

**GENDERING OF THE CITYSCAPE:
TOWARD EFFECTIVE SOCIAL AND MORAL
CONTROL IN EASTWARD HO AND THE ROARING
GIRL**

The gendering of the cityscape as female is as primordial as the association of the fertility or the nurturing potentials of women with earth's feminine life giving capacity, and it pervades most nations' history and culture, which sometimes warrants the misconception that women's potentials need to be harnessed and controlled for maximum benefit of the patriarchal society. Between 1590 and 1640 London city experienced a phenomenal growth in population as a result of the increase in commercial activity, which attracted all classes of people and contributed to urban tensions, heightened perennial gender tensions, and increased the potential violence of the city. Far from being the epitome of a "civilized, ordered, and stable society," London city is viewed as "a new Sodom, the sink of all sin, danger, and disorder, whose commercial hegemony drained rather [than] benefited the nation and whose political structures and culture threatened national security" (James Knowles vii).

The phenomenon of the city came to be linked with several ideas, chief among them, which concern our study here, being "monstrosity [and] the role of women . . . indeed, gender in particular, both in the direct role of women in the plays but also through the gendering of City space, becomes a crucial part of the debate. Civic writers often personified London as a woman, drawing on iconographical traditions which depicted Truth (especially Protestant truth) as female" (Knowles xxiv-xxv). Contrary to this expressed positive feminization of the city as the representation of truth, some writers associated the growing vice and excessive consumption of the city with the role of women. Even "James I attacked women as a major cause of London's

overcrowding, through their desire to shop and amuse themselves during the social seasons. Indeed, London was herself often associated with, and depicted as, a monstrous woman, more whore of Babylon than 'well-graced' nurse" (Knowles xxvi). The gendering of the City as female "encapsulates much of the anxiety which surrounded London, and in part explains the concerns of many City plays with the role and position of women" (Knowles xxvii). Therefore, urban tensions and ruling class fears about the city's monstrosity and threat of uncontrollability are attributed to women's inherent uncontrollability, which inevitably needs "corrective male authority" and are supported by scientific theories about women (Knowles xxvii).¹ It seems, therefore, justifiable, lawful and imperative that men should dominate women.

Knowles summarizes the association of the city with women, in relation to the imperative of male control: "men should rule the family and thus control the state, and cities – gendered as female – should be subordinate to the male control of the monarch. Disordered cities and disordered women were, by implication, similar entities, in need of proper male domination to control their inherently unstable bodies and to suppress their potential for monstrosity" (xxviii). The agents of such control differ in different contexts – home, city, and state – but they are often represented by patriarchal male figures who assume responsibility, aided by the necessary instruments of law, in order to ensure and perpetrate control. It is therefore an unquestionable male prerogative to control women who represent in microcosm the uncontrollable city.

A method employed to sustain the myth of the uncontrollable woman, for the purpose of serving patriarchal interests, is the creation of stereotypes and stipulations of acceptable behaviour for women. This assumes the paradox of women being revered, as metaphoric representations of the mother-earth, and, at the same time, demeaned as constituting evil, which masks the real motive behind the obsession with controlling women. Charging women with maintaining society's moral responsibility explains why they are kept off the stage, restricted to the home, and are made to occupy defined and particular spaces.

This study argues that the concept of the uncontrollable woman is a mere figment of men's imagination, informed by men's fear of sexual inadequacy and loss of their own moral control. By engaging with two plays, it argues in *Eastward Ho* that male and female characters demonstrate degrees of social and moral uncontrollability; further, that the representative patriarch, Touchstone fails not only as a moral control agency but that his acceptance of Quicksilver and Security's repentance songs at face value poses a threat to the society in that he acquits and discharges criminals. Their repentance is spurious because it is not internalized; hence, it holds no promise for a positive social behaviour. In *The Roaring Girl*, the patriarchs, Sir Alexander Wengrave and Sir Davy Dapper, work to thwart their sons' happiness and freedom because of their anxiety over their social position, but they fail in that enterprise and lose the control they hoped to gain over their children. Moll works as an agent of a new social order and control, which is located outside the London of the play, and her quest for a new order and her role are acknowledged in the play. The change she advocates is not revolutionary but is radical for it deals with the root of the problem by suggesting an independent internalization of moral order and control, which will eventually usher in the needed social change. Internalization of control mechanisms is applicable to both plays.

Stereotypical views about women inscribed in politics, religion, and culture uphold the subordinate and subservient position of women, in order to justify the purported need to control them; hence, stereotypes are instruments of social control. This paper questions and examines the effectiveness of such stereotypes in keeping women in subjugation to show how stereotypes are manipulated and subverted in the two plays.²

Women are more likely than men to be given an anatomized classification because of their sexuality and the society's sanctimonious attitudes towards their role. Therefore, we have such categories – virgins, wives, widows, and whores – in accordance with the stipulatory acceptable moral codes for women. According to Theodore B. Leinwand in "This Gulph of Marriage," "Women

were discussed as daughters, wives, widows or whores. They were portrayed as children and as temptress, as treasures or commodities, and as the usurpers of conventional masculine roles" (246). This anatomization helps to restrict women as though they were commodities so as to effectively control them, using the various prescriptive literatures that flourished at the time.³

Sara Jayne Steen, in "Fashioning an Acceptable Self," states that theories of ideal womanhood have become stereotypical models "remarkably consistent and sanctioned by the patriarchy." She writes that

English law, religion, and – not withstanding independent female characters like Moll Cutpurse – literature supported the image of the ideal woman as humble, submissive, quiet, nurturing, sexually chaste, pious, and obedient to appropriate male authority: man should be woman's father, teacher, husband, and spiritual guide. Conduct books proclaimed the appropriateness of this hierarchy, and popular literature on the whole reinforced it, praising the Penelopes and Constances and condemning as shrews or harlots those women whose language or actions flouted conventional sex roles (136).

The role of Moll Cutpurse in *The Roaring Girl* in assisting to maintain the patriarchal *status quo* in marriage relations may be viewed as conservative while, at the same time, her dressing, ribaldries and challenging rejection of male discourse are radical. Her personhood obviously breaks the notion of the compartmentalized ideal womanhood, and her role, which is incongruous with her style of dressing, further destroys the stereotypes that often encapsulate and perpetrate female subordination.

Moll Cutpurse, though she does not disrupt the *status quo*, is condemned because of her language and dressing, but she merges the society's expectation of women into her own defined, independent and acceptable role, claiming: "My spirit shall be mistress of this house, As long as I have time in't" (5.33-4). Her attitude, by presenting herself both in conservative and radical ways in the society, calls into question how effective the societal restrictions, shrouded in stereotypes, are in controlling women and

whether the agents of such control succeed. Moll refuses to fit into the stipulations of the society and eventually overcomes the initial aversion and monstrous construction of her essential self by the society. Initially, Sir Davy and Sir Alexander describe the threat posed by Moll and their deep sense of revulsion against her transgressive lifestyle:

Sir Alexander: A survy woman,
 On whom passionate old man swore he doted:
 A creature, saith he, nature hath brought forth
 To mock the sex of woman. It is a thing
 One knows not how to name, her birth began
 Ere she was all made. 'Tis woman more than man,
 Man more than woman, and (which to none can
 hap)
 The sun gives her two shadows to one shape;
 Nay more, let this strange things walk, stand, or
 sit,
 No blazing star draws more eyes after it.

Sir Davy: A monster! 'Tis some monster! (2. 125-34).

Later Goshawk describes her: "'Tis the maddest, fantasticaest girl." (3.186). Knowles comments on that description: "Although Goshawk uses these terms in a sexual sense, his language suggests another response beyond horror and repugnance: pleasure and fascination. 'Fantastical' carries associations of the grotesque and bizzare, but without the opprobrium of Sir Alexander's medico-moral language of prodigy, inhumanity, and pollution" (xxxvii). Definitely, Moll's mode of dress – a woman dressing like a man – but a man in deeds and words – symbolizes the unifying role she plays in the society for both women and men, which role, the citizens appreciate at the end, but not until she has reversed the male discourse.

Speaking to Laxton, before fighting him into submission, she affirms her opposition to male censorship:

In thee I defy all men, their worst hates
 And their best flatteries, all their golden witchcrafts,

With which they entangle the poor spirits of fools:
Distressed needlewomen and trade-fallen wives—

.....
Thou and the baser world censure my life,
I'll send'em word by thee, and write so much
Upon thy breast, 'cause thou shalt bear't in mind:
Tell them 'twere base to yield where I have conquered.
I scorn to prostitute myself to a man,
I that can prostitute a man to me! (5.87-90, 102-107)

Soon after fighting with Laxton, Trapdoor enters and she says about him, "Faith, he seems / A man without; I'll try what he is within" (5.142-3). She is subverting the male stereotyped discourse of control while redirecting the lack of control back to the men. We should also note that one of the stated chief objectives of the play, as is set forth in the "Prologue," is to destroy stereotypes:

None of these roaring girls is ours — she flies
With wings more lofty. Thus her character lies,
Yet what need characters, when to give a guess
Is better than the person to express?

But would you know who'tis? Would you hear her name?

She is called Mad Moll: her life our acts proclaim! (25-30)

The statement "her character lies" is a paradox to show that the character sketches here are true to this play's honest Moll because most of the characters are liars. Therefore, the male discourse of the mythical uncontrollable woman and the prerogatives of the male to control her are shown to be a male stereotypical construct of the female, as a reason to dominate her. It is also ineffective because of its hypocrisy and failure to accommodate the female essential self and the real issues involved in the question of moral and social control. The patriarchal representatives in the play are being true to the control prerogative set by the monarch King James.

Politically, the monarch King James not only perceives his role in the society as being similar to the control of the husband over the wife in the family, but he actively pursues such a course, insisting that his role is like that of the husband who wields an absolute

authority to which the wife must respond, in absolute submission. Steen evaluates that point about James's writing:

In his treatises on kingship, James explicitly draws on the patriarchal tradition to make his point about obedience. He argues that the state is a marriage in which he is the husband and head to whom his subjects are to submit in all, as wife and children dutifully submit to a husband and father. Presumably the great misogynist expected even greater deference from female subjects; he disdained the sex as a whole and, preferring male favorites, rarely enjoyed the company of women. Were the models of submissive woman and subject consciously imitated? Were they unconsciously imitated? To what degree did the ideas of subordination become internalized, part of a self-image? Could the models be subverted? Could they be ignored? Certainly James was both disobeyed and manipulated, and if women always had fulfilled the ideal or even attempted to, there would have been little need for conduct books or cautionary negative stereotypes. (136-137)

Steen's reflections question the practicality of James' ideology; his questions and insights may be helpful in assessing the practicality and effectiveness of men's control over the women in the two plays, and whether or not the notion of the uncontrollable woman is a misplaced concern signifying a larger concern or certain fears in the patriarchal society. They also suggest the possibility of subverting the control.

The male citizens in *Eastward Ho* as well as the females present the grotesqueness of the city and the need for some form of social control and order. Knowles describes the city as "a grotesque wilderness of forest, in which the chase follows women or money, using whatever means of cheating and crime are available, a place where the law is embodied by Wolf (the keeper of the Counter prison)" (xxxiv). A class of people like Sir Petronel Flash, who is possibly one of King James's "thirty pounds knights," the usurer Security, who is a serpent attacking unsuspecting people, the dubious Quicksilver, the sexually insatiable Gertrude and her whore maid Sindefy, the adulterous and deceitful Winifred, along with some other silly women, typified by Mistress Touchstone and her neighbours, all validate the need for a form of social and moral

control for both men and women; nonetheless, the overbearing and moralizing Touchstone signifies the patriarchal form of control.

After the failure of their Virginia voyage, Sir Petronel, Quicksilver, and Security are imprisoned; Touchstone presides over their case because of his connection to Golding, appointed as the deputy to the alderman of the ward. On hearing Quicksilver's songs of repentance, he quickly succumbs to deceit, and contrary to his name, he fails to distinguish truth from fakery; even his sudden change of mind may indicate his dishonest and selfish motivations. He is immediately impressed and says, "I am ravished with his *Repentance*, and could stand here a whole prenticeship to hear him" (5.5.99-100). Touchstone may or may not have been genuinely touched by Quicksilver's ballad; however, his quick conclusion about the songs shows his gullibility when we consider the relationship between what he hears (songs) and the proof of repentance (action). His gullibility raises the question about the difference between reality and fantasy. Quicksilver, as a clever petty criminal, immediately diffuses any possible equivocation on the part of Touchstone by adding the last tune entitled "*Farewell*" to ensure that his bail is sealed. Touchstone promptly responds, "I can no longer forbear to do your humility right. Arise, and let me honour your *Repentance*, with the hearty and joyful embraces of a father, and friend's love. Quicksilver, thou hast eat into my breast, Quicksilver, with the drops of thy sorrow, and killed the desperate opinion I had of thy reclaim" (5.5.118-22). The manner of Touchstone's sudden change of mind towards Quicksilver may indicate the danger and unreliability of rigid morals, which only seek for conformity or rigid patterns and may not possess any practical moral justification outside of them. Security helps to substantiate the vanity of Touchstone's conviction by saying, "Pray you, sir, if you'll be won with a song, hear my lamentable tune, too" (5.5. 131). He sings and Touchstone's immediate response to his song is "Bring him forth, Master Wolf, and release his bands" (5.5.141).⁴ Touchstone's action suggests that he is being manipulated and controlled by the prisoners instead of his

controlling them, as is expected for the benefit of the society. His stereotyped moral attitude leads him into a moral delusion.

Touchstone's responses question the honesty of his magnanimous gesture towards the prisoners. Being the representative patriarch, he has both the opening and the last words in the play. In his last words, he gets into delusions of grandeur and morality as he persuades the audience to admire the heroic deed he has accomplished in reclaiming the lost. He is deluding himself into thinking that moral conversion is that easy. In a way, this suggests the failure of the moral and social control represented by the patriarch in the play. One may argue that the gaol ballad of Quicksilver is genuine but evidence in the play shows that Quicksilver, each time he faces unpleasant circumstances, is often given to quick repentance as part of his adaptive personality and fluidity of behaviour, suggested by his name. I compare his lamentations after the shipwreck with his last prison song, which Touchstone says has eaten into his breast, to suggest that differences between the two emphasize Touchstone's moral naivety. Quicksilver after the shipwreck laments:

Accursed that ever I was saved or born
 How fatal is my sad arrival here?
 As if the stars and providence spake to me,
 And said, 'The drift of all unlawful courses,
 Whatever end they dare propose themselves,
 In frame of their licentious policies,
 In firm order of just Destiny,
 They are the ready highways to our ruins.'
 I know not what to do, my wicked hopes
 Are, with this tempest, torn up by the roots.
 O, which way shall I bend my desperate steps,
 In which unsufferable shame and misery
 Will not attend them? (4.1.103-22)

His last song at the prison is as follows:

*Farwell Cheapside, farewell sweet trade
 Of goldsmiths all, that never shall fade.
 Farewell, dear fellow prentices all,*

*And be you warned by my fall:
 Shun usurers, bawds and dice, and drabs,
 Avoid them as you would French scabs.
 Seek not to go beyond your tether,
 But cut your thongs unto your leather,
 So shall you thrive by little and little,
 Scape Tyburn, Counters, and the Spital. (5.5. 104-113)*

The former song is serious and the latter a farce. The former seems more convincing, as a true assessment of someone who is involved in a dispassionate self-judgment, while the latter is suffused with vacuity, references to popular literature of the time, praise for Touchstone's ethics, and a tedious repetition of his dissipated activities. No wonder Touchstone, in his vanity, is ravished by the songs for they sound somewhat like his sanctimonious work ethic; no wonder they appear aesthetically pleasing to him.⁵

Another significant incident indicating the inconsistency and unreliability of Quicksilver's character and his incorrigible tendencies is his quick reversion into crime, even though his lamentations, after the shipwreck, seem genuine. He quickly proposes the dubious business of blanching "copper so cunningly, that it shall endure all proofs, but the test" (4.1.192-193). Quicksilver is an incurable offender, and the correct attitude to his reformation is giving him some time to prove the honesty of his repentance. The fact that Touchstone is quickly won over just by Quicksilver's songs, without any creditable proof with actions or reflections, presents an obvious threat to the city because of his failure as a representative standard for moral control. Knowles reiterates that point succinctly: "Touchstone's gullibility... in accepting the 'Repentance' at face value becomes an indictment of the failure, not only of his claim to ascertain truth and falsity (embodied in his name), but also of the whole culture he represents. It is a quintessentially Jonsonian moment, as the inability to appreciate poetry or, in this case, recognize insincere doggerel, symbolizes moral failure" (xxiii). Therefore the purported need for control over the city and women, as is presented in the study, fails in *Eastward*

Ho in two respects. First, it is not only the women who possess uncontrollable tendencies but the men too. Second, the instrument of control, which is the man, fails in his duty and poses a threat to moral and social control in the city. Touchstone's morality is not internalized; therefore, it is an ineffective standard for controlling others; hence, he discharges criminals whose repentance is manipulative.

In *The Roaring Girl*, patriarchal control over women by the gentry's representatives fails as well. The patriarchal representatives are equally manipulated and thwarted by their ulterior motives and by the younger generation, with the help of a transgressive figure, Moll. However, Moll as an instrument of control in London is both complex and contradictory because of the incongruity of her assumed unifying role in the play, her transgressive mode of dressing, and her ribaldries. Moll is both conservative and radical in her role and personhood. Lloyd Edward Kermode in "Destination Doomsday" contends that "the feminist reading of Moll as an autonomous and subversive figure, ... a boundary-crushing grotesque [have not] avoided oversimplifying or overunifying a character who plays her part both as subject to a confining system of social expectations and as shaker of the bars of that cage" (421).⁶ Kermode further argues that

Moll's address to Laxton, 'In thee I defy all men' (3.1.92), is fraught with difficulties and questions of idealism and realism. It is desire that is most threatening to an established order, especially the contemporary male fear of the uncontrollability of desire. . . . The desire men fear is their own: their tendency toward illicit urges. This fear of their own desires is muted by concentrating on the display of sexuality by women of the period, and the inability of the women's husbands and fathers to control them – an inability of men to exert the power of sex (sexual potency, physical violence, shaming) over them.

I propose that the 'play's anxiety about clothing and fashion' is a particular formulation of male anxiety about control and traditional patriarchy; and the foregrounding of the sexual inadequacies of men seems to me to be Moll's particular way of centralizing and thematizing men's lack of social ability in general. (423-24).

Kermode's argument dovetails nicely into the argument of this essay that the perceived need for control over women is an offshoot of the perennial gender battle and that it is a misplaced concern, structured and enforced in constructed stereotypes, deflecting attention from the real concern with inadequate forms of social and moral control.

The two plays reveal a wide gap between the ideology of female control and its practicality. Moll, as a woman who dresses as a man and speaks as a man, but plays the conservative role of a woman, becomes a metaphor to represent the complexity of the patriarchal construction of female uncontrollability, whereas the fact about control lies in male fears of sexual and moral inadequacy and anxiety over their social positions. Mistress Gallipot alludes to male sexual anxiety and fear of losing social control, which warrant men's overt concern with the control of women:

Mistress Gallipot: Must you be prying into a woman's secrets: say ye?

Gallipot: Woman's secrets?

Mistress Gallipot: What? I cannot have a qualm come upon me but your teeth water, till your nose hang over it.

Gallipot: It is my love, dear wife.

Mistress Gallipot: Your love? Your love is all words; give me deeds, I cannot abide a man that's too fond over me, so cookish; thou dost not know how to handle a woman in her kind.

Gallipot: No, Prue? Why, I hope I have handled —

Mistress Gallipot: Handle a fool's head of your own! Fie! Fie!

.....
Now, fie, how you vex me, I cannot abide these apron husbands: such cotqueans, you overdo your things, they become you scurvily.

Gallipot [aside]: Upon my life, she breeds. Heaven knows how I have strained myself to please her, night and day: I wonder why we citizens

should get children so fretful and untoward
in the breeding, their father being for the most
part as gentle as milch kine. (6.19-37)

Mistress Gallipot spurns her husband because she wants to get rid of him and secure the privacy needed to read Laxton's letter, but their speeches reveal the loss of control by men and the sexual and social tensions men face in the home and in the society. Moll's attitude in reflecting that tension about control is not gender-biased because what she seems to suggest at the end of the play is a new social order, applicable to both men and women. For instance, she is figured as a monster, and she fights and subdues the male monsters in their own lair (their lies about women); she also fights against women who adopt the very things she resents in men—slander, which "badness in women [may be] caused by the male-fop-operated society", as Kermode suggests (424). Her attitude supports the argument that she represents a new moral order for both men and women in the city of that time and in the modern time.

Moll, despite her complexity and contradictoriness, not only functions to reveal both conservative and radical forms of new social and moral control but also makes the larger statement that the purported absolutism in the patriarchal prerogative of control has not only failed in the two plays but holds no promise of effective control for the citizen; she, therefore, calls for a change. Part of this is seen from Moll's location of herself outside the society yet operating in it—implying that there is a need to seek for an evolved form of social and moral control. Moll's role suggests that effective control over the city and the citizens—not just over women—falls clearly outside the ambit of patriarchal representative control and that it is achievable through personal independent internalization⁷ of moral and social values. Moll conveys that understanding and the hope for a change by saying that she can only marry when

Gallants void from sergeants' fear,
Honesty and truth unslandered,
woman manned but never pandered,

Cheats booted but not coached,
 Vessels older ere they'r broached:
 If my mind be then not varied,
 Next day following, I'll be married .(11.21-7)

By placing conditions upon herself as well as upon the city, she alludes to the uncertainty surrounding such hopes and shows how its practicality is fraught with difficulties because of the existing stronghold of patriarchal dominance.

Kermode observes about the uncertainties at the end of the play that "The marriage between Sabastian and Mary Fitzallard *will* happen; Moll's payment for her 'service,' it is promised, *will* come; and Moll's ideal order – her quest's destination, at which point she will marry – *will* arrive, sometime on the edge of 'doomsday' (444). Lord Noland have responded to Moll's quest for a new order with "This sounds like doomsday" (11.228), which support the fact that the patriarchal constricting hold over social and moral order will not easily burn down. However, the presence of Moll and to what degree she succeeds shows that the new order will arrive gradually, probably not through revolution.

We should note that Moll's actions sanction marriage, which is an institution that embodies gender harmony – oneness, unity in two bodies that have become one – which she symbolizes in her personhood, dressing, and the role she plays in the play. In her role, she may represent an inspiration for women on the values of internalized virtue, possession of healthy personal moral credentials, personal pride and independence; in her dressing, she challenges the male prerogative of control and manipulation of women, and also suggests the need for them to internalize moral values. She succeeds in that role, as we see in the example of Mistress Gallipot's confession to her husband about Greenwit's connivances with her to fleece him. She says: "Husband, I plucked, / When he had tempted me to think well of him, / Get-feathers from thy wings, to make him fly / More lofty" (9. 2-4). No matter how doomed the new order she envisions may seem, the citizens acknowledge their indebtedness to the role she plays, and Mistress Gallipot

demonstrates the internalization of moral values with her confession to her husband.

The two plays show how the male conceived prerogative of control over the city is shrouded in the idea of uncontrollable women and conceals male fears about their social and moral positions and their anxiety over their ineffective moral values. Patriarchal control over women and the city fails because moral and social order is only achievable through independent and personal internalization of moral and social values. For instance, Quicksilver may have succeeded if he had internalized moral virtues in his lamentations and songs; likewise Touchstone may have succeeded if his morals were self-reflective. Moll succeeds because her morality is internalized and is independent of the "sergeants' fear" (11.221). The internalization of control mechanisms rather than mere male hegemony is the only effective tool toward an effective social and moral control in any society.

NOTES

1. Gail Kern Paster has observed that "Representations of the female body as a leaking vessel display that body as beyond the control of the female subject, and thus as threatening the acquisitive goals of the family and its maintenance of status and power. The crucial problematic was whether women as a group could be counted on to manage their behaviors in response to historically emergent demands of bodily self-rule" (25).
2. All references to *Eastward Ho* and *The Roaring Girl* are to *The Roaring Girl and Other City Comedies*. Ed. James Knowles. Oxford: Oxford University Press, 2001.
3. Many of the titles are immediately suggestive of the content and the stipulated behavioral attitudes for women. Some of these books are written by men. It is interesting to note that none of such books is written for men. For instance, we consider the following examples: Joseph Swetnam, *The Araignment of Lewd, Idle, Forward, and Unconstant Women* (London: Thomas Shodham, 1615); Sir Thomas Overbury, *The Overburian Characters*, ed. W.J. Paylor (Oxford: Basil Blackstone, 1936):4-5; Nicholas Breton, *The Good and the Badde* (1616), "A wanton Woman": 27-28; to mention but these three. Their titles show their sermonizing attitudes and restrictions toward women.

4. Alexander Leggatt in *Citizen Comedy in the Age of Shakespeare* suggests that Touchstone "pardons Quicksilver not so much for moral reasons as because he finds him satisfying artistically" (52).
5. Heather Anne Hirshfeld in "Work Upon That Now" makes an important observation about Touchstone that his "very being is bound up and expressed in his mantra, 'Work upon that now!' which he pronounces throughout the play to assert control and authority over his apprentices" (187). Quicksilver and his fellow prisoners, manipulating him, '[work] upon that now' by memorizing "sequences from Foxe's *Book of Martyrs* and quote *The Sick Man's Slave*, a compendia of penitential commonplaces. Their conversations [and repentance] are formulaic" (187, 192). The prisoners blend into the formulaic morality of Touchstone, which does not hold the promise of effective and practical moral control because it has no bearing to reality.
6. Kermode explains the duality of Moll's role in the play. He points out that Spencer's description of Britomart in *Fairie Queene* (3.1.46) is absolutely applicable to Moll for she is "both warrior and woman." He goes on to quote Spencer's descriptions as are applicable to Moll: "She is not simply someone who dresses up as a man and who behaves thereafter as a man. . . . When the warrior woman fights the male guidelines for conduct are no longer applicable. . . . The warrior woman questions the simple antithetical labels of male and female, and looks for a new definition." He emphasizes that "the concept of the search 'for a new definition' is precisely the point in the case of Moll. Finally, we might just want to question the idea that 'male guidelines for conduct are no longer applicable'; rather than ignoring the male guidelines, Moll uses them to subversive excess and thereby exposes their fallacious bases of so-called honor and manliness" (421-422). The understanding in the study is that Moll subverts stereotypes and works for a new social order for both men and women.
7. It is interesting that the idea of internalization of virtues informs part of an aboriginal world view. Leroy Little Bear writes about how it functions in maintaining social order and control among aboriginal people: "The value of wholeness tells the members that, if all do their parts, then social order will be the result. It is as though everybody is a 'cop' and nobody is a 'cop.' If the 'whole' is maintained, then beauty, harmony, and balance result" (84). This is what Moll envisages for London when there will be harmony between men and women as everybody does his or her business, "void from sergeants' fear." (11.221)

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