads here for Ale and Cakes.
 Doctors, proctors, clerks, attornies,
 To Pimlyco make sweaty journeys,
 And (being well arm'd with buckram bags,)⁹⁴
 Fight under Hogsdon's scarlet flags,⁹⁵
 The wind our merchants this way drives,
 Whilst their men take up for their wives 500
 Rooms before hand: and oft it hits,
 Not far from them some fish-wife sits.
 For (here) of manners none take heed,
 First come, first serv'd, first serv'd, first feed.⁹⁶

⁹¹ *crimson benners*: red banners, flags, used by armies to indicate battle-readiness; also commonly used to indicate a public house.

⁹² *shot*: the charge or reckoning at a tavern. The obvious pun on musket-shot etc. suggests a number of the military analogies in the poem.

⁹³ *Lownes*: loons, worthless rogues or idlers.

⁹⁴ *Buckram bags*: lawyers' bags.

⁹⁵ *skarlet flags*: a red flag was often hung outside inns and taverns

⁹⁶ *feed*: fed, but also invested with an honour, and charged for it.

Citizens, soldiers, seamen, scholars,
 Gentlemen, clowns, millers, colliers,
 Mercers, tailors, poets, bookbinders,
 Grocers, couriers, goldsmiths, goldfiners,
 Silkmen, botche[r]s,⁹⁷ drapers, draymen,
 Courtiers, carters, churchmen, laymen, 510
 Midwives, apple-wives, Cheapside ladies,
 Old beldames, and young tiffany babies,⁹⁸
 Scotch-bums,⁹⁹ red waistcoats, fine pawn-wenches,¹⁰⁰
 In the same rooms, on self-same benches, [Page 20]
 Crown'd all together: All drink, all pay,
 Why then should any give the way?
 Rooms here are by reversion¹⁰¹ got,
 As offices, so men win the pot.
 Both pray and pay, and wait, and woo,
 That four may buy, what goes for two, 520
 Yet 'tis refused. The Sexton scorns
 To budge to a bright.¹⁰² All stay their tourns
 As of the conduit or the mill,
 And nothing is heard, but, 'Fill, Fill, Fill',
 Bespeaking one another's cups,
 As men do chairs in barbers' shops
 On Christmas Eves. A hundred laps
 Held up for cakes; as many caps
 Put off for ale, whose juice embalms
 Their brows 'tis beg'd, as 'twere an alms, 530
 Yet all hold Silver up, and cry
 Take mine, (as at the Lottery.)
 Drawers,¹⁰³ need not bawl, 'Anon, Anon',
 Each guest for his own drink does run,
 Brave men turn tapsters, women caters,¹⁰⁴
 For they that sit, there's forty waiters,
 French-hoods, and velvet caps being proud
 Sometimes, i'th'hen-roost close to crowd.
 O strange! what makes the cripple here?
 When strongest legs can hardly bear 540
 Those that stand on them, if they stand
 But stiffly to't in Pimlyco Land:
 Yet even that wretch, (that halts on wood)¹⁰⁵
 Although five furlongs off it stood,

⁹⁷ *botchers*: either menders, or butchers.

⁹⁸ *Tiffany Babies*: Tiffany was a kind of fine, transparent silk; a 'tiffany baby' is presumably then a young person wearing the finest clothes

⁹⁹ *Scotch-bums*: 'a kind of bustle [i.e., the underframe of a woman's skirt or dress], cf Dekker and Webster, *Westward Hoe* (1607) II. ii. sig. C3' (*OED*).

¹⁰⁰ *pawn-wenches*: a 'pawn' is a colonnade or gallery where merchants display their wares, so women who either work there or shop there.

¹⁰¹ *Reversion*: legal term referring to the transference of property or title at a specified point, usually on the death of the holder. The implication is that possession is temporary rather than owned outright by inheritance; in some ways this is the egalitarian or carnivalesque centre of the poem.

¹⁰² *Bright*: a fair woman (*OED*, *bright* n.& v. B.2)

¹⁰³ *Drawers*: those, who draw ale; tapsters.

¹⁰⁴ *caters*: 'Buyers of provisions, or "cates"; caterers (*OED*)

¹⁰⁵ *halts on wood*: walks haltingly with a crutch

Swears he to limp to't, and to't he goes,
 And being there, his false legs does lose.
 After him, gropes the blind, and cries,
 'Pimlyco drinks not out mine eyes!'
 Pimlyco does so please the mouth,
 They come from East, West, North, South. 550
 O Thou, (thou Pimlyconian Host,) [Page 21]
 Had thy head bin but like that post,
 Which scores what ale and cakes come in,
 Of greater reckoning hadst thou bin.¹⁰⁶
 Hadst thou had brains, but like to some,
 To know what weather was to come
 By th'almanac; thou hadst changed thy luck,
 Thy hind ere this had prov'd a buck.¹⁰⁷
 Alack! thy wits are lost in brewings;
 Th'art grown stark mad with too good doings 560
 Thou only cryest 'Who pays the shot?'
 (When the main matters are forgot).
 Thou barmy fool, at last grow wise,
 Build thy House round with galleries,
 Like to a play-house; for thy ale
 (Be't bad, be't good, bet new, be't stale)
 Brings thee good audience: from each shore,
 Ships of fools¹⁰⁸ launch, to seek thy door;
 Ere prodigal gulls sail back again,
 They'll pay thee money to come in: 570
 Keep then thy wife and thou, the doors,
 Let those within wipe out the scores.
 Yet (O vile counsel!) why do I labour
 To have a Christian wrong his neighbour?
 Each afternoon thy house being full,
 Makes Fortune¹⁰⁹ blind, or gelds The Bull.¹¹⁰
 No, no, (thou Pimlyconian Brewer)
 Thy Castle of Comfort¹¹¹ stands so sure,
 (Moated with ale, and wall'd with cakes)
 Tho whirlwinds blow, it never shakes; 580
 Therefore it needs no reparations,¹¹²
 No rampires,¹¹³ no fortifications,
 But only shot¹¹⁴: Charge them pell-mell,¹¹⁵

¹⁰⁶ *O Thou...hadst thou bin*: Had the owner of the Pimlyco inn had a head as large as the door post on which the taly of cakes and ales sold was kept, he would have been considerably more clever and hence richer.

¹⁰⁷ *Thy hind...a buck*: you would have been a young male deer rather than a female, with a possible quibble on 'hynde' (bottom) and 'buck' (penetrate, fuck), hence, 'you would have been the active rather than passive copulater'.

¹⁰⁸ *Ships of Fooles*: a common trope in Renaissance art and story, the ship of fools is a boat whose passengers are deranged, and which floats directionless without a pilot. Here the images of madness and navigation are joined.

¹⁰⁹ *Fortune*: the Fortune Playhouse in Finsbury, a ten-minute walk from Hoxton, founded in 1600 as a home for Alleyn's and Henslowe's Admiral's Men.

¹¹⁰ *The Bull*: The Red Bull Theatre in Clerkenwell, constructed ?1604-7 primarily for the Queen Anne's Men (formerly Worcester's Men)

¹¹¹ *Castle of Comfort*: common pub name, here presumably used of the Pimlyco tavern and for the military metaphors it suggests, exploited in the succeeding lines.

¹¹² *reparations*: repairs; also poss. a sum of money to right an unfortunate situation.

¹¹³ *rampires*: ramparts

Let ordinance go off well;
 And Hogsdon seems a town of war,
 Where constables the captains are,
 Leading to stocks¹¹⁶ (with bills¹¹⁷ and stanes¹¹⁸)
 Whole troops of drunken whores and knaves,
 Who (tho they cannot stand) yet go,¹¹⁹
 Swearing, 'Zounds! hey brave Pimlyco'.
 You therefore that do trade in cans,¹²⁰
 (Virginians, or Cracovians,)¹²¹
 You that in whole pots drink your bane,¹²²
 Lying dead-drunk at the labour in vain:
 You apron-men,¹²³ that weekly get
 By your hard labour and your sweat,
 Silver (earn'd dear, but honestly)
 Enough to find your family,
 Now leave those places (nam'd before)¹²⁴
 Or if you'll drink, maintaine a score,
 But let your wages (in one sum)
 Be wisely sav'd till Sunday come,
 But (with it) buy, nor bread, nor broth,
 Nor house, nor hose, nor shoe, nor cloth,
 For food let wife and children die,
 Suck Pimlyco down merrily,
 There dance and spend the day in laughter,
 'Tis meat and drink a whole week after.
 You ballad-singers, that do live
 On half-penny alms that idiots give,
 In every street (to drunken notes)
 Set out your villanous yelping throats,
 That through all ears your tunes may flow,
 With praises of brown Pimlyco.
 You Poets that of Helicon boast,
 [(]Whose morning's draught without a toast
 You always take, but ne'er as so,
 Coming to tippie Pimlyco,)
 O be more wise, and scorn that liquor,¹²⁵

590 [Page 22]

600

610

¹¹⁴ *Shot*: payment of the reckoning, and in the sense of ammunition; see Prose Intro p.3, and ll.473, 561, 643.

¹¹⁵ *Pell Mell*: hand-to-hand, confused combat; here, charged indiscriminately.

¹¹⁶ *Stocks*: the instrument of punishment, a house's store, and also the handle of a gun; throughout the passage, there is a constant play on the military implications of the words used.

¹¹⁷ *Bills*: bills, both in the senses of 'a military weapon used chiefly by infantry' (*OED* n.1), and the more familiar sense of reckoning and legal document.

¹¹⁸ *Stanes*: stains (on someone's characters), and 'stone', in the sense of missiles fired by guns. This line is suggestive of the problem of disagreements and public order caused by drunkenness.

¹¹⁹ *go*: walk

¹²⁰ *Cans*: tankards or other vessels (of beer).

¹²¹ *Virginians, or Cracovians*: Those from Virginia (in the West) or Cracow (Poland, in the West), hence all people. 'Cracovians' may also be opposed to virgins as being promiscuous here. A number of Polish artisans sailed out to the new colony of Jamestown in Virginia in 1608, and this is further evidence that 'Pimlyco' is in some way connected with attempts at colonisation there.

¹²² *bane*: poison or murderer; also as in the modern 'banns', a proclamation such as a prologue to a play. The idea that drinking replaces activities such as playgoing is here taken up from ll. 575-6 above.

¹²³ *apron-men*: mechanics. Here begins the list of people in the various kinds of trades who are ruined by their predilection for Pimlyco ale.

¹²⁴ *those places (nam'd before)*: the playhouses named at ll. 575-6 above

Drink this, which makes your Muses quicker, 620
 Of this, three full pots (I assure ye)
 Leaves you stark drunk with braver fury.
 You that plough up the salt sea-flood,¹²⁶
 To fetch from far, the grapes' dear blood.
 And with outlandish drinks confound
 And mad the brain that is most sound:
 Your very ships going never so steady,
 (With that moist freight) but ever giddy [Page 23]
 And reeling (as an ominous sign),
 That those must reel, who trade in wine, 630
 From Shore to Shore what need you sail,
 When Pimlyco breeds such dragon-ale?
 You that of men dear reck'nings make,¹²⁷
 Yet at the bar (for what they take)
 Arraigne them, charging them to stand,
 Till they have all held up the hand:
 Down with your bushes,¹²⁸ and your grates,¹²⁹
 Draw your selves thorough the City Gates,
 To sack¹³⁰ the walls of Pimlyco,
 Which day by day more strong do grow, 640
 And will in time (to their own trench)
 Drive back both Spanish wines and French:
 Or if no shot can batter down
 This Pimlyco fort; then, in the town,
 And in the fields and common way,
 Pitch tents, and openly to play
 Your banners (drawn with red and white)
 Under those colours men will fight
 Till they can stand, else all are lost,
 And cut off by the Pimlyco host, 650
 Here therefore sound, 'Anon, Anon,'
 For the main army here comes on.
 O you that (every moon) hold feasts,
 (And in the true-love-knot are guests)
 And do with wreathes your temples crown,
 (At Lothbury, and at Horsey-downe¹³¹,)
 Let those dear fleshly meetings go,
 And bathe your brains in Pimlyco.
 You that by engine-wheel can force
 Tides to run back and turn their course,¹³² 660
 Whose wits in water still do dive,

¹²⁵ *that Licquor*: water from the Spring of Helicon.

¹²⁶ *You that plough up the salt Sea-flood*: sailors or merchants.

¹²⁷ *You that of men deere recknings make*: lawyers and judges.

¹²⁸ *Bushes*: the ivy used as a sign for a tavern.

¹²⁹ *Grates*: the chequers on the doorpost of a tavern; also prisons.

¹³⁰ *sacke*: to destroy and pillage, with a quibble on 'sack', white wine imported from Spain and the Canary Islands.

¹³¹ *Lothbury and Horsey-downe*: Lothbury, a street in the City, off Moorgate, and St. John Horsleydown, a parish in Southwark, both the sites of fairs.

¹³² *You that...their Course*: Engineers, particularly Peter Morice, who in the early 1580s had designed and had constructed a pump to convey water from beneath London Bridge to Leadenhall; the speaker suggests that the Pimlyco pump replaces all the water conduits of London.

(O, if you wish that trades should thrive),
With loud voice to the City speak,
That she her conduit-heads would break,
And only build one conduit-head,
At Pimlyco, that through pipes of lead,
The precious stream may be conveyed,
And craftsmen so at home be stayed.

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You bawds, you pandars,¹³³ punks¹³⁴ and whores.
That are chalk'd upon ale-house scores,
You that lay petticoats, gowns, and smocks
To pawn for drinks to ure¹³⁵ the Pox,
At Pimlyco some will take them from you,
To drink there then, shall best become you.

670

Of aley-islands¹³⁶ there are more,
(Some new discovered, some before)
But neither th'old nor new of name,
Can equal Pimlyco in fame.

Of these strange islands, Malta is one,
Malta does border close upon
The continent of Pimlyco,
And by her streams more rich does grow,
On Pimlyco seas when 'tis foul weather,
That no ship can get in; then hither,
(To Malta) fly they with swollen sail,
To buy the Jew of Malta's ale.

680

Thy knights (O Malta) now do flourish,
Pimlyco their renown does nourish,
All fealty¹³⁷ therefore they do
And service to guard Pimlyco.
Tripoly from the Turk was taken,
But Tripoly is again forsaken;
What news from Tripoly? Would you know?
Christians fly thence to Pimlyco.

690

Eye-bright, (so fam'd of late for beer)
Although thy Name be numbered here,
Thine ancient honours now run low;
Thou art struck blind by Pimlyco.
The New-found Land, is now grown stale.
Few to Terceras Islands¹³⁸ sail;
The once well-manned, brave Ship of Hull,
That spread a sail, proud, stiff, and full,
Leaks oft, and does at anchor lie:
Nay, even St. Christopher¹³⁹ walks dry.

700

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¹³³ *Pandars*: 'Pimps'.

¹³⁴ *Punks*: prostitute, sometimes catamite.

¹³⁵ *ure*: inure, bring on

¹³⁶ *Of Aley-islands there are more*: there are other taverns that sell ale. The names that follow – *The Jew of Malta*, *The Tripoly*, *The Turk*, *The Eye-Bright*, *Terceras*, *The Ship of Hull*, *The Newfoundland* etc. – are presumably nearby taverns, with an appropriate conceit concerning naval warfare in the Mediterranean and around. The Eyebright (itself the popular name of a herb, euphrasy) is mentioned in *The Alchemist* alongside Pimlico (V.ii.31-2). The rival taverns are largely seen as being parasitic on Pimlyco's success, or defeated by it, as the theatres previously were (see ll. 575-6 above).

¹³⁷ *fealty*: fidelity, loyalty, as to a feudal master.

¹³⁸ *Terveras Islands*: The Azores.

Not half so many Christians (now)
Their knees before his white cross bow.
Run, (Red-cap¹⁴⁰) run, amongst the rest,
Thou art nam'd last, that once wert best,
But (Red-cap) now thy wool is worne,
By Pimlyco is Red-cap shorn.
Our weary Muse (here) leaps to Shore,¹⁴¹
On these rough seas she sails no more,
This voyage made she (for your sakes),
Spending thus much in Ale and Cakes.
FINIS.

710

¹³⁹ *St. Christopher*: prob. the parish of St. Christopher le Stocks on Threadneedle Street in the City of London, in which alcohol is no longer served. St. Christopher was traditionally said to have carried the Christchild across a river, but now he 'walks dry'; poss. an allusion to this saint as the patron of travellers, and to Christopher Columbus, who returned to land, and died a 'dry death', i.e., without drinking, bloodshed or drowning, cf *The Tempest* l.i.64; see *OED*, 'dry' *adj.* A.11.f.

¹⁴⁰ *Red-Cap* see note to title.

¹⁴¹ *Shore*: mainland, with a pun on 'Shoreditch', whose High Street would be one of the ways of returning to the City, via Bishopsgate.

