

THE TWO NOBLE LADIES: AN EDITION OF
AN ANONYMOUS ELIZABETHAN PLAY

A THESIS

SUBMITTED TO THE DEPARTMENT OF
ENGLISH AND THE GRADUATE COUNCIL OF THE KANSAS STATE
TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

By

GARY L. MILLER

August, 1968

Approved for the Major Department

Charles S. Walton

Approved for the Graduate Council

Samuel Byler

272925

PREFACE

The *Two Noble Ladies* is one of fifteen plays of the MS. Egerton, 1994 collection of the British Museum. A. H. Bullen edited and published several of the plays of the collection; however, The Two Noble Ladies has remained inedited to the present date. The play has some importance in the Elizabethan Age because of its connection with other dramas of the period. The present editor has accepted the challenge, at the suggestion of Dr. Charles E. Walton, of producing an edition of this play, along with an attempt to provide a more specific date for the original production of the drama, wishing that this edition of The Two Noble Ladies may make some humble contribution to the further scholarship of the Elizabethan dramatic period.

The editor wishes to express gratitude to Dr. Charles E. Walton, Head of the Department of English, Kansas State Teachers College of Emporia, for his initial suggestions and advice, and for his indefatigable assistance in the preparation of the text of the play. The editor further wishes to thank Mr. Richard L. Roahen, Department of English, Kansas State Teachers College of Emporia, who has served as second reader for the thesis, and Mrs. Alma McLaughlin, Department of Foreign Languages, Kansas State Teachers College of Emporia, who assisted him in the construing of the Latin terms found within the play.

August, 1968

Emporia, Kansas

G. L. M.

TABLE OF CONTENTS

	PAGE
PREFACE	111
INTRODUCTION	1
EDITORIAL PRACTICES	28
<u>THE TWO NOBLE LADIES</u>	30
BIBLIOGRAPHY	139

INTRODUCTION

The Two Noble Ladies is preserved in the collection of manuscripts, MS. Egerton 1994, in the British Museum. The Collection was purchased by the Museum at the sale of Lord Charlemont's library in 1865.¹ Strangely enough, Clarence shows the Two Noble Ladies; or the Converted Conjuror as being preserved in a private library in Ireland.² If there is such a MS. in Ireland, it is one of which no other scholars have knowledge. Clarence's citation, in all probability, is an error. Boas attempts to explain the mystery surrounding the acquisition of the Egerton collection in the following manner: ". . . as Sir George Warner first suggested, this collection of plays was bequeathed to Dulwich College by the actor, William Cartwright the younger, towards the end of the seventeenth century."³ Boas believes, then, that Edmund Malone may have borrowed the collection from the college and lent it to Charlemont, and that Charlemont never returned the collection to Malone or to the college.⁴

¹Frederick S. Boas, Shakespeare and the Universities, p. 97.

²Reginald Clarence, The Stage Cyclopaedia, A Bibliography of Plays.

³Boas, op. cit., p. 8.

⁴Ibid., p. 97.

Very little scholarly consideration has been accorded The Two Noble Ladies. Bullen notes the play and prints one short scene from it in Old English Plays.⁵ The Malone Society has published a typescript copy.⁶ Also, Reynolds has surveyed its stage directions.⁷ Other than these, only a small number of scholars have even mentioned the play, and then only in the manner of a listing, linking it with the other plays contained in the Egerton collection, sometimes with a conjectural date, rather than with any comprehensive study of the play. To this date, the play has never been edited, except for the brief introduction accompanying the typescript copy published by the Malone Society.

The Two Noble Ladies is the eleventh MS. of fifteen preserved in MS. Egerton 1994, occupying folios 224-244 in the collection.⁸ The following comment taken from the introduction to the Malone Society edition gives a full and intricate description of the nature of the MS. of The Two Noble Ladies:

⁵A. H. Bullen (ed.), A Collection of Old English Plays, IV, 430-432.

⁶Published in 1930, The Two Noble Ladies, Malone Society Reprints.

⁷George Fullmer Reynolds, The Staging of Elizabethan Plays at the Red Bull Theater, 1605-1625.

⁸The Two Noble Ladies, op. cit., p. v.

Thus the play now occupies twenty-one folio leaves, which have an extreme measurement of 11 $\frac{5}{8}$ x 7 $\frac{1}{4}$ inches. But one leaf is missing between fols 225 and 226, so that the original number was twenty-two. Of these the first was treated as a fly-leaf or cover and the rest numbered 1 to 21 ('1' was apparently omitted, and '2' is of course absent). The sequence of the leaves is further shown by the regular use of catch-words. The make-up of the manuscript is a little difficult to ascertain, but it is clearly not a series of separate sheets. The watermark runs [sic] as follows according to the original foliation:

0	1	[2]	3	4	5	6	7	8	9	10	11 ⁹
o	o	[?]	x	x	x	x	x	x	x	x	o
21	20	19	18	17	16	15	14	13	12		
x	o	o	o	o	o	o	o	o	o	x	

It will be noticed that from 3 to 20 the marks are symmetrically disposed either side of the centre 11-12. The natural inference is that the whole originally formed a single gathering of twelve sheets, that the last leaf preserved (21) was conjugate with the missing leaf (2), and that two leaves at the end were blank and are now lost. The paper appears to be of one make throughout, and the watermark is a shield on which appears the well-known crosier of Basel. It is not, however, any of the many varieties figured in Briquet's Filigrances, and is indeed very likely after 1600. The mark was widely imitated, so that the paper cannot with any confidence be assigned to Basel; but it is undoubtedly foreign.¹⁰

To say the least, the play is written in an inconsistent style. While some of its blank verse is powerful and seemingly well-wrought, much of it is quite weak, and, at times, rough. Rhyme is sporadic and, in several instances, occurs in lines other than those that mark the ending of a scene. In

⁹Brackets, here, are those of the Malone editor.

¹⁰The Two Noble Ladies, op. cit., p. v.

at least two cases, the dialogue contains passages that appear to be fragments of poems. Its comic scenes are written in prose; however, some of the lines in these scenes inexplicably contain remnants of poetry. Bullen is extremely candid in his description of the play and its style:

[It] is a coarse noisy play. The comic part consists of the most absurd buffoonery, and the rest is very stilted. But there is one scene--and one only--which shows genuine poetic power. It is where Cyprian, the sorcerer, having by his magical arts saved Justina, a Christian maiden, tries to gain her love.¹¹

He, then, prints this one scene to which he refers in his collection.

The MS. is written in brown ink ". . . in a small, neat, and very distinctive hand, decidedly literary in type."¹² The hand is predominantly in English, although some Italian hand is interspersed, generally used for proper nouns; however, this practice is neither consistent, nor in any discernible pattern.

The MS. also shows considerable evidence of revision, as the Malone Society editor explains:

The nature of the corrections and alterations made currente calamo in the course of writing establish beyond a reasonable doubt that the hand is that of the author.¹³

¹¹Bullen, op. cit., p. 430.

¹²The Two Noble Ladies, op. cit., p. v.

¹³Ibid., p. vi.

These changes, most often, are represented in a word or a few words; however, in two cases two lines have been completely deleted in favor of new patterns of expression. Boas disregards these revisions and simply states that since the MS., along with two other plays from the Egerton collection, was used as a prompt copy, there remains ". . . not sufficient evidence to show if they are autograph or not."¹⁴ On the other hand, Reynolds points out that all scholars agree that the MS. of The Two Noble Ladies is written in the hand of the hand of the author.¹⁵

Rhoads, the editor of the Malone Society edition, thinks that the care and neatness of the manuscript suggest that it is a fair copy.¹⁶ The manuscript, however, with its deletions and revisions, contains a vast amount of evidence of scribal miscopying. Errors of this kind could, of course, be the result of copying from the author's foul sheets. In no less than twenty-nine specific cases, the MS. contains deletions, possibly misconstrued as revisions; these deletions are corrections for errors of dittography and the skipping of words or lines by the return of the eye to the copy, commonly classified as error in muscular memory. For example, l. 430

¹⁴Boas, op. cit., p. 10.

¹⁵Reynolds, op. cit., p. 24.

¹⁶The Two Noble Ladies, op. cit., p. vi.

contains the words, bee made, and immediately thereafter, bee made is repeated again, only to be deleted. At the beginning of l. 702, occurs the deletion, Cyprian. who fa; and l. 703 begins with Cyprian. Who falls. It is apparent that the scribe, here, has omitted one line, realized his mistake, made the deletion, and continued on with the correct line. Line 790 contains the deletion of at the end; l. 791, then, begins with of. These are only a few examples of scribal error in the text; however, a great number of the revisions in the MS. are similar corrections of mechanical error, undoubtedly made during transcription, rather than during a period of actual rewriting or during theatrical revision. Whether the MS. is in the hand of its author or not (and the question has been raised), there is ample proof that it was copied, nevertheless, from other sheets.

Rhoads, also, considers the handwriting and the spelling in the document:

. . . a tendency is occasionally apparent to alter older to more modern forms. But neither the orthography nor the handwriting affords any very definite clue towards the dating of the manuscript, and perhaps it would be unwise to say more than that it is less likely that this was written before 1600 or after 1630 than between those dates.¹⁷

Orthography, however, is not consistent to any degree, for many words are spelled in more than one form: for example,

¹⁷Loc. cit.

ll. 1247, 1265, and 1266, containing, respectively, the forms, ransom, ransome, and ransom.

A second hand occurs in the MS., providing prompt notes for what must have been a stage presentation. Rhoads thinks that the use of this MS. in a performance

. . . is proved by a number of marginal annotations by the prompter or stage-manager in a hand which is also found annotating more than one other play in the collection, notably Edmund Ironside.¹⁸

Reynolds notes that, usually, scholars account for the presence of prompter's notes by suggesting that they were added at a time when the play was in rehearsal, not when its author was preparing his fair copy; or perhaps, also, after a play had been acquired by another company.¹⁹ Rhoads, however, believes that the author and the prompter worked together, pointing out that the prompter often repeated the author's stage directions, and that the author himself, in several instances, altered his stage directions.²⁰ She further points out that the prompter's notes at ll. 1147 and 1854 seem to agree with the original directions of the author, rather than with a revised form.²¹ She uses these two instances in

¹⁸Ibid., p. viii.

¹⁹Reynolds, op. cit., p. 28.

²⁰The Two Noble Ladies, op. cit., pp. viii-ix.

²¹Ibid., p. xi.

support of her theory that the author and prompter had worked together, stating:

. . . since there is nothing to suggest that the former's [author's] notes were not all made at the same time, it further follows that the actors named must have taken part in the original performance of the play whenever that was, certainly not later than the spring of 1623.²²

In considering this theory, one notes that the repetition of the author's or scribe's stage directions need not be a perplexing situation; since it is clear that the prompter has simply provided himself with prompt warnings. Also, the notes at ll. 1147 and 1874 cited by Rhoads do not conclusively prove that the author and prompter worked together. The original direction for l. 1147 was Noise within. It should be noted that the deletion of these words in favor of Crye within repositions the direction at the end of l. 1146, a revision that could have been made for reasons of a more logical position, probably, than for a change in wording. The prompter's note is Noise w^{thin}, one that appears elsewhere in the MS. in the same hand; but never does he use the term, crye within. Thus, this similarity to the deleted direction is probably coincidental.

The prompter, at l. 1854, has made an anticipatory note for the sound effect, Musiq. The author's direction, however, originally was Soft Musicke, but was revised to Recorders.

²²Loc. cit.

Apparently, he was altering a vague direction in favor of one that would be more specific, while the prompter merely provided himself with a warning for a sound effect. The similarity of the author's original direction to Musiq, which the prompter has used elsewhere in the MS., is again coincidental rather than of any significance. The coincidental similarity of the original directions with the notes would mean that the original composition of the MS. and its handwriting could have been made earlier than the time of the prompter's notes which were probably made for the performance at the Red Bull, a subject of importance to the dating of the play.

Reynolds notes that ". . . the prompter's changes, no matter when they were made, modify the staging in no important particular."²³ Later, however, he suggests that the author had originally planned an unromantic presentation of his romantic scene and that the prompter had ". . . displaced literary directions for sounds by technical ones, and specified what the author had left vague."²⁴ In some instances, however, Reynolds is obviously mistaken, because he misunderstands the arrangement of the text of the Malone Society reprint, confusing the author's or scribe's hand with that of the prompter.

²³Reynolds, op. cit., p. 24.

²⁴Loc. cit.

The MS. contains a third hand, also, along with the original hand and that of the prompter. The verso of the first leaf was originally left blank, but was later filled with a second title and a list of the characters; the new title places the stage performance of the play at the Red Bull:

The two noble Ladies: A trage-comical Historie often times acted wth approbation At the Red Bull in St. Johns Street By the Company of y^e Revells!.²⁵

Rhoads believes that this hand is considerably later than that found in the original text; she further states that the form of this new title, and the list of names, strongly suggest someone's intention to publish the MS.²⁶

The MS, on the other hand, bears no license for performance. It has been suggested that the license could have appeared on one of the two leaves believed to be missing at the end; however, one normally expects to find the license recorded below the insertion finis.²⁷ Rhoads finds no license in Herbert's office book that can be related to the MS., and further explains:

We have, of course, no assurance that the extracts preserved are complete; at the same time absence suggests

²⁵The Two Noble Ladies, op. cit., p. vii.

²⁶Loc. cit.

²⁷Ibid., p. ix.

that the play may have been submitted before May 1622, and licensed by Buc rather than Herbert.²⁸

Rhoads finds that there is no clear evidence of censorship in the MS.; however, ". . . underlinings and marginal crosses at ll. 902-3 and 1858 suggest that jibes at courtiers and biblical quotations met with disapproval."²⁹ The material at ll. 992-993, marked by the underlining and marginal cross, consists of ". . . know that I being a courtier can find a / tricke to stop a souldier's pay, and keep him bare enough." Line 1858, also underlined and marked by a cross in the margin, reads, "Hide us yee mountaines; cover us yee rockes." Rhoads fails to note l. 572, which also has beside it a marginal cross, although no underlining. The material of this line is apparently a satirical comment on two other authors of the period.

Lawrence believes that the MS. shows no evidence of ever having been licensed, and, since there was room on the page following finis, he is convinced that the play was prepared for use in the provinces.³⁰ Greg replies, however, that there is no reason to believe that provincial plays did

²⁸Loc. cit.

²⁹Loc. cit.

³⁰W. J. Lawrence, "Dramatic Documents from the Elizabethan Stage by W. W. Greg," RES, VIII (1932), 224-225.

not also need a license.³¹ Boas notes that if the play, Thomas of Woodstock, also contained in the Egerton MS., had its lost page restored, it might have shown a note on the license, as was the case with The Launching of the Mary and The Lady Mother, two other plays in the Egerton collection.³² It may be presumed, then, that the missing pages of The Two Noble Ladies once held evidence of a licensing for performing, and, if so, that it was probably licensed by Buc, evidence which would assign the play to an earlier date than heretofore believed possible. The play must certainly have been taken before the censor; there is no other possible explanation for the marginal crosses and underlinings alluded to earlier.

As has been suggested, the MS. of The Two Noble Ladies is linked to the other plays in the Egerton collection, Thomas of Woodstock, Edmund Ironside, and The Captives, by the nature of the prompter's notes already discussed.³³ The chief link of the MS. with Edmund Ironside is the evidence that shows that the same prompter annotated both plays; the link with the other plays is evident in the preservation of actors' names, in abbreviated form, in the prompter's notes.³⁴

³¹W. W. Greg, "Elizabethan Dramatic Documents," RES, VIII (1932), 457.

³²Boas, op. cit., pp. 163-164.

³³Lawrence, op. cit., p. 226.

³⁴The Two Noble Ladies, op. cit., p. viii.

The actors thus listed in the MS. are identified as George Stutfield, H. Gibson, Thomas Bond, Anthony Brewer, and Taylor, along with the stage-keeper.³⁵ Stutfield, Bond, and Brewer became leading actors in their companies in the decade of the 1630's; since their roles in The Two Noble Ladies were very minor parts, they evidently acted as hired men at the Red Bull, or possibly even at some earlier performance by another company.³⁶ Lawrence thinks that, because of these notes, all of these plays belonged to the same company.³⁷ Reynolds, however, disagrees, since he has evidence to show that The Two Noble Ladies was performed at the Red Bull, and that The Captives was licensed for the Cockpit, September 3, 1624.³⁸ The only way in which the plays could have been owned by the same company, as Lawrence suggests, would have been if the ownership had occurred at a time earlier than the Red Bull performance of The Two Noble Ladies, and if The Captives had had a stage history earlier than 1624.

No single, specific source has been found for The Two Noble Ladies. Bullen in his treatment of the play states: "The plot is partly founded on Calderon's Magico

³⁵The Two Noble Ladies, op. cit., p. viii.

³⁶Loc. cit.

³⁷Loc. cit.

³⁸Reynolds, op. cit., p. 24.

Prodigioso."³⁹ Fleay agrees with Bullen's theory of the source, probably simply accepting Bullen's authority.⁴⁰

Calderon's play does deal with the Cyprian-Justina legend and has a Lysander, as does The Two Noble Ladies; Bullen must have been aware of this fact. Unfortunately, though, he did not check chronology, because the latest date ascribed to The Two Noble Ladies is 1623, and Calderon wrote his Wonder-working Magician for the Corpus Christi celebration in Yepes in 1637.⁴¹ Bentley also states that there is very little similarity between the MS. play and Calderon's play, and that the author of The Two Noble Ladies could not possibly have known Calderon's play.⁴²

The Cyprian-Justina legend, which, as the most important subplot in The Two Noble Ladies, almost overshadows the main plot, was already known in the fourth century and remained popular throughout the Middle Ages and after.⁴³ The Anglo-Saxon bishop of Sherburn, Aldhelm, describes Justina in his De Laude

³⁹Bullen, op. cit., p. 394.

⁴⁰Frederick Gard Fleay, A Bibliographical Chronicle of the English Drama, 1559-1642, II, 410.

⁴¹James Geddes (ed.), El Magico Prodigioso, p. xx.

⁴²Gerald Eades Bentley, The Jacobean and Caroline Stage, V, 1427.

⁴³John Coulson (ed.), The Saints, p. 139.

Virginum.⁴⁴ A German play of 1608 also contains a version of the legend, but no manuscript of this play has yet been found.⁴⁵ Thus, since the the legend was well known, no specific source might have been necessary for its author.

Another possible source, or at least an inspiration, for parts of The Two Noble Ladies is contained in the repertoire of the commedia dell' arte. Herrick notes that the Elizabethans used situations, devices, and characters from the commedia dell' arte, and that they imitated its spirit.⁴⁶ The Two Noble Ladies certainly contains situations, devices, and character types used by the Italians. Herrick states that, "In eighteen of Scala's fifty scenarios, the prima donna disguises herself as a boy,"⁴⁷ as does Miranda in The Two Noble Ladies.

The Great Magician and Arcadia Enchanted, both commedia dell' arte scenarios, contain descriptions in which men are hungry and later are shown to be eating. These scenarios also contain themes of unrequited love, the reversal of this love, and, later, rapid switching about of the lovers from one

⁴⁴ Geddes, op. cit., p. xxxi.

⁴⁵ Ibid., p. lxxv.

⁴⁶ Marvin T. Herrick, Italian Comedy in the Renaissance, pp. 224, 227.

⁴⁷ Ibid., p. 225.

partner to another because of a magician's art.⁴⁸ The Great Magician has a conjurer who terrifies people. Later, in this scenario, a fiery gulf opens so that the magician may throw in some charmed flowers.⁴⁹ Arcadia Enchanted, also, has a magician who strikes people motionless, and Lea points out that there are many other similar scenarios.⁵⁰ Each of these incidents occurs in a very similar form in The Two Noble Ladies in parallels that are certainly similar to the types of borrowings noted previously by Herrick.

Several conjectural dates have been offered for The Two Noble Ladies. For example, Fleay puts it in 1619-1622.⁵¹ Rhoads, on the other hand, thinks that the Red Bull performance may be date quite accurately, noting that the Red Bull company received a warrant from Herbert as the Players of the Revels in July, 1622, and that the company probably broke up in May, 1623.⁵³ The subtitle written in the third hand in the MS. would, then, support the above dates as the limite for the

⁴⁸K. M. Lea, Italian Popular Comedy, II, 649-657, 670-674.

⁴⁹Ibid., pp. 649-657.

⁵⁰Ibid., pp. 670-674.

⁵¹Fleay, op. cit., p. 334.

⁵²Reynolds, op. cit., p. 24.

⁵³The Two Noble Ladies, op. cit., p. vii.

performance; however, Rhoads points out that there is evidence of the company's name having been applied retrospectively, thus, placing the limits of the performance between 1619 and 1623.⁵⁴ She also raises the possibility of an earlier stage history, with another company, for the play, antedating the one for the Red Bull.⁵⁵

The MS. of The Two Noble Ladies also contains many contemporaneous allusions to other works in the period. Almost all of these allusions suggest a date earlier than the limits set forth by Rhoads. For example, l. 1740 contains a reference to the 'scapes of Jupiter, also known as Calisto, a play that was performed, probably in the 1620's; however, another Calisto, or perhaps the same play, had been performed as an interlude as early as 1580.⁵⁶ Schelling also agrees with this dating for the first performance of the first Calisto.⁵⁷ The earlier play could also have been known as the 'scapes of Jupiter. Another allusion appears in l. 621, which contains a possible reference to a lawsuit taken before King James in 1613 by John Taylor.⁵⁸

⁵⁴Loc. cit.

⁵⁵Loc. cit.

⁵⁶Alfred Harbage, Annals of English Drama, 975-1700.

⁵⁷Felix E. Schelling, Elizabethan Drama, 1558-1642, I, 595.

⁵⁸John Taylor, Early Prose and Poetical Works, p. 595.

The Two Noble Ladies contains many lines that either directly echo or parallel lines from works of other dramatists in the period. These similarities are presented hereafter in the order in which they occur in the MS. of The Two Noble Ladies.

Both The Tempest and The Two Noble Ladies have a character named Miranda, and each is referred to in affectionate terms with a pun on her name:

Which I do last pronounce,
is, O you wonder! (The
Tempest I.ii.426).

Come bould Miranda, wonder
of thy sex . . .
(The Two Noble Ladies
101).

Both Petruchio in The Taming of the Shrew and Barebones in The Two Noble Ladies use the term, mutton, in a rather disparaging manner, and possibly with double meanings:

Come, Kate, sit down; I
know you have a stomach. /
Will you give thanks, sweet
Kate, or else shall I?-- /
What's this? mutton? (The
Taming of the Shrew IV.i.
161-163).

Here's a couple of our
owne country, / authors,
Master Beefe and Master
Mutton; these are physicke
bookes . . . (The Two
Noble Ladies 570-571).

Stephano in The Tempest and Barebones in The Two Noble Ladies hold bottles in their hands and refer to them as books:

Here, kiss the book (The
Tempest II.ii.134).

And here's a dictionarie
that is very helpfull in
construing / the other
authors (The Two Noble
Ladies 573-574).

Another similar use of words is seen in The Captives by Thomas Heywood and in The Two Noble Ladies:

. . . but take tyme by the
ffore' topp (yes I will /
by th ffore-topp and topp
gallant. (The Captives 1765-
1766).

Nor how to catch time's
fortop in my fist . . .
(The Two Noble Ladies
730).

The identical imagery used to describe the sun in The Two Noble Ladies is also found in another anonymous play. Also, Thetis is a river in The Faerie Queene IV.xi.29.5.

before the golden sunne /
Posteth his horses to
faire Thetis plaines . . .
(The Tragedy of Loocrine
1082-1083).

Sol highs him to his
Thetis, from whose gate /
A mist is rising . . .
(The Two Noble Ladies
735-736).

The term, jewell, in reference to a woman, is also found in Shakespeare:

The jewels of our father
with washed eyes / Cordelia
leaves you (King Lear I.i.
271-272).

This jewell of my life
I now dare leave / to
your safe keeping (The
Two Noble Ladies 871-
872).

A "book metaphor" in reference to a lover is used in The Two Noble Ladies, reminiscent of a speech assigned to Juliet's mother in praise of Paris in Romeo and Juliet:

Read o'er the volume of young
Paris' face, / And find de-
light writ there with
beauty's pen. / Examine
every married lineament, /
And see how one another
lends content, / And what
obscured in this fair
volume lies / Find written
in the margent of his eyes. /
This precious book of love,
this unbound lover, / To
beautify him, only lacks a
cover. / The fish lives in
the sea, and 'tis much pride /

Learning forbid it. Sir,
if your wish be harty, I
/ willingly will be your
booke; unclaspe mee,
turne me ore / and reade
mee till you are weary;
then doe as schollers
use; / rest a while, and
too't againe; I will be
none but yours (The Two
Noble Ladies 1017-1020).

For fair without the fair
 within to hide. / That book
 in many's eyes doth share
 the glory / That in gold
 clasps locks in the golden
 story (Romeo and Juliet
 I.iii.81-92).

Imagery employed in Coriolanus is used in much the same way by
 Miranda in The Two Noble Ladies, when she is concerned about
 her father:

thou shalt no sooner /
 March to assault thy
 country than to tread-- /
 Trust to 't, thou shalt
 not--on thy mother's womb /
 That brought thee to this
 world (Coriolanus V.iii.
 122-124).

Shall I endure to see my
 father trod on? (The Two
Noble Ladies 1273).

Line 1335 of The Two Noble Ladies contains a reference to the
 temple of Isis, also described in The Faerie Queene V.vii.1-24;
 however, no further parallel is to be found, here. Clitophon's
 farewell speech in The Two Noble Ladies has strong echoes in
 three other similar speeches, two from Shakespeare:

Farewell, Andronicus, my
 noble father, / The
 wofull'st man that ever
 lived in Rome: / Farewell,
 proud Rome; till Lucius come
 again, / He leaves his
 pledged dearer than his life:
 / Farewell, Lavinia, my
 noble sister; / O, would
 thou wert as thou tofore
 hast been! / But now nor
 Lucius nor Lavinia lives /
 But in oblivion and hate-
 ful griefs (Titus Andronicus
 III.i.289-296).

Farewell, unworthy of so
 kinde a sonne; / Farewell
 my countrey, frends, and
 all, farewell; / Farewell
 good Armidan, brave
 gentleman; / Farewell my
 souldiers; for Justina's
 losse, / Farewell all
 joy; greife-conquer'd I
 depart, / Leaving my for-
 tunes here with her, my /
 hart (The Two Noble Ladies
 1371-1377).

Farewell the tranquil
 mind! Farewell content! /
 Farewell the plumed troop
 and the big wars / That
 make ambition virtue! Oh,
 farewell, / Farewell the
 neighing steed and the
 shrill trump, / The spirit-
 stirring drum, the ear-
 piercing fife, / The royal
 banner and all quality. . .
 (Othello III.iii.348-353).

O cruel father!--
 Farewell, Edward, Then! /
 Farewell, sweet prince,
 the hope of chivalry!
 (Edward III III.v.54-55).

Latin terms are humorously construed in The Two Noble Ladies in a way that resembles their use in The Taming of the Shrew in a scene involving Bianca and Lucentio pretending to be a scholar:

Now let me see if I can
 construe it: 'Hic ibat
Si- / mois,' I know you
 not, 'hic est Sigeia
tellus,' I trust you / not;
 'Hic steterat Priami,' take
 heed he hear us not, 'regia,'
 / presume not; 'celsa senis,'
 despair not (The Taming of
the Shrew III.i.41-44).

Ough! / Amo amas, he
 that's in love / is an
 asse. / As in praesenti,
 one woman will / make
 twenty. / Quod dat in
datitum, give / them
 theyr due and smite 'um
 (The Two Noble Ladies
 1529-1531).

Cyprian in The Two Noble Ladies states what he will do with his magic in the same references and with many of the same terms used by Marlowe's Faustus:

I'll have them fly to India
 for gold, / Ransack the
 ocean for orient pearl, /
 And search all corners of
 the new-found world / For
 pleasant fruits and

. . . then fix thy love
 on him / That can more
 then the greatest prince
 on earth. / Love mee, and
 princes shall thy pages
 bee. / Monarchs shall

princely delicates; / I'll
 have them wall all Germany
 with brass, / And make
 swift Rhine circle fair
 Wertenberg; / I'll have
 them fill the public
 schools with silk, / Where-
 with the students shall be
 bravely clad; / I'll levy
 soldiers with the coin
 they bring, / And chase
 the Prince of Parma from
 our land, / And reign sole
 king of all our provinces
 . . . (Doctor Faustus
 i.81-93).

lay theyr crownes and
 royalties / As presents
 at thy feet. The Indian
 mines / Shall be thy
 joynture; all the world's
 rich marchants / Shall
 bring theyr pearles and
 pretious stones to thee, /
 Sweet gumms and spices
 of Arabia, / Fair Median
 linnen, and Barbarian
 silkes; / The earth shall
 beare no fruite of
 raritie, / But thou shalt
 taste it (The Two Noble
Ladies 1581-1591).

Two other plays contain descriptions of the rule of most of
 eastern Asia, Africa, and Europe very similar to that found in

The Two Noble Ladies:

Tell him thy lord, the
 Turkish emperor, / Dread
 lord of Africk Europe, and
 Asia, / Great king and
 conqueror of Grecia, / The
 ocean, Terrene, and the
 coal-black sea, / The high
 and highest monarch of the
 world . . . (Tamburlaine
the Great III.i.22-26).

Is not Rome / Emprise of
 all this orbe? Doe not
 her Eagles / Hatch con-
 quest in theyr flight,
 and with theyr wings /
 Compasse all Europ, Egypt,
 Affricke, Asia? / What's
 Egypt, but a handmaid to
 great Rome . . . (The
Two Noble Ladies 1647-
 1652).

Are not wee Hamath, the
 sole god of earth, / King
 of all Kings, provost of
 Parradice, / Soldan and
 Emperour of Babilon, / Of
 Catheria, Aegipt, Antioche;
 / Lord of the pretious
 stones of India; / A
 Champion and defendor of
 the gods; / Prince and
 conductor from the withered
 tree / To the greene bosome of
 Achai mount . . . (The
Travailes of the Three
English Brothers [Bullen,
The Works of John Day] p. 364).

The description of the Nile in The Two Noble Ladies is similar to that found in The Faerie Queene. Especially should one observe the use of Nilus in both works:

As when old father Nilus
gins to swell / With timely
pride above the Aegyptian
vale, / His fattie waves
doe fertile slime outwell,
/ And overflow each plaine
and lowly dale . . . (The
Faerie Queene I.1.21.1-4).

As Nilus o'erflows Egypt,
but where Nile / Makes
Egypt fruitful, these
make Syria barren (The
Two Noble Ladies 1690-
1691).

Prospero in The Tempest and Cyprian in The Two Noble Ladies use very similar terms in one speech; however, Prospero speaks of how well his charms are working, and Cyprian complains about the slow-working nature of his:

My high charms work, / And
these mine enemies are all
knit up / In their distrac-
tions. They now are in my
power, / And in these fits
I leave them . . . (The
Tempest III.iii.88-91).

My charmes (mee thincks)
worke slowly on this
virgin, / As if they
weare asham'd that I
should need them, / But
I in vayne have us'd all
other helps (The Two Noble
Ladies 1714-1716).

Cyprian's speech in The Two Noble Ladies in priase of Justina is quite similar to one of Othello's, and one line is quite close to one of Petruchio's in The Taming of the Shrew, although the qualities are reversed:

Ah, balmy breath, that
dost almost persuade /
Justice to break her sword!
One more, one more. / Be
thus when thou art dead,
and I will kill thee, /
And love thee after. One
more, and this the last. /
So sweet was ne'er so fatal
(Othello V.ii.16-20).

O, who would thincke such
contraieties / Could lodge
in peace and amitie to-
gether! / A tender body
with a tyrant minde; /
Hard bitter kernell in a
soft sweet skin . . .
(The Two Noble Ladies
1756-1759).

Kate, like the hazel-twig, /
Is straight and slender,
and as brown in hue / As
hazel-nuts, and sweeter
than the kernels (The
Taming of the Shrew II.i
255-257).

Cyprian's speech in The Two Noble Ladies is much like Romeo's
speech when he first sees Juliet:

Two of the fairest stars in
all the heaven, / Having
some business, do entreat
her eyes / To twinkle in
their spheres till they
return. / What if her eyes
were there, they in her
head? / The brightness of
her cheek would shame those
stars / As daylight doth a
lamp; her eyes in heaven /
Would through the airy
region stream so bright /
That birds would sing and
think it were not night
(Romeo and Juliet II.ii
15-22).

If she did unlidde /
Those yvory cases, two
rich diamonds / Would
dazle humane eies, and
tell the world / Earth
is too pore to buy them.
Hide them still, / Lest
the bright starres seing
themselves outshin'd, /
Through envie make my
love disasterous (The
Two Noble Ladies 1783-
1788).

Cyprian in The Two Noble Ladies, when he has been overcome by
Justina's faith, expresses his defeat in terms much like those
in Marlowe's Doctor Faustus:

Emperors and kings / Are
but obeyed in their several
provinces, / Nor can they
raise the wind or rend the
cloud; / But his dominion
that exceeds in this /
Stretcheth as far as doth
the mind of man. / A sound
magician is a mighty god
(Doctor Faustus 1.56-61).

I, that have frighted
empires and held kings /
In aw of mee, am now of
arte disarm'd / By a weake
woman's faith (The Two
Noble Ladies 1815-1817).

The devils in The Two Noble Ladies express their defeat in

terms similar to those used by Laertes in Hamlet in his expression of grief, and by Faustus in his despair:

Now pile your dust upon
the quick and dead / Till
of this flat a mountain
you have made / To
o'ertop old Pelion or the
blue Olympus (Hamlet V.i.
274-277).

Hide us yee mountaines;
cover us yee rockes . . .
(The Two Noble Ladies
1858).

Mountains and hills, come,
come and fall on me, / And
hide me from the heavy wrath
of God! (Doctor Faustus
xv. 103-104).

When Cyprian in The Two Noble Ladies forsakes his magic, his words sound very much like Prospero's in The Tempest:

I'll break my staff, / Bury
it certain fathoms in the
earth, / And deeper than
did ever plummet sound /
I'll drown my book (The
Tempest V.i.54-57).

This arte which hereto-
fore I so esteem'd, /
Thus, I abandon, and these
curious bookes / Thus,
sacrifice (The Two Noble
Ladies 1898-1901).

When Lysander sees Miranda in disguise in The Two Noble Ladies, his expression is reminiscent of that which Leontes utters in The Winter's Tale when he sees Hermione as a statue.

Although it is not in parallel terms, The Faerie Queene describes Britomart and Arthegall in a similar situation (The Faerie Queene IV.vi.19-21).

Her natural posture! /
Chide me, dear stone, that I
may say indeed / Thou art
Hermione (The Winter's Tale
V.iii.23-25).

This stature, gesture,
and this shape she own'd
/ That once was my
Miranda (The Two Noble
Ladies 1980-1981).

The submission of the Souldan and the Califfe in The Two Noble Ladies is couched in exactly the same terms used by Cymbeline:

... we submit to Caesar,
 / And to the Roman empire;
 . . . (Cymbeline V.v.460-
 461).

No, we submit to Rome's
 supremacy (The Two Noble
 Ladies 2042).

All of the plays cited earlier which hold lines similar to speeches in The Two Noble Ladies were produced in the decades immediately preceding and following the turn of the century, according to Harbage, with the exception of The Captives, which was performed in 1624; however, Heywood may have been echoing The Two Noble Ladies, rather than the reverse, which interpretation of evidence, of course, may be true of the other plays noted. However, the author of The Two Noble Ladies had to have been familiar with the stage productions of most of these plays cited, since six were not published before the last date assigned to The Two Noble Ladies, and several of the plays were still in manuscript form.

Several facts cited earlier strongly suggest an earlier date than 1619-1623, as follows: the evidence of contemporaneous allusions to dramas of an earlier period; Rhoads's suggestion of the possibility of an earlier performance; the fact that Rhoads's date of 1619-1623 is based on the premise that the author and prompter worked together is probably not the case at all; the fact that the prompter annotating the MS. also annotated the MS. of Edmund Ironside which was probably performed before 1600; and the fact that the play was probably licensed by Buc rather than Herbert. The play is likely to

have been written and first performed, at least, as early as 1615. If the line referring to the "taylor" and "suit" were an accidental expression, rather than a reference to John Taylor, the date of the play could be even earlier than 1615, a possibility which seems more plausible.

The identity of the author of the MS. remains a mystery; however, several similarities have been found between the MS. and other dramas of the period, primarily those of Shakespeare and Marlowe. This study suggests that assigning the date of the known performance of the play at the Red Bull, 1619-1623, as the earliest possible date of the play is possibly an oversight, and that an earlier stage history may exist for The Two Noble Ladies.

EDITORIAL PRACTICES

The following edition of The Two Noble Ladies, based on a typescript copy of the play by the Malone Society, is an attempt to produce a more readable and meaningful copy, while maintaining as much of the original transcript as possible, in the interest of facilitating future scholarship related to the play. The following changes, deletions, and emendations have been used throughout this edition:

1. In the case of variant spellings, the form most often appearing has been used; changes have been noted on each page. Other spelling changes follow:
 - a. For v, u, i, and j spellings, the editor has inserted the modern letters.
 - b. Feild and yeild have been changed to modern spelling by the editor.
 - c. Words normally compound, found separated in the MS., such as hand full, be hind, him selfe, and master peece, have been compounded by the editor.
 - d. The initiaill ff of words such as fflesh, ffie, ffled, and ffaith has been printed as an f by the editor.
 - e. Contracted words, such as dismembred and ore, have been changed to dismember'd and o'er by the editor.
 - f. The doubling of l in words such as although, alreedy, and almost has been changed to l by the editor.
 - g. The doubling of m, designated in the MS. as comaund and comon, has been printed as mm by the editor.
 - h. Abbreviations such as Mr., Mrs., Lhp., wch., and wth have been printed as the full form of the word by the editor.

2. The prompter's stage directions have been deleted from the script, since they represent aspects of stage presentation rather than those of a literary text; however, these directions are cited and explained in the notes.
3. The initial word in each line of blank verse has been capitalized; also, the first letter of each word following end punctuation; in the MS. these were commonly left without a capital letter. The vocative O (commonly left in the lower case) has been capitalized. Other changes in capitalization are accounted for in the notes to each page.
4. Original punctuation has been preserved when it agrees with modern practice; however, changes, emendations, and deletions to the original punctuation are shown in the notes.
5. Line numbers are those found in the Malone Society edition. Long lines of poetry have been indented; the original ending of prose lines is shown by the addition of a slash (/).
6. Stage directions, originally enclosed by lines, have been italicized, to distinguish them from dialogue.
7. Obvious scribal errors have been corrected. Any necessary emendations by the present editor have been enclosed in brackets.
8. Proper nouns, which were sporadically italicized in the MS., have been printed in bold face by the editor.
9. All notes of explication are the work of the present editor. For those annotations pertaining to vocabulary and usage, with no citation, the editor is greatly indebted to The Oxford English Dictionary.

THE TWO NOBLE LADIES

LIST OF CHARACTERS

in the order of their appearance

JUSTINA, Princess of Antioch.

DORON, a lord of Antioch.

BAREBONES, a poor scholar.

CYPRIAN, the conjurer.

LYSANDER, Prince of Antioch, cousin to Justina.

MIRANDA, daughter to the Souldan.

SOULDAN of Egypt.

COLACTUS, a sycophant.

THREE SOULDIERS.

CLITOPHON, son to the Califfe of Babilon.

TWO EUNUCHS.

SINEW, a souldier.

CANTHARIDES, a familiar.

LORD of Babilon.

CALIFFE of Babilon.

BLOUD, a courtier.

CARO, a courtezan.

ANGELL, like a patriarch.

CLAUDIUS, a Roman generall.

HERALD.

GUARDS, ATTENDANTS, SPIRITS, and DEVILLS that have no speaking parts.

Alarm, then
Flourish and
Shout within.

Act I, Scene 1

Enter Justina flying, Doron, wounded, meets her.

Just. O spare my life; seeke not a virgin's bloud.

Dor. O flie faire lady; flie the respectlesse sword
Of this blood-stayn'd Egyptian.

Just. If my life
Must need be forfeited, yet make my death
Lesse fearfull by the mercie of a stroke 10
That with a suddain speed may make me earth.

Dor. Collect your selfe deare lady; violent feare
Does much abuse you; you mistake your sight.
Justina speakes not to an Egyptian
Proudly pursuing conquest and his prey,
But to a Syrian, and your countreyman
Of Antioch; distressed Antioch
That now is nothing but a flaming fier.
One rage consumes my countrey and your court.

2 Act I, Sce. 1 4. Doron wounded meets 5 life, virgins
6 Fly Lady. 7 Egyptian 12 Lady: 13 you,
15 pray.

⁵virgin's bloud, a double meaning, here: refer to ll.
87-88; also ll. 15, 18-19.

¹⁵prey, for a sexual conquest; note also ll. 87-88.

¹⁶Syrian, one from Syria, the country at the eastern
end of the Mediterranean Sea (Edward H. Sugden, A Topographical
Dictionary to the Works of Shakespeare and His Fellow
Dramatists).

¹⁷Antioch, the capital of Syria. (loc. cit.)

¹⁸fier, a double meaning, here: fire also may mean
sexual ardour (Eric Partridge, Shakespeare's Bawdy, p. 113).

¹⁹your court, refer to 15.

The king is slayne; and brave Lysymachus
His valiant brother, and your princely father
Is fall'n with him; so are my nearest frends.
Each crie wee heare sends eccho's to our eares
Of kinsmen's gastly groanes; about us fier
Consumes the ancient honours of our land.

20

Just. I did mistake thee frend, but thy report
Of my deare father's fall has chang'd my minde
From wishing life to welcom fatall death.
Send me some fierce Egyptian thirsting bloud,
That he may send mee to my father's rest;
That foe shall be my frend, and while I fall,
I'le blesse the weapon that I die withall.

30

Dor. How fruitfull is fowle mischeife! One ill fate
Begets another quickly. Princely maide,
You are the all that's left of th' royall race
Of Antioch, then doe not darken quite
Her glimpse of glorie; many yeares agoe
You know the king's young sonne was made away,
And you are now next in succession.
Live then a while, a sparke of princely fier
Rak'd up in embers and conceald from sight.
Time may from you draw forth a princely race
That may restore the state of Antioch.

40

20 Lysymachus 22 him: 24 kinsmens groanes.
26 frend: 27 fathers fall, 28 life, 30 fathers
rest: 31 fall 32 Ile 33 Mischeife! 37 glorie.
38 Kings 40 while

²⁰ Lysymachus, Lysimachus, a general under Alexander and later a king (Harry Thurston Peck [ed.], Harper's Dictionary of Classical Literature and Antiquities). There is, however, no historical relationship within the play; Lysimachus actually joined a king of Egypt against Antigonus (The Oxford Classical Dictionary). However, Antigonus sacked Antioch, according to Beaumont and Fletcher, The Humorous Lieutenant, V.iv (Sugden).

³³⁻³⁴ One . . . quickly, taken from a proverb, "Misfortune seldom comes alone." (Charles G. Smith, Shakespeare's Proverb Lore, p. 87).

Just. What hope of honour, or what joy of life
Can frendlesse sorrows give mee? No, let death
Prevent my future miseries.

Dor. Alas,
The wretched call for death, but when he comes
The strongest sorrow cannot brooke his lookes.
Lady, I Doron am that serv'd the king, 50
And for his sake receiv'd these wounds in fight.
I know not why I should escape with life
Unlesse to save Justina from foule death.
And sure 'tis heav'ns decree; then put not by
Such mercie offer'd, lest you grieve the saints.

Just. Indeed I am a Christian and must learne
Not to despaire, but where's the way of life?

Dor. Wee'll flie to Babilon, and there unknown
Live in obscuritie till clearer starres 60
Shine our fortunes. Shout within.
Harcke, I heare at hand
The bloody foe fiercely pursues his chace.
Ty up our tongus and let our feet finde wings.

Just. O fickle change ally'd to mortal things! Exeunt.

54 decree, 56 Christian, 57 despaire. 62 harcke

⁵⁸The original line, "I' the road hard by, there lies a gall," was completely deleted; the deletion has probably been replaced by ll. 61-62. What is now l. 58 was originally l. 59. Thus, there is no longer a l. 59.

⁵⁸Babilon, ancient city on the Euphrates, once the greatest city in the world (Sugden).

⁶¹shoute, appeared in the left margin in the hand of the stage-keeper or prompter, hereinafter referred to as the second hand. This note served the prompter as a warning of sound effects to come.

⁶⁴feet finde wings, like Mercury, who had winged sandals and a winged helmet (Edith Hamilton, Mythology, p. 33).

Alarm still.

Scene 11

Crie within, Kill Kill Kill.Enter Barebones (a poore scholler) running.

Bare. Alas, alas! These Gypseys tell us our fortune
 the worst way, / and threaten our throat's
 cutting. All the cittle of Antioch is / 70
 become a bonefire; there's nothing but cutting
 and killing, and / never a constable to part the
 fray. 't is time for mee to runne / and I could
 tell whither; pray heav'n I have not lost some
 of my / limbs in running away. Let mee see, how
 many wings has a goose? / I should have so many
 armes if I durst stay to tell them, and my /
 legges too; I doubt for haste, I have left one
 of them behinde me / at the cobblers, pulling on
 a new soald shoo. Within, Kill Kill Kill /
 What againe? Good Gypseys, if there be any
 mercie in you, let / mee live as I am, Bare-Bones.
 Much studdy (though to little / purpose) has
 stoll'n away so much of my flesh that my bones / 80

66 See. 2. 67 Scholler 69 Alas, Alas; 70 throats
 Cittle 71 bonefire: theres 73 whither: 75 them;
 76 too: 77 cobblers within, 80 flesh,

⁶⁹Gypseys, gy in place of gi was common in the spelling of the plural form. These are people of Hindu origin who were believed to be from Egypt when they first appeared in England in the sixteenth century. "They make a living by basket-making, horse-dealing, fortune telling, etc. . . ." (OED).

⁷¹⁻⁷²there's . . . fray, duelling and crime were common in the streets of Elizabethan London, as was the negligence to duty of the constables (John Dover Wilson (ed.), Life in Shakespeare's England, pp. 94-96).

⁷⁵tell, to count.

⁷⁶Kill, appeared in the left margin as a prompt warning for sound effects off stage.

⁷⁷Within . . . Kill, Reynolds cites these directions and other similar ones as evidence of the use of sound off stage (Reynolds, op. cit., p. 169).

are not worth the picking. Within, Kill Kill Kill /
 Alas, more yet? I'll runne into my master's
 studdy and hide me / in his inckehorne. O master,
 master, master. Cyprian discovered at his booke.

Cyp. How now? What's the buisnes?

Bare. O absurditie to a scholler! Aske the buisnes
 when it beats his eares / into a fearful deafnes!
 Why the cittie is taken, houses fier'd / folkes
 kill'd men, grovell on their bellys, while
 women are layd / on their backes; and I, the
 poorest puppie that is left, live but / to
 bawle out my owne feares sensibly, while you sit
 senselesse.

Cyp. Peace fearfull coward; know'st thou not my arte 90
 Can tame the dreadfull'st danger, and surprize
 The proud surprizer?

Bare. I know you can conjure, and you know that Gypseys
 can juggle too. / Now if they should juggle away
 your conjuring sticke, where are we / then?
 Therefore I'll hide mee over head and eares among
 your bookes / for there lies most of your art.

Alas, they come. Sweet learning shelter mee now,
 and let us die / frends that have all our life
 been mortal enimies.

Enter Lysander and Miranda
with their swords drawne.

Shout within. /
Hides him under
the table.

100

82 Ile masters studdy, Cyprian 88 I 92 surprizer.
 93 conjure; 95 Ile 100 with they

⁸¹Kill, appeared in the left margin serving as a prompt warning for sound effects off stage; it was in the second hand.

⁸³Cyprian discovered, Reynolds cites this direction as evidence of the use of a reat stage at the Red Bull (Reynolds, op. cit., p. 153).

⁹³juggle, to play tricks, cheat, deceive; also see n. 69.

⁹⁶⁻⁹⁷shout w^{thin}, appeared in the left margin in the second hand as a prompt warning for sound effects off stage.

⁹⁸⁻⁹⁹Hides . . . table, Reynolds cites these directions as a use of pantomime, though he once says it is Cyprian and, then, later, states that it is Barebones (Reynolds, op. cit., pp. 153, 158).

Lys. Come bould Miranda, wonder of thy sex;
 Now w'have got towring conquest by the wing
 Let's plucke her nak'd, and with her golden
 feathers
 Plume our victorious helmes.

Mr. Make Antioch
 Our despis'd slave, while through her wayling
 streets
 Wee dragge her cittizens. But what dull coward
 Is this, that while the cittle flames about him
 Sits poaring on a booke?

[Folio two has been lost from the original MS.; however, the first word of folio two was "Know." In this folio Cyprian and Barebones are taken captive; Cyprian has warned Lysander that he is making a terrible mistake in sacking Antioch (see l. 1139). Scene iii begins with Lysander, Miranda, and Cyprian appearing with the Souldan and Colactus. Reynolds believed that this scene also took place in Cyprian's study, stating: ". . . but the study seems thought of as on the stage throughout the play. Thus, perhaps it is used in I.iii. 210, where without any preceding appearance in the scene or any notice taken of him Cyprian makes a short aside." (Reynolds, op. cit., p. 153). However, it is in scene iii and the location must be different; at no point in the play is a new scene begun just because two characters enter the stage. According to the pattern of the play, if the Souldan and Colactus simply joined the others in the study, no new scene would have been called for.]

Soul. Well then, by us is Nicomedia wonne, 110
 High towr'd Damasco, and this Antioch;
 And those that weare too proud to feare our furie
 Are humbled by our anger, and their lives
 Made yeild to death that scorn'd to yeild to us.

¹⁰¹wonder, a pun on the name, Miranda; cf. The Tempest I.ii.426.

¹¹⁰Nicomedia, "A celebrated city of Bilhynia, built by King Nicomedes I. (B. C. 264) . . ." (Peck).

¹¹¹Damasco, Damascus, one of the most ancient cities in the world, lying in north Syria (Sugden).

- Mir. May thy foes still be humbled to thy foote,
 And the great Souldan to the bounds of Nile
 Bynde all the nations in a captive chayne,
 Till Rome that now rules us give place to you
 In the fift monarchy to rule the world.
- Soul. Miranda, thy celestiaall lips have spoke 120
 A blessing on thy father, which I take
 Religiously, as from an oracle.
 Princes and Captaines, now to make it known
 The Souldan more regards a victor's name
 Then spoyles of warre; we give this cittie's
 spoile
 Amongst the souldiers, houlding it greater honour
 T'inrich our subject then to make them poore.
 Who suckes the lab'rers sweat from his toyld bosom
 Draws with 't the sickly milke of discontent,
 Which feebles those firme honours fortune sent. 130
- Mir. But as the base of honour must be firm'd
 In bounty to the lowest, so the pillars
 On which the tow'r of greatnesse is born up
 By the same right must have fit guerdon left
 T'encourage and confirme their loyalties;
 These peers deserve as well as private men
 By whose commaund and counsell you have sack'd
 Antioch, the eie of Syria.

Soul. Glorious girle,
 High honour of the great Egyptian line, 140

119 Monarchy 124 victors 125 warre, citties
 132 lowest; 135 t'encourage, loyalties: 137 coãmand,
 138 Antioch

¹¹⁹fift monarchy, there were only four early kings of the Roman Monarchy, according to an historically unreliable tradition: Romulus, Numa Pompilius, Tullius Hostillius, and Ancus Marcius (William L. Langer, An Encyclopedia of World History).

¹²⁵then, used in place of than; this word occurs commonly throughout the play.

¹³⁴guerdon, a reward.

Pallas in prowesse and true judging counsell,
 First I admire, then follow thy advice.
 Lysander, our Leiftenant generall,
 To thee wee give the land of Antioch;
 Gouverne it under us. Be thou Colactus
 Leiftenant of Damasco. But for thee,
 Kingdomes are poore rewards; thou must have better,
 For with thy sword the world will conquer'd bee,
 And with thine eies the conqueror of the world.

Lys. These are lovers, not a father's
 words. Asside. 150

Mir. What meanes my father by these prayse-ful tearmes?

Soul. When I, my rare Miranda, looke on thee,
 Wonder of beautie, wit, and haughty courage,
 Mee thinckes, but wonder, nothing can reward thee.
 Nature made thee so rich, fortune so greate
 That but a greatnesse greater then them both
 I may not offer thee, nor thou receive.

Mir. A father's love express'd to his owne childe
 Can beare no name of wonder, and that love
 Is the full height of all my hope and merrit. 160

Soul. That love Apollo unto Daphne bare,

141 counsell: 143 Lysander generall 144 Antioch

146 thee 147 better 148 bee; 149 Conqueror

150 fathers 151 tearmes. 152 I Miranda

153 courage! 158 fathers 161 Love bare

¹⁴¹Pallas, Pallas Athena, a goddess of battle (Hamilton,
op. cit., p. 29).

¹⁴⁶thee, referring to Miranda.

¹⁵³Wonder, see n. 101.

¹⁶¹Apollo unto Daphne, Apollo, the son of Zeus, loved
 Daphne, the daughter of the Thessalian river-god, Peneius.
 Apollo pursued Daphne; but, by her own request, she was
 changed into a bay tree; the bay tree is consecrated to Apollo
 (Oskar Seyffert, A Dictionary of Classical Antiquities).

That love the blushing Morne to Memnon faire
 Bequeath'd by earnest of her balmy kisse,
 That love the Souldan will bestow on thee. Kisses
her.

Mir. That love to Lord Lysander's only due.

Lys. And who usurps on that, loves not to live. Asside.

Mir. Great sir, your words are wondrous as your power;
 What issue has this unaccustom'd courting?

Soul. This, that th' Egyptian Souldan (being too poore
 By fortune to reward thy matchlesse merrit) 170
 Intends to honour thee, my live's sole honour,
 With Hymen's holy bands make thee my queen.

Lys. First will I quench those marriage brands in
 bloud. Asside.

Mir. Mightie amazement meets me, and but I know
 My father's disposition, I could hope
 This weare not cerious earnest. Asside.
 Mightie Sir.

Is this the wondrous wages of my merrit?
 Speakes highest honour in the tone of shame? 180

162 Memnō 163 kisse 165 due 167 power, 171 thee
 lives honour 172 hymens bands, Queen 175 fathers
 disposition; 180 Queen

¹⁶²Morne to Memnon, Morne, here, is a personification of morning. Memnon was the son of Tilhonus or Eos, the goddess of the dawn. The column of Memnon, a statue near Thebes, gives off a musical sound when touched by the first rays of the sun (loc. cit.).

¹⁶³earnest of her balmy kisse, earnest means a foretaste or pledge; the reference, here, would be to the promise of the dawn of the warm kiss of the sun.

¹⁷²Hymen's holy bands, Hymen was the Greek and Roman god of marriage (Partridge, op. cit., p. 172).

¹⁷⁵but I know, "if I did not know."

180-185 These lines are examples of stichomythia.

- Soul. To bee the queen of Egypt, is this shame?
- Mir. To glorifie with incest, is this honour?
- Soul. Thou shalt agree, Miranda; we must wed.
- Mir. Agree with death, not with a father's bed.
- Col. Beware faire princesse to displease your father.
- Mir. Beware great father to displease the gods.
- Soul. Hah!
- Col. See, hee beares the gods upon his brows.
All things are lawfull that a prince allows.
- Lys. False flattrie makes a foule glosse on the text.
And though such purchase favour from ill men, 190
The good gods store them vengeance.
- Col. Lysander, this is worse then sacriledge.
- Lys. Better, Colactus, then thy flatterie.
- Soul. No more. Though we can pause ere wee take fire,
Being kindled, we consume. Who dares oppose us?
- Mir. Our laws oppose you sir.
- Soul. Why what are laws?
- Cyp. Laws, are the fruites of reason, and who gives
A penaltie for crimes, must feare to sinne.

182 agree Miranda, 183 fathers 187 See 188 thing
192 the 193 Better Colactus 195 kindled 197 why
199 sinne:

¹⁸⁹ foule glosse, foule connotes polluted, detestable, or wicked; glosse refers to words or explanations inserted in margins, hence a glossary.

¹⁹⁵ being kindled, we consume, from a proverb, "A little spark neglected may kindle a great fire" (Smith, op. cit., p. 111).

- Soul. Is there a law for him that ruleth law? 200
- Col. No, mighty Souldan, there's no other law
Then the decree of your imperial will.
- Soul. Tis true, the royall priviledge of kings
Ought not to be eclips'd by common laws.
Therefore, our will shall sway, and we commaund
On payne of death, let no man argue further,
But all submit to our determination.
- Lys. My tongue shall keep his scabberd; but at need
My sword shall speake such langage as shall
speed. Asside.
- Cyp. I am a stranger, and must keep farr off 210
From taking notice of these tyrannies,
But ere Lysander shall so loose his love,
My arte shall make the depths of hell to move.
Asside.
- Soul. Thy modestie Miranda warrs against us,
But thy consent in circle of thyne eie
Appeares obedient. 't is wee wills it so.
Thy love to us linckd in a Hymens knot
Shall make thee nerer to us. Lords march on.
The god of warre has giv'n us victorie;
Wee'l try if love's god like propitious bee.
Exeunt. 220

201 Souldan 203 Kings 205 Therefore sway.

206 further; 211 tyrannies: 214 Myranda us:

218 on 219 God victorie, 220 Loves God

²¹⁰ off, originally of; this spelling appeared throughout the text of the MS., but will now appear as off.

²¹⁷ knot, maidenhead, also the knotting together of two (Partridge, op. cit., p. 137).

²¹⁹ god of warre, Ares or Mars (Hamilton, op. cit., p. 34).

²²⁰ love's god, Aphrodite or Venus, or possibly Cupid (ibid., p. 32).

²²⁰ propitious, favorably inclined.

Scene iv

Enter Justina supporting Doron deadly wounded.

- Just. Rest, Doron, rest, and let mee bind thy wounds.
Th' assailants all are fled.
- Dor. Fled for supplys
To charge us fiercer, not for feare of mee.
- Just. Alas, what barbarous crueltie is this,
To injure strangers that for succour come!
- Dor. Your beauty is the sinne we both smart for;
Your honour is the prey they hunt for; I, 230
For rescuing that, am thus oppos'd with odds
Unanswerable; nerthelesse I vow
By my spent spirits and these crimson streames,
Which having left their ould veyns in my flesh
Now seeke new channels in the thirsty earth.
While I have life, I will defend your honour.
- Just. O faithfull man! What hazards haste thou runne
For men, a great man's daughter, yet so poore
As cannot recompence thy loyaltie
With more than thanckfull love. O noble Doron, 240
Come hide thee in this wood, where I will make
A bed of mosse to rest thy mangled limbs;
I'le seeke out plantain and hypericon

221 Sce. 4. 223 rest 227 Alas barbrous this
229 for, 230 I 232 unanswerable: 233 spents
234 theyr 236 life 238 mans 240 Noble 242 limbs
243 Ile

²³⁰ honour, female chastity (Partridge, op. cit., p. 129).

²⁴³ plantain and hypericon, plantain, the bruised leaves have some beneficial effects (Florence Ranson, British Herbs, p. 90). Hypericon, Hypericum or St. John's Wort was thought good for deep wounds, cut sinews, or wounds through the body, though it was to be prepared for several weeks before use (Marcus Woodward (ed.), Gerard's Herball: The Essence Thereof Distilled by Marcus Woodward from the Edition of Th. Johnson, 1636, p. 124).

To heale thy hurts. Then faint not faithfull man.
Why doest thou change and quake?

He falls to the ground.

Dor. My masse of bloud
Is banqurupt grown; this building is decay'd.
My soule, the tenant, is turn'd out of dore 248
Because he now can pay his rent no more.

Crie within follow, follow this way.
O harccke, our fierce pursuers are at hand;
My sword falls from the weake gripe of myne arme;
Justina, fly and hide thee in the wood,
Lest when death makes a prey of this my corps,
Thy body prove a prey [to] that that's worse.

Just. I cannot leave thee in this wretched plight;
I'll take thy sword and with my weake arme
fight.

Enter three souldiers.

1. Sldr. This way they went; I tracke him by his bloud.

2. Sldr. This bloody path shews he cannot flie farre.

3. Sldr. See where he lies; upon him all at once.

Just. Hold, cruell cowards, spoyle not a dying man. 260

1. Sldr. What, will you fight? Wring from her tender fist

248 Soule the tennant 250 harccke 252 Justina

253 corps 255 plight, 256 Ile 3. Souldiers

257 went, 259 lies, 260 Hold 261 what

250-251 ffollow ffollow w^{thin}, appeared in the left margin in the second hand, serving as a prompt warning for sound off stage.

254 prey, see note 230.

256 Anth: Gibs:, appeared in the left margin in the second hand as a prompt warning for the entrance. These are abbreviations for the names, Anthony Brewer and H. Gibson; these men played the parts of two of the three soldiers (Edwin Nungezer, A Dictionary of Actors).

That unfit engine.

Dor. O I die, farewell.
Heav'n send thee help. Dies.

Just. Have you dispatch'd his life
Let your relentlesse swords enter this brest
And give my life like happie libertie.

2. Sldr. No pretty one, the weapon thou shalt feele
Shall be of milder temper then rough steele.

Just. Help ye chaste pow'rs; help heav'n; help Angells,
help. 270

Enter Miranda in man's apparell.

Mir. What mischeife moves this outcrie? Barbarous
slaves,
Injure a lady! Quickly set her free,
Or you shall dearely answer it to mee.

1. Sldr. Answer to you? By what authoritie?

Mir. By verture of this warrant; this just sword
Pow'rfull to plague injustice.

2. Sldr. That wee'le trie.

They fight, while Justina kneels by Doron
and looks on him.

Enter Clitophon, hee parts them.

Clit. With what advantage (villains) doe you fight? 280
You souldiers, and distayne your honour thus!
Sease, and discourse the cause of this contention.

270 pow'rs, heav'n, 271 Mans 273 free; 278 weele

280 fight? 281 thus!

²⁶⁸ weapon, the male organ of copulation (Partridge, op. cit., p. 219).

²⁷⁰ chaste pow'rs, Diana was known as the goddess of chastity (OED). This is rather a strange reference, since Justina so often strongly professes to be a Christian; therefore, it is, possibly a reference to the Virgin Mary.

Just. They need not tell thee. See, 't is graven here
In bloody wounds; here lies true honour dead.

Clit. But from that honour's ashes in myne eie
Rises a Phænix full of majesty.
Who slew this happlesse stranger?

l. Sldr. Wee my lord.
As wee weare standing at the castle gate,
This lady and that gentleman came by. 290
Wee, seing such a faire and courtly maid,
Sought to surprize her, but by him repuls'd;
We fought till he slew three and wounded five
Of our warders, but scaping not himselfe;
There lies hee dead to satisfie their deaths.

Clit. What brought you to this battaile, noble sir?

Mr. Pitty and honour, pitty drew myne eare
By her loud shrieks, and honour mov'd my hart
To draw my sword, and take the weake one's part.

Clit. Just was your cause and noble your attempt. 300
But of what countrey are you lovely dame?

Just. Of Antioch, whose desolation
Made us redeeme our lives by flying hither,
But where wee sought for succour, we found death
And cruell violence.

Clit. Hard was your happ.
Though my rough handed souldier's crueltie
Have frighted change of hew into thy cheeks,

283 see 284 wounds: 285 honours 289 gate
290 lady, 291 wee maid 292 her: repuls'd
293 three, 294 himselfe 296 sir. 297 honour;
299 ones 303 hither 304 death, 307 souldiers
308 cheeks

²⁸⁶ Phænix, Phoenix, a mythical bird, said to rise in youthful form from its own ashes.

³⁰⁶ happ, hap, "Chance or fortune (good or bad) that falls to anyone." (OED).

Dreyn'd from thyne eies those precious pearly
 drops,
 Ore-sweild the pretty rubbys of thy lips, 310
 And made the tender turrets of thy brests
 Expresse thy poore hart's panting. Yet let mee
 Be held a stranger to this injurie;
 Thy greife and beauty both my hart doe move,
 The first to pittie, and the last to love.
 Let him that shews thee grace, thy favour finde;
 I am not cruell; bee not thou unkinde.

Just. What are you? Or what love do you professe?
 If from ignoble birth your selfe or love
 First tooke beginning, I will sooner die 320
 Then to such motions yeild my virgin eare.

Clit. I am the Califf's sonne of Babilon,
 Royall my birth, loyall my love to thee
 And breeds no thought to injure chastitie.

Just. But prince, I am a Christian; in that name
 I know you cannot love mee faithfully.

Clit. Bee what thou wilt; such sweets sit in thy brow
 That for thy sake I could turne Christian too.

Just. To winne a soule to heav'n by yeilding love
 May move a virgin hart that has not vow'd 330
 Secluded chastitie. Therefore, my life.
 Into your hands I yeild, and for my love;
 Let me intreat (till time your faith have try'd)
 That may be yet deferr'd that's not deny'd.

Clit. Spoke fairely like thy selfe, and I accept it.

Mr. These warrs are like to end with wedding
 now. Asside.

309 drops; 312 harts 313 injurie 314 move:
 316 finde, 317 cruell, 318 professe 322 Califfs
 327 wilt, 331 therefore

³³¹Secluded chastitie, life in a convent or nunnery.

Just. But princely sir from these full beames of grace
 Let mee intreat a kinde reflexion
 On this dead man; he was of worthy birth;
 Burie him nobly then, sir, for my sake. 340

Clit. Thyne eies shall witnessse how that pow'rfull word,
 For thy sake, can commaund with Clitophon.
 Bring forth our royall ensigne from the castle;
 In it fold up the body of this knight,
 And with the honours due unto a prince
 To Babilon conduct him to his grave.
 Whither for thy sake, faire one, we our selfe
 Will follow, as cheife mourner. Worthy sir,
 Will you assist us in these funeralls?

Mir. I shall attend you. 350

Just. To your noble valour
 I'm much indebted, sir.

Mir. I am your servant.

Clit. Set on.

Just. Thus, when w'are most beset with feare,
 Heav'n seems farre off, but is indeed moste
 neare. Exeunt, [following] men.

Mir. In this disguise, Miranda, hast thou scap'd
 The world's acquaintance and thy fahter's knowledge;
 That lustfull knowledge, which his too foule heat
 Vow'd to bee master of. The care of honour 360
 (I being manlike) chang'd mee thus to man,
 My name Miranda turn'd to Armidan.
 And yet I blush to see my selfe thus chang'd,
 But from Lysander's sight to be estrang'd
 Afflicts mee more. Good gods, my fate so guide
 That I this manhood soone may lay asside. Exeunt.

339 man, birth 343 castle 344 knight; 350 you

352 indebted 355 thus feare 356 Exeunt. man

Miranda 357 disguise Miranda 358 acquaintance,

fathers 363 chang'd: 364 Lysanders 365 Gods

366 Exit.

Act II, Scene 1

Enter Souldan, Lysander, Colactus,
Cyprian, two eunuchs, and other attendants.

Soul. Miranda fled! 370

Col. In man's disguise, about the dead of night.

Soul. How? Knewst that? And knewst not how to stay her?

Col. These eunuchs that attended on her person
Report the news.

Soul. Caitiffs, improvident,
Dull, sluggish, false, dissembling, traytorous!
Where is Miranda?

1. Eun. Fled, great Emperour.

Soul. Whither? How? When? Doe y' put on staring looks
To cloke a studdyed answer? 380

2. Eun. About that houre
When all things are charm'd silent with dead sleep,
The princesse left the camp and posted hence.

Soul. How knew yee this?

2. Eun. At night when bed' time came,
We weare dismis'd; only Lycarion,

367 Act. 2. Sce. I. 369 2. Eunuchs, 371 mans

372 how knewst that, and 373 Eunuchs 375 caytives

376 traytorous, 377 ffled 382 sleep 386 dismis'd,

Lycarion

³⁶⁷Act 2; Flor Corn:, "flourish cornet," appeared in the left margin in the second hand as prompt warning.

³⁷⁵Caitiffs, one who has the attributes of the adjectives which follow caitiffs, here.

³⁸⁰studdyed, carefully planned, well thought out.

Her eunuch, moste in grace, might tend on her,
 But in the morne, we found Lycarion slayne
 In her apparell; she not to be found.
 By which wee guesse she made him change attire 390
 In seeming mirth, and then to stop his mouth
 For babbling, slew him, and so stole away.

Soul. She flies by night; you seek her in the morning.
 She slyly leaves her tent; you sleep secure.
 Thus have yee sould my solace by your sloath.
 Away with them, and first cut out their tongues,
 The harsh relaters of this hated tale.
 Next plucke their drouzie eies out that durst sleep
 While shee was waking. Then hew them in peeces
 And set up their dismember'd limbs on poles 400
 In ev'ry quarter of the camp. Away!

Both Eun. O mercie, mercie, mighty Emperour.

Soul. Shall they have time to live, to see, and
 speake? The Guard hurrys them away.

Col. Your lenity, dread Lord, your matchlesse mildnesse
 Flatters them into these neglects of duty.

Soul. 't is true, my owne Colactus; I am slow
 In punishing, which makes offence secure,
 But my revenge shall quicken, and the flame
 Swifter then lightning shall flie ore the world
 To finde this false Miranda, whyle the name
 Of daughter's buried in our deep displeasure. 411
 Her beauty and our high esteeme of it

387 eunuch grace her: 393 night, 394 tent,

396 tongues 401 Away. 402 emperour. mercy

404 lenity 406 true Colactus, 407 secure:

³⁹⁸durst, past tense of dare.

⁴⁰⁰Guard Tay: Stage k:, appears in the left margin in the second hand as prompt warnings. The abbreviations represent the name, Taylor, and the stage-keeper; these men played the part of the guards (Nungezer).

⁴⁰⁴lenity, mildness or mercifulness.

Make her grow proud and carelesse of his love
 That must commaund the world. So should high
 love
 Come down and court her, she would slight his
 suite,
 Only because such greatnesse doates upon her,
 But by his thunder; I'le confound her for't.
 Send out to every region near adjoyning
 Swift scouts and subtle spies to finde her out.
 Meantime to give the furnace of our wrath 420
 Some vent, our selfe will lead our mighty hoste
 With irefull terror to proud Babilon.
 The Califfe at the sight of us shall quake,
 And women suffer for Miranda's sake.

Col. Gracious and just, so handle your offenders,
 And they will feare to crosse or injure you.

Cyp. O Syren, O lust-daubing flatterie.
Asside to Lysander.

413 makes 414 Love 417 thunder I'l 418 nere
 419 scouts,

414 high love, reference to Zeus or Jupiter, who came down from Olympus and fell in love with many women, using many deceipts to keep his adventures from his wife; his thunder, l. 417, is also a reference to Zeus, since he was the lord of the sky who commanded the thunder (Hamilton, op. cit., p. 27).

417 confound, to defeat utterly, destroy.

422 irefull, angry, wrathful.

424 women suffer, see n. 15.

427 Syren, siren, one who entices or persuades.

427 lust-daubing, putting a false show on something.

427-428 Cyprian-Lysander, the scribe assigned l. 427 to Lysander as an aside to Cyprian and l. 428 to Cyprian as an aside to Lysander. The prompter or stage-keeper had reversed the characters' names assigned to these speeches. The latter designation has been followed, here, being, no doubt, the arrangement used in the performance.

- Lys. Such fauning is best food for tyranny.
asside to Cyprian.
- Soul. All ground wheron in flight her foot hath trod
Shall bee made barren by o'er flowing bloud;
For with her flight, flies all our love and
 mercie. 431
Deep learned Cyprian, valiant Lysander,
Assist us with your counsellis; help t'invent
Some new unheard of death t'inflict on her
That thus afflicteth us.
- Cyp. Dread soveraigne,
Wise men must calme and not encourage wrath.
- Soul. She merrits death.
- Lys. She did but save her honour.
- Soul. If thou wilt save thy head, deffend her not. 440
- Lys. Then I will pray the heav'ns to deffend her.
- Soul. Dares any wish prosperitie to one
That to our will dares shew rebellion?
- Lys. I am a souldier, sworn to mayntayn right.
- Soul. Hee lies that calls that right that likes not us.
- Col. Shall subjects limit righteousnesse in Kings?
My Lord Lysander, you have mov'd his highnesse.
Bee wise and humor him; see in his brow.
A storme is threaten'd.
- Lys. Shelter your selfe, good Sir. 450
Trueth seeks no corners; I'le keep in the playne;

432 Lysander. 433 counsellis, 444 souldier 450 selfe

451 corners, Ile

⁴²⁸fauning, fawning, servile flattery or homage.

⁴⁵¹playne, possibly means giving voice to feelings of injury; also since 1. 452 speaks of escaping the rain, it means unconfined, open to the elements.

Honesty needs no cloke to 'scape the rayne.

Cyp. Resolve so still Lysander; I will backe
Thy righteous courage. Asside to Lysander.

Col. I doubt, dread sir, Lysander has a hand
In faire Miranda's 'scape: for she was once
Promis'd him by your highnesse, and you see
Hee dares contest with you in her
behalf. Asside to the Souldan.

Soul. Thou promptst me right, Colactus; sure he was
Her counsell and contriver of her flight, 460
And (weare he soundly sifted) can reveal
Her gests, and place of Asside to Colactus.
residence.

Col. Lysander,
Now shall I fling the scornes you cast on me
In your owne face. Asside.

Soul. Lysander, you stand by
And wittnesse our displeasure at the flight
Of false Miranda, yet you will not tell us
Which way she's gone.

Lys. Great Sir, would I did know; 470
Not to reveale it, but to visit her.
It is my burden that she made so light
Of my true faith, as not to trust me with
A plot so noble, and so much concerning
Hew owne safety.

452 scape 453 Lysander, 455 doubt sir 456 scape:
459 right Colactus, 460 counsell, 466 Lysander by
468 Miranda;

452 rayne, rain; also, possibly, the rain of anger the
Souldan may put forth.

455 doubt, suspect or fear.

461 sifted, subjected to close questioning; weighed.

462 gests, stages of a journey or a planned route,
especially for royalty.

- Soul. Abusive impudence!
While hee denys the art of treacherie,
He yeilds himselfe a traytor in desire.
Lay hands on him; by heav'n, I'le have his head.
- Cyp. By heav'n and hell, you shall not. The Guard 480
stands fixed, their eies rowling from
the King to Cyprian, and so too and fro.
- Soul. Yee dull slaves,
Why doe you stand amaz'd? Must I awake
you? beats them.
- Cyp. They cannot stirre; you weare best bid Colactus.
- Soul. What, are you juggling? Though thy traytrous skill
In hellish charmes have thus benumb'd our guard,
Yet wee'r above thy spells, and ere hee fall
With our owne hands, we will dissolve your charme
And life together. He stands fixed in a posture
of running at him with his sword.
- Cyp. Ha, ha, ha, ha.
Now Souldan, if thy picture should be drawne, 490
It would expresse firece Ajax in his fury,
Fighting with his owne shaddow.
- Col. Help, yee gods.
- Lys. What, is brave flattery turn'd a coward now?
- 479 him: heav'n Ile 480 hell eys & fro 481 slaves.
483 stirre, 484 What 487 hands 489 Ha ha ha ha.
490 drawne 491 fury 493 Help 494 what

484 juggling, conjuring.

491-492 Ajax . . . shaddow, Ajax the Great. He did not really fight his own shadow, but an equally helpless enemy. According to legend, in a fit of madness he ". . . mistook the flocks in the camp for his adversaries, and slaughtered them," (Seyffert). Also, this could possibly be a reference to the lost play, Ajax Flagellifer, which was presented before King James at Oxford on August 28, 1605 (A. W. Ward and A. R. Waller [eds.], The Cambridge History of English Literature, VI, 357.

Cyp. Shew me one masterpeece of flattery
Now to divert my charme that's falling on thee.

Col. O, mercy, Cyprian. Kneels with a fearfull
countenance and so is fixed.

Cyp. Yes, now claw the Souldan;
Tell him how gloriously these lookes become him.

Lys. Faith, princely, to this foole's face. Hast no
plot? 500
No tricke of witty mischief to set free
Thy charm'd body? Is it possible
That such a noddle should be made an asse!
Ha, ha, ha, ha.

Cyp. Well, Souldan, on condition you no more
Ayme at our lives, I first will set you free.
Your moving faculty receives her use
In ev'ry part, while thus we crave your
pardon, Both Kneele.
Beseeching you no more to wrong your selfe
By injuring your servants. 510

Soul. Hum. Alas.
Beg you of us? Wee must learne to intreat
Pardon and favour from you that can force
The operations of our faculties
Into unnaturall obsturctions.
We dare not but forgive you. Let this man
Be what he was, and wee'l learne to be pleas'd.

Cyp. Enjoy your wish in him, and all the rest.

Soul. O, my Colactus, art thy selfe againe?

Col. I thincke I am. 520

495 flatterie 497 mercy 498 Yes: Souldan,

500 ffaith princely fooles 501 charmed 504 ha ha ha ha.

505 Well 508 pardon 513 you, 519 O

⁴⁹⁸claw, figuratively, to flatter, cajole, fawn upon.

⁵⁰³noddle, a simpleton, a stupid or silly person.

- Soul. Thou arte. How weare we lost
 To all but our owne sense, I could both heare
 And see and feele, but could not move a joynt,
 Nor speake a sound.
- Col. 'Twas so with mee, great sir.
- Guar. And so with us; we could not move at all,
 But see, and heare, and felt your angrie blows,
 Which we now groane for.
- Soul. I'll see to your safetys.
 Noble Lysander, and good Cyprian, 530
 We dare not say we banish you our presence;
 But we intreat you leave us, and the camp;
 But be not out of call when we shall need you.
- Cyp. With all our harts wee goe.
- Lys. And leave behinde
 False flattery to feed a bloody minde. Exeunt
 Cyprian and Lysander.
- Soul. We brooke not our superiors, nor will yeild
 Them way to take our adversary's part.
 Let them be closely watch'd, they doe not start 540
 Further then we can reach them at our need.
 Come, they are gone. Colactus, recollect
 Thy selfe againe.
- Col. O my dread soveraigne,
 When you are aw'd, how can I choose but feare?
 Lysander for Miranda's love hates us,
 And Cyprian for Lysander's sake opposes
 Hell and his arte against us.
- 523 see, feele; joynt. 525 mee 526 us all 529 Ile
 537 flatterie 538 superiors; 539 adversary 540 watch'd
 542 Come gone Colactus; 544 soveraigne. 547 Lysander

538 brooke, hold, used in oppsoition to the remainder
 of this line and l. 539.

547 opposes, to set against, as a hindrance or
 resistance.

Soul. 'T is most true,
 But wee'll revenge it on Miranda's head. 550
 Advance our ensignes; march to Babilon;
 And be't proclaim'd that whoe'er findes Miranda,
 Disguise and mangle her enticing face,
 Seare up her tempting breasts, teare wide her
 mouth,
 And slit her nose, that thus defac'd, my hate
 Neither by love nor pittty may abate.
Flourish: Exeunt.

Scene 11

Enter Barebones with a satchell of meate,
and a bottle of wine. 560

Bare. Thancks my good starres, and these kinde warres
 That have / so sweetly captiv'd us to the Souldan.
 Before in Antioch I eate / not a good meale in a
 month; now I victuall it here in the / campe to
 the full. If I had known I should have fared so /
 well, I would have saved them the labour of taking
 mee / and have yeilded my selfe into their hands.
 Well, my master / has sent mee to con my lesson by
 my selfe; let me see, what / booke comes first to

549 true. 551 ensignes, March Babilon: 552 who ere

Miranda 553 disguise, 558 Sce. 2. 565 mee,

566 well: My master

⁵⁵⁷Florish, which makes up l. 557, appears in the left margin in the second hand as a prompter's note.

⁵⁶¹⁻⁵⁷⁶Stephano compares a bottle to a book also, cf. The Tempest II.ii.134-135.

⁵⁶³victuall, eat, partake of food.

⁵⁶⁷con, study, commit to memory.

⁵⁶⁷Hee sits down, these stage directions, in the hand of the scribe, appear enclosed in lines in the left margin, thus breaking the normal pattern for the stage directions in this MS., no doubt, because of the long prose lines of this scene which left little room in the right margin, where these directions normally appear.

hand? O, this is Ovid's Metamorphoses / turn'd
 into pasty crust with the tale of Acteon; it [is]
 very good / venison, I can assure you. Here's 569
 a couple of our owne country, / authors, Master
 Beefe and Master Mutton; these are physicke
 books; they have / excellent cordial receipts
 in them to cure hunger and keep the body / in
 health. And here's a dictionarie that is very
 helpfull in construing / the other authors. I
 hope I shall prove a good scholler; for / you see
 I ply my booke close. And now I have construed

568 Ovids Metamorphosis 569 Acteon it, 570 country
 571 authors Mutton, bookes 572 hunger,

568 Ovid's Metamorphoses, a collection of stories involving changes of shape or transformations, mainly from the Greek (The Oxford Classical Dictionary). Italics are those of the present editor.

569-570 pasty . . . venison, Actæon was changed by Diana into a stag after he saw her bathing (A. E. Wats (trans.), The Metamorphoses of Ovid, pp. 54-55). Pasty crust, a meat pie, usually of venison.

571 Beefe . . . Mutton, along with many other words in the low comedy scenes, possibly are used with a double meaning containing a sexual allusion; hunger in l. 572 is another possible example. Also, cf. The Taming of the Shrew, IV.1.163.

572 cordiall, stimulating, invigorating food or drink.

572 receits, list of ingredients for preparing a food, a recipe.

573 dictionarie, by extension, a book of information or reference on any branch of knowledge.

573 construing, interpreting, giving meaning to.

575 ply, attend closely to, work steadily at.

575 construed, formed by putting things together, here, of course, made up of the food and drink.

my lecture, / I'll begin to pierce it to. Drincks.
Enter Sinew, a Souldier. /

- Sin. O honest Barebones. I have sought you with
 swincking and sweating. /
- Bare. And honest Sinew, thou hast found mee drincking
 and eating. / You souldiers are such smell
 feasts; you'll be sure to visit a man at / dinner
 time. Well, come; sit downe and doe as I doe.
 Here's good flesh. /
- Sin. Aye, but my teeth water at another gate's peece 581
 of flesh, I have / no stomach to thyne.
- Bare. Why, what bit dost thou long for?
- Sin. One that you must help mee to if you can get any
 of your master's divells to [do] / mee so good a
 turne.
- Bare. And 't weare an ill turne; there are divells

575 lecture 576 Ile 577 sweating 578 Sinew
 579 feasts, youle 580 come, downe, heres flesh
 581 I gates 583 why 584 masters 586 turne

576 pierce, to penetrate, discern, used figuratively
 here.

577 swincking, laboring, toiling, from M. E.

579 smell feasts, a parasite or greedy sponger who smells
 out a feast and comes uninvited.

581 gate's, a right to pasturage for a cow, a pun here
 on the food offered, also see the next note.

581 peece of flesh, the body of a sought after woman or
 plaything (Partridge, op. cit., p. 164).

586 And . . . turne, if it were an evil turn of mind.

enough to be had; / marry for a good turne I doubt
they will hardly be intreated, / for my master lets
im out so to brokers and usurers that they /
learne nothing but such craft and cruelty that
a man knows / not how to trust them. But what
would you with them? 590

Sin. O, Barebones, the little god of love has
coudgell'd the great / god of warre out of mee; in
which conflict I was wounded to / the hart with
the love of Mistress Caro; a pretty peece of flesh /
she is, and unlesse poore Sinew be infolded in
that flesh, I shall / remayne in a most miserable
case.

Bare. Why, doest thou hope to conquer a castle, and
canst not winne / a wench?

Sin. Alas man, there is one Bloud, a servant to the
Lord Colactus, / a proud boasting courtier hee is,
who, though he came but out of / an ould smokie
thatch'd house, yet braggs of his pedegree and /600
progenitors five generations before Jupiter. This
muskie fellow has / gotten into her affection, and
foists me out of her favour. Now / if you could

586 had: 591 O Barebones; The God of Love 593 Caro:
596 Why 598 Bloud 599 who 600 house

36). ⁵⁹¹god of love, Eros or Cupid (Hamilton, op. cit., p.

⁵⁹¹coudgell'd, beaten or thrashed with a cudgel.

34). ⁵⁹²god of warre, Ares or Mars (Hamilton, op. cit., p.

⁶⁰¹Jupiter, the same as Zeus, the supreme mythical
ruler (ibid., p. 27).

⁶⁰¹muskie, smelling of musk, perfumed with it.

⁶⁰²foists, more than one meaning here; cheats; also,
smells of musk; also, to break wind silently.

get one of your master's goblins to make
 Mistress Caro / sticke to Sinew in spite of hot
 Bloud; then should Sinew cling / close to
 Barebones till both of us be dead and rotten.

Bare. I doubt not of the strength and toughnesse of
 your love, being a / souldier and your name
 Sinew; I assure my selfe you will not / shrinke
 willingly.

Sin. Let the Sinews of frendship persuade you that I
 am moste certainly your servant. gives him
money 610

Bare. I doe feelingly beleeve your faithfullnesse, but
 I have not / seen a servant pay his master wages
 before. Well, since / your Lord Lysander and
 my master Cyprian love one another / so well, I
 will tempt my master to commaund one of his
 Devills / to tempt Mistress Caro to yeild her
 selfe to your commaundement. / And see where he
Enter Lysander and Cyprian conferring. /
 comes, and your lord with him, pat for our purpose.

Sin. I had rather my Lord weare away. But hap what
 will, I / am overheate and must into the water,
 though I drown for't.

Cyp. Now Sirrah, what's the buisnes with you? 620

Bare. I am no taylor, yet I bring you a suite sir,

603 masters 604 Sinnew Bloud: 607 Sinew,
 611 faithfullnesse: 614 well; master 617 him;
 619 water

609 Sinews, mainstay, supporting force.

617 pat, exactly sutiable for the occasion or purpose.

619 overheat, excessive ardor, as for a woman.

620 Sirrah, a term of address, showing the assumption of
 authority of the speaker.

which I hope / my Lord Lysander will help on.

Cyp. I wish it be worth the wearing, because it is
stuffe of your com- / mending.

Lys. If it be any thing reasonable, honest Barebones,
thy master shall not deny it thee. /

Bare. I thancke your Lordship. This tis. They whisper.

Sin. Now Venus be propitious; and yet I erre in
praying to a / heavenly power for help from hell.
No. O Pluto, remember / thou wast once in love,
and be thou pittifull. See, they smile; / that
puts me in some comfort yet. 630

Lys. Sinew, come hither.

Sin. Now! Shall I have rods or roast meat, trow?

Lys. Why are you absent from the camp sir?

Sin. Because your Lordship is not present there, since
you / are put out of your generall's place, I
scorne to serve any that usurps / your roome.

625 Lysanders reasonable Barebones Master 628 o Pluto

629 see smile, 632 meat 635 generalls place

637 answer:

621 I . . . suite, a reference to the Water Poet, John
Taylor, who took a law suit before the king in 1613 (Taylor,
op. cit., p. 203).

623-624 commending, a pun here, with mending.

627 Venus, the goddess of love (Hamilton, op. cit., p.
32).

632 rods or roast meat, rod was a form of punishment,
beating with a rod; the roast meat might be similar in result;
an old expression mentioned receiving roast meat and being
beated with the spit (OED).

632 trow, parenthetical for I suppose, or I wonder.

- Lys. Y'have got a subtle answer, but the truth is
Y'are turn'd a carpet knight, are fall'n in love,
And giv'n to idlennesse.
- Bare. Alas, my Lord, 't is not that he delights in
idlennesse; he would / faine bee doing, but 640
that another has got his worke out of his hand. /
- Cyp. Well, for your master's sake your suite is
graunted.
See, Barebones; here's a spirit that to you
Enter Cantharides.
Is now and shalbe only visible;
He shall convert that lovely peece of flesh
Into what mould you will.
- Lys. And when that's done,
Sinew, returne to mee.
- Cyp. Come let's walke on.
Exeunt. Lysander and Cyprian.
- Sin. Is the spirit come already? 650
- Bare. Aye, marry, is hee; if you could see him as I can,
you would take / him for one of these flies that

639 Idlennesse 640 Alas 642 Masters 643 see
Barebones heres 644 visible 648 Sinew 649 lets
650 Spirit 651 I marry

⁶³⁸carpet knight, a contemptuous term for a knight whose accomplishments belong to the carpeted room of a woman, rather than to the field of battle (OED).

⁶⁴³⁻⁶⁴⁴to you . . . visible, Reynolds cites this as another use of special costumes, perhaps even a conventional costume recognized as being invisible, used to simplify exposition (Reynolds, op. cit., p. 175).

⁶⁴³Ent Canth., appeared in the left margin in the second hand as a prompt warning.

⁶⁴⁶mould, shape or form.

sucke sweetmeats out of / dunghills. What's thy name, my little inch of damnation? /

Cant. My name is Cantharides.

Sin. I heare him, though I see him not. What's his name, says hee? /

Bare. Cantharides! Ha, ha, ha! The fittest name for a pimp / that can bee. Cantharides is a baudy flie, or which the apothecarys / make a provocative medicine that stirrs up lust beyond all / performance. This fly was pandar to the god Priapus, and / therefore is a very skillfull caterer in the flesh market. / 660

Sin. Honest Barebones, I am thine forever, but I languish / to see this feat effected.

Bare. Come my little flesh-fly; thou must claw the kidneys of / Mistress Caro, and make the water of her desires runne into the / shoes of Master

655 him name 656 ha ha ha. 658 medicine; 659 God

661 Barebones forever. 663 fflesh-fly

⁶⁵³inch of damnation, a possible reference to boy actors; the Children of the Revels possibly traveled with this play between 1623 and 1627 (Lawrence, op. cit., p. 225).

⁶⁵⁷⁻⁶⁵⁸Cantharides . . . medicine, Cantharides is the pharmaceutical name of the dried beetle or Spanish Fly, formerly considered an aphrodisiac (OED).

⁶⁵⁹pandar, minister to the satisfaction of another's lust, a pimp.

⁶⁵⁹god Priapus, a god of fertility. "His symbol was the phallus, and indeed he himself may almost be said to have been a phallus provided with a grotesque body" (The Oxford Classical Dictionary).

⁶⁶³claw, to tickle, flatter, or gratify the senses.

Sinew, that he may no longer draw driefoot in /
the quest of her

Cant. I am at your commaund.

Exeunt.

Scene 111

Enter Cyprian and Lysander.

Cyp. Fie, my Lysander, quench not the pow'rfull
sparcks 670
Nature has kindled in thy valiant brest.
False fortune cannot lessen a full man.
Our weaker parts of earth are only ty'd
to th' turning wheel of the world's blindfold
guide;
The minde's above her anger. Keep thine so.

Lys. O Cyprian, thou now dost come to mee
As willing, but unskillful swimmers doe,
Who, when their frend strives almost dead in water,
Beare both themselves and him unto the bottome.
Thou'rt unexperienc'd in the change I feele, 680

668 See. 3. 670 Ffie Lysander 673 Earth 674 worlds
guide; 677 doe; 678 who water 680 feele;

665-666 draw . . . her, a pun here along with the water of her desires. Draw dryfoot means to track by the scent of the foot, used figuratively with the quest of Caro being the hunt here.

673-675 Our . . . anger, weaker parts, minde's above her anger, man's brain had three divisions; the lowest held the five senses, dealing with the physical world; the highest division held the reason which was not affected by the sway of the stars or fortune. Wheel, common Elizabethan belief accepted the influence of the sway of fortune; this was represented by the image of the wheel; there are pictures of people tied to a large wheel. (E. M. W. Tillyard, The Elizabethan World Picture, pp. 48, 52-65). Blindfold guide is possibly a reference to Cupid rather than blind fortune; thus, the entire speech takes on sexual connotations.

For by thy willing but untimely counsell,
In stead of comfort, bring'st confusion.

Cyp. Thy sicke taste gives my cordialls ill report,
When they deserve best recompence.

Lys. Pray tell mee,
What is the cause of night?

Cyp. Why the sunne's absence.

Lys. Miranda is the mover of love's sphære,
My day, and cause of all my lightsome joys,
Her absence is the cause that sullen night 690
Settles this dullnesse on my joylesse soule

Cyp. Miranda's absence is her happinesse,
Her present safetie; would you wish her here,
Threaten'd with father's lust and crueltie,
And wounded with the downfall of her frends?
Woe changes love either to greife or phrensie.
Who wishes sight of love in sorrows cave
Desires the name, and not the thing to have.

681 willing, 682 comfort 687 sunnes 688 loves

693 here 694 fathers 698 cave;

⁶⁸³ cordialls, sincere, warm expressions, coming from the heart.

⁶⁸⁸ The remaining lines of this scene exhibit a marked change in style. Several lines have syllables less than those of blank verse, and several lines exceed the number of syllables required. Perhaps, these lines are lifted from a poem, in the pastoral tradition, and inserted, here, as dialogue.

⁶⁸⁸ sphære, domain in which one's activities are naturally confined, range of action.

⁶⁸⁹ lightsome, light-hearted, cheerful, merry.

⁶⁹⁶ To meet such dangers Greife, was originally l. 696, but was entirely deleted, probably for an improved revision which now appears as l. 696; there is now no l. 699.

Lys. But I, that late was dandled in the lap 700
Of princely love, am fall'n from my advancements.
And my inferiours step into my place.

Cyp. Who falls from honour gets above all envie;
Thy fall to thee is but a meanes to rise;
Their rise to them may be a meanes to fall.

Lys. My flocking frends are fled; now, none salute mee.

Cyp. Thy flatterers are fled; thy frends remaine.

Lys. You doe remayne indeed, my only frend,
Whose patience I must prayse, although my selfe
Receive your comforts, but like well limn'd
pictures 710
Of sweet content, which when beheld and past
Leave some impression, but too weake to last.

Cyp. Nor blame I your somewhat impatience,
Considering your heat of youthfull bloud.
High spirits have mightie passions, while
let loose,
Which wisdome wills us binde to good behaviour.
Marcke but our potent and victorious Souldan,
How his uncurbed furie drives him on
With fier and sword against great Babilon;
Within him pride of conquest joyn'd with lust 720
Make him as captive to the foulest sinnes
As he makes others to his monarchy.
While wee thrown off from his uncertayne favours,
Stand now exempt from flattering his passions;
And if wee list, in our more quiet state
May pittie him when hee proves unfortunate.

700 I 703 honour, 706 fled, now 707 fled, 708 frend.

710 comforts 712 inpression, 715 loose; 719 Babilon:

700 dandled, fondled, pampered, as a child in one's lap.

710 limn'd, painted, probably in water-color or
distemper.

725 list, wish, desire.

Lys. But while I thincke upon another's fate,
 I stand amazed at myne owne misfortune,
 That know not what I am, nor whence deriv'd,
 Nor how to catch time's fortotop in my fist, 730
 That I may scape from hence and seeke my love.

Cyp. To know thy selfe, time and my arte shall teach
 thee,
 And for thy love, doubt not; she loves thee so
 As both your cares will make you meet. But see,
 Sol hies him to his Thetis, from whose gate
 A mist is rising; let us home; 't is late.

Exeunt.

727 anothers fate 731 hence, 732 time, thee;

733 not, 734 see 735 highs 736 rising, home,

⁷³⁰catch time's fortotop, figuratively, an old expression, probably meaning, here, holding time for one's own use or convenience. Also, cf. The Captives 1765-1766.

⁷³⁵Sol, Latin name for the sun-god, Helios (Hamilton, op. cit., p. 333).

⁷³⁵highs, hies, hasten, speed, go quickly.

⁷³⁵Thetis, nymph of the sea, called Nereid, mother of Achilles, daughter of Nereus ". . . who was called the Old Man of the Sea (the Mediterranean) . . ." (Hamilton, op. cit., p. 38). Thus the sun was hurrying to the watery horizon, producing the mist of l. 736. Thetis is a river in F. Q. IV.xi. 29.5. Also, cf. The Tragedy of Lochrine 1082-1083.

⁷³⁶Act 3, appeared in the left margin in the second hand as a prompt warning.

Act III, Scene 1

Enter Justina, Clitophon following her.

Just. Good, my Lord, leave mee.

Clit. Can you so cruelly 740
Cast off a faithfull servant?

Just. No, princely sir;
'Tis I would bee cast off, for I am false
My beauty has bewitch'd your noble heart,
Weakend your valour, and most treacherously
Betray'd Chaldæ's glorie, Babilon,
To Egypt's rage.

Clit. O fairest of thy sex,
Blame not thy beauty, but thy cruelty;
Say but thou lov'st mee, and that very sound 750
(Like the rare harpe that rays'd the Theban walls)
Shall reerect and fortifie my courage,
Rescue the cittle and drive backe the foe.

Just. Alas, say I should love, and let you know it;
You must not weare that jewell though you ow it.

Clit. If you can love, what lets mee in my choyce?

737 Act. 3. Sce. I. 739 Good Lord 742 No sir,

743 off; 746 glorie Babilon 747 Egypts 749 cruelty,

752 reerect, courage:

⁷⁴⁶Chaldæ's, another name for the country around
Babylon (Sugden). A province of lower Babylonia; also it is
applied to Babylonia as a whole (Peck).

⁷⁵¹rare . . . walls, an ancient account states that the
stones for the wall of Thebes moved into place to the music of
Amphion's lyre, also called a harp (Sugden, op. cit.).

⁷⁵⁵ow, possess, own.

⁷⁵⁶lets, hinders, obstructs, stands in the way of.

- Just. Your father's crosse will, and your subject's
voyce.
- Clit. Though all resist, if thou consent I care not.
- Just. And except they consent, my Lord, I dare not.
You see your Venus favours not your love; 760
Turne to your Mars; hee courts you to the field.
- Clit. Where should he fight that cannot make you yield?
You hate our gods and mocke them; for thy sake
I will renounce the gods of Babilon,
Professe thy faith, and become Christian.
- Just. Your father will renounce and hate you, then.
- Clit. Thy love is better than a father's blessing.

Enter a Lord of Babilon with his sword drawn.

- Lord. My gracious Lord, the Califfe calls for you.
- Clit. For what? To rob mee of my happinesse? 770
- Lord. O princely sir, the citty wants your presence.
The enimie's as strong in powr as pride,
And our deffensive army's like a body
Unspirited, while your-selfe, soule of our courage,
Are wanting to us.
- Clit. If you would have my aide,

757 fathers subjects 758 not; 759 lord, 760 love.
761 Mars, 766 renounce, 767 fathers 770 happinesse.
771 sir; 774 Soule 776 aide

⁷⁶⁰Venus, see n. 627.

⁷⁶¹Mars, see n. 592.

⁷⁶⁸Ent. Anth Brew:, appeared in the left margin in the second hand, a reference to Anthony Brewer, who played the part of the Lord (Nungezer).

Ply my deafe father in my love's behalfe;
For till he graunt this lady for my wife,
I will not stirre, but here will end my life.

Lord. Your message will displease, but I shall
doe it. 780

Enter Miranda.

Mir. Where is prince Clitophon?

Lord. There is his statue.
It has a moving forme, but is in art
A thing immoveable. Exeunt Lord.

Mir. O noble prince,
Arme and to horse with speed; the foe prevayles;
The body of your Syrian armie totters'
The quivering pikes quake not so much with force
Of charging, as the souldier's harts with
feare 790
Of being over chargd with enimies.

Clit. What should I doe mongst cowards?

Mir. O sweet prince, you'r the good Genius of Babilon;
Without you it is lost.

Clit. Why, I have here
A fairer citty then poore Babilon
To guard from danger of death threatning eies,
And should I leave this to my father's frowne,
The beautious building would be soon thrown
downe. Shout within.

777 loves 778 wife 780 displease; 785 Exit
787 speed, 788 totters: 790 souldiers 793 Babilon
795 Why 797 danger, 798 fathers frowne 799 within

781 Ent.: appeared in the left margin in the second
hand as a prompt warning.

788 Syrian, see n. 16.

Just. I feare all's lost; harcke how th' Egyptians
shout. 800

Clit. Cheere mee within; I'le charge the foe without.

Enter the Califfe with attendants and souldiers.

Just. O mee, your father, sir, the Califfe comes.
With killing eies he lookes mee through.

Clit. Be still;
My love is stronger then his wrathfull will.

Calif. O Clitophon, O my bewitched sonne,
Art thou quite lost to honour? Has that face
The pow'r to charme the tempest of thy spirit
Into calme wantonnesse? Dost thou not see 810
Thy aged father toying in the warre,
His crown, and thy inheritance at stake,
Thy frends distress'd, thy countrey forraged,
The Souldan charging us ev'n to our walls?
And wilt thou in an idle dreame of love
Sleep out the hazard of thy royalties,
And forfet to dishonour'd infamie
The glorious crown of thy youth's victorie?

Clit. Yeld to my suite, and you shall see your sonne
Agaïne like the renounced Clitophon. 820
I'le flie like dreadfull lightning in the face
Of the bould Souldan, and with my strokes
At once amaze and conquer.

800 lost, 801 within, Ile 802 The Attendants
Souldiers 803 mee sir 805 still: 807 o sonne:
812 crowne 818 youths 821 Ile

⁸⁰⁰ Shout w^{thin}, appeared in the left margin in the second hand as a prompt warning for sound off stage.

⁸⁰² Ent Califfe, appeared in the left margin in the second hand as a prompt warning.

[Calif.]

Doe it, then;

But doe it quickly, then. Talke not of love;
 That idle sicknesse will consume thy strength,
 And make thee farre unable to performe
 The brave attempt thou hast so bouldly promis'd.
 Cast off that spell of witchcraft that hath loos'd
 Thy warlike nerves. Minion, I say, be gone, 830
 And on thy life come no more neare our sonne.

Clit. Stay, my Justina.

Calif. If she stay, she dies.

Clit. If she depart of die, in either kinde
 Wrong'd Clitophon will keep her company.
 And till your highnesse ratifie my vow
 To her, to heav'n another vow I make;
 Never shall saving steele cover these limbs,
 Nor this right hand draw a deffensive sword
 For Babilon. But in a wofull fould 840
 My colours shall be wrap'd, and nere display'd
 In Syrian feilds; my countrey's care shall die.
 But if your kind consent will joyne our hands,
 Againe I vow, I'le straight into the feild
 And nere reenter Babilon againe,
 Nor ere enjoy the harvest of my love
 (Which I thus toyle to compasse) till this hand
 From Egypt's rage have freed our Syrian land.

824 it then: 825 quickly 830 Minion say

832 Stay 837 her; make: 842 countreys 843 hands;

844 Ile 848 Egypts

824 Califfe, ll. 824-831 continued as the lines of Clitophon in the MS. From the context and from the words our sonne in l. 131, it is obvious that the lines are those of the Califfe; note also that l. 832 is assigned to Clitophon.

830 Minion, contemptuously applied to a lady love, or a mistress of someone.

840 fould, a covering.

847 compasse, attain, achieve, obtain.

- Calif. She is a hated Christian; that's the cause
She cannot be thy wife. 850
- Clit. Her love to mee
In time may draw her to adore our gods.
- Calif. Time is too precious to be spent in talke;
I must sooth up his passions, and at least
asside.
Consent in shew. Well then, my Clitophon,
Take thy Justina, whom I now accept
To be my daughter; let her loving hand
(In token that she's now become thy bride)
Gird thy good sword unto thy warlike side.
- Clit. Thancks, royall sir, for this unmatched gift. 860
- Just. Bee fortunate, brave prince, and with this sword,
Defend thy countrey and confound thy foes.
My prayers shall attend you.
- Clit. Thanckes, my deare,
He that is thus blest has no cause to feare.
- Calif. Now wilt thou to the feild?
- Clit. With winged speed.
My knee is bent with joy; farewell, great sir. 870
- 849 Christian, 850 by 853 talke: 855 then My
Clitophon 857 daughter, 860 Clitophō Thancks sir
862 countrey, 864 Thanckes deare 870 farewell

861 O may this good sword girt by a loving hand prove fortunate in fight: while my weake prayers, were the original ll. 861-862 and were assigned to Justina. These were entirely deleted in favor of what now appears as ll. 861-862. The latter revised form places more confidence in and emphasis on Clitophon; thus; the revision is less likely to offend the character of the Califfe, who has just accepted Justina as Clitophon's love. Because of the deletion, there are no longer any ll. 868-869.

867 winged speed, like Mercury, see n. 64.

This Jewell of my life I now dare leave
To your safe keeping. Now you'll use her kindly.

Calif. Doubt not, my sonne; her usage shall be fit
For her desert.

Clit. I kisse your royall hand,
And thy rose lips Justina. So, farewell.
Come gallants, now to feild and see the Souldan,
How he bestirres him. Shall the strong breath of
Egypt,
Garlicke and onions, stincke us to retreat? 880
No, our strong blows shall beat their foule
breath backe
Into their lungs and choake em, while they flie,
Orecome with sweetnesse of our victorie. Exeunt.
Clitophon, Miranda, and Souldiers.

Calif. Such victorie shine on you, while I stay
To prevent illls that threat another way.

Just. The Califfe's brows shew rugged still; his words
Are doubtfull, too. O, my poore trembling hart
Dreads some ensuing illl.

871 Jewell 872 not 873 sonne, 875 Justina, so
876 Justina; 877 Gallants feild, Souldan
880 Onions 881 No 882 flie 883 Clitop. Soul.
886 Califfs 887 doubtful too: o

⁸⁷¹ Jewell . . . life, cf. Cordelia's farewell to her
sisters, King Lear I.i.271-272.

⁸⁷⁴ desert, quality that deserves its appropriate
reward or punishment.

⁸⁷⁸ surre the strong breath of Egypt garlicke and onions,
appeared originally, but was entirely deleted in favor of
what appears now as the end of l. 878 and l. 880. This revision
avoided the rhyme of onions and fortunes, which was
deleted in a revision of the end of l. 877. There is now no
l. 879.

⁸⁷⁸ bestirres, rouses into action, moves actively.

- Calif. Now, pretty peat,
Base Christian, witch of princes, you expect 890
High honours as the wife of Clitophon.
- Just. Christian I am, but neither base nor witch.
- Calif. That name of Christian is thy doome of death.
How durst thou fawne on our imperiall heir?
- Just. Have you forgot your promise to your heir
So lately made? Is this your love? My safety?
- Calif. Thou shalt be safe, if waves will let thee sincke.
- Just. Is then a prince's word so slight to trust!
But come, faith breaking tyrant; doe thy worst.
If for my Christian faith I needs must drowne, 900
Send mee to sea with speed; I shall survive,
Or els at heaven's haven soone arrive.
- Calif. Are you so stout? Souldiers, in Euphrates
Cast me this minion; drowne her in the streame.
There let her beauty and her Christian learning
Enchaunt the sea gods. They no more shall charme
The prince of Babilon. Away with her.
- Just. Is there no advocate? No intercession?
Are all about mee ministers of death?
- Calif. The pow'r thou serv'st preserve thee, if it can. 910
- 889 Now 890 princes; 897 safe 898 princes 899 come
tyrant, 900 faith, 902 heavens 903 Souldiers 904
minion, 905 beauty, christian

889 peat, a reproachful term for a woman.

900 Tay. Gib: Stake k: appeared in the left margin in the second hand, referring to Taylor, Gibson, and the stage-keeper, who played the soldier (Nungezer).

903 Euphrates, a river in Asia; Babylon stands on its banks (Sugden).

906 sea gods. Poseidon or Neptune was god of the sea (Hamilton, op. cit., p. 28).

Just. Tyrant, I thancke thee; thou dost kindely pray,
And I will pray for thy renounced sonne;
Heav'n make a Christian of kinde Clitophon.

Calif. Shall she torment mee thus? Dragge her
away. Drag her in.
Now trie the pow'r thou serv'st if it can calme
Euphrate's rugged waves. So, now I trust,
With her I drowne the passions of my sonne,
And free him from Christian contagion.
When reason and a father's awfull charge
Prevaile not, we with policie assay 920
To turne the wanton tide another way.
Now, to the feild, to see what deeds are done
By Armidan and our undaunted sonne. Exeunt.

Scene 11

Enter Bloud and Caro.

Blo. Come, my faire Caro, thou shalt bee my Hero, and
I'le bee / thy Leander.

Caro. I'le crosse the story, then my dearest Bloud, /

911 Tyrant thee, pray 912 renowned sonne,

913 christian 916 Euphrates trust 919 fathers

924 Sce. 2. 926 Come Ile 928 Ile

920 assay, try or attempt.

924 fflor, appeared in the left margin in the second
hand as a prompt warning for a flourish.

926-927 Hero . . . Leander, Leander was in love with
Hero; in order to see her each night, he would swim the
Hellespont (Seyffert).

928 Caro, a play on words with carrion or flesh; this
same device may be noted in the low comedy scenes with other
names: Barebones, Bloud, and Sinew.

And where Leander swoomm the Hellespont
 To come to Hero, I will swim a sea 930
 To meet with thee.

Blo. Why, thou art flesh, and I am Bloud; we cannot be
 divorced / without death to both, for flesh and
 bloud can not beare it. /
 And by the honour of my ancestors
 (All of the race of Ptolomie the great,
 And by my mother I descended am
 From Tomiris, the conquering Queen of Scythia.)
 If Caro match with Bloud, she matches into honour,
 And shall in Egypt's court be dignified,
 And through great Memphis in a chariot ride. 940

Caro. Now, by my frayltie (love) I sweare; no life likes
 mee but / the courtier's, it is so full of ease
 and pleasure, which the / flesh desires above all
 things. Your churlish souldier, when / hee woes
 mee, me thincks his very lookes scarre me /

932 Why Bloud, 933 both: 937 Tomiris

939 Egypts 941 Now 942 Courtiers, pleasure:

943 souldier

929 Hellespont, ". . . the narrow strait dividing
 Europe from Asia at the final exit of the waters of the
 Black Sea and Marmara into the Aegean--the modern Dardanelles"
 (The Oxford Classical Dictionary). Also see n. 926-927.

935 Ptolomie, this is the name applied to all the
 Macedonian kings of Egypt (The Oxford Classical Dictionary).

937 Tomiris . . . Scythia, Scythia is the Greek name
 for a country north of the Black Sea, inhabited by a
 wandering tribe called Scythians; Tomyris, queen of the
 Massagetæ tribe defeated and killed Cyrus when he attacked
 the tribe (Sugden).

940 Memphis, an important city in Egypt; it became the
 capital of the entire country after the fall of Thebes
 (Peck).

all over, and fright me out of love's delight.
And see / where such a fellow comes. / Let's not
looke at him.

Sinew. Honey and roses, Mistress Caro. Cantharides claws
Caro.

Blo. Wormwood and assafætida, Master Sinew. She
cannot intend to heare you. /

Caro. Stay, what would you with mee, sir? 950

Blo. Have you a flout ready for him? To him, iffaith,
and I'le second you. /

Sinew. You know I love you, love you faithfully.
asside to h[er.]

Caro. My fancie alters strangely on a suddain. / asside.

945 loves 947 lets 948 Honey, 949 Wormwood,

you 950 Stay; me 951 too him Ile you

952 asside to h

945-946 Enter Sinew and Cantharides, appeared in the
left margin in the hand of the scribe; again this is
probably due to the long prose lines of the scene which left
little room in the right margin.

848 Honey and roses, aside from the sweet greeting to
his love, this is a play on words by Sinew. Juno's rose
". . . stamped with hony gleweth together sineus that be cut
in sunder" (Woodward, op. cit., p. 44).

949 Wormwood and assafætida, a greeting of opposite
nature from that of the preceding line; wormwood implies
bitterness and asafætida has an odor like that of strong
onions and garlic (OED).

951 flout, mocking speech or action.

951 iffaith, in faith, used as an interjection.

Sir, I confesse I have much wrong'd your faithfull
love. / Fie, Courtier, you smell so sweet of muske,
that my head akes / with it; such sweets are
nought for the mother, and that's a / disease I
am subject to. There was one flout, will you /
second it?

Blo. Life of mee, but you must explayne yourselfe;
hee'll thincke / you flout mee els. asside to
her. 960

Caro. Why, that I will. Noble Sinew, I could plucke
out my too too / credulous eies that persuaded
me to preferre a courtier / before a souldier.
Why, now you stand together, the grossnesse /
of my error is apparant. You have a manly forme;
this, / when the leaves of his bravery is off, is
but a crooked crab stocke, / a thing that had had
no being but for the mercie of a credulous /
mercier, and an unpay'd taylor, who weare the
good beares / that lick'd him into fashion.

Blo. How's this, how's this?

Sinew. Will you yet love mee, then? 970

Caro. Take here my hand, while on this booke I vow, /
No man alive shall have my love but thou. Kisse.

954 Fie 956 it: 959 mee; selfe, 961 why 962 eies,
963 why 964 forme, this 965 stocke. 970 mee

965 crab stocke, young crab-tree, figuratively, a person
of a wild nature.

967 mercier, one who deals in textile fabrics.

967-968 unpay'd . . . fashion, the tailor who put him
in fashion is compared to the bear of a proverb. An old
proverb has the bear licking its young into shape (OED).

971-972 There are several remnants of poetry in the prose
scenes, involving these same characters; these two lines are
the strongest example of this poetry.

Sinew. Welcome, sweet Caro. Sinew shall give both /
sense and motion / to all thy delight, while in my
marshiall armes I thus immure / thee; and boldly
bid defiance to him that dares offer to take thee
from mee. /

Enter Barebones, stands beholding Caro.

Blo. But Mistress Caro, is this seeming change of yours
reall and substantiall, / or is it but in mirth?

Caro. If you can make mirth of it, you are the wiser;
but I assure you / this action of myne is reall
and substantiall. A courtier is but / 980
banqueting stuffe to wanton withall when the
belly is full. A souldier / is good strong
lasting diet; a woman may feed hartly on't and /
never surfet.

Blo. To refuse bloud in marriage is to match out of
gentry. Will you marry / so basely?

Caro. O sir, Bloud without fat makes leane puddings,
and gentry without money is not halfe so good as

973 Welcome 976 Barebones 977 substantiall 979 wiser:

981 Souldier 982 diet, 986 puddings:

974 Ent Bareb:, appeared in the left margin in the
second hand as a prompt warning for the entrance at l. 976.

974 immure, enclose within a wall, fortify.

981 banqueting stuffe, wine and sweetmeats after the
main feast or banquet.

981 wanton withall, wanton means here to trifle with or
deal wastefully with; withall means along with or in addition
to.

983 surfet, overindulge, become ill from overeating.

986 Bloud . . . Puddings, there is a black pudding made
by using blood.

rich yomandrie.

Sinew. Hee that stands looking on his meate, and will not eat it while it is / warme, deserv's to have his trencher shifted, and to be content / with a cold bit, or els fast and welcome. 990

Blo. Well I'll be reveng'd, and Souldier, though I have no skill in / boystrous busslyng, know that I, being a courtier, can finde a / tricke to stop a souldier's pay and keep him bare enough. Then / when the warres are done, you may either steale and be hang'd; / or beg and be whipt for a rogue. And as for you, wethercocke, / I shall--

Sinew. Sirrah, I have with contempt borne the battery of your tongue / against mee, but if you shoot out one sillable in disgrace / of my love, I'll play the surgeon, and with this lancet let out / your wilde blood. 1000

Caro. Nay, let him alone, my love; I minde him not.

Bare. O delicate Caro! O dull pated Barebones! What an asse was / I to help another to such a daynty morsell, and let my selfe fast / that have as good

991 reveng'd: Souldier 992 busslyng; I courtier

993 souldiers pay, 995 beg, you 999 Ile 1001 alone

⁹⁸⁷yomandrie, pertaining to yeomen, the only apparent meaning here, other than that Sinew is a soldier, is that yeoman ale or yeoman bread means a second helping.

⁹⁸⁹trencher shifted, trencher is a platter for the serving and carving of meat; shifted would mean changed or taken away. This is directed to Bloud, who just had his piece of flesh shifted away from him.

⁹⁹⁵wethercocke, one who is changeable or inconstant, addressed to Caro here.

⁹⁹⁹lancet, surgical instrument, a lance, used in the letting of blood, a reference to his sword.

a stomach as hee. Has not Barebones as / much
need of flesh as any Sinew in the world? Yes,
and I will / make my selfe amends imediately.
Cantharides, come hither.

They whisper.

Sinew. Bloud, me thinckes you looke as you weare
enflam'd. / Get you a cooling julep. Come Caro;
let us to the temple, and there / consummate
our joys.

Cantharides claws her.

Caro. With thee I will goe any whither. 1010
Ha! Stay a little.

Fixes her eie on Barebones.

Bare. O that a poore scholler might have had leave to
read Tully's / love in such a faire printe. I
should then have lov'd my booke / better then
my meate.

Sinew. I, Barebones, she is faire indeed; thancke
heav'ns goodnesse, and / she is myne now;
thancke thy kindnesse.

Caro. Thyne! Learning forbid it. Sir, if your wish be

1005 fflesh, 1006 Cantharides 1008 Caro, 1015 I
indeed, goodnesse; 1016 now,

1006 amends, corrections or improvements, gives satis-
faction for an offense.

1007-1008 Bloud . . . julep, Bloud is enflam'd with
passion for Caro; a julep is something to cool the heat of
passion.

1009 consummate, seemingly, to be married; however,
temple was used in reference to the human body, particularly
sexual in some references to the female, so it could also be
a pun on a sexual consummation (Partridge, op. cit., p. 202).

1012 Tully, the name the English used to refer to Marcus
Tullius Cicero (The Oxford Classical Dictionary).

harty, I / willingly will be your booke; unclaspe
mee, turne me ore / and reade mee till you are
weary; then doe as schollers use; / rest a while,
and too't againe; I will be none but yours. / 1020

Bare. Then in speech shall commend you, the merry moods
and tenses / shall attend you, the qui's and quae's
and quod's shall bee at / your commaund. and I my
selfe will serve you as long as I / can stand.

Sinew. O, the Devill!

Blo. Will she change againe? asside.

Sinew. But are you constant in this unconstancie?

Caro. Alas, women have nothing els to be constant in.
My name is / Caro, that signifies flesh; now
flesh you know is frayle; / sometimes it battens,
and sometimes it bates, and we cannot / 1030
help it.

Sinew. And sometimes it stincks, and sometimes it's fly
blowne; now / maggots eate you. But this is your

1018 booke: ore, 1020 againe: 1021 In 1025 o

1028 Alas 1029 flesh: 1030 somtimes somtimes bates;

1032 its

1017-1020 I . . . yours, cf. Lady Capulet's speech in
praise of Paris, Romeo and Juliet I.111.81-92.

1022 qui's . . . quod's, qui, quae, quod are the Latin
masculine, feminine, and neuter relative pronouns, the same as
who, which, and that.

1029 frayle, unable to resist temptation.

1030 battens, improves in condition, grows fat or
prosperes.

1032 fly blowne, a special meaning here, has special
application to Caro or flesh, since Sinew knows that
Cantharides was about and must have been involved again in
the sudden change of Caro's love.

treachery Barebones; / you have her in the Devill's
name, and the Devill give you / good of her.

Bare. O, you know the bones ever beare the flesh away.
Would you / have her swim in bloud like a halfe
boyl'd leg of mutton? / to Bloud.
Or would you binde her up with sinewy strings
like a coller / of brawne while 't is boyling? /
to Sinew.
Fie, fie. Come, my plump peece of flesh; let us
too joyne / gibbllets now, whyle they goe 1040
seeke their flesh at goose-faire.

Blo. Ha, ha, ha, ha! This is excellent. Exeunt.
Barebones, Caro, and Cantharides. /
Where is your purchase? Did not you cheat me? /

Sinew. True, and am cheated againe. But I'll be
reveng'd. /

Blo. Why are you not, then? A souldier, and not
strike? /

Sinew. I durst not for his devill that attends him.
But I will finde a time. /

Blo. This is some revenge to mee already. Ha, ha, ha.
Exeunt severally. /

1033 Barebones: 1034 Devills Divell 1036 O
1037 blood blood 1040 Come flesh, 1042 Ha ha ha ha
1044 Ile 1045 not 1047 Ha ha ha.

1037 bloud . . . mutton, bloud is, of course, a play on
words again, along with mutton, which has sexual connotations
(Partridge, op. cit., p. 156).

1038-1039 binde . . . brawne, a play on words with
Sinew or sinewy strings, since a coller of brawne would be a
piece of flesh tied up in a roll or coil.

1040-1041 joyne gibbllets, get married.

1041 goose-faire, a fair held in certain English towns
during the time when geese are in season.

1047 severally, separately.

Scene 111

Enter Lysander and Cyprian.

- Lys. Strong is thy love (my frend) but counsell
weake. 1050
- Cyp. Weake is thy judgement that wants strength to sway
Thy passions, which like overturned bells
Can keep no tune nor time. Come, let mee tell you,
It staynes the name of valour in a man
To wish for death because he would be freed
From sufferings in his life. Would you not scorne
Him as a coward, that for smart of wounds
Would runne out of the feild? I know you would.
Troubles are but the tryalls of our minde,
Sharp sawces to the food of our contents, 1060
Which make them relish better.
- Lys. You speake trueth.
But speaking comforts seldome lessen woes.
- Cyp. Then, see, Lysander, I will cheer the now
With actuall comforts. You have often wish'd,
And wood my skill to make thee understand
Thy parentage.
- Lys. True my deare Cyrpian,
And nothing sounds more pleasant in myne eares
Then that relation. 1070

1048 See. 3. 1059 troubles, 1064 then see 1068 Cyprian

1048 Enter, appeared in the left margin in the second
hand as a prompt warning.

1052-1053 The blank verse of these lines is quite rough.

1060 sharp, pungent in taste.

1060 contents, here meaning contented; this is a
revision of the deleted word delights.

1061 relish, taste, implying enjoyment.

1066 wood, would.

Cyp. I have brought thee now
 Here to the bancke of famous Euphrates,
 Of purpose that this solitarie place
 May feast thee with such pleasures as shall blunt
 The sharpest edge of thy conceived sorrow.
 Fix well thyne eie upon the sedgie shore
 And marke what comes from thence.

Lys. Dauntlesse I'lle looke, what ere by thy attempt,
 Pleasures are sweet in sorrow, though but
 dream't. 1080

Thunder. Enter a Spirit, like a souldier in armour
 on his breast a sable sheild written on with golden letters.

Cyp. What see'st thou now?

Lys. I see an armed man,
 Bearing before his breast a sable sheild,
 Fill'd full with golden letters.

Cyp. In that plate
 Read and observe, for there is writ thy fate.

1072 Euphrates 1079 Ile 1081 Like 1082 Golden
 1084 man. 1085 sheild--

1075 Thunder, appeared in the left margin in the second hand as a prompt warning for sound effects.

1076 sedgie covered with sedge, a coarse grassy rush-like plant growing in wet places.

1078 Ent Spirrit Geo Stut, appeared at the bottom of the page in the second hand; there is now no l. 1079. This is a prompt warning for George Stutfield who played the Spirit (Nungezer).

1078 from thence, evidently a reference to the rear of the stage; Reynolds cites the pretended use of the river as an example of the unrealistic type of presentation that the Elizabethan audience accepted (Reynolds, op. cit., p. 167).

1081 Thunder, appeared in the left margin in the second hand as a prompt warning for sound effects.

Lys.
Reads. The Souldan's father call'd Archimachus,
 When first the Syrian land he sought t'have
 wonne, 1090
 His spies by chance surpriz'd Eugenius,
 A child of two yeares ould, the only sonne
 Of stout Archander, Antioch's king of late.
 Faire was the childe and got the Souldan's love,
 And with it life that reach'd to manly state.
 The Souldan brought him up like one above
 Common nobilitie; but chang'd his name
 Into Lysander, who's now crownd with fame.

Recorders play. The Spirit vanishes.

It vanishes, and I can read no more. 1100

Recorders still. Enter an Angell shaped like a patriarch
 upon his breast a blew table full of silver letters, in his

1089 Archimachus 1090 wonne; 1092 2. 1093 Antiochs
 1097 nobilitie;

1089 Archimachus, Archemachus, "There are two mythical personages of this name, concerning whom nothing of interest is known, the one a son of Herocles and the other a son of Priam." Another man by the same name was a Greek writer (William Smith [ed.], A Dictionary of Greek and Roman Biography and Mythology, I). Note that this is rhymed poetry which Lysander reads from the shield.

1091 Eugenius, a generall slain at Antioch in 290 A. D. (Peck).

1093 Archander, father-in-law of Danous, some fifteen centuries before the time of Christ (F. A. Wright [ed.], Lempriere's Classical Dictionary).

1099 Musique, appeared in the left margin in the second hand as a prompt warning for sound effects.

1099 Recorders, wind instruments like a flute, also those who play recorders.

1102 blew table, this description was originally red, but was revised to blew; Reynolds cites this revision as a disagreement between the prompter and author (Reynolds, op. cit., p. 86). However, the original red and the revised blew are both in the hand of the scribe.

right hand a red crossierstaffe, on his shoulders large wings.

Cyp. Whence comes this sound? this heav'nly harmonie?
What apparition's this? Rais'd without mee?

Angell. Thou, by whose skill another's fate was showne,
Shalt finde thy selfe ignorant of thine owne.
Read here, and learn thyne owne catastrophe.

Cyp. Cyprian, borne at Antioch, bred in arts
Reads. Of deep Caldean learning, by whose skill 1110
Wonders are wrought, since in him vertuous parts
Are found, it is the gracious heaven's will,
That now, ere long, this learned heathen man
Shall renounce magicke, and turne Christian.

Lys. These are strange, and unlikely auguries.

Cyp. Whence art thou? Or who sent thee with these
news?

Angell. I come not by the call of magicke spells,
But by that pow'r that in yond pallace dwells
Am sent to tell these news. But when againe
I meet thee, thou'lt confesse thy learning
vayne, 1120

1105 this rais'd 1106 Thou anothersfate showne

1109 Cyprian 1110 caldean 1111 wrought. 1112 heavens

1113 now 1114 Magicke, 1117 spells; 1120 vayne.

1103 crossierstaffe, crosier staff, the pastoral staff
or crook, a shepherd's staff.

1110 Caldean, "Chaldeans. The dominant people in
Babylonia during the New Babylonian empire (625-538) of
Babylonia, . . ." (The Encyclopedia of the Classical World).
This pertains to Chaldea or its people, hence, to occult
science or magic (OED).

1115 auguries, prognostications or forecasts.

For such a light I'll bring shall make thee see,
 Thou to that houre liv'd'st in
 obscuritie. Exeunt Angell.

Cyp. Bring what thou wilt; thy presence is so full
 Of majestie, that sure thou arte some god,
 For I admire and tremble at thy sight.

Lys. Our fates are strange ones both; myne of things
 past,
 Thyne yet to come. Let me recall myne owne.
 Archander, King of Antioch, my father!
 My name Eugenius, heir unto that kingdom! 1130
 Thancks, Cyprian, for this discovery.
 But how has ignorance misled my life,
 That unrelenting, I should bathe my sword
 In myne owne bloud! Ruine my countrey, joy
 At the last groanes of my deare kindred, see
 Archander, my deare father, and my unckle,
 The brave Lysymachus, fall by a powr
 Led by my arme and counsell.

Cyp. This was that
 Which I call'd madnesse in you, when you first
 Enter'd my study in lost Antioch. 1140
 But heav'n will pardon ignorant offences.
 Come, cheer thy minde.

Lys. Then let us cast about
 To revenge Antioch on th' Egyptians,
 And seat mee in myne owne inheritance.

1121 Ile see, 1122 Exit Angelus. 1123 wilt,
 1124 god; 1126 myeof past 1128 Archander Antioch
 1129 Kingdom! 1130 Thancks Cyprian 1132 unrelenting
 1035 Archander unckle 1036 Lysymachus 1142 come

1122 Angell, appeared in the stage directions as
Angelus, which is actually a devotional exercise commemorating
 the incarnation.

1136 Lysymachus, Lysimachus was one of Alexander's
 generals and later became a king (Peck).

Cyp. In that, as in your love, time will befrend
 you; Crye within. help help.
 Meane while be as you weare, the Souldan's
 servant.

Lys. Harck, from the woods I here a pitious crie.

Cyp. Let's stay and see th' event. Enter two Souldiers
dragging Justina, bound.

1. Sldr. Come, now w'are almost at our journey's end;
 This is swift Euphrates; here cast her in. 1151

Just. Are yee of flint? Is there no pittty lodg'd
 Within your brutish breasts to spare my life?
 Cannot my guifts, my teares, my innocence,
 Your conscience, feare of heaven's vengeance hold
 Your bloody hands? O, give these wearie feet
 A little rest, a little while vouchsafe,
 A truce 'till I may pray.

2. Sldr. Prate not of prayer.

1. Sldr. Come, let's cast her in. 1160

Lys. O help to rescue yonder innocent.

Cyp. Leave that to mee, Lysander; sit you still.

1147 Souldans 1149 stay, 2. 1150 journeys

1151 Euphrates, 1155 heavens 1156 bloody o

1157 vouchsafe 1158 pray 1160 Come 1161 Innocent

1162 mee Lysander,

1148-1150 Noise w^{thin} Anth: Gibs:, appeared in the left
 margin in the second hand as prompt warnings for sound and
 the entrance of Anthony Brewer and H. Gibson, who were the
 souldiers dragging in Justina (Nungezer). This is strange,
 since it was Taylor, Gibson, and the stage-keeper who played
 the soldiers earlier, unless Brewer was, in fact, the stage-
 keeper.

1154 guifts, Christian virtues, as given by the Holy
 Ghost, or a gift from God.

2. Sldr. Come this way, this way; heare the streame is deepest.

1. Sldr. I am enforc'd, I know not by what pow'r,
To hale her this way. Thunder.

2. Sldr. What strange noise is this? Enter two Tritons with silver trumpets.

1. Sldr. Dispatch, the tide swells high.

2. Sldr. What feind is this? The Tritons ceaz the souldiers.

1. Sldr. What furie ceazes mee? 1169

2. Sldr. Alas, I'm hurried headlong to the streame. The Tritons dragge them in sounding their trumpets.

1. Sldr. And so am I; wee both must drowne and die.

Just. What wondrous sight flatters my dying eies?

1163 way, 1164 enforc'd pow'r 1168 tritons

1171 I,

1164 Thunder, appeared in the left margin in the second hand as a prompt warning for sound effects.

1165 hale, to draw or pull along, especially with force.

1167 dispatch, get rid of, put to death, or make haste and get away quickly, both meanings would seem to fit here.

1170 The . . . trumpets, Reynolds cites the sounding their trumpets as evidence that the stage manager made use of emotional appeal (Reynolds, op. cit., p. 43). However, these directions are not those of the prompter; they are those of the scribe.

1171-1173 Tritons m: Bond Stutf., appeared in the left margin in the second hand, a reference to Thomas Bond and George Stutfield, who played the Tritons (Nungezer).

Am I deliver'd from the jaws of death?

Lys. Lady, you are; your ministers of death
Have met the punishment they meant for you.

Cyp. How faire her lookes! How sweet her woeful
words! asside.

Lys. Lady, (for by your habit so you seeme)
What countrey are you of, what birth and kinne?

Just. Of Antioch, my father was a prince
By name Lysymachus, unhappy brother 1180
To the once great Archander, Antioch's King,
Till Egypt's furie wrought our ruining.

Lys. My unckle's daughter! Fortunate ill lucke
That made this meeting; I'm Archander's sonne
That in my childhood was stol'n into Egypt.

Just. My joys have now the mastrie of my feares.

Lys. My dearest cousin, at a fitter time
I'le winne your credit by moste certain tokens.

Just. Although with wonder, I beleeve and joy in't.

Lys. You seem a harmelesse soule; what foule
offence 1190
Had you the pow'r to doe to deserve this?

Cyp. That wee'l intreat her by the way relate.
Come, let's away, great actions are in feild,
The Souldan is in danger to be taken.
Lady, commit your safety to my trust.

Just. I feare not man, since heav'n doth help the
just. Exeunt.

1174 are, 1181 Archander Antiochs King; 1182 Egypts
ruining, 1183 unckles 1184 meeting: 1188 Ile
1193 Come lets 1195 Lady

1183 fortunate ill lucke, Justina's ill luck brought
about the fortunate meeting with Lysander.

Alarm.

Act IV, Scene 1

Enter Colactus, wounded, with his sword drawn.

Col. What furie brought this Clitophon to field?
 He fights as Victorie weare fall'n in love 1200
 With him, and the relentlesse fates themselves
 Durst not oppose his valour. He deales his blows
 As if we need not wish a greater honour
 Then to be beaten by him. With him comes,
 Second to his bravadoes, a young man,
 Whom (had hee been a woman) by his face
 I should persuade my selfe to be Miranda;
 At mee his only ayme is, and so fiercely
 That I come off thus wounded from his hand.
 The day is surely lost, and I must shift 1210
 Away for help; else shall I bleed to
 death. Exeunt.

Alarm still.

Scene 11

Enter Miranda with her sword drawn.

Mir. What squadron leads Lysander? This keen sword
 Has digg'd my way through many a bleeding bulke
 To finde him out, and yet we cannot meet.
 Colactus, I have often singled out,

1197 Alarme. Act. 4. Sce. I. 1198 Colactus wounded
 drawn, 1204 comes 1205 bravadoes, 1207 Miranda:
 1211 Exit. 1212 Sce. 2. 1214 Leads 1216 out;
 1217 Colactus

1200 Victorie, Victoria, or Nike, goddess of victory
 (Hamilton, op. cit., p. 335).

1201 relentlesse fates, the Fates, Moirae or Parcae,
 the three daughters of Zeus (ibid., p. 43).

1216 Low Larum., meaning a low call to arms or battle
 cry, appeared in the left margin in the second hand as a prompt
 warning for sound effects.

And though his basenesse weare not worth my
 wounds,
 Yet for his counsell to my father's lust,
 This hand hath lent him some. Young Clitophon 1220
 Fiercely pursues my father, whose distresse
 Can finde no rescue; weare Lysander there,
 Would hee haue suffred it? No, through the throng,
 Hee, like a whirlwinde, would teare ope his way
 To meet the fierce youth with amazing stokes.
 He's absent sure; pray heau'n hee bee not slayne.
 Slayne, did I say? Fie, fie, that cannot
 bee; Flourish and
 Surely that feare came from my sex,
 not mee. shout within.
 Ha! Then our day is lost, and wee have wonne.
 Our Souldan's fled, or slayne, or taken sure; 1230
 And wee of Babilon are conquerers.
 What opposition of the heav'nly lights
 Was midwife to the birth of my crosse fate?
 First change my contrey, and myne owne attire,
 Then charge my father as my greatest foe,
 Backe his moste enimies, impugn his frends,
 In bloud of Egypt bathe Egyptian hands;
 For thee, Lysander, have I done all this.

1219 fathers lust 1222 rescue: there 1223 no throng
 1224 hee whirlwinde 1227 slayne fie bee flourish
 1228 Shout 1234 attire; 1235 foe; 1236 enimies
 1237 hands: 1238 Lysander

1227 fflor Trump: "flourish, Trumpet," appeared in the left margin in the second hand as a prompt warning.

1228 Shoute, appeared in the left margin in the second hand as a prompt warning.

1236 impugn, to fight against.

1236 Califfe Souldan Clittophon. Lords., appeared at the bottom of the page in the second hand as l. 1237. The original l. 1238 is now l. 1237, and there is no l. 1239.

1237 Flor Trump., "flourish, Trumpet," appeared in the left margin in the second hand as a prompt warning.

Enter in state the Califfe, Clitophon leading 1240
the Souldan bound, noblemen, and souldiers.

- Mir. Too true was my suspicion; O, my fate!
That I, a naturall childe, should thus behold
My father thrall unto his enimie,
And I a partner in the victorie!
- Calif. Now, art thou prisoner, proud Egyptian.
- Soul. What is my ransom, and it shall be payd?
- Clit. All Affricke shall not buy thee backe againe.
- Soul. Death will redeem mee, then.
- Calif. Proud Souldan, know; 1250

1241 bound; 1242 o 1243 I childe 1246 Now
prisoner 1247 payd 1249 Death with me
1250 Souldan know,

1240-1241 Sennit, "sennet," which is a set of notes on a trumpet or cornet used to signal a ceremonial entrance or exit, written in the second hand, was deleted, probably replaced by the flourish of l. 1238. Flourish and Sennet in the hand of the scribe also appeared before the other stage directions, but both words were deleted, possibly because of the term in state contained in the directions.

1243 Tay: Gibs:, appeared in the right margin in the second hand; again, these are the actors' names, Taylor and Gibson; they probably played the parts of the souldiers (Nungezer).

1243 natural child, legitimate, begotten in wedlock, not adopted, used here in contrast to Lysander.

1244 thrall, being in bondage, a captive, slave-like.

1248 Affricke, Africa, but, in the period, it meant chiefly the states on the south shore of the Mediterranean Sea (Sugden).

Thou now shalt stoop to us, and thy wilde pride
Be turn'd to humble tamenesse.

- Soul. Dost thou thincke,
Insulting Califfe, that the lion trembles
At crowing of a cocke, because ould tales
So still'd the infant world? Weare it a truth,
Yet my contempt of thrall shall make't appeare
I have the lion's courage, not his feare.
- Calif. Are you so stout? Cast that ambitious beast
Downe at our feet; leuell him with the
ground, 1260
That wee may trample on his stubborn necke,
And as his pride has made him menace heav'n,
So let him prove the humblest on the earth.
- Soul. Seeke not so basely to abuse a prince
Of my imperiall state; set downe my ransom.
- Clit. What ransom can a beggar, spoul'd of all,
Render his lord? All that thou hadst is ours.
- Soul. Wee loose not all our fortunes in one feild.
- Calif. Yes, and thy life, unlesse thou stoop and kneele.
- Soul. I'le stoop to none, but to the Roman Empire. 1270
- Calif. Wee'll force thee stoop to us, and grovell flat,
Whyle on thy backe we tread. Throw down my slave.

1253 thincke 1254 Lyon 1258 Lions 1260 feet;
1265 Imperiall ransome 1266 randsom beggar all
1270 Ile 1271 flat 1272 slave:

1254-1256 lion . . . world, a fable, "The Ass, the
Rooster, and the Lion," states that a lion was frightened by
the crowing of the rooster (Lloyd W. Daly [ed. and trans.],
AEsop without Morals, p. 128).

1266 spoyl'd, plundered, taken as spoils of war.

Mir. Shall I endure to see my father trod on? [Aside.]
Great prince, desist from this undecent force;
I should have some share in this victory.

Calif. Brave youth, thy valour shall be recompens'd
With honours and promotions, but in this
What canst thou aske? Or what is this to thee?

Mir. My courage is not quickend with rewards,
Nor will I serve but to a vertuous prince. 1280
I tell thee, cruell Califfe, I repent mee
That I have fought and ventur'd life for him
That houlds no measure in his happinesse.
This tyrannie staynes all thy victorie.

Calif. This to a tyrant is no tyrannie.

Mir. Tis tyrannie thus to abuse his age,
To tread that reverent body underfoote,
Whose head has been impal'd with diamonds
As rich as thine.

Calif. How Armidan! So bould? 1290

Clit. My royall father, let this contraversie
By my Justina be decided; shee
Has by the Souldan suffer'd utter ruine,
Which makes her justly hate him. If she say,
Let him be made your footstoole; he shall bow,
Mauger all pleading. But if she remitt,
Your lesser injuries may spare this spite.

Calif. She is unfit to judge, and farre to fetch.

1274 prince 1275 victory 1277 promotions: 1281 thee
1282 fought, 1284 victorie: 1291 father; contraversie.
1292 decided, 1295 bow

1273 shall . . . on, cf. Coriolanus V.iii.123-124.

1273 aside, this line would have to be given as an aside,
since Miranda would not yet wish to reveal her true identity.

1296 mauger, maugre, in spite of.

Clit. How! Fare to fetch? I left her to your trust,
 And in your safeguard I expect to finde her. 1300
 Then call her forth; here have I brought your foe;
 My promise is perform'd; let yours be so.
 Bring me my bride.

Calif. Thy bride has left thee, sonne.

Clit. Left me? It cannot be beleev'd, good sir;
 Let one right word unriddle that same left.
 I know Justina would not leave my love
 Till life left her.

Calif. Your selfe resolves the riddle.

Clit. Is she then dead? 1310

Calif. She is, and with her die
 Thy fond love.

Clit. O, Perfidious crueltie!
 Could you doe this? The panther's breath is
 sweet,
 But hee ne're to be tam'd; with words perfum'd
 You gave her hand to myne, and made her gird
 My sword on whyle your unrelenting heart
 Forg'd daggers gainst her life. Could you doe
 this?
 And could that innocent sweetnesse that would
 tempt
 Jove to transforme his godhead to some beast 1320

1301 for, 1302 perform'd, 1304 thee 1305 beleev'd:

Sir, 1306 Left, 1313 0 1314 panthers 1315 nere

1314-1315 panther's . . . tam'd, an Old English poem,
 "The Panther," although stating that the panther is "Meek
 and gentle and kindly of mood," states that his breath gives
 off a sweet odor which draws things to him (Charles W. Kennedy
 [trans.], Early English Christian Poetry, pp. 226-227).

1320-1321 Jove . . . her, Jove is another name for Zeus.
 He fell in love with Europa and came to her in the form of a
 bull (Hamilton, op. cit., p. 79).

To faune on her, persuade no pittie from you?
When love appear'd a beast, his minde was milde;
When beasts weare human shapes, they'r fierce
and wilde.

Would you my love should die to my Justina?
No, it shall ever live, but die to thee,
All dutie, and all joy of victorie.
The name of father shall both die and rot,
And Babilon for ever be forgot.
Come hither, Souldan.

Calif. What intends my sonne? 1330

Clit. Swear by the gods to doe what I enjoyne thee,
And ransomlesse I here will set thee free.

Calif. The gods looke on thy madnesse.

Soul. Clitophon,
By lion form'd Isis, on whose altars

1323 weare 1325 live: thee 1327 rot; 1329 hither

1333 Gods

1322 When . . . milde, Zeus, as the bull, was so gentle and lovely that the girls were not afraid of him (loc. cit.).

1323 When . . . wilde, the Centaurs were half man and half horse; they were very savage and, therefore, like a beast wearing a human shape (ibid., p. 43).

1331 enjoyne, impose as an obligation.

1335 Isis, one of the chief deities of Egypt, the goddess of the earth; she often took the form of a hawk, rather than Osiris, as is stated in l. 1337 (Sir James George Frazer, Adonis Attis Osiris, p. 8). No reference has been found that she was lion formed, or that virgins were sacrificed to her; however, other sacrifices were made to her. Spenser described, to some degree, the temple of Isis in The Faerie Queene (F. Q. V.vii.1-24).

Virgins are yearly sacrific'd; by Apis;
 Hawkebill'd Osiris; th' unknowne head of Nile;
 Dogfac'd Anubis; cow-converted Io;
 By Memnon's halfe shape that sends forth a sound
 Charming the eare with wonder and affright; 1340
 By all the gods of Egypt, whatsoe're
 I may with honour doe, shall be perform'd.

Clit. Then freely goe; but speedily returne
 With all thy pow'r against this Babilon.
 Sacke mee this cittie; leave not a tow'r uncast;
 Revenge mee on this Califfe; race his name

1338 Cow- Io: 1339 Memmons 1340 affright: 1341 Gods
 whatsoere 1342 doe 1345 Cittie, 1346 Califfe.

1336 Apis, an Egyptian god, the Bull of Memphis
 (William Smith [ed.], A New Classical Dictionary of Greek and
 Roman Biography, Mythology, and Geography).

1337 Osiris, the other chief deity of Egypt, brother
 and husband of Isis, god of the Nile, always represented in
 human form in spite of the description given here (Peck).

1337 unkowne head of Nile, the source of the Nile was
 considered an insolvable mystery and was not discovered until
 the nineteenth century (Sugden).

1338 Anubis, an Egyptian god, he had a human form with
 the head of a jackal (Frazer, op. cit., p. 271).

1338 cow-converted Io, Zeus loved Io; when his wife was
 about to discover them he turned her into a white cow. She
 wandered over the earth until she finally reached Egypt
 (Hamilton, op. cit., pp. 77-78).

1339-1340 Memnon's . . . affright, Memnon's statue was
 broken in half and the upper part fell off; thus the half-
 shape (William Smith [ed.], A Dictionary of Greek and Roman
 Biography and Mythology). Also n. 162.

1345 uncast, evidently means not cast down; however,
OED lists no such usage.

Out of the royall list of kings.

- Calif. Art madde?
Thou shalt not free him.
- Clit. Hee's my prisoner, 1350
And I'le dispose of him.
- Soul. Is this my ransom?
- Clit. This only.
- Soul. By the solemne oath I tooke,
Thy wish shall be effected; tyrant, now
Thincke on a footstoole's place; 'tis thy turne
next.
- Calif. Shall we so loose him. Souldiers, kill him first.
- Clit. Who e're resist the Souldan's passage, this
shall be theyr passe to hell. his sword.
- Mir. Happy dissention 1360
That frees my royall father from base thrall.
asside.
- Soul. Califfe, farewell; adue brave Clitophon;
Thanckes for this noble kinde condition.
Exeunt Souldan.
- Clit. Depart in peace, and keep thy promise, Souldan.
- Calif. Ungracious youth, what has thy madnesse done?
Fetch backe the Souldan, or by all the gods,
I'le curse thee, disinherit thee of raigne,

1347 Kings 1351 Ile 1352 ransome 1354 tooke
1356 footstooles 1358 ere Souldans 1362 Califfe
1363 Exit 1364 promise 1366 gods 1367 Ile

1364 Depart in peace, from Luke 11.29.

1367 raigne, reign.

And--

Clit. Tush! Distribute thy inheritance;
 Give me instead of it thy cruell curse; 1370
 Thou hast depriv'd me of my love; that's worse.
 Farewell, unworthy of so kinde a sonne;
 Farewell my countrey, frends, and all, farewell;
 Farewell good Armidan, brave gentleman;
 Farewell my souldiers; for Justina's losse,
 Farewell all joy; greife-conquer'd I depart,
 Leaving my fortunes here with her, my hart.
Exeunt Clitophon.

Calif. Stay, Clitophon, forget not duty thus.

Mir. Had you remembrer'd mercie to his love,
 You had prevented this ill threatning anger. 1380

Calif. Wretched'st of men! Lords, call him backe againe.

The Souldiers drop away.

What, will my souldiers follow Clitophon
 And leave me singly to oppose the Souldan?
 O, stay, and pittie Babilon's distresse
 In travaile with extremities of warre.
 Like autumnne leaves the glories of my state
 Fall so fast from mee, that as a winter's tree,

1369 Tush, inheritance, 1371 love, thats 1372 farewell,
 1373 frends all 1375 losse 1376 joy: conquerd
 depart 1377 her Exit Clitophō. 1378 Stay
 1381 Lords 1382 Souldiers 1385 0 Babilons
 1387 Autumnne 1388 winters tree

1369 Tush, an exclamation of contempt.

1372-1377 This farewell speech is similar to several
 others, Titus Andronicus III.i.289-296, Othello III.iii.348-
 351, and Edward III. III.v.54-55.

1386 travaile, redundant with distresse of l. 1385.

I naked stand, subject to ev'ry storme.
 What counsell, lords? Is there no way to
 safety?

1390

Mir. I have a project, if it rightly hit
 And be by you approv'd, that doubtlesse shall
 Either make you the victor, or at least
 Save the great hazard of much bloud and danger.

Calif. What project, noble Armidan, can prove
 So able as thy words would warrant?

Mir. This.
 Send straight a challenge to the Egyptian camp;
 Dare the proud Souldan to make choyse of one
 Of his cheife leaders, in a single fight 1400
 To be his champion and maintaine his right,
 By name Lysander, his cheife generall.
 If hee consent, I'le meet him in the feild
 And either die, or make that champion yeild.

Calif. The topaze has the vertue to stop bloud,
 And appease furie; both these precious pow'rs
 Thy counsell brings with it, courageous knight.
 Thou hast recomforted my fainting minde,
 And art to mee my sonne, my joy, my hope.
 Call straight a herald; let him be dispatch'd 1410
 Upon this message. I'le up to the walls
 And see them strongly man'd; then to the temple
 To woe the gods to send thee from above,
 Successfull victorie to crown thy love.

Exeunt with lords.

1389 stand 1390 counsell 1391 project hit,
 1392 approv'd 1395 project Armidan 1397 This:
 1398 the'Egyptian camp, 1401 champion, right;
 1402 Lysander 1403 Ile feild, 1405 Topaze bloud,
 1407 counsaile Knight. 1408 minde; 1410 herald,
 1411 Ile walls, 1412 man'd: 1413 above 1414 Exit
 Lords.

1395 warrant, guarantee.

1405 topaze, a stone.

Mir. Now, if this challenge take, I have my wish
 I shall behould Lysander once againe,
 And hope this interview shall worcke a peace
 Betwixt our Egypt and this Babilon.
 This time of absence sure hath qualified
 My father's foule desire, and then I trust: 1420
 Lysander's love shall end a father's lust. Exeunt.

Scene 111

Enter Barebones and Cantharides.

Bare. O, the devill, that ever a man should love a
 woman truly! / I could not be content to enjoy
 Caro as my concubine, which in that / humor she
 would willingly have been, but I must marrie her
 with / a murren. And now the power of the charme
 is spent, and she / come to her selfe againe; she
 is mad at her match, hates me, rayles / at mee,
 vows to my teeth to cuckold mee, and like a moste
 cruell / creature, all her delight is in Bloud.
 She hangs about his necke / in my presence, and
 bids mee cut off all my booke strings, knit /
 them together, and so make a halter to hang my
 selfe withall. / Nay, though she cares not for
 Sinew, yet before me she will kisse / him, and
 commend him, only to vex me. O, Cantharides, why /
 did your charme last no longer? I would have
 had her kept in that / minde ever. 1436

1415 Now 1416 againe; 1420 fathers desire;
 1421 Lysanders fathers Exit. 1422 Sce. 3. 1424 0
 1425 concubine 1426 been; 1428 againe,
 1430 creature Bloud: 1431 presence; 1433 Nay
 1434 0

1427 murren, murrain, an exclamation of anger.

1429 cuckold, to be unfaithful to him (Partridge, op. cit., p. 97).

- Cant. O, sir, all the devills in hell cannot make a woman constant. /
- Bare. I beleeve it, for constancie is a vertue, and the devill has nothing / to doe with it. But thou canst keep her in unconstancie, and / after she has held her hatefull humor a while, thou canst make / her loving againe; canst thou not? 1441
- Cant. Yes, I can claw her into love of you againe presently. /
- Bare. O, no, no, not so soone good Cantharides; that love is but lust, / and my poore bones have spent so much marrow upon her already / that my stocke is not sufficient to satisfie her ramping humor yet.
- Cant. Well, for good fellowship sake, because wee both serve one / master, I'le finde another tricke to fetch you out of the briars. /
- Bare. Wilt thou, Cantharides? Doe it; and I will feed thee / with syrups and sweetmeats, my pretty 1448 humble bee. But how? But / how? /
- Cant. Why you know the flie, Cantharides, bites so venomously that he will / make any man madde for the time. Now I'le bite some of them out /

1437 O Devills 1438 Devill 1443 O Cantharides,
 1447 Master, Ile 1448 thou 1451 flie Cantharides
 1452 Ile

1444 marrow, a double meaning here, it also means the semen (ibid., p. 152).

1445 ramping, going about in a loose, immodest way.

1449-1450 Ent: Blood Caro, appeared in the left margin in the second hand as a prompt warning for the entrance at l. 1453.

of these fancies into other humors. Enter Bloud
and Caro, embracing. /

Bare. Gramercie for that, my deare devill's-bit. /
See where Bloud and she come together. O, my head,
how it akes / to see this sight. But remember
thy promise, Cantharides. stands close. /

Caro. Sweet Bloud, I thancke thee that thou has forgiven
My madnesse; / was ever woman so besotted, to
forsake court sweetmeats to / gnaw upon bare-bones
which is but dog's meat! 1459

Bare. She shews herselfe a Bloud-hound, yet scornes to
feed with dogs. / asside.

Caro. The slave feels in his bed like a baker's dried
bavin; / a smooth round billet weare a princely
bed fellow to him. / O, my sides and hips, how
sore they are with the grateing of his /

1453 & Caro 1454 that devills-bit. 1455 o head
1456 promise 1457 madnesse 1459 dogs
1460 Bare-bones 1461 bakers bavin, 1463 o

1453 Ent:, appeared in the left margin in the second
hand as a prompt direction.

1453 fancies, whims.

1453 humors, according to the belief of the period, four
liquid substances of the body that controlled one's mood and
temperament (Tillyard, op. cit., p. 63).

1454 Gramercie, thank you.

1458 besotted, muddled or blinded.

1461 baker's dried bavin, a bundle of fire wood used in
a baker's oven.

1462 billet, a thick piece of fire wood, but also an
ingot of gold or silver.

elbows and hucklebones!

Bare. O, damnable changeling! When she felt mee first
in bed, / she cried, "The nearer the bone the
sweeter the flesh." asside. /

Bloud. Faith, Barebones will get on thee such infant
anatomies, that / the surgeons will buy them up
to save themselves the labour / of making
skeletons.

Caro. Sweet, shall you and I have a match at
shittlecocke? / 1470

Bloud. O, you are too quicke for mee in flying from one
to another. /

Bare. Aye, I'le sweare is she. asside.

1465 O 1466 cried the flesh. 1468 Surgeons

1469 Skeletons. 1471 O 1472 I, Ile

1464 hucklebones, hip bones.

1465 changeling, one who is fickle or inconstant.

1466 nearer . . . flesh, from an old proverb, "The
nearer the bane the sweeter, as your honours well ken" (G.
L. Apperson, English Proverbs and Proverbial Phrases, p.
438).

1467-1469, infant . . . skeletons, anatomy may mean a
being reduced to skin and bones, thus a joke that the offspring
of Barebones would be mere skeletons.

1470 match at shittlecocke, match is a match at physical
love (Partridge, op. cit., p. 152). Shittle is a fickle,
flighty person; shittlecocke, figuratively, means to go back
and forth; the rest of the meaning, along with l. 1471, is
obvious.

- Caro. Then let's play at laugh and liedowne.
- Bloud. Content, and I'll shew thee a courtier's bounty,
give thee a green gowne. /
- Bare. Hold, Master Courtier; green is not fit colour
for a scholler's / wife to weare. /
- Caro. Avaunt, thou map of miserie, thou relique of a
long consump- / tion, thou fag end of a devouring
famine; dost thou thincke / I can content my selfe
with a gaunt, thinguttet, rawbon'd / booke-ruffler
who art halfe purblinde with over poring, / 1480
and hast distilled thy braynes into thyne
inckhorne? No, no, / therefore stay not here to
stop my delight, lest I make thee / pandar to
thyne owne hornes.

- 1474 Ile courtiers the 1475 Hold schollers
- 1477 Avaunt reliq 1478 famine: 1479 gaunt thinguttet
- 1480 ruffler? 1481 inckhorne. no;

1473 laugh and liedowne, a common game of cards
(Apperson, op. cit., p. 352). It, of course, has a double
meaning here, with a sexual connotation.

1474 green gowne, to make the gown green from rolling
her on the grass.

1477 avaunt, go away, depart.

1477 map of miserie, a phrase from the sermon "Sinful
Man's Search" (H. Smith, Six Sermons, cited in OED).

1477 consumption, a disease that wastes the body.

1480 ruffler, a vagabond, also one who makes much
display or show about something.

1480 purblinde, of imperfect or defective vision.

1480 poring, close or earnest reading or studying.

1483 pandar . . . hornes, procurer to his own cuckoldry.

- Bare. O, impudence. Now help, Cantharides. Enter
Sinew, disguised, with a letter. /
- Cant. Time enough, I warrant you. Feare not.
- Sinew. By your leave, gentlemen; is there not a gentleman here / called Master Bloud, an attendant on the lord Colactus?
- Bloud. Yes, sir, what with him?
- Sinew. This letter from your lord, I came in haste from the campe / to bring it you. 1490
- Bloud. I would your haste had been lesse. Sweet love, I must leave / thee; my lord has sent for me in earnest speed. /
- Bare. O, joyfull news! And in most happie time.
- Sinew. My counterfet letter takes most wishedly. asside.
- Caro. Must it be so? Then I'le along with thee; nothing shall part us now. /
- Bare. O, hell-bred wildefier! Can nothing quench thee!
- Sinew. Death, then is my plot confounded. / asside.
 Nay, sir, you must not carry a clog along with you. Your / haste is of more importance. So please you, I'le bring her / after you. 1500
- Bloud. I will rather venture a little of my lord's displeasure, sir, / then leave her behinde. /

1484 O help Sinew disguised 1486 leave 1488 Yes

1489 Lord; 1491 love 1492 speed: 1493 O

1495 Ile thee. 1496 O wildefier 1498 Nay sir

1499 Ile 1501 Lords displeasure

1496 wildefier, a reproachful exclamation.

1498 carry a clog, clog is a heavy block of wood, attached to a person to impede motion.

- Sinew. Fie, this worse and worse. [aside.]
- Cant. Now is my cue. Bites Bloud by the arme. He starts from /
- Caro. Amazement Caro, and runnes up and downe
hollaing: so Exeunt. /
 falls upon me; how comes this? /
 Is Bloud unwilling I should goe with him, /
 that in this made forme he outrunnes mee thus?
- Bare. O, excellent Cantharides, now begins thy sport.
- Sinew. This is a strange, but happie accident. / 1510
 How it befell I'll stand not to enquire, but
 take the opportunitie / and shew my selfe. Deare
 Caro, you may see a courtier's / love is quickly
 tyr'd; now my disguise is off, you know mee /
 for your souldier. I tried Bloud with this
 counterfet message, / and you see he is not pure,
 for hee is glad of the occasion / to shift his
 hands of you. Now looke on mee, your constant /
 Sinew that will never shrinke.
- Caro. Villayn, tis thou hast rob'd me of my joy and
 made my bloud / runne from mee; my cheeks shall
 looke pale upon thee for it, / and my hart
 hate thee. 1520
- Sinew. Are all the hopes of my plot come to
 this? Cantharides bites him. /
 Hark, what's that bites mee?
- He draws his sword and runns up and downe,
crying sa sa sa tarararara; so Exeunt. /
- Caro. O, excellent, he that certaynly made /
- 1505 Exit. 1506 me: 1507 unwilling, him 1509 O
- Cantharides: 1511 Ile enquire; 1512 courtiers
- 1514 message 1515 pure; 1518 Villayn joy,
- 1519 me: 1522 hart, mee 1523 downe Exit. 1524 O

1517 shrincke, desert or go away.

Bloud mad, is falln franticke himselfe. I would wish no more / but that Barebones weare in the same case, too.

Cant. And you shall have your wish for once. Bites Barebones. /

Bare. So, so, this is brave. Thancks for this, Cantharides. Ough! / Amo amas, he that's in love is an asse. / As in præsenti, one woman will make twenty. / Quod dat in datitum, give 1530 them theyr due and smite 'um. / If the sight of theyr husbands affright 'um, / them shall Cantharides bit 'um, / and there's the straight 'um et right 'um. Exeunt. /

Caro. Ha, ha, ha, ha, ha. Some pow'r above has heard my wish. O, let / mee laugh my belly full. /

Cant. So thou shalt, and till thou art wearie. Bites her. She / starts, runns up and down laughing, and so Exeunt. /

1525 mad; 1526 case 1527 once: 1528 so; Ough,

1529 thats 1531 their um. 1532 um; 1533 um;

1534 um um. Exit. 1535 ha ha ha ha ha o

1538 laughing. & exit.

1525 franticke, insane or mad.

1528 Ough, exclamation expressing disgust.

1529-1534 Lucentio construes Latin terms in much this same way, The Taming of the Shrew III.i.31-36, 42-45.

1529 Amo amas, I love, you love (with the assistance of Mrs. Alma McLaughlin, Assistant Professor of Foreign Languages, Kansas State Teachers College of Emporia).

1530 As in præsenti, as in being present (loc. cit.).

1531 Quod dat in datitum, what he gives is what is given (loc. cit.).

1534 et, and (loc. cit.).

Cant. Hoh, hoh, hoh. Now has my devill-ship had sport enough / with my familiar Barebones and his mates. / Now let them shift; I'll leave them to their fates.

1540
Exeunt.

Scene iv

A Dumb Shew. Enter at one dore the Souldan with souldiers, from the / other, a Herald meets him, delivers him a paper. The Souldan / sends in a souldier who brings Lysander. Hee kneels, the / Souldan embraces him, and shews him the paper; hee kisses it, / beckons to the Herald, holds out the paper with his left hand / and lays his right hand on his sword. With courtesy they part. / The Souldan and Herald goe off severally. Lysander stays.

Lys. How princes, when they stand in need of men, 1550
Can faune upon theyr subjects! The proud Souldan
That lately banisht me the camp, in haste
Now sends for mee, embraces, honours mee
With wishing I had led his army up
To Babilon at first, for then hee thinokes
He had not tane the foyle. And now from thence

1539 hoh, ho. enough. 1541 shift: Ile their Exit.

1542 Sce. 4. 1543 Dore 1544 other Souldā

1545 souldier, 1546 paper, 1550 princes men

1551 their

1541 Lesson Corn;; a lesson is a musical composition to be performed, here by a cornet. These words appeared in the left margin in the second hand.

1541 shift, manage.

1542 Hoboys, which is a wooden, double reed wind instrument, appeared in the hand of the scribe, but was deleted; the directions of n. 1541 replace this deletion.

1556 tane the foyle, taken the defeat, disgrace.

A challenge comes, from one called Armidan,
 Who singles mee by name to combat him,
 To cleare the right of both the royalties.
 I've undertaken it, and the Herald's gone 1560
 To beare my answer backe. Thus tyrants doe
 Wrong those they may be moste behoulding
 to. Exeunt.

Scene v

Enter Cyprian and Justina.

- Cyp. Doe not disdayne, faire peece of nature's pride,
 To heare him plead for love that sav'd thy life.
 It was my pow'rfull arte produc'd those monsters
 To drown those monstrous executioners,
 That should have wrought your wracke.
- Just. Sir, I am sorry 1570
 Hell had a hand in my delivery.
 That action cannot merrit my affection.
- Cyp. I not alleadge it for desert of grace,
 But argument of mercie; pittie him
 That in distresse so lately pittie'd you.
- Just. I am the troth-plight wife of Clitophon,
 The prince of Babilon; hee has my hart,
 And there's no share for others.
- Cyp. That high state is now at a low ebbe; destruction
 Hangs like a threatning comet ore the walls 1580
 Of Babilon; then fix thy love on him
 That can more then the greatest prince on earth,

1557 call 1560 it; 1561 doe; 1562 Exit.

1563 Sce. 5. 1565 disdayne Natures pride

1568 executioners 1576 Clitophon 1577 Babilon,

1579 ebbe, 1581 Babilon: Then

1569 wracke, disaster, ruin.

1582-1599 Faustus has a similar speech, cf. Doctor
Faustus 1.81-98.

Love mee, and princes shall thy pages bee.
 Monarchs shall lay theyr crownes and royalties
 As presents at thy feet. The Indian mines
 Shall be thy joynture; all the world's rich
 marchants
 Shall bring theyr pearles and pretious stones to
 thee,
 Sweet gumms and spices of Arabia
 Fair Median linnen, and Barbarian silkes;
 The earth shall beare no fruite of raritie, 1590
 But thou shalt taste it. Weele transforme our
 selves
 In quaintest shapes to vary our delights,
 And in a chariot wrought out of a cloud,
 Studded with starres, drawne through the subtle
 aire
 By birds of paradise, wee'll ride together
 To fruitfull Thessalie, where in faire Tempe
 (The only pleasant place of all the earth)
 Wee'll sport us under a pavilion
 Of Tyrian scarlet.

1584 their 1586 worlds 1587 their 1588 Arabia;
 1589 Linnen, 1592 delights; 1593 cloud

1585 Indian mines, India was proverbial for the wealth
 it held in gold and gems (Sugden).

1586 joynture, dowry.

1588 Sweet . . . Arabia, ". . . was par excellence,
 the land of spices" (Sugden).

1589 Median linnen, belonging to the ancient kingdom of
 Media, south of the Caspian Sea (ibid.).

1596 Thessalie, a district located in northeastern
 Greece, known for its fertile land and luxuriant crops and
 flowers (ibid.).

1596 Tempe, a valley in northeastern Thessaly, well
 known for its beauty (ibid.).

1599 Tyrian scarlet, made in Tyre, an ancient Phoenician
 city on the Mediterranean; the well-known dye was anciently
 made from shell fish (ibid.).

Just. Should these vanities 1600
 (Faithlesse as are your wondrous promises)
 Lead me into the hazard of my soule
 And losse of such ay-lasting happinesse,
 As all earth's glories are but shaddows to?

Cyp. Thincke you this rare pile of perfection
 Wherein love reads a lecture of delight
 Ows not its use to nature? There is love
 In every thing that lives; the very sunne
 Does burne in love, while wee partake his heate.
 The clyming ivy with her loving twines 1610
 Clips the strong oake. No skill of surgerie
 Can heale the wounds nor oceans quench the flames
 Made by all pow'rfull love. Witnessse my selfe,
 Since first the booke of your perfections
 Was brought so neare that I might read it ore,
 I have red in it charmes to countermand
 All my enchantments, and enforce mee stoop
 To begge your love.

Just. How e're you please to still
 A lustfull appetite, it takes not mee. 1620
 Heav'n has my vow; my life shall never bee
 Elder than my unstain'd virginittie.

Cyp. Virginittie! Prize you so dearely that
 Which common things cast off? Marcke but the
 flow'rs
 That now as morning fresh, fragrant and faire,
 Lay ope theyr beautys to the courting sunne,
 And among'st all, the modest mayden rose.

1603 happinesse. 1604 earthes 1606 Love 1607 it's
 Nature? 1608 lives, 1609 love; 1619 ere stile
 1621 vow, 1625 faire 1626 their sunne; 1627 rose:

1603 ay-lasting, everlasting.

1611 clips, clasps, embraces.

1627 mayden rose, maiden's blush, so named for its pink
 color.

These wanton with the aire untill unleav'd
They die, and so loose their virginities.

Just. In India there is a flow'r (they say) 1630
Which, if a man come neare it, turnes away;
By that I learne this lesson to descrie
Corrupt temptations, and the tempter flie.
Exeunt Justina.

Cyp. So cold, and coy? I must not loose you so;
My boyling bloud forbids it. My blacke arte
Shall make your white thoughts like it. Now's
the tyme
Fit by Lysander's absence; hell shall force her
To offer up that jewell of delight
Which, miserlike she yet locks up in coynesse.
With greater heat she shall desire her rape; 1640
Then I have done. Hell's hookes she cannot
'scape. Exeunt.

1631 away: 1633 Exit 1634 so: 1637 Lysanders absence:
1638 Jewell 1639 which. 1641 Hells scape Exit.

1630-1631 In . . . away, the Mimosa Pudica, or the sensi-
tive plant, a plant native of tropical America (Sugden).

1635 blacke arte, black magic which usually does harm
or evil as opposed to white magic, which is helpful or good
(Brian Beattie, "The Magic Play as a Distinct Type in
Elizabethan Drama" [unpublished Master's thesis, Kansas State
Teachers College of Emporia, 1967], p. 14).

1638 jewell of delight, the maidenhead (Partridge, op.
cit., p. 135).

Act V, Scene 1

Enter Claudius, a Roman generall,
with captains and souldiers.

Claud. The pride of Egypt, and the noyse of warre
In Babilon, rouzeth our Roman troups
To call these princes to a strict account
Of all their usurpations. Is not Rome
Empresse of all this orbe? Doe not her Eagles
Hatch conquest in theyr flight, and with theyr
wings 1650
Compassse all Europ, Affricke, Asia?
What's Egypt, but a handmaid to great Rome,
Her very vassall? Yet she dares usurp
On Nicomedia, Antioch, and Damasco.
Yea, Alexandrian drumms affright the walls
Of ancient Babilon, wouthout our leave.
A while wee sate, and gave each neighbour prince
Leave to clip short his prouder fellow's wing,
That all might bee the better aw'd by us,
But now the Souldan gets such haughtie head, 1660
That (if not soone restrayn'd) hee'l suddainly

1642 Act. 5. Sce. I. 1643 Claudius Generall

1644 Captains Souldiers. 1650 their 1651 affricke,

1652 Rome; 1653 vassall, 1658 fellows wing

1642 Act 5, appeared in the left margin in the second hand, probably as a prompt warning.

1644 Dromme Colo^{rs}., appeared in the left margin in the second hand as prompt directions.

1649-1651 Eagles . . . Asia, the eagle was the standard of the Roman legions, carried on a pole during battles and conquests (Seyffert).

1651 Bajazeth's speech contains a similar description, cf. I Tamburlline the Great III.1.21-25; also cf. The Travailes (A. H. Bullen [ed.], The Works of John Day, p. 364).

1655 Alexandrian drumms, Alexandria was the capital of Egypt under the Ptolemies (Sugden).

Cast off our yoake, and raise his monarchy.
 Therefore, have wee gather'd our warlike pow'rs
 To checke his pride, and keep him humbly ours.
 A drumm far off.
 What sound of warre is that? Scout, and descrie
 it.

Capt. A pow'r not great, but skillfully led on;
 Seeming to teach, that multitudes may fayle
 When a few well trayn'd souldiers shall prevaile.
 Theyr leader is but young, yet seemes full ripe,
 For ancient souldiers serve him, and his
 lookes 1670
 At once promise and threaten, like a prince
 That is both wise and valiant.

Claud. Y' have display'd
 Theyr glories colours for them gallantly.
 This way they come; wee'll stand them sure, and
 know
 Whether to us they menace warre or no.
Enter Clitophon, with captains and souldiers.
 Whom doe yee souldiers seeke?

Clit. For Claudius, the Roman generall.

Claud. Then have you found him; I'm that Claudius. 1680

Clit. Then, thus wee vayle, and bow to Rome and thee,

1663 Therefore 1699 their ripe; 1674 their

1677 Clitophon Captains Souldiers 1679 Claudius

1680 him, 1681 Then

1662-1663 Low March, w^{thin}, appeared in the left margin
 in the second hand, indicating the use of sound effects off
 stage; this was a warning of sounds directed to l. 1665.

1677 Dromm, appeared in the left margin in the second
 hand as another sound effect.

1681 vayle, veil, meaning to cover the colors or weapons,
 or tone down the drum.

As to the supream head of majestie.

Claud. Welcome, and now relate the urgent cause
That brings you thus upon us.

Clit. Romans know;
I am the Califfe's sonne of Babilon,
Whose forlorn countrey groanes to beare the weight
Of armed enimies. Egyptian troups
Flow like an inundation ore our land
As Nilus o'erflows Egypt, but where Nile 1690
Makes Egypt fruitfull, these make Syria barren.

Claud. Are you that Clitophon, whose valiant arme
Tooke the proud Souldan prisoner?

Clit. Sir, I am,
And in a discontent freed him againe,
Upon condition that againe he should
Set upon Babilon, which hee performes;
I left it to his rage, but looking backe
Upon the bitter fruits of passion,
Pitty my countrey and repent my furie. 1700
And now am come to woo the strength of Rome
To help to plucke this sharp Egyptian thorne
Out of the weeping eie of Babilon.

Claud. Stout prince, you have but met us in the way,
For like a forward bride, ere you could wooe,

1683 Wellcom 1685 know 1686 Califfs 1690 Egypt;
1694 Sir I am: 1695 againe 1696 condition, 1697
Babilon; 1698 rage: 1704 prince way: 1705 bride
wooe

¹⁶⁸³The meter varies from iambic in several lines
through the remainder of this scene.

¹⁶⁹⁰⁻¹⁶⁹¹Nilus . . . barren, the Nile rises annually
and floods the land, leaving it covered with a fertile mud
(Sugden). Also, cf. F. Q. I.1.21.1-6.

¹⁷⁰²Egyptian thorne, an actual plant, the Crataegus
Pyracantha.

¹⁷⁰⁵forward, immodest.

We weare prepar'd to bring you your desires.

Clit. Our Babilon is bound to honour Rome
For ever for this kindenesse. Noble Claudius,
March then; my handfull shall attend your troups.

Claud. Tyme should be pretious to us; let us on; 1710
Claudius is proud to joyne with Clitophon.

Scene 11

Enter Cyprian solus.

Cyp. My charmes (mee thincks) worke slowly on this
virgin,
As if they weare asham'd that I should need them,
But I in vayne have us'd all other helps.
The musicke of my words (which Orpheus's harp
Could not excell, when it made beaste draw neare)
Is sung to the deafe adder in her eares.
I am not old, nor runne my hot desires 1720
In weake and frozen vessells. For my person,

1706 pr æpar'd 1709 then, 1710 us, on: 1712 Sce.

2. 1715 them: 1717 Orpheus

1711 March., appeared in the left margin in the second
hand, again a sound effect.

1713 solus, alone.

1714-1716 My . . . helps, cf. Prospero's speech, The
Tempest III.iii.88-91.

1719 deafe adder, stopping the ear, a proverbial phrase
originating in the Bible, cf. Psalm lviii.4.

1720-1721 nor . . . vessells, hot desires refer to his
sexual ardor. The humour blood was hot and moist in quality;
that of melancholy was cold and dry (Tillyard, op. cit., p. 63).
To freeze would be to take away sexual ardor (Partridge, op.
cit., p. 171).

It has been by the fairest valu'd so
 As nature has had thanckes for't; yet for her,
 I now am forc'd to be asham'd of nature
 And make arte my procurer. Cantharides.

Cant. Here. Enter
Cantharides.

Cyp. How fares my love? Does she yet talke of mee?
 Hast thou yet thaw'd her icie chastitie
 Into bloud warme desire?

Cant. 1730
 It is a taske
 Greater then ever Juno did impose
 On the untir'd Alcides.

Cyp. 1740
 How! Dull Slave!
 Fetch up thy fellow furies from the deep.
 Call up the lust provokers from blacke hell,
 That reeking lie upon their goat-hair'd beds.
 Present her fancie with lascivious visions,
 Cast her into long sleeps, and let them bee
 Perpetuall dreames of lustfull actions.
 Sing in her eares the 'scapes of Jupiter,

1723 Nature for't: her 1724 Nature, 1733 slave;

1735 Lust hell 1737 visions 1740 scapes

1723-1724 Enter Cantharides., appeared in the left margin
 in the second hand as a prompt warning for the entrance at
 l. 1726.

1731-1732 Juno . . . Alcides, Alcides or Hercules was
 the son of Zeus, but not by Juno or Hera; she never forgave
 Hercules. She caused his madness so that he killed his family.
 As penance for this deed, he was told by Eurystheus, who was
 urged on by Hera, to perform the twelve labor of Hercules
 (Hamilton, op. cit., pp. 161-164).

1736 goat-hair'd bed, David had a pillow of goat's hair,
 I Samuel 19:13.16.

1740, 'scapes of Jupiter, a reference to Thomas Heywood's
 play called Calisto or the Scapes of Jupiter. Also see n.
 414 for another possible meaning.

And in them sound the name of Cyprian.
 Convey into the course meat she desires
 Medicins provocative; tickle her flesh
 With pensells made of Priapus's rough locks,
 And blast her perfumes with such raging charmes
 As may enflame her womb with hot desires,
 That all her senses may at once enforce
 A carnall eagernesse to be enjoy'd.

Cant. All this is done already.

Cyp. Let me see 1750
 This Christian Saint which I (in spite of hell)
 Am forc'd to worship. Justina is discovered in a
chaire asleep, in her hands a prayer
book, devills about her.
 O, how heav'nly sweet
 She looks in midst of hells enchantments, and
 Charms the fierce feinds at once with rage and
 wonder.
 O, who would thincke such contrarities
 Could lodge in peace and amitie together!
 A tender body with a tyrant minde;
 Hard bitter kernell in a soft sweet skin;

1744 Priapus locks; 1746 desires; 1752 divells
 1753 O 1756 O 1758 Body Minde 1759 Kernell Skin

1744 pensells . . . locks, pencils may also refer to
 brushes made of hair; for Priapus see n. 659. Pen is also
 used for penis (Partridge, op. cit., p. 163).

1752 Justina . . . her, Reynolds uses these directions
 as evidence that the Red Bull used a rear stage or "discovery
 place"; he uses these and the other directions in this scene
 as proof that a trap door was used for the "barely possible
 hell-mouth," also as proof of special costumes, pantomime and
 spectacle (Reynolds, op. cit., pp. 91-92, 175-178).

1756-1759 Othello makes a similar statement, cf. Othello
 V.11.16-20.

1757 amitie, friendship.

1759 Hard . . . skin, cf. Petruchio's speech, which has
 the qualities reversed, The Taming of the Shrew II.1.257.

Proud, fierce disdain in so milde, humble
 lookes; 1760
 A bloody hart within a milke white breast,
 And ages winter in the spring of youth,
 Resisting love's assaults.

Cant. She's at thy mercie;
 Dally not, but enforce her.

Cyp. That abates [1766 a]
 Of pleasure's sweetnesse; if such violence [1766 b]
 Must be the end, yet the beginning shall
 Be milde, and I will steale into my roughnesse
 By soft gradations. Let sweet musicke plead
 With ravishing notes to winne her maidenhead. 1770

Musick. A song.

How fast shee's charm'd in sleep! But is it
 sleep?
 Have yee not, hell-hounds, with too potent spells
 Giv'n her to death? She stirrs, and sleeps
again.

O, no, she lives and moves.
 How well that gentle motion did become her!
 And yet, how sweetly does this stillnesse shew!
 If she did rise and walke, 't would give a luster
 To all her graces, but what need these shaddows

1760 proud Disdaine milde 1762 Ages youth
 1763 loves 1764 mercie 1765 not 1766 pleasures
 1767 end 1773 not hounds 1775 O 1777 yet
 1778 rise, walke 1779 graces:

1766 That abates, was part of l. 1766 in the MS. To fit
 the blank verse pattern, these words have been separated and
 designated as l. 1766 a and the remainder of the line as
l. 1766 b.

1770 Musick., appeared in the left margin in the second
 hand, serving as a warning for the directions of l. 1771.
 Reynolds notes this as a special effect in the staging of the
 play; see n. 1752.

Where substance is beyond expression. 1780
 To heare her speake were to mount heav'n and meet
 The Sphæricke harmony, and yet this sylence
 Is woman's vertue. If she did unlide
 Those yvory cases, two rich diamonds
 Would dazle humane eies, and tell the world
 Earth is too pore to buy them. Hide them still,
 Lest the bright starres seing themselves outshin'd,
 Through envie make my love disasterous.
 Yet a while longer let thy senses sleep;
 For if thou wake before the charme be done, 1790
 Thou wilt not let mee touch thy lilly hand
 Nor kisse thy rosy lipps, which now I can.

Hee offers to kisse, and she starts, wakes, and
 falls on her knees.

Just. Forbid it, heav'n.

Cyp. Is the enchantment spent,
 Or wilt not hold? She looks in her booke, and the
 spirits fly from her.
 Why doe yee flie and quake?
 Has this weake woman pow'r to make hell shake?

Cant. Her prayers have prævaild against our spells.

Cyp. Can you not worcke upon her then? 1800

Cant. O, no.
 Her faith beats downe our incantations.

Cyp. Her faith? O, how have I mispent my tyme,
 That in my studdys could not finde this faith!

1783 womans 1784 2. 1786 still 1787 outshin'd
 1789 sleep: 1790 done 1791 hand, 1792 lipps;
 1793 Kisse 1794 it 1796 Spirits 1801 0 1803 0 tyme

1782 Sphæricke harmony, the Platonists of the Elizabethan period expounded on the music of the spheres, the singing and harmony of the angels who moved the spheres (Tillyard, op. cit., p. 44).

1783-1788 If . . . disasterous, cf. Romeo's speech in praise of Juliet, Romeo and Juliet II.ii.15-22.

I did beleewe that arte could teach the use
 And rule of all the world. Was not this faith?
 I did beleewe that arte could reach to hell
 And thence fetch secrets up surpassing arte.
 Was not this faith? I did beleewe that hell
 Could all desires accomplish, but I finde 1810
 Beleefe is but deluded in this kinde.
 This is not faith. O, my ambitious labours
 That could not bee content with human skill,
 How are yee lost and sham'd with woman's learning!
 I, that have frighted empires and held kings
 In aw of mee, am now of arte disarm'd
 By a weake woman's faith. Faire Christian, Hee
kneels to her.
 Teach mee the snese and use of this strong spell
 Call'd faith, that conquers all the pow'rs of
 hell,
 And I will serve you, for without this
 knowledge 1820
 There is no living for mee.

Just. Thou sayst true;
 Without true faith there is no life indeed.

Cant. What mean'st thou, Cyprian, wilt turne Christian?

Cyp. Yes, if the Christian learning have a power
 Greater then magicke. My deep searching soule
 Cannot be satisfied, but with that skill
 That dives into the deepest misteries.

Just. And there's no depth to true divinitie.

Cant. Thou shalt have greater pow'r conferr'd on
 thee 1830
 Then ere thou hadst.

1805 Arte 1807 Arte 1810 Accomplish: But 1812 0
 1814 lost, womans 1815 I Empires, 1817 womans
 Christian 1819 hell; 1820 you: 1821 mee 1822 true
 1824 thou

1815-1816_I . . . mee, similar to speeches in other
 plays, cf. Doctor Faustus 1.57-61.

1826-1828_{My} . . . misteries, similar in terms to Faustus,
 cf. Doctor Faustus 1.1-2.

- Cyp. Then give mee pow'r to make
This beauty myne.
- Cant. Aske anything but that.
- Cyp. If over this weake peece hell have no pow'r,
Then there's a skill can make the weakest man
More potent then the strongest feind of hell,
And that shall be my studdy.
- Just. O, bee firme
In that resolve, and thou shalt finde thy
paynes 1840
Rightly bestow'd, and richly recompenc'd.
- Cant. Thou art our slave, and if thou leave us thus,
Wee'l teare thee into atoms.
- Just. Doe not feare.
Take here this booke; call on that pow'rfull
name
Those pray'rs so oft repeat, and I'le asist you.
The feinds roare and fly back.
See how they hurt you, now; these are true charmes.
- Cant. Throw from thee that accursed witchery,
Or wee'l torment thee with more horred paynes 1850
Then man's hart can imagine. Throw't away,
And thou shalt yet be pardon'd thy rebellion
Against our kingdom.
- Just. Keep it, Cyprian,
Read in it still.
- Cyp. I will. Recorders. Enter the
patriarch-like Angell with his crossier staffe.

1834 that: 1837 hell; 1839 O 1842 thus 1843 Atoms.

1846 I'l 1848 you now, 1851 mans away 1854 it

1854-1855, Musio, Ent: Angell., appeared in the second
hand in the left margin, serving as a warning for the direc-
tions that begin with l. 1856.

in one hand, and a book in the other.

Cant. Wee are confounded.
 Hide us yee mountaines; cover us yee rockes;
 Our common torments now are trebled on us.
 O--O--O. The Devills sinck, roaring; a flame of
fier riseth after them.

Angell. Loe, Cyprian, to keep my promise, here
 Againe I meet thee. At my sight with feare
 The feinds are vanish'd and shall ne're come
 backe 1863
 To hurt thee, if thy faith thou dost not wracke.
 And here's the cleare light which I promis'd thee;
 This shews the blindenesse of philosophie. Gives
him the booke.
 This, studdy'd well, will teach thee faith and
 bring
 Thy happy soule where blessed angells sing.
 With this touch, let thy carnall lust
 convert Toucheth his breast with his
 To love of heav'n; let that delight crose.
 thy harte.
 And thou, Justina, happie Christian maide,

1858 mountaines, 1860 sinck 1861 Leo 1863 nere
 1864 thee; 1866 gives Booke 1867 This faith,
 1870 heav'n 1871 thou Justina

1858 Hide . . . rockes, this is taken from Luke xxiii:30;
 also, cf. Hamlet V.1.274-277 and Doctor Faustus xv. 103-104.

1860 Reynolds uses the stage directions here as proof
 of the use of a trap door. See n. 1752.

1861 Loe, lo, an interjection used to call attention to
 the approach of something or someone.

1861-1880 The speech of the Angell is couched in iambic
 pentameter, but note that it is rhymed poetry.

1871-1874 The fact that these lines are indented seems
 to indicate that they are distinctive, perhaps lifted from a
 poem and inserted in the dialogue.

Bee not hereafter of this man affrayde. 1872
 His hart is changed now; thy company
 Shall strengthen him in Christianitie.
 Haste, both of yee, to meet with Clitophon
 Who with the Roman hoste comes marching on.
 Tell him your story; 't will his heart unlocke;
 Then with Lysander hie to Antioch;
 There shall you both (ere long) in Martyrdome
 Mayntayne your faith, and meet the joys to come.
Exeunt Angell.

Just. Thanckes to that only pow'r that hath so oft
 Preserv'd this clay from ruine, and restrayn'd
 The malice of my soule's fierce enimie. 1883

Cyp. What subsidies of thanckes am I to send
 To highest heav'n for my redemption,
 That am deliver'd from that burning pit,
 To finde whose bottom, O, what paynes I tooke!
 Men without grace that wander, suffer much,
 Only to finde out greater sufferings.
 O, take my sighs and groanes (thou gracious
 pow'r) 1890
 As part of gratitude, till more acquaintance
 Make mee to serve thee with a knowing soule.
 And blessed be Justina, and the day
 I first did see thee; yea, my very lust
 Deserv's a blessed memorie, since that
 Was the first, though a foule step to this blisse.
 And now in token of my love to heav'n,

1873 now, 1875 Haste yee 1878 high Antioch:
 1879 Martyrdome 1880 Exit Angelus. 1881 Thanckesto
 1883 Soules 1885 redemption 1886 pit: 1887 o
 1888 wander much 1890 o 1891 gratitude 1894 thee:
 yea

1879-1880 There . . . come, this forecast would be in
 accord with the ancient legend; Cyprian and Justina were
 martyred in the persecution of Diocletian (John Coulson [ed.],
The Saints, p. 139).

This arte which heretofore I so esteem'd,
 Thus, I abandon, Throws his charmed rod and his
books under the stage. A flame riseth.

And these curious bookes
 Thus, sacrifice.

This sacred trueth alone The
Angell's booke. 1902
 Shall be my studdy, and my ill spent yeares
 I expiate with pænitentiall teares.

Just. I joy at your conversion. Heav'n thus brings
 Sweet out of bitter, best from worst of things.
 But wee must now fulfill the will of heav'n,
 In meeting Clitophon and the Roman bands.

Cyp. Let's haste with joy to what high heav'n
 commaunds. Exeunt.

1910

Scene 111, et Vltima.

Enter at one dore the Souldan, Colactus, and souldiers
at the other the Califfe, a Nobleman, Herald and souldier.

Calif. This is the time by either side prefix'd
 To trie our royall titles. Both our armies

1898 Arte esteem'd 1899 Thus rod, 1901 Thus
 1902 alone-- Angells 1908 Clitophon, 1909 Lets
 commaunds 1911 Sce. 3^a 1913 & Souldiers 1914 & Souldier
 1915 pr æfix'd

1898-1901 This . . . sacrifice, cf. Prospero's speech in
 which he gives up magic, The Tempest V.i.54-57.

1899-1901 Throws . . . stage, again evidence for
 Reynolds of the use of a trap door; see n. 1752.

1910-1912 Ent: Souldan Colactus Califfe Herald.
Drums and Coloures., appeared in the left margin in the second
 hand; again, these are prompt warnings. There is now no l.
 1910, except for the number, and no l. 1912.

1911 et Vltima, and the final.

Stand in a silent expectation of
 This act's issue, then ere day grow old, [1917 a]
 Souldan, let us begin in our plea; my fate, [1917 b]
 Whether it turne to honour or to losse,
 Shall finde my temper equally prepar'd 1920
 To give it a contented entertaine.

Soul. Lysander is my fate, and in his arme
 I am assur'd of conquest. Then Begin.

Calif. Herald, first read the articles againe,
 That what ourselves in private have allow'd,
 Our subject's testimonies may confirme,
 And bee our jury royall when the fight
 Has clear'd our claymes.

Herald. It is accorded between these two mighty princes,
Reads. the / Souldan of Egypt and the Califfe of Babilon,
 that to / avoyd the effusion of bloud and 1930
 depopulation of theyr / countreys, the title of
 royaltie shall be decided by single / combat, and
 whose champion soever is overcome, that side /
 to yield as vanquished. If the Souldan's champion /
 winne the day, the Califfe shall yeild up Babilon,
 and all / his royall titles in Syria. And if the
 Califfe's combatant / prevaile, then shall the
 Souldan surrender up all the forts / he hath in
 Syria, renounce his claimes of conquest, and /
 forsaking Babilon with his whole army, never
 returne to / offend these parts againe. / 1940

1917 acts old 1918 (Souldan) plea, fate
 1919 loose 1920 æqually pr æpard 1926 subjects
 1930 Egypt, 1931 bloud, their 1934 Souldans
 1936 Califfes

1917 This line held the material of two ordinary lines;
 therefore, it has been divided and designated as l. 1917 a
 and l. 1917 b.

1921 entertaine, reception.

1938 Tuckett, meaning a flourish of a trumpet, appeared
 in the left margin in the second hand as a sound effects warn-
 ing directed to l. 1942. The same direction appeared in the
 same hand in the right margin at l. 1943.

To these condicions you have both subscrib'd,
and sworne. /

Calif. and Soul. We have.

Col. Then, bring the champions.

Soul. Fetch Lysander.

Calif. Fetch Armidan. Flourish. Enter Herald with
Lysander in armour.

Soul. Lysander, on the fortune of thy arme
(Which hitherto has led the fates in tryumph)
Our glories rest; with thee they rise or fall;
Adde but this day to thy past victories,
And Babilon is added to our crowne. 1950
But if this day thou loose (which cannot bee)
Our Syrian conquests all with thee must die.
Then courage; conquer for thy selfe and us.
What thou winn'st now, hereafter thine shall bee,
For wee'l elect no other heir but thee.

Lys. Thy promises, great Souldan, cannot raise
My courage higher then the scale of honour
Hath lifted it already. I'm prepar'd,
Nor will I weaken with superfluous words
My resolution. Where's my opposite? 1960
Will hee loose so much honnour to be last,
That was the challenger?

Col. We may beleewe
The Califfe's conquer'd fortunes cannot arme
One that dares meet Lysander, but in words.

Lord. His slacknesse hee'l repaire with his sound blows,
And then you'll say, the Califfe armes a man
Dares meet, and beat the Souldan's champion.

1942 & 1943 Then 1944 Lysander, 1945 flourish.

1948 rest, rise, fall: 1952 Conquests 1953 courage,

1954 bee; 1956 promises Souldan 1958 præpard,

1964 Califfs 1966 blows; 1967 you'l 1968 Souldans

Flourish. Enter Herald, Miranda following him in her 1970
owne Amazonian attire, an helmet on and the beavor down.

Col. I cannot say the Califfe armes a man,
If this outside speake truth, which I should know.

Soul. What spirit of illusion dares our eie!

Calif. This is not our elected champion;
We chose no woman, nor intend a maske.

Herald Sir, for some reasons to himselfe best known,
He's thus disguis'd, but this is Armidan.

Lys. Let not my courage melt away in wonder.
This stature, gesture, and this shape she
own'd 1980
That once was my Miranda. See, by signes
It calls me on to combate. Shall I fight
With one so like my love? For her sake, no.
What ere you are, graunt me to see your face
Before we fight. She puts up her beavor.

Mir. Then shall Lysander see
He must be conquer'd by a woman.

1971 Owne 1972 man 1973 truth: 1975 champion,
1976 woman; 1977 known 1978 disguisd, 1981 see
1983 sake no: 1984 are face.

1969 Tuckett, appeared in the left margin at the bottom
of the page, in the second hand; there is now no l. 1969.

1971 Amazonian attire, armor of a female warrior.
Reynolds uses this again as proof of special costumes; virago
type; see n. 1952.

1971 beavor, visor.

1979-1985 Similar to Leontes when he views the supposed
statue of Hermione, The Winter's Tale V.iii.23-25., also
reminiscent of Artegall in his battle with Britomart, F. Q.
IV.vi.21.

- Lys. Ha!
Her voice; 'tis shee. A woman has indeed
Overcome mee; dearest conqueresse; I yield. 1990
This is the fight that best befits you sweet.
- Mir. Thus ladys strike theyr lovers when they meet.
Lysander conquers mee, and thus I yield.
- Col. How now! What kinde of combat call you this?
- Lord. This is fine fighting.
- Calif. Traytrous Armidan.
- Soul. Villaine Lysander.
- Mir. Heare mee mightie prince.
To you, great sir, I bend a daughter's knee,
And beg at once your pardon and your blessing. 2000
- Soul. My daughter? O, my shame!
- Mir. Yet heare mee sir.
Rage not to see Lysander yield to mee,
Nor you to see mee yield to my Lysander.
For thus you both are savers, though both loose.
My yielding gives the Califfe's right to you;
His yielding renders up your right to him.
This offers an attonement twixt you both
If you accept it, and it was the end
I aim'd at in this challenge. 2010
- Soul. Rebellious wretch,
Thy oratory's odious as thy selfe.
- Calif. Is Armidan a woman, and your daughter?
- Soul. Califfe, what ere she was, I now disclayme her.
You tooke her for your champion; now you see
- 1990 conqueresse 1992 Ladys their 1993 mee; 1999 you
sir daughters 2001 o 2003 mee; 2004 Lysander;
2006 Califfs you, 2009 it; 2011 wretch 2015 champion,

1995 fine fighting, fine used ironically, reproachfully.

Her falshood merrits death, and so does his
That I for my side chose. Then doe to her
What I will to Lysander for revenge. Draws his
sword.

Calif. My wrongs invite me to it; she's a spie,
And in my court has liv'd an enimie. Draws his
sword.

Mir. 'Tis kindly done yet, that you'll kill us both,
For one would not out live the other's death.

Soul. What meanes this? Califfe, thou art
treacherous. 2023

Calif. Souldan, 't is thou. Guard us; there's treason
towards.

Soul. To armes; the Babilonians would entrap us.

Calif. To armes; th' Egyptians have betray'd our lives.

Mir. Whatever haps, I will not stirre from thee.

Lys. In life and death our loves united bee.

Enter Claudius with souldiers at one dore, surpriseth
the Califfe; Clitophon with souldiers, at the other,
he seazeth the Souldan; enter Cyprian and Justina.

Soul. Now, Califfe, what's this but thy treacherie?

Calif. Thou play'st the traitor, and accusest mee. 2033

Clit. Yeild, Souldan; once againe thou art my prisoner.

2021 yet you'l 2022 others Alarme 2023 Califfe

2024 Souldan us, 2025 ouldan. armes, 2026 armes,

2029 Souldiers 2031 Souldan. enter 2032 now

2034 Yeild Soundan,

2016 larum w^{thin}, appeared in the left margin in the
second hand as a prompt warning; the same directions appeared
to the left of l. 2022 where the sound begins.

2029 larum., appears again in the left margin in the
second hand.

Claud. In Rome's great name I charge yee both to yeild.
Princes, your too ambitious discords here
With a displeasing voyce have reach'd to Rome,
And call'd us thence to stint this bloody strife.
How dares the Souldan thus usurp on kingdomes?
Thincke you in time to breake the dutious
yoake 2040
Great Rome has cast about your stubborn neckes?

Soul. and Calif. No, wee submit to Rome's supremacie.

Claud. Tis well; goe not about then to destroy
Your neighbour kingdomes, not to rayse your selves
To single monarchies, which, Souldan, you
Are playnly guilty of. For which wee double
Your tribute for ten yeares, and charge you
straight
Deliver up your claymes in Syria,
Return to Egypt, and content your selfe
With your owne royalties. Say, Cyprian, 2050
Is your Lysander here?

Cyp. This is the man.

Claud. Souldan, this is the heir of Antioch.

Soul. I know it, and his name's Eugenius;
At two years ould by spies he was surpriz'd,
And brought my father, who did change his name,
And kept him from the knowledge of himselfe.

Lys. As you have likewise done, and made my spoyle
My countrey, kill my kindred; heav'n forgive me.

Claud. Twas too much wrong; therefore, restore to him 2060

2035 Romes 2036 princes 2042 ouldan & Romes
2045 monarchies; which 2048 Syria: 2050 Say 2054 names
2055 2. 2056 father 2048 done; 2060 therefore

2038 stint, stop.

2042 No . . . supremacie, cf. Cymbeline's speech,
Cymbeline V.v.460-462.

His kingdome, Souldan.

- Soul. Since it must be so,
 Eugenius take thy kingdom backe againe;
 And with it (as a recompence of wrong
 Done to thee) take this jewell of thy life,
 And the sole heir of Egytp's diadem,
 Miranda. Let my faults be all forgot. 2067
- Lys. and Mir. Great sir, our voyce of thanckes shall
drown theyr crie.
- Claud. Souldan, in this thou hast done worthyly.
- Col. The gods be prays'd that the victorious, faire This
 Miranda is thus fortunately found.
- Mir. while
 O, Lord Colactus, though you found
 me not Clitophon
 In way of search, you felt me in
 the feild. presents
- Col. I blesse my wounds, since from Justina to
 your hand they came.
- Mir. the Califfe, and
 Y' had been more blessed had you
 mist the same. they whisper,
 The gods graunt that phlebotomie
 may cure kindly
 You of the fauning sicknes.
- Calif. embracing.
Pardon, faire one.
 And, Clitophon, now take her once againe,
 With my unfayned love. 2080

2061 kingdome 2066 Egypts 2067 forgot 2068 sander &
 their 2069 Souldan 2070 Gods victorious 2073 &
 2074 wounds 2075 blessed, 2076 Gods 2078 pardon
 2079 And againe

2076 phlebotomie, blood letting as a type of healing.

2077 fauning sickness, see n. 428.

- Just. No, mightie sir,
My virgin life is vow'd to heaven now,
Which hath so oft preserv'd it.
- Clit. Happy maide, All this is [in]
Thy vow displeases not, and 2085
thy strange story
Hath wonne my heart to lay
hould on thy faith. private disc[ussion]
- Lys. Cyprian turn'd Christian!
- Cyp. Yes, Eugenius. betwixt Lys[ander.]
- Lys. You and Justina shall
along with mee
To Antioch; while I have Clitophon, J[ustina.]
pow'r, you both
Shall there be safe from
rage of persecution. and Cyprian[.]
- Clit. Where e're Justina goes,
thither will I,
But not at once. I'll
follow secretly. The rest [seem not]
- Just. Then heav'n has heard my
pray'r, and Clitophon
Is happily become a Christian. to minde [them.]
- Claud. Souldan of Egypt, Califfe of Babilon,
And King of Antioch, joyne your princely hands.
Thus, in Rome's name, I knit a frendly league
Twixt you three princes; may this Gordian knot

2081 No Sir, 2082 now 2088 Yes 2090 Antioch:
2092 ere I; 2094 pray'r 2098 Thus Romes name
2099 princes: gordian

2088-2091 Parts of the stage directions are missing,
here, probably because of a torn leaf.

2091 Shall . . . persecution, see n. 1879.

2099 Gordian knot, an old saying stated that whoever
could untie the knot of Gordus would become the lord of all of
Asia; Alexander, being unable to untie the knot, cut it with
his sword (Hamilton, op. cit., p. 328).

Ne're be untied againe, nor by warre cut. 2100

All three. We wish the same.

Califfe. Then, princes, since to love
Our quarrells are converted; ere wee part,
Enter the wondrous walls of Babilon,
And taste our entertaine.

Claud. Califfe, content;
I oft have wish'd to see faire Babilon,
Whose mighty walls are reckon'd up by fame
For one of the seav'n wonders. Ope thy gates,
Thou happie towne, and entertayne thy frends; 2110
Such are all these now; enmitie here ends. Exeunt.

Finis.

2100 nere 2102 Then princes 2103 converted, part

2106 Califfe content, 2109 gates

2109 seav'n wonders, the hanging gardens of Babylon were considered to be one of the seven wonders of the ancient world (Peck).

2109 gates, Reynolds uses this reference to the gates as further evidence for a rear stage, although he was somewhat confused and thought it the gate of Antioch (Reynolds, op. cit., p. 153).

BIBLIOGRAPHY

BIBLIOGRAPHY

- Albright, Evelyn May. Dramatic Publication in England, 1580-1640. New York: The Modern Language Association of America Monograph Series, 1927.
- Apperson, G. L. English Proverbs and Proverbial Phrases. London: J. M. Dent and Sons, Limited, 1929.
- Beattie, Brian. "The Magic Play as a Distinct Type in Elizabethan Drama." Unpublished Master's thesis, The Kansas State Teachers College of Emporia, 1967.
- Bentley, Gerald Eades. The Jacobean and Caroline Stage. In V Vols. Oxford: At the Clarendon Press, 1956.
- Boas, Frederick S. Shakespeare and the Universities. Oxford: Basil Blackwell, Publisher to the Shakespeare Head Press of Stratford-upon-Avon, 1923.
- Bullen, A. H. (ed.). A Collection of Old English Plays. In IV Vols. New York: Benjamin Blom, Incorporated, 1882.
- _____ (ed.). The Works of Christopher Marlowe. In III Vols. London: J. C. Nimmo, 1885.
- _____ (ed.). The Works of John Day. London: Holland Press, 1963.
- The Captives. Malone Society Reprints. Oxford: At the University Press, 1953.
- Cary, M., et al. (eds.). The Oxford Classical Dictionary. Oxford: At the Clarendon Press, 1949.
- Chambers, Sir E. K. William Shakespeare. In II Vols. Oxford: At the Clarendon Press, 1930.
- Clarence, Reginald. The Stage Cyclopaedia, a Bibliography of Plays. London: The Stage, 1909.
- Coulson, John (ed.). The Saints. New York: Hawthorn Books, Incorporated, 1958.
- Craig, Hardin (ed.). The Complete Works of Shakespeare. Chicago: Scott, Foresman and Company, 1951.
- Daly, Lloyd W. (ed. and trans.). AEsop without Morals. New York: Thomas Yoseloff, 1961.

- The Encyclopedia of the Classical World. Englewood Cliffs: Prentice-Hall, Incorporated, 1965.
- Fleay, Frederick Gard. A Biographical Chronicle of the English Drama, 1559-1642. In II Vols. London: Reeves and Turner, 1891.
- Frazer, Sir James George. Adonis Attis Osiris. New York: University Books, 1961.
- Geddes, James (ed.). El Magico Prodigioso. New York: Henry Holt and Company, 1929.
- Greg, W. W. "Elizabethan Dramatic Documents," RES, VIII (1932), 457-458.
- Hamilton, Edith. Mythology. New York: The New American Library, 1953.
- Harbage, Alfred. Annals of English Drama, 975-1700. London: Methuen and Company, Limited, 1964.
- Herrick, Marvin T. Italian Comedy in the Renaissance. Urbana: The University of Illinois Press, 1960.
- Kennedy, Charles W. (trans.). Early English Christian Poetry. London: Hollis and Carter, 1952.
- Langer, William L. An Encyclopedia of World History. Boston: Houghton Mifflin Company, 1940.
- Lawrence, W. J. "Dramatic Documents from the Elizabethan Stage by W. W. Greg," RES, VIII (1932), 219-228.
- Lea, K. M. Italian Popular Comedy. In II Vols. New York: Russell and Russell, Incorporated, 1962.
- Letters and Literary Remains of Edward Fitzgerald. In VII Vols. London: Macmillan and Company, Limited, 1903.
- Murray, James A. H., et al. (eds.). The Oxford English Dictionary. In XII Vols. Oxford: At the Clarendon Press, 1933.
- Nungezer, Edwin. A Dictionary of Actors. New Haven: Yale University Press, 1929.
- Partridge, Eric. Shakespeare's Bawdy. New York: E. P. Dutton and Company, Incorporated, 1960.

- Peck, Harry Thurston (ed.). Harper's Dictionary of Classical Literature and Antiquities. New York: Harper and Brothers, 1897.
- Ranson, Florence. British Herbs. Harmondsworth: Penguin Books, 1949.
- Reynolds, George Fullmer. The Staging of Elizabethan Plays at the Red Bull Theater, 1605-1625. New York: Modern Language Association of America, 1940.
- Schelling, Felix E. Elizabethan Drama, 1558-1642. In II Vols. New York: Russell and Russell, Incorporated, 1959.
- Seyffert, Oskar. A Dictionary of Classical Antiquities. Cleveland: World Publishing Company, 1956.
- Smith, Charles G. Shakespeare's Proverb Lore. Cambridge: Harvard University Press, 1963.
- Smith, William (ed.). A Dictionary of Greek and Roman Biography and Mythology. In III Vols. London: John Murray, 1890.
- _____ (ed.). A New Classical Dictionary of Greek and Roman Biography, Mythology, and Geography. New York: Harper and Brothers Publishers, 1894.
- Spenser, Edmund. The Complete Poetical Works of Edmund Spenser. Boston: Houghton Mifflin Company, 1908.
- Sugden, Edward H. A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists. Manchester: University Press, 1925.
- Taylor, John. Early Prose and Poetical Works. London: Hamilton, Adams and Company, 1888.
- Tillyard, E. M. W. The Elizabethan World Picture. New York: The Macmillan Company, 1944.
- The Tragedy of Locrine. Malone Society Reprints. Oxford: At the University Press, 1908.
- The Two Noble Ladies. Malone Society Reprints. Oxford: At the University Press, 1930.
- Ward, A. W., and A. R. Waller (eds.). The Cambridge History of English Literature. In XV Vols. Cambridge: At the University Press, 1933.

- Watts, A. E. (trans.). The Metamorphoses of Ovid. Berkeley: University of California Press, 1954.
- Wilson, John Dover (ed.). Life in Shakespeare's England. Cambridge: At the University Press, 1926.
- Woodward, Marcus. Gerard's Herball, The Essence Thereof distilled by Marcus Woodward from the Edition of Th. Johnson, 1636. London: Spring Books, 1927.
- Wright, F. A. Lempriere's Classical Dictionary. E. P. Dutton and Company, Incorporated, 1951.