

*ElizabethanDrama.org*  
presents  
the Annotated Popular Edition of

THE WIDOW'S TEARS  
by George Chapman  
1612

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# The Widow's Tears

## by George Chapman

1612

### THE ACTORS.

*Tharsalio*, the wooer.

*Lysander*, his brother.

*Cynthia*, wife to Lysander.

*Ero*, waiting-woman to Cynthia.

*Hylus*, son to Lysander, nephew to Tharsalio.

*Eudora*, the widow countess.

*Sthenia*, gentlewoman attending on Eudora.

*Ianthe*, gentlewoman attending on Eudora.

*Clinias*, a servant to Eudora.

*Lycus*, a servant to Eudora.

*Argus*, gentleman usher to Eudora

*Laodice*, daughter to Eudora.

*Rebus*, a suitor to Eudora.

*Hiarbas*, Friend to Rebus.

*Psorabeus*, Friend to Rebus.

*The Governor of Cyprus*

*Captain* of the Watch

*Two Soldiers*

*Arsace*, a pandress.

*Thomasin*, a courtesan

The Scene:

Paphos, on the Island of Cyprus.

### INTRODUCTION to the PLAY

*The Widow's Tears* by George Chapman is a schizophrenic play, whose farcical first-half plot eventually gives way to a somewhat more serious second-half one. Yet a single theme, the inconstancy of women, is shared by both tales; indeed, Chapman has been criticized for his rather cynical approach to the ability of women to control their libidos. A bonus in the play is the hilarious appearance of the highly ridiculous Governor in the final scene.

### NOTE on the PLAY'S SOURCE

The text of the play is taken from Thomas Marc Parrott's 1913 collection *Chapman's Comedies*, fully cited below.

### NOTES on the ANNOTATIONS

Mention of Parrott, Smeak and Holaday in the annotations refers to the notes provided by each of these editors in their respective editions of this play, each cited fully below.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

1. *Oxford English Dictionary* (OED) online.

2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.

3. Parrott, Thomas Marc. *Chapman's Comedies*. London: George Routledge & Sons, 1914.

4. Smeak, Ethel, ed. *The Widow's Tears*. Lincoln: The University of Nebraska Press, 1966.

12. Holaday, Allan. *The Plays of George Chapman: The Comedies*. Urbana: U. of Illinois Press, 1970.

## ACT I.

### SCENE I.

*A Room in the House of Lysander.*

*Enter Tharsalio solus, with a glass in his hand,  
making ready.*

1 **Thar.** Thou blind imperfect goddess, that delights

2 (Like a deep-reaching statesman) to converse  
Only with fools, jealous of knowing spirits,

4 For fear their piercing judgments might discover  
Thy inward weakness and despise thy power,  
6 Contemn thee for a goddess; thou that lad'st

8 Th' unworthy ass with gold, while worth and merit  
Serve thee for nought, weak Fortune, I renounce  
Thy vain dependance, and convert my duty

10 And sacrifices of my sweetest thoughts  
To a more noble deity, sole friend to worth,  
12 And patroness of all good spirits, Confidence;  
She be my guide, and hers the praise of these  
14 My worthy undertakings.

16 *Enter Lysander with a glass in his hand,  
Cynthia, Hylus, Ero.*

18 **Lys.** Morrow, brother! Not ready yet?

20 **Thar.** No; I have somewhat of the brother in me.  
22 I dare say your wife is many times ready, and you  
not up – Save you, sister; how are you enamoured

24 of my presence? How like you my aspect?

= alone. = mirror.

**Entering Character:** our hero **Tharsalio** is a young man  
brimming with self-confidence. Tharsalio lives in the  
home of his brother Lysander.

1f: Tharsalio begins the play with a soliloquy addressed to  
personified *Fortune*, the goddess who controls people's  
fates, randomly raising and lowering their circumstances.  
Tharsalio criticizes her for her fickle (*blind*) nature.

2-5: *Fortune* only talks with *fools*, because she knows they  
will always worship her, since they never suspect how  
fickle she really is; conversely, she avoids dealing with  
the wise (*knowing spirits*), who recognize the futility  
of depending on her.

*jealous* = suspicious.

= find out.<sup>1</sup>

= disdain.

6: *Contemn thee for a goddess* = the sense is "in their scorn,  
no longer respect your godhead."

*thou that...gold* = "you who shower wealth on the  
undeserving".

*lad'st* = ie. lades, loads (as cargo).<sup>1</sup>

= ie. those persons who are deserving of good fortune.

= nothing.

9: *thy vain dependance* = "my worthless (*vain*) connection  
or reliance on you";<sup>1</sup> Tharsalio will no longer pay homage  
to *Fortune*.

*convert* = turn or switch.<sup>1</sup>

= ie. those who are meritorious.

= boldness, here a sentiment more daring than plain vanilla  
confidence.

**Entering Characters:** **Lysander** is Tharsalio's brother;  
**Cynthia** is the wife of Lysander, **Hylus** their son. **Ero**  
is Cynthia's personal female servant.

Lysander is also holding a mirror (*glass*), indicating  
that he too is preparing to go out and face the world.

19ff: the initial interaction between the brothers Lysander  
and Tharsalio, and Lysander's wife Cynthia, is one of good-  
natured teasing and humorous banter.

21: "No. I am a bit like my brother this way."

23: *not up* = not ready or awake, but also quite suggestive,  
with Cynthia being *ready*.

*Save you* = "God save you", traditional greeting.

*sister* = ie. sister-in-law. It was normal to address one's  
sister-in-law as *sister*, and Cynthia will in turn refer to  
her brother-in-law Tharsalio as *brother*.

= appearance.<sup>2</sup>

26	<b>Cyn.</b> <u>Faith</u> , no worse than I did last week; the weather has nothing changed the <u>grain</u> of your complexion.	= truly. <sup>1</sup> = quality <sup>3</sup> or texture. <sup>1</sup>
28		
30	<b>Thar.</b> A firm proof 'tis in <u>grain</u> , and so are not all complexions. A good soldier's face, sister!	= that it (ie. his complexion) is ingrained, ie. unalterable. <sup>1</sup>
32	<b>Cyn.</b> Made to be worn under a <u>beaver</u> .	= visor of a helmet. <sup>3</sup>
34	<b>Thar.</b> Ay, and 'twould show well enough under a mask, too.	
36		
38	<b>Lys.</b> So much for the face!	
40	<b>Thar.</b> But is there no object in this suit to whet your tongue upon?	39-40: "can you find nothing in my clothes to tease me about?" The phrase <i>whet the tongue upon</i> means to "sharpen one's tongue on", and suggests to "prepare to attack". <sup>1</sup>
42	<b>Lys.</b> None, but Fortune <u>send you well</u> to wear it; for she best knows how you got it.	= "grant you success". <sup>1</sup>
44		
46	<b>Thar.</b> Faith, 'tis the portion she bestows upon younger brothers, valour and good clothes. <u>Marry</u> , if you ask	45-46: <i>'tis the...clothes</i> = generally, the mass of the fortune of a family was passed on to the eldest son, who in this case is Lysander, leaving the younger sons to fend in the world for themselves. Tharsalio will occasionally remind Lysander of this circumstance, but is not really resentful about it. <i>Marry</i> = an oath, derived from the Virgin Mary. = with <i>suit</i> , Tharsalio refers to both his new outfit and a new woman he plans to court.
	how we come by this new <u>suit</u> , I must take time to	
48	answer it; for as the ballad says, <i>In written books I</i>	48-49: <i>for as...find it</i> = the <i>written books</i> refer to the account books of tailors, in which they register the names of those who owe them money. <sup>3</sup> Tharsalio, in other words, is implying he hasn't paid for his new suit yet. There is another, vaguer allusion here: many ballads at the time contained lines in which the author expressly declared that the tale he has written is true, assuming that such an assertion's very existence would lead an unsophisticated reader to believe it; thus the italicized phrase also means, "since I read it, it must be true" <sup>3,20</sup>
	<i>find it</i> . Brother, these are the <u>blossoms</u> of spirit; and I	= ie. full-flowerings, prime. <sup>2</sup>
50	will have it said for <u>my father's honour</u> , that some of	= Tharsalio's father is, of course, also Lysander's father.
52	his children were <u>truly begotten</u> .	= legitimate.
54	<b>Lys.</b> Not all?	
56	<b>Thar.</b> Shall I tell you, brother, <u>that</u> I know will rejoice you? My former <u>suits</u> have been all <u>spenders</u> ; this shall	= ie. "something that". 56-7: "My former courtships ( <i>suits</i> ) have all been a waste of time and money ( <i>spenders</i> )," with a pun on <i>suits</i> . = success, <sup>1</sup> referring to the newest intended target of his affections.
58	be a <u>speeder</u> .	
60	<b>Lys.</b> A thing to be heartily wished; but, brother, take heed you be not <u>gulled</u> ; be not too <u>forward</u> .	= fooled, deceived. = aggressive, eager. <sup>1</sup>
62	<b>Thar.</b> 'T had been well for me if you had followed that counsel. You were too forward when you stepped into	

64	the world before me and <u>gulled</u> me of the land that my	= cheated, though Tharsalio does not intend such a bitter sense. <sup>1</sup>
	spirits and <u>parts</u> were indeed born to.	= qualities.
66		
68	<b>Cyn.</b> May we not have the blessing to know the aim of	= direction. <sup>1</sup>
	your fortunes? What <u>coast</u> , for Heaven's love?	
70	<b>Thar.</b> Nay, 'tis a <u>project</u> of state: you may see the	= scheme; Tharsalio won't reveal the details of his latest
	preparation, but the design lies hidden in the breasts of	plan.
72	the wise.	
74	<b>Lys.</b> May we not know't?	
76	<b>Thar.</b> Not unless you'll promise me to laugh at it, for	
	without your applause I'll none.	
78		
80	<b>Lys.</b> The quality of it may be such as a laugh will not	
	be ill bestowed upon't; pray Heaven I call not Arsace	
82	<u>sister</u> .	= ie. sister-in-law; Lysander only wants assurance that
		Tharsalio doesn't intend to marry the bawd Arsace,
		whom we will meet later. The good humour between
		the brothers is pleasing.
	<b>Cyn.</b> What, the pandress?	
84		
	<b>Thar.</b> Know you (as who knows not?) the exquisite	85f: Tharsalio ignores the last comments of Lysander and
86	lady of the palace, the late governor's admired widow,	Cynthia.
	the rich and <u>haughty</u> Countess Eudora? <u>Were not she</u> a	= lofty or dignified. <sup>1</sup> = "wouldn't she be".
88	jewel worth the wearing, if a man knew how to win her?	
90	<b>Lys.</b> How's that, how's that?	90: Lysander cannot believe what he is hearing.
92	<b>Thar.</b> Brother, there is a certain goddess called	92f: Tharsalio plans to win the rich Eudora, who is
	Confidence, that carries a main stroke in honourable	somewhat above his class, through sheer audaciousness.
94	<u>preferments</u> . Fortune waits upon her, Cupid is at her	= advancements.
	<u>beck</u> ; she sends them both <u>of</u> errands. This deity doth	94-95: <i>Cupid...beck</i> = the god of love, like the goddess
96	promise me much assistance in this business.	Fortune, is under Confidence's control.
		<i>of</i> = on.
98	<b>Lys.</b> But if this deity should draw you up in a basket to	98-100: Lysander alludes to a story told in the Middle Ages
	your countess's window, and there let you hang for all	about the Roman poet Virgil, who was imagined to be a
100	the wits in the town to shoot at; how then?	sorcerer; a lady he was wooing asked him to visit her at
		night, promising to draw him up to her tower window in
		a basket. Halfway up the tower, she ceased raising Virgil
		any further, and left him there to be the object of ridicule
		to the passersby below the next morning. <sup>19</sup> Virgil's
		revenge is referred to below in Act I.iii.201-3.
102	<b>Thar.</b> If she do, let them shoot their <u>bolts</u> and spare	= arrows with blunt heads. <sup>2</sup>
	not; I have a little bird in a cage here that sings me	
104	better comfort. <u>What should be the bar?</u> You'll say,	= "What will stop me?"
	<u>I was page to the Count her husband</u> . What of that? I	= a key part of Eudora's upcoming resistance to Tharsalio's
		courtship will be that he had been a lowly servant ( <i>page</i> )
		to her now-deceased husband, the former governor.
106	have thereby one <u>foot</u> in her favour already. She has	= step.
	<u>taken note of</u> my spirit and surveyed my good <u>parts</u> ,	= ie. already had a chance to observe. = physical qualities.
108	and the picture of them lives in her eye; which sleep, I	
	know, cannot close till she have embraced the	

110	<u>substance</u> .	= ie. the real thing.
112	<b>Lys.</b> All this savours of the <u>blind goddess you speak of</u> .	= ie. Confidence.
114	<b>Thar.</b> Why should I despair but that Cupid hath one	= arrow.
116	<u>dart</u> in store for her great ladyship, as well as for any	116: <i>huge</i> = great or high ranking. <sup>2,4</sup>
	other <u>huge</u> lady whom <u>she</u> hath <u>made stoop gallant to</u>	<i>she</i> = ie. Confidence, the blind goddess. <i>made stoop gallant to</i> = the sense is "caused to be humble enough to". <sup>1</sup> The phrase is a nautical one, meaning literally to lower or dip ( <i>stoop</i> ) one's flag ( <i>gallant</i> ), which one ship might do in salute or as a sign of respect to another. <sup>4</sup>
	kiss their worthy <u>followers</u> ? In a word, I am assured	= pursuers, suitors.
118	of my <u>speed</u> . Such fair attempts led by a brave <u>resolve</u>	= success. = determination.
120	are evermore <u>seconded</u> by Fortune.	= supported: luck favors the bold.
	<b>Cyn.</b> But, <u>brother</u> , have I not heard you say your own	= ie. Tharsalio.
122	ears have been witness to her vows, made solemnly to	122-4: <i>her vows...widow's bed</i> = Eudora had vowed never to remarry if her husband died first.
	<u>your late lord</u> , in memory of him to preserve till death	= ie. Eudora's deceased husband.
124	the unstained honour of a widow's bed? If nothing else,	
126	yet that might cool your confidence.	
	<b>Thar.</b> Tush, sister! Suppose you should <u>protest</u> with	= vow.
128	solemn oath (as perhaps you have done) if ever Heaven	128-130: <i>if ever...interred</i> = "if God listens to your prayers that Lysander die before you". Tharsalio's good nature is endearing.
	hears your prayers that you may live to see my brother	130-2: <i>to feed...life</i> = Tharsalio compares a life without any men which a widow might vow to lead to the deprivation and sacrifice made by those who give up meat during Lent; the word <i>flesh</i> could refer both to meat that one ate and the flesh of a man.
130	nobly interred, to feed only upon fish and not endure the	
132	touch of flesh during the wretched Lent of your	
	miserable life; would you believe it, brother?	
134	<b>Lys.</b> I am therein most confident.	
136	<b>Thar.</b> Indeed you had better believe it than <u>try</u> it. But	= test.
138	pray, sister, tell me – you are a woman – do not you	
140	wives nod your heads and smile one upon another when	
	ye meet abroad?	
142	<b>Cyn.</b> Smile? Why so?	
	<b>Thar.</b> As who should say, "Are not we mad wenches,	
144	that can lead our blind husbands thus by the noses?" Do	
146	you not brag among yourselves how grossly you abuse	
	their honest credulities? How they adore you for saints,	= "commit adultery with other men"; this is the first of numerous references to the traditional horns that are said to grow on the foreheads of husbands whose wives cheat on them. Additionally, <i>adhorn</i> puns with both <i>adore</i> in line 146 and "adorn", and <i>temple</i> is meant in both senses of "church" (with <i>saints</i> in line 146) and the <i>temples</i> on one's forehead.
	and you believe it, while you <u>adhorn their temples</u> , and	148-9: <i>How you...lifetime</i> = "How you promise to never remarry if your husbands predecease you".
148	they believe it not? How you vow widowhood in their	
	lifetime and they believe you, when even in the sight of	



150	their breathless <u>corse</u> , <u>ere</u> they be fully cold, you join	= corpse. = before.
152	embraces with his <u>groom</u> , or his physician, and perhaps	= servant. <sup>2</sup>
154	his poisoner; or at least, by the next moon (if you can <u>expect</u> so long) solemnly <u>plight new hymeneal bonds</u> ,	= wait. = make new marriage vows; <i>Hymen</i> was the god of marriage.
156	with a wild, confident, untamed ruffian –	
158	<b>Lys.</b> As for example?	
160	<b>Thar.</b> And make him the <u>top of his house</u> and sovereign lord of the palace? As for example, look you,	= ie. head of the remarried woman's household.
162	brother, this <u>glass</u> is mine –	= mirror.
164	<b>Lys.</b> What of that?	
166	<b>Thar.</b> While I am with it, it takes impression from my	164f: Tharsalio engages in a creative metaphor: just as a husband cannot stop his wife from becoming attracted to another man, so Tharsalio cannot prevent his mirror from being serviceable to another person, even as it reflects only his own face at the moment.
168	face; but can I make it so mine, that it shall be of no use to any other? Will it not do <u>his office</u> to you or you; and as well to my groom as to myself? Brother, monopolies are <u>cried down</u> . Is it not madness for me to believe,	= its ( <i>its</i> was rarely used by Elizabethans). = function. 167-8: <i>monopolies...down</i> = "monopolies are condemned ( <i>cried down</i> ) <sup>1</sup> ." Tharsalio of course has the monopoly of a woman by any one man in mind, but his reference is a topical one. The Tudor monarchs had granted many monopolies as rewards for service or to favourite individuals; highly unpopular, monopolies were finally brought under control when James I, who ascended the throne in 1603, began to revoke those monopolies whose privileges were abused the most. <sup>5</sup>
170	when I have conquered <u>that fort of chastity</u> the great Countess, that if another man of my making and <u>mettle</u>	= common military metaphor for a woman's resistance. = character.
172	shall assault her, her eyes and ears should lose their function, <u>her other parts their use</u> , as if Nature had made	= probably suggestive.
174	her all in vain, unless I only had stumbled into her quarters?	168-174: <i>Is it not...quarters</i> = "would it not be crazy for me to think that if the countess, after marrying me, met another man of my looks and qualities, she would not be attracted to him, as if Nature had wasted creation on her, but for the good luck that brought me into her life?"
176	<b>Cyn.</b> Brother, I fear me in your travels, you have drunk too much of that <u>Italian air</u> , that hath infected the whole	= the English believed that travel to Italy corrupted one's morals. <sup>3</sup>
178	mass of your ingenuous nature, dried up in you all sap of generous disposition, poisoned the very essence of	
180	your soul, and so <u>polluted</u> your senses that whatsoever enters there takes from them contagion and is to your	180: <i>polluted</i> = corrupted.
182	<u>fancy</u> represented as foul and tainted, which in itself, perhaps, is <u>spotless</u> .	180-183: <i>whatsoever...spotless</i> = "whatever your senses notice you imagine to be foul and tainted, even if it is completely pure and good ( <i>spotless</i> )." <i>fancy</i> = imagination.
184	<b>Thar.</b> No, sister, it hath refined my senses, and made	
186	me see with clear eyes, and to judge of objects as they truly are, not as they seem, and through their mask to	186-7: <i>and to judge...seem</i> = Smeak has noted that Tharsalio is responding to Cynthia's reference to <i>Italian air</i> by alluding to, and varying, a point made by Machiavelli in <i>The Prince</i> , that a ruler must be a "great feigner and dissembler", so that "everybody sees what you appear to be", but "few feel what you are." <sup>21</sup>

188	discern the true face of things. It tells me how short-	189-190: <i>their weeping...a mask</i> = a variation of a proverb
190	lived widows' tears are, that their weeping is in truth	composed by the 1st century B.C. writer Syrian Publius
	but laughing under a mask, that they mourn in their	Syrus, famous for his collection of maxims and sayings: "the
		weeping of an heir is laughter under a mask", <sup>6</sup> here applied
		to widows; a common and cynical Elizabethan sentiment.
		= ie. with their faces hidden from observation.
192	gowns and <u>laugh in their sleeves</u> ; all which I believe	= ie. as if it had been spoken by the oracle at Delphi, the
	as a <u>Delphian oracle</u> , and am resolved to burn in that	frequently consulted and most famous seer of the ancient
		world.
194	faith. And in that resolution do I march to the great	192-3: <i>am resolved...faith</i> = "I will die rather than
	lady.	abandon that belief." Tharsalio's tightly-held opinion
		in this matter is compared to religious faith, for which,
		if it were considered heresy, he would gladly be burned
		at the stake. The burning of Catholic agitators was
		common through the 16th century in England, the last
		such execution for heresy not occurring until 1612.
196	<b>Lys.</b> You lose time, brother, <u>in discourse</u> ; by this had	196: <i>in discourse</i> = "in chatting away with us."
	you <u>bore up</u> with the lady, and <u>clapped her aboard</u> , for	196-7: <i>by this had you</i> = "by this time you could have".
		197-9: with <i>bore up</i> , Lysander begins an extended nautical
		metaphor: <i>to bear up</i> means to bring a vessel into the
		wind; <sup>1</sup> <i>clap aboard</i> = to bring one's ship alongside
		another, usually for fighting purposes. <sup>1</sup>
198	I know your confidence will not dwell long in the	= <i>service</i> means both (1) military service, continuing the
	<u>service</u> .	maritime metaphor; and (2) a lover's courtship. <sup>1</sup>
200		
202	<b>Thar.</b> No, I will perform it in the conqueror's style.	202: <i>Penelope</i> = the wife of Ulysses, Penelope famously
	Your way is not to win <u>Penelope</u> by <u>suit</u> , but by	resisted the wooing of 108 suitors as she waited for the
		return of her husband from the Trojan War.
		<i>suit</i> = ie. old-fashioned courting.
204	surprise. The castle's carried by a sudden assault, that	= ie. would otherwise. = resist.
	<u>would</u> perhaps <u>sit out</u> a twelvemonth's siege. It would	= training, ie. lesson. <sup>1</sup>
206	be a good <u>breeding</u> to my young nephew here, if he	= ie. vantage point from which to watch Tharsalio at work.
	could procure a <u>stand</u> at the palace to see with what	= old form of <i>accost</i> , <sup>3</sup> with its modern meaning, but also
	alacrity I'll <u>acoast</u> her countess-ship, in what garb I will	continuing Lysander's nautical metaphor, using the
		meaning "keep to the side of", <sup>1</sup> together with the pun of
		<i>countess-ship</i> .
208	woo her, with what <u>facility</u> I will win her.	= ease.
210	<b>Lys.</b> It shall go hard but we'll hear your entertainment	210: the sense seems to be, "it won't be easy but we will
	for your confidence sake.	listen to how you expect to manage this."
212		
214	<b>Thar.</b> And having won her, <u>nephew</u> , <u>this sweet face</u> ,	= ie. Hylus, Lysander's son. = ie. Hylus' face.
	Which all the city says is so like <u>me</u> ,	= ie. mine.
216	Like me shall be <u>preferred</u> , for I will wed thee	= advanced (in status).
	To my great widow's daughter and sole heir,	
218	The lovely spark, the bright Laodicè.	
220	<b>Lys.</b> A good pleasant dream!	
222	<b>Thar.</b> In <u>this eye</u> I see	221-2: <i>In this eye...fire</i> = Tharsalio further comments on his
	That fire that shall in me inflame the mother,	resemblance to his nephew; <i>this eye</i> = Hylus' eye.
	And that in this shall set on fire the daughter.	



224	It goes, sir, in a blood; believe me, brother, These destinies go ever in a blood.	= <i>to go in a blood</i> (here and in the next line) means to "be a family trait" or "run in a family". <sup>1</sup>
226	<b>Lys.</b> These <u>diseases</u> do, brother, <u>take heed</u> of them;	= weaknesses or mental illnesses. <sup>2</sup> = "beware of" or "keep watch for".
228	fare you well; take heed you be not <u>baffled</u> .	= exposed to ridicule, disgraced; <sup>1</sup> Lysander is warning his brother to be careful.
230	[ <i>Exeunt Lysander, Cynthia, Hylus, Ero;</i> <i>manet Tharsalio.</i> ]	= Tharsalio remains on-stage alone.
232	<b>Thar.</b> Now, thou that art the <u>third blind deity</u>	= ie. Confidence, along with Love and Fortune: they are <i>blind</i> in the sense that they act arbitrarily or randomly. <sup>1</sup>
234	That governs earth in all her happiness,	
236	The life of all endowments. Confidence,	
238	Direct and prosper my intention. Command thy servant deities, Love and Fortune, To <u>second</u> my attempts for this great lady, Whose page I lately was; that she, whose <u>board</u>	= support, back up. = table (for eating); <sup>1</sup> these last few lines of Tharsalio's brief soliloquy contain a pair of humorously dirty and punny contrasts.
240	I might not sit at, I may board abed, And under bring, who bore so high her head.	240-1: the scene ends, as scenes often do, with a rhyming couplet.
242	[ <i>Exit.</i> ]	
<b>ACT I, SCENE II.</b> <i>A Room in the House of Eudora.</i>		
<i>Enter Lysander, Lycus.</i>		<b>Entering Character:</b> though a servant of Eudora's, <b>Lycus</b> is also a trusted friend of Lysander and Tharsalio.
1	<b>Lycus.</b> 'Tis miraculous <u>that</u> you tell me, sir; <u>he come</u> to	= what. = ie. "Tharsalio is coming".
2	woo our lady mistress for his wife?	
4	<b>Lys.</b> 'Tis a <u>frenzy</u> he is possessed with, and will not be	= madness.
6	cured but by some violent remedy. And you shall favour	
8	me so much to make me a spectator of the scene. But is	
10	she, say you, already accessible for suitors? I thought	= unyieldingly.
12	she would have stood so <u>stiffly</u> on her widow vow, that	
14	she would not endure the sight of a suitor.	
16	<b>Lycus.</b> Faith, sir, <u>Penelope</u> could not bar her gates	= second reference to the wife of Ulysses; see the note above in Scene i.202.
18	against her wooers; but she will still be mistress of herself. It is, you know, a certain itch in female blood: they love to be <u>sued to</u> ; but she'll <u>hearken to</u> no suitors.	12-13: <i>she will...herself</i> = she will do as she pleases.  = wooed, pursued. = listen to, attend or regard. <sup>1</sup>
20	<b>Lys.</b> But by your leave, Lycus, Penelope is not so wise	
22	as her husband Ulysses, for he, fearing the jaws of the	
24	Siren, stopped his ears with wax against her voice.	17-18: <i>Ulysses...her voice</i> = the <i>Sirens</i> were mythical sea creatures who lured sailors to their deaths with their enchanted singing. In the <i>Odyssey</i> , Ulysses had his sailors stop their ears with wax, so they would not hear the Sirens' song, but had himself lashed to a mast without stopping his ears, so that he could hear their music without throwing away his life.  Lysander's point is that Eudora is smarter than Penelope because she (Eudora) avoids temptation by refusing to entertain the wooing of her suitors.

20	They that fear the adder's sting, will not come near her hissing. Is any suitor with her now?	
22	<b>Lycus.</b> A Spartan lord, <u>dating</u> himself our great	22-23: <i>A Spartan...kinsman</i> = Eudora is being courted by one Rebus, a Spartan lord, who, as we shall see, uses his kinship with the <i>Viceroy</i> (which usually refers to a deputy king, but here is identified as no more than an unspecified position superior to the Governor of Cyprus) as a selling point. <i>dating</i> = identifying.
24	<u>Viceroy's kinsman</u> , and two or three other of his <u>country lords</u> as <u>spots in his train</u> . He comes armed	24: <i>country lords</i> = fellow Spartan nobles, perhaps nobles who reside in rural areas. <i>spots in his train</i> = "stains on his retinue." = <i>his Altitude</i> was a common mock title, applied here to the Viceroy. It may be a humorous variation on "his Highness". <sup>1</sup>
26	with <u>his Altitude's</u> letters in grace of his person, with	
28	promise to make her a duchess if she embrace the match. This is no <u>mean</u> attraction to her high thoughts; but yet she disdains him.	26-27: <i>embrace the match</i> = ie. marry him. = base, worthless.
30	<b>Lys.</b> And how then shall my brother presume of	30-31: <i>And how...acceptance</i> = ie. if Eudora is hesitant to meet with one who has that much to offer, how does Tharsalio expect to compete against that?
32	acceptance? Yet I hold it much more under her contentment to marry such a nasty braggart, than under	31-32: <i>under her contentment</i> = ie. she would be less than satisfied.
34	her honour to wed my brother – a gentleman, (though I say't) more honourably descended than that lord, who,	
36	perhaps, for all his ancestry, would be much troubled to name you the place where his father was born.	
38	<b>Lycus.</b> Nay, I hold no comparison betwixt your brother and him. And the venerean disease, to which they say	39-40: <i>the venerean...wedded</i> = humorous description of Eudora's Spartan wooer allegedly suffering from syphilis.
40	he has been long wedded, shall, I hope, first rot him, ere she endure the savour of his <u>sulphurous breath</u> .	= ie. breath having a stench like that of sulphur, a side-effect of syphilis.
42	Well, her ladyship is at hand; y' are best take you to <u>your stand</u> .	= Lycus has found Lysander a vantage point from which to view the ensuing scene in Eudora's house.
44	<b>Lys.</b> Thanks, good friend Lycus!	
46		
48	[Exit.]	
50	<i>Enter Argus, <u>barehead</u>, with whom another <u>usher</u>,</i>	<b>Entering Character: Argus</b> is an attendant ( <i>usher</i> ) of the widow Eudora's. He enters the stage not wearing his uniform cap ( <i>barehead</i> ).
52	<i>Lycus, joins, going over the stage.</i> <i>Hiarbas and Psorabeus next, Rebus single before</i>	51: <b>Rebus</b> is Eudora's Spartan suitor; <b>Hiarbas</b> and <b>Psorabeus</b> are his companions.
54	<i>Eudora, Laodice;</i>	52: <b>Eudora</b> is the widowed countess we have been hearing so much about, <b>Laodice</b> her daughter.
56	<i>Sthenia bearing her train, Ianthe following.</i>	53: <b>Sthenia</b> and <b>Ianthe</b> are female servants of Eudora.
58	<b>Reb.</b> I <u>admire</u> , madam, you cannot love whom the Viceroy loves.	55-56: "I marvel ( <i>admire</i> ) that you don't love me, since the Viceroy loves me."
60	<b>Hiar.</b> And one whose veins swell so with his blood, madam, as they do in his lordship.	58-59: Hiarbas points out (no doubt for the umpteenth time) how closely Rebus is related to the Viceroy. The use of

60		<i>swell</i> and <i>blood</i> may also be suggestive of Rebus' sexual prowess.
62	<b>Psor.</b> A near and dear kinsman his lordship is to his Altitude the Viceroy; in <u>care of</u> whose good <u>speed</u> here	= anxiety over. <sup>1</sup> = success.
64	I know his Altitude hath not slept a sound sleep since <u>his</u> departure.	= ie. Rebus'.
66	<b>Eud.</b> I thank <u>Venus</u> I have, ever since he came.	66: "I'm grateful I <i>have</i> slept well, ever since Rebus arrived here." Note how Eudora gently mocks Rebus in this conversation, even as he does not recognize the irony. <i>Venus</i> was the goddess of love, and patron goddess of Cyprus (the setting of our play), where legend has it she was born.
68	<b>Reb.</b> You sleep away your honour, madam, if you neglect me.	
70	<b>Hiar.</b> Neglect your lordship? That <u>were</u> a negligence	= would be.
72	no less than disloyalty.	
74	<b>Eud.</b> I much doubt that, sir; it were rather a presumption to take him, being of the blood viceroyal.	74-75: Eudora cleverly suggests she is not worthy to marry Rebus, with his supposedly high-class bloodline.
76	<b>Reb.</b> Not at all, <u>being offered</u> , madam.	= ie. "since I am offering myself to you".
78	<b>Eud.</b> But offered ware is not so sweet, you know.	79: proverbial: "proffered service stinketh." <sup>7</sup>
80	They are the graces of the Viceroy that woo me, not your lordship's, and I conceive it should be neither	
82	honour nor pleasure to you to be taken in for another man's favours.	81-83: <i>I conceive...favours</i> = "I imagine you would not be satisfied to know that I married you solely because of your kinship to a man with the status and qualities of the Viceroy."
84	<b>Reb.</b> <u>Taken in</u> , madam? You speak as I had no house	85-86: with <i>taken in</i> in line 82, Eudora meant "received" or "embraced", but Rebus, without genuine humour, plays on the phrase's alternate meaning of "admitted as a lodger". <sup>1</sup>
86	to hide my head in.	
88	<b>Eud.</b> I have heard so indeed, my lord, unless it be another man's.	
90	<b>Reb.</b> You have heard untruth then; these lords can well witness I can <u>want</u> no houses.	= lack.
92	<b>Hiar.</b> Nor palaces, neither, my lord!	
94	<b>Psor.</b> Nor courts neither!	
96	<b>Eud.</b> Nor temples, I think, neither; I believe we shall have a god of him.	
100		
102	<i>Enter Tharsalio.</i>	
104	<b>Arg.</b> See the bold fellow! Whither will you, sir?	103: the servant Argus stops Tharsalio as he attempts to approach Eudora.
106	<b>Thar.</b> Away! – All honour to you, madam!	
108	<b>Eud.</b> How now, <u>base companion</u> ?	= low fellow; <i>companion</i> was a term of contempt. <sup>13</sup>
110	<b>Thar.</b> Base, madam? He's not base that <u>figh</u> ts as high as your lips.	= the sense is "strives (for)". <sup>4</sup>

112	<b>Eud.</b> And does that beseem my servant?	112: "and is that fitting behavior for one who was once my servant?" Eudora reminds Tharsalio (not for the last time) of his modest past, as he had served as a page in her household when her husband the governor had been alive.
114	<b>Thar.</b> Your <u>court-servant</u> , madam.	= punning, with a secondary meaning of a wooing ( <i>courting</i> ) professed lover ( <i>servant</i> ).
116	<b>Eud.</b> One that <u>waited on my board</u> ?	= ie. served her dinner table.
118	<b>Thar.</b> That was only a preparation to my <u>weight</u> on your bed, madam.	= punning on <i>wait</i> , and not the last time Tharsalio will be rather risqué with the countess.
120		
122	<b>Eud.</b> How dar'st thou come to me with such a thought?	
124	<b>Thar.</b> Come to you, madam? I dare come to you at <u>midnight</u> , and bid defiance to the proudest spirit that haunts these your loved shadows, and would any way <u>make terrible</u> the access of my love to you.	= ie. for a sexual encounter. = make difficult, ie. obstruct. <sup>1</sup>
126		
128	<b>Eud.</b> Love me? Love my dog!	128: a common proverbial phrase: "if you love me, you must love everything about me." <sup>7</sup>
130	<b>Thar.</b> I am bound to that by the proverb, madam.	
132	<b>Eud.</b> <u>Kennel without with him</u> ; intrude not here. What is it thou presum'st on?	= "toss him in the gutter ( <i>kennel</i> )": <i>kennel</i> also already had its modern meaning of "doghouse", so Eudora's line is a pun.
134		
136	<b>Thar.</b> On your judgment, madam, to choose a man, and not a giant; <u>as these are that</u> come with titles and authority, as they would conquer or ravish you. But I come to you with the liberal and ingenuous graces, love, youth, and <u>gentry</u> ; which (in no more deformed a person than myself) deserve any princess.	= ie. "unlike these other guys here who", referring to Rebus and friends. = ie. the status of gentleman.
138		
140		
142	<b>Eud.</b> In your saucy opinion, sir, and <u>sirrah</u> too! Get gone, and let this <u>malapert</u> humour return thee no more, for, afore Heaven, I'll have thee <u>tossed in blankets</u> .	= common address form used towards servants, again reminding Tharsalio of his past. = impudent. <sup>2</sup> = common humiliation practiced on those who deserve punishment for misbehavior.
144		
146	<b>Thar.</b> In blankets, madam? You must add your sheets, and you must be the tosser.	
148		
150	<b>Reb.</b> Nay, then, sir, y' are as <u>gross</u> as you are saucy.	= coarse. <sup>1</sup>
152	<b>Thar.</b> And all one, sir, for I am neither.	
154	<b>Reb.</b> [ <u>drawing</u> ] Thou art both.	= ie. his sword.
156	<b>Thar.</b> <u>Thou</u> liest; <u>keep up</u> your <u>smiter</u> , Lord Rebus.	155: <i>thou</i> = Tharsalio and Rebus address each other with the insulting <i>thou</i> to express their contempt for each other. <i>keep up</i> = keep confined. <sup>1</sup> <i>smiter</i> = humorous term for Rebus' sword.
158	<b>Hiar.</b> <u>Usest</u> thou thus his Altitude's cousin?	157: "this is how you treat ( <i>use</i> ) the Viceroy's kinsman?"
160	<b>Reb.</b> The place, thou know'st, protects thee.	159: Rebus, actually a coward, will repeatedly refuse to fight with Tharsalio, out of, so he says, respect for Eudora, whose home they are in.
	<b>Thar.</b> Tie up your valour then till another place turn me	

162	loose to you. You are the lord, I take it, that wooed my	
164	great mistress here with letters from his Altitude; which	
166	while she was reading, your lordship (to entertain time) <u>straddled and scaled</u> your fingers, <u>as you would show</u> what an itching desire you had to get betwixt her sheets.	165: <i>straddled and scaled</i> = <i>to straddle</i> is to spread apart, but the word is usually applied to the legs; given the rest of the sentence, there is certainly some suggestive sense intended; to <i>scale</i> means "to peel flakes from". <sup>1</sup> <i>as you would show</i> = as if to show.
168	<b>Hiar.</b> 'Slight, why does your lordship endure him?	= by God's light, a strong oath; a statute of 1606 banned the explicit blaspheming use of God's name on stage.
170	<b>Reb.</b> The place, the place, my lord!	
172	<b>Thar.</b> Be you his attorney, sir.	= Tharsalio asks Hiarbas to speak for Rebus (ie. fight in his stead).
174	<b>Hiar.</b> What would you do, sir?	
176	<b>Thar.</b> Make thee leap out at window at which thou	176-7: <i>to come in the window</i> was a euphemism for being a bastard. <sup>3</sup>
178	cam'st in. Whoreson <u>bagpipe</u> lords!	= ie. long-winded talker. <sup>1</sup> Smeak wonders if there is a swipe here at the recently-enthroned English King James I and the many countrymen of his from Scotland who seemed to have undesirably descended on England in his wake.
180	<b>Eud.</b> What rudeness is this?	
182	<b>Thar.</b> What tameness is it in you, madam, to <u>stick at</u> the discarding of such a suitor? A lean lord, dubbed with	= scruple or hesitate. <sup>1</sup> 182-3: <i>A lean lord...others</i> = the otherwise insignificant Rebus gains his substance from his connection to the Viceroy.
184	the lard of others! A <u>diseased lord</u> , too, that opening certain magic <u>characters</u> in an <u>unlawful</u> book, <u>up start</u> as	183: <i>diseased lord</i> = Tharsalio alludes to Rebus' alleged suffering from syphilis. 183-4: <i>that opening...up start</i> = "that by opening up and using a book of witchcraft, raise ( <i>up start</i> ), etc." <i>characters</i> = words. <i>unlawful</i> = in the early 16th century, witchcraft was still illegal.
	many <u>aches</u> in's bones, as there are <u>ouches</u> in's skin.	185: <i>aches</i> was pronounced "aitches" at the time, punning easily with <i>ouches</i> ; <i>ouches</i> refers to sores on the skin, <sup>1</sup> which, along with the aching of Rebus' <i>bones</i> , allude to the symptoms of his venereal disease.
186	Send him, mistress, to the widow your tenant, the <u>virtuous pandress Arsace</u> . I perceive he has crowns	= Tharsalio is only partially ironic, and not at all cruel: Arsace actually was once a prosperous woman, but who has since fallen on hard times, and now pays rent in one of the countess' properties, where she seems to be running a brothel.
188	in's purse, that make him <u>proud of a string</u> ; let her <u>pluck</u>	= the meaning of the phrase is not entirely clear, but appears several times in English writing of the day; the OED cites the phrase from a 1650 work, and suggests, since the phrase is applied to a horse, that <i>string</i> is a shortened form of <i>stringhalt</i> , a condition which causes the hind legs of a horse to contract in a spasm; since <i>proud</i> can mean "sexually excited", the combination could be highly suggestive. The punning is dense in these lines: <i>string</i> can also refer to the cord of a musical instrument, so there is a play on words with <i>pluck</i> ; <i>pluck</i> in turn is something you do to a

	the <u>goose</u> therefore, and her <u>maids</u> <u>dress</u> him.	<i>goose</i> (line 189).
190	<b>Psor.</b> Still, my lord, <u>suffer</u> him?	189: <i>goose</i> = fool, referring to Rebus. <i>maids</i> = euphemism for Arsace's prostitutes. <i>dress him</i> = ie. prepare or cook Rebus, who is a <i>goose</i> ; but <i>dress</i> also meant to raise or erect, <sup>1</sup> thus adding to the suggestiveness.
192	<b>Reb.</b> The place, sir, believe it, the place!	= ie. "you tolerate".
194	<b>Thar.</b> O, good Lord Rebus, the place is never like to be yours that you need respect it so much.	
196	<b>Eud.</b> Thou wrong'st the noble gentleman.	
198	<b>Thar.</b> Noble gentleman? A tumour, an <u>imposthume</u> , he is, madam: a very <u>hautboy</u> , a bag-pipe, in whom there is	= a festering swelling, used figuratively here, as in "swollen with pride". <sup>1</sup> = an early oboe-like instrument, referring again to Rebus' windiness. = also meaning flatulence, which smells none too <i>sweet</i> ( <i>wind</i> has been used in this way since as far back as 1000 A.D.). <sup>1</sup>
200	nothing but <u>wind</u> , and that none of the sweetest neither.	
202	<b>Eud.</b> <u>Quit the house of him</u> by th' head and shoulders!	= to her servants: "toss him out of the house".
204	<b>Thar.</b> Thanks to your honour, madam, and my lord cousin, the Viceroy, shall thank you.	207-8: Tharsalio seems to be mimicking Rebus.
206	<b>Reb.</b> So shall he indeed, sir.	
208	<b>Lycus, Arg.</b> Will you begone, sir?	
210	<b>Thar.</b> Away, poor fellows!	
212	<b>Eud.</b> What is <u>he</u> made of, or what devil sees Your childish and <u>effeminate</u> spirits in him, That thus ye shun him? Free us of thy sight. Begone, or I <u>protest</u> thy life shall go!	= ie. Rebus; Eudora is addressing Tharsalio here. = unmanly. <sup>1</sup> = swear.
214	<b>Thar.</b> Yet shall my ghost <u>stay still</u> , and haunt those beauties And glories that have rendered it immortal. But since I see your blood runs, for the time,	= "remain here always".
216	High in that contradiction that fore-runs Truest agreements (like the <u>elements</u> ,	223-5: <i>But since...agreements</i> = Tharsalio, with typical chauvinism, accepts that Eudora must say "no" first before she eventually says "yes."
218	Fighting before they <u>generate</u> ) and that time	225-6: <i>like the...generate</i> = the ancient philosophers recognized four <i>elements</i> - earth, fire, air and water - out of which everything in the universe was created ( <i>generated</i> ).
220	Must be attended most in things most worth, I leave your honour freely, and <u>commend</u> That life you threaten, when you please, to be Adventured in your service, so your honour Require it likewise.	226-7: <i>that time...worth</i> = time must be allowed, ie. patience is required, to attain <i>things</i> of great value. 228-231: <i>commend...likewise</i> = "I will dedicate ( <i>commend</i> ) my life (which you now <i>threaten</i> ) to your service, when you are ready to accept it."
222		
224		
226		
228		
230		
232		



234	<b>Eud.</b> Do not come again.	
236	<b>Thar.</b> I'll come again, believe it, and again.	235: "I'll be back again and again", but perhaps also highly suggestive, as the vulgar sense of <i>come</i> appears to have originated in the early 17th century.
	[Exit.]	
238	<b>Eud.</b> If he shall dare to come again, I <u>charge</u> you	= direct.
240	Shut doors upon him.	
242	<b>Arg.</b> You must shut them, madam,	
244	To all men else then, <u>if it please your honour</u> ;	= common formula of submissive deference.
244	For if that any enter, he'll be one.	
246	<b>Eud.</b> I hope, wise sir, a guard will keep him out.	
248	<b>Arg.</b> Afore Heaven, not a guard, an't please your honour!	248: Argus likely emphasizes <i>a</i> in <i>a guard</i> , as in "only one guard?" Argus, a coward, worries that he alone is being assigned the job of keeping Tharsalio out of the house.
250	<b>Eud.</b> Thou liest, base ass; <u>one man enforce a guard</u> ?	= "how can one man force ( <i>enforce</i> ) his way past a guard?"
252	I'll turn ye all away, by our isle's goddess,	
254	If he but set a foot within my gates.	
256	<b>Psor.</b> Your honour shall do well to have him poisoned.	
258	<b>Hiar.</b> Or <u>begged</u> of your cousin the Viceroy.	= <i>begging</i> was an English legal procedure in which a person could apply to take wardship of an orphan or a mental incompetent, and thus control the ward's property; such a system was easily abused, and was to be abolished in England in 1660.
	[Exeunt.]	
	<b>ACT I, SCENE III.</b>	
	<i>Before the House of Eudora.</i>	
	<i>Lysander, from his <u>stand</u>.</i>	= Lysander's secret viewing area, apparently located outside Eudora's house.
1	<b>Lys.</b> This <u>braving</u> wooer hath <u>the success expected</u> ;	= daring. = that is, no success at all.
2	the favour I obtained made me witness to the <u>sport</u> ,	= entertainment.
	and let his confidence be sure, I'll <u>give it him home</u> .	= "let him know about it": Lysander intends to tease his brother over his failure.
4	The news <u>by this</u> is blown through the four quarters of the city. Alas, good confidence! But the happiness is,	= by now.
6	he has a <u>forehead of proof</u> ; the <u>stain</u> shall never stick there, whatsoever his <u>reproach</u> be.	6: <i>forehead of proof</i> = an audacious invulnerability; <sup>1</sup> the sense is, he has no sense of shame or defeat.
8		6-7: <i>the stain...reproach be</i> = no amount of disgrace ( <i>stain</i> ) will stick to him, no matter how great the shame or insult ( <i>reproach</i> ). <sup>1</sup>
	<i>Enter Tharsalio.</i>	
10	[Aside] What, in discourse?	
12		11: Lysander notices that Tharsalio is talking to himself; Elizabethan characters frequently express their inner thoughts aloud, for the convenience of both the audience and eavesdropping characters.
	<b>Thar.</b> Hell and the Furies take this vile encounter!	

14	Who would imagine this <u>Saturnian peacock</u>	= the <i>peacock</i> was sacred to Juno, the queen of the gods, for whom <i>Saturnia</i> was an alternate epithet. The peacock, as an emblem of pride, refers to Eudora.
	Could be so barbarous to <u>use</u> a spirit	= treat.
16	Of my <u>erection</u> with such low respect?	= height (referring to his <i>spirit</i> ), with obvious suggestiveness.
	'Fore Heaven, it cuts my <u>gall</u> ; <u>but I'll dissemble it.</u>	= spirit capable of resenting insult. <sup>1</sup> = despite the repulse, Tharsalio will act as if he is not discouraged at all.
18	<i>Lys.</i> What, my noble lord?	
20	<i>Thar.</i> Well, sir, that may be yet, and means to be.	
22	<i>Lys.</i> What means your lordship, then, to hang that head	23-24: <i>to hang...erected</i> = Lysander continues the double-
24	that hath been so erected; it knocks, sir, at your bosom	entendre begun by Tharsalio.
26	to come in and <u>hide itself.</u>	= ie. from shame.
28	<i>Thar.</i> Not a jot!	
30	<i>Lys.</i> I hope by this time it needs fear no horns.	= "I trust you are not married yet"; by not being married, Tharsalio need not worry about being cheating on!
32	<i>Thar.</i> Well, sir, but yet that blessing runs not always in a blood.	31-32: <i>to run in a blood</i> means to be a family trait; hence, Tharsalio is saying that being cheated on doesn't always run in a family, ie. just because Lysander's wife may be unfaithful doesn't mean Tharsalio's own wife would be.
34	<i>Lys.</i> What, <u>blanketed</u> ? O the gods! <u>Spurned</u> out by	34: <i>blanketed</i> ? = "have you been tossed in a blanket?" ie. humiliated; see the note at Act I.ii.144.
36	<u>grooms</u> , like a base <u>bisogno</u> ! Thrust out by th' head and shoulders!	<i>Spurned</i> = kicked. = servants. = beggar. <sup>1</sup>
38	<i>Thar.</i> You do well, sir, to take your pleasure of me. –	38: "go ahead and tease me."
40	[ <i>Aside</i> ] I may turn tables with you ere long.	39: he may get his revenge on Lysander yet for these jibes.
42	<i>Lys.</i> What, has thy <u>wit's</u> fine <u>engine</u> taken cold? Art stuffed in th' head? Canst answer nothing?	= cleverness'. <sup>1</sup> = ingenuity or cunning. <sup>1</sup>
44	<i>Thar.</i> Truth is, I like my entertainment the better that 'twas no better.	44: ie. "as a matter of fact, I prefer my treatment (from Eudora) this way."
46	<i>Lys.</i> Now the gods forbid that this opinion should run in a blood!	
50	<i>Thar.</i> Have not you heard this principle, "All things by strife engender"?	50-51: <i>All things by strife engender</i> : the sense is generally that "strife is a creative force," suggesting that conflict necessarily precedes success. Chapman had used this idea before: in his famous translation of the <i>Iliad</i> , in Book XIX, line 90, he wrote, "All things are done by strife." R.W. Dent, in his <i>Proverbial Language in English Drama etc.</i> , cites an early 16th century appearance of the following line: "All thyngs are create in maner of stryfe". <sup>23</sup>
52	<i>Lys.</i> Dogs and cats do.	53: dogs were associated with living a life of <i>strife</i> ; the Roman poet Martiall, in his tenth collection of epigrams, alluded to the "strife of dogs". Lysander humorously alludes to the reproductive habits of dogs and cats.
54	<i>Thar.</i> And men and women too.	

56	<b>Lys.</b> Well, brother, <u>in earnest</u> , you have now set your	= "seriously now".
58	confidence to school, from whence I hope't has brought	
60	home such a lesson as will instruct his master never	= ie. Tharsalio's failure is a source of amusement for those
	after to begin such attempts as <u>end in laughter</u> .	who have learned of it.
62	<b>Thar.</b> Well, sir, you <u>lesson</u> my confidence still; I pray	= meaning both (1) instruct, and (2) admonish. <sup>1</sup>
64	heavens your confidence have not more shallow ground	62-64: <i>I pray...so</i> : Tharsalio's revenge begins: he
	(for that I know) than mine you reprehend so.	plants the first seed of doubt in Lysander's mind that he
		should not be so confident in the fidelity of his wife,
		Cynthia.
66	<b>Lys.</b> My confidence? In what?	
68	<b>Thar.</b> May be you trust too much.	
70	<b>Lys.</b> Wherein?	
72	<b>Thar.</b> In human <u>frailty</u> .	72: <i>frailty</i> was used to suggest female weakness of the flesh.
74	<b>Lys.</b> Why, brother, know you <u>ought</u> that may impeach	= anything.
76	my confidence, as this success may yours? Hath your	75f: <i>Hath your...</i> = Lysander takes the bait.
78	observation discovered any such frailty in my wife (for	
	that is your aim I know) then let me know it.	
80	<b>Thar.</b> <u>Good, good!</u> Nay, brother, I write no books of	79: <i>good, good!</i> = these words may be an aside, as Tharsa-
	observations; let your confidence bear out itself, as mine	lio may be expressing pleasure that he has touched a raw
	shall me.	nerve in Lysander.
		79-80: <i>books of observations</i> = non-fiction works in
		the 16th and 17th centuries frequently used the word
		<i>Observations</i> in their titles or section headings: the
		first decade of the 17th century, for example, saw books
		entitled <i>Observations vpon the fiue first bookes of</i>
		<i>Cæsars</i> (1600) and <i>Holy Observations</i> (1607), and
		numerous other books with subtitles and section
		headings with the word.
82	<b>Lys.</b> That's scarce a brother's speech. If there be	83: <i>That's scarce...speech</i> = "that's not how one should
84	ought wherein your brother's good might any way be	speak towards ones brother."
86	<u>questioned</u> , can you conceal it from his bosom?	= ie. brought into question.
88	<b>Thar.</b> <u>So, so!</u> Nay, my saying was but general. I	87-88: Tharsalio has not yet actually suggested anything
	glanced at no particular.	specifically about Cynthia.
		Tharsalio's "So, so!" may be an aside, as was "Good,
		good!" in line 79 above.
90	<b>Lys.</b> Then must I press you further. You spake (as	
92	to yourself, but yet I overheard) as if you knew some	92-93: <i>where I...trust</i> = ie. in Cynthia, his wife.
94	disposition of weakness where I most had fixed my	
96	trust. I challenge you to let me know what 'twas.	
98	<b>Thar.</b> Brother, are you wise?	
100	<b>Lys.</b> Why?	
	<b>Thar.</b> Be ignorant. Did you never hear of <u>Actæon</u> ?	= a mythological youth who accidentally stumbled across
		the goddess Diana while she was naked and bathing; she
		turned him into a stag, and he was torn to death by his own
		dogs.

102	<i>Lys.</i> What then?	
104	<i>Thar.</i> Curiosity was his death. He could not be content to adore Diana in her temple, but he must needs dog her to her retired pleasures, and see her in her nakedness.	
106	Do you enjoy the sole privilege of your wife's bed?	
108	Have you no pretty <u>Paris for your page</u> ? No young <u>Adonis</u> to <u>front</u> you there?	107-8: Tharsalio speculates as to whether Cynthia has any attractive young men around her to stimulate her interest. <i>Paris</i> and <i>Adonis</i> = two exceptionally good-looking youths from Greek mythology. Paris of course took Helen away from Menelaus, precipitating the Trojan War; <i>Adonis</i> was so beautiful that Venus fell in love with him. <i>for your page</i> = "as your servant" (so as to be a potential side-interest for Cynthia). <i>front</i> = face.
110	<i>Lys.</i> I think none; I know not.	
112	<i>Thar.</i> Know not still, brother. Ignorance and credulity	112f: continued typical Elizabethan cynicism: husbands are better off ignorant of what their wives are up to; those who are too smart for their own good, ie. by being aware of their wives' extracurricular activities, are unhappy. Tharsalio goes on to list a number of classes of men (grouped by profession) who fit this latter category.
114	are your sole means to obtain that blessing. You see your greatest <u>clerks</u> , your wisest politicians are not that way fortunate; your learned lawyers would lose a dozen	= scholars. 115-6: <i>your learned...term</i> : a lawyer would gladly lose twelve cases to get a lease on ignorance, even for just a specified period of tenancy ( <i>term</i> ); <sup>1</sup> but <i>term</i> also referred to the quarters of the calendar in which the law courts were in session.
116	poor men's causes to gain a lease on't, but for a term. Your physician is <u>jealous of his</u> . Your sages in general,	= ie. "suspicious of his wife." = the sense is, "cheat ( <i>oversee</i> )" <sup>13</sup> themselves of that happiness."
118	by seeing too much, <u>oversee that happiness</u> . Only your	
120	blockheadly tradesman, your honest-meaning citizen, your <u>nott-headed</u> country gentleman, your	= short-haired (as opposed to the long hair worn by courtiers). <sup>3</sup>
122	unapprehending stinkard, is blessed with the sole prerogative of his wife's <u>chamber</u> , for which he is yet <u>beholding</u> , <u>not to his stars</u> , but to his ignorance. For, if	= bedroom. <sup>1</sup> = beholden, in debt to. = ie. low-born men are happy in their marriages because they are <i>ignorant</i> of their wives' side activities, and not because the <i>stars</i> (whose position at one's birth was believed to determine one's destiny) told them that their marriages really were secure. = ie. he learns the truth.
124	<u>he be wise</u> , brother, I must tell you the case alters. How do you relish these things, brother?	
126		
128	<i>Lys.</i> Passing ill!	127: "exceedingly poorly!"
130	<i>Thar.</i> So do sick men solid <u>meats</u> . <u>Heark you</u> , brother, are you not <u>jealous</u> ?	= foods. = listen. = suspicious, apprehensive. <sup>2</sup>
132	<i>Lys.</i> No; do you know cause to make me?	
134	<i>Thar.</i> Hold you there! Did your wife never spice your broth with a <u>dram of sublimate</u> ? Hath she not yielded	135: <i>dram of sublimate</i> = small amount of poison (specifically mercuric chloride). <sup>1</sup> 135-6: <i>yielded...honour</i> = common metaphor for a woman giving up her body to a man.

136	up the fort of her honour to a staring <u>soldado</u> , and (taking courage from her guilt) played open bankrout	= soldier.
138	of all shame, and <u>run</u> the country with him? Then	137-8: <i>played...shame</i> = behaved in an unconcealedly shamelessly (ie. morally bankrupt) manner.
140	bless your stars, bow your knees to <u>Juno</u> . Look where <u>she</u> appears.	= flee. <sup>1</sup> = queen of the gods and protectress of marriage. <sup>9</sup> = ie. Cynthia.
142	<i>Enter Cynthia, Hylus and Ero.</i>	
144	<b>Cyn.</b> We have sought you long, sir; there's a	
146	messenger within hath brought you letters from the Court, and desires your speech.	
148	<b>Lys.</b> [ <i>Aside</i> ] I can discover nothing in her looks. –	148: "she doesn't look guilty."
150	Go, I'll not be long.	
152	<b>Cyn.</b> Sir, it is of <u>weight</u> , the bearer says; and, besides, much hastens his departure. – <u>Honourable brother</u> , cry	= importance, punning with <i>bearer</i> . 152-3: <i>cry mercy</i> = "I beg your pardon." Cynthia suddenly notices Tharsalio is present.
154	mercy! What, in a conqueror's style? But come and overcome?	153-4: Cynthia mocks Tharsalio's failure to conquer Eudora. 153-4: <i>come and overcome?</i> = "you came and were defeated?" Cynthia punningly alludes to Julius Caesar's famously brief message of victory in Asia Minor, " <i>Veni, vidi, vici</i> ": "I came, I saw, I conquered."
156	<b>Thar.</b> A fresh course!	156: ie. of insults, a dinner metaphor.
158	<b>Cyn.</b> Alas, you see of how slight <u>metal</u> widows' vows are made!	= mettle, substance; Cynthia is ironic.
160	<b>Thar.</b> [ <i>Aside</i> ] And that shall you prove too ere long.	
162	<b>Cyn.</b> Yet, for the honour of our sex, boast not abroad	163f: Cynthia continues to tease Tharsalio.
164	this your easy conquest; another might perhaps have	
166	stayed longer <u>below stairs</u> , it but was your confidence that surprised her love.	= on the ground floor, where the servants' quarters was. <sup>1</sup>
168	<b>Hyl.</b> <u>My uncle</u> hath instructed me how to <u>acoast</u> an honourable lady; to win her, not by suit, but by surprise.	= ie. Tharsalio. = accost.
170	<b>Thar.</b> The <u>whelp</u> and all!	171: "That's my boy ( <i>whelp</i> <sup>1</sup> )!"
172	<b>Hyl.</b> Good uncle, let not your <u>near honours</u> change	173-176: Hylus doesn't seem to be paying close attention to the conversation, as he assumes all is going well with Tharsalio's project; <i>near honours</i> = approaching marriage.
174	your manners; be not forgetful of your promise to me,	= Laodice is pronounced with four syllables: <i>la-O-dee-che</i> .
176	touching your lady's daughter, <u>Laodice</u> . My fancy runs so upon't that I dream every night of her.	
178	<b>Thar.</b> A good chicken! Go thy ways, thou hast done well; eat bread with thy <u>meat</u> .	= also meaning a woman's body. <sup>1</sup>
180	<b>Cyn.</b> Come, sir, will you <u>in</u> ?	= ie. come in; the scene has shifted: we are now in front of the home of Lysander and Cynthia.
182	<b>Lys.</b> I'll follow you.	
184	<b>Cyn.</b> I'll not stir a foot without you. I cannot satisfy the	185-6: Cynthia, we remember, had brought news to Lysander that a messenger calling him to court has arrived at their home.
186	messenger's impatience.	

188	[ <i>He takes Tharsalio aside.</i> ]	
190	<b>Lys.</b> Will you not <u>resolve me</u> , brother?	= "satisfy my curiosity on this matter".
192	<b>Thar.</b> Of what?	
194	<i>Lysander stamps and goes out vexed, with Cynthia, Hylus, Ero.</i>	194: Lysander is irritated by Tharsalio's mock ignorance.
196		
198	So, there's <u>veney for veney</u> , I have <u>given't him</u> i' th' <u>speeding place</u> for all his confidence. Well, out of this	= thrust for thrust (from fencing). <sup>3</sup> = "given it to him". = a vulnerable spot on the body capable of receiving a fatal wound. <sup>3</sup>
200	perhaps there may be moulded matter of more mirth than my <u>baffling</u> . It shall <u>go hard</u> but I'll make my <u>constant sister</u> act as famous a scene as Virgil did his	199: note the spectacular alliteration in this line. = being insulted. <sup>1</sup> = "not be easy to do". 201: <i>constant</i> = faithful, loyal. <i>sister</i> = sister-in-law, Cynthia. 201-3: Tharsalio refers to Virgil the Sorcerer's revenge for his earlier humiliation (described in the note at I.i.98-100): first, Virgil caused all the home fires of Rome to be extinguished; then, in order for the city's fires to be rekindled, his humiliator had to appear in the Forum in her undergarments, at which time she was surrounded by flames; only from this fire could the citizens relight their tapers and torches. <sup>19</sup>
202	mistress, who caused all the fire in Rome to fail, so that none could light a torch but at her nose. <u>Now forth!</u> At	= Tharsalio arrives at the house of Arsace the pandress, who runs a brothel in the home she rents from Eudora.
204	this house dwells a virtuous dame – <u>sometimes</u> of worthy fame, now like a decayed merchant turned	= formerly. 205-6: <i>decayed...broker</i> = ruined businessman who had to turn to pawn broking or peddling to make a living.
206	broker – and retails refuse commodities for <u>unthrifty</u>  gallants. Her wit I must employ upon this business to	206-7: <i>and retails...gallants</i> = (1) like a pawn-broker, "sells cast-off possessions of wasteful gentlemen," <sup>1</sup> (who have run short of money), and (2) in her current profession, "sells outcast or shunned persons (ie. prostitutes) to gentlemen who would waste their money on such things." 207-8: <i>Her wit...encounter</i> = Tharsalio has a plan to win Eudora, but needs Arsace's help to implement it.
208	prepare my next encounter, but in such a fashion as shall make all <u>split</u> . – Ho, Madam Arsace! – Pray	= go to pieces (as a ship breaking up), ie. upset the status quo. = fish-peddlers, ie. gossipers. <sup>3</sup> = to here. = sardines. <sup>1</sup>
210	Heaven the <u>oyster-wives</u> have not brought the news of my wooing <u>hither</u> amongst their stale <u>pilchards</u> .	
212	<i>Enter Arsace, Thomasin.</i>	<b>Entering Characters:</b> the bawd <b>Arsace's</b> name is suggestive of "arse", the British term for the buttocks (a word in use since at least 1000 AD). <sup>1</sup> <b>Thomasin</b> is one of Arsace's prostitutes.
214		
216	<b>Ars.</b> What, my lord of the palace?	215: Arsace's ironic comment reveals she has indeed learned of Tharsalio's failure at Eudora's house.
218	<b>Thar.</b> Look you!	
220	<b>Ars.</b> Why, this was done like a <u>beaten</u> soldier.	= ie. one who is inured to any hardship. <sup>1,3</sup>
222	<b>Thar.</b> Hark, I must speak with you. I have a share for you in this rich adventure. You must be the ass charged with crowns to make way to the fort, and I	222-3: <i>the ass charged</i> = the beast of burden loaded. 223: <i>charged...fort</i> = ie. responsible for bribing the guard to open a fort to its besiegers, a metaphor for convincing
224	the conqueror to follow, and seize it. Seest thou this	



226	jewel?	Eudora to receive Tharsalio; <i>crowns</i> were coins worth 5 shillings. <sup>1</sup>
228	<b>Ars.</b> Is't come to that? – Why, Thomasin!	
230	<b>Thom.</b> Madam!	
232	<b>Ars.</b> Did not one of the Countess's serving-men tell us that this gentleman <u>was sped</u> ?	= was successful (ironic).
234	<b>Thom.</b> That he did; and how her honour graced and entertained him in very familiar manner.	
236	<b>Ars.</b> And brought him downstairs herself.	
238	<b>Thom.</b> Ay, forsooth, and commanded her men to bear him out of doors.	
242	<b>Thar.</b> <u>'Slight, pelted with rotten eggs</u> ?	= by God's light. = another metaphor for Tharsalio's being assaulted with teasing.
244	<b>Ars.</b> Nay, more; that he had already possessed her sheets.	
246	<b>Thom.</b> No, indeed, mistress, 'twas her <u>blankets</u> .	= ie. alluding once again to being tossed in a blanket.
248	<b>Thar.</b> Out, you young hedge-sparrow; learn to tread afore you <u>be fledge</u> !	249-250: <i>learn...fledge</i> : "learn to walk before you fly." Tharsalio addresses Thomasin.
250		<i>be fledge</i> = describes a young bird when it is first ready for flight. <sup>1</sup>
252	[ <i>He kicks her out.</i> ]	
254	Well, have you done now, lady?	
256	<b>Ars.</b> O, my sweet <u>kilbuck</u> !	= fierce fellow. <sup>1</sup>
258	<b>Thar.</b> You now, in your <u>shallow pate</u> , think this a disgrace to me; such a disgrace as is a battered helmet on a soldier's head; it doubles his resolution. Say, shall I <u>use thee</u> ?	= uncomprehending. = humorous term for head.
260		= "make use of thee."
262	<b>Ars.</b> <u>Use</u> me?	= <i>use</i> could mean "have sex with", so Arsace is unsure what Tharsalio means exactly.
264	<b>Thar.</b> O holy reformation, how art thou fallen down	265f: Tharsalio takes Arsace's response to be expressing horror that Tharsalio would suggest she have sex with him; Tharsalio rants, expounding on the hypocrisy of reformed sinners who now act in a manner that is the extreme opposite of their former behavior. Arsace's supposed retiring from her life as a pandress is a theme in a later scene.
266	from the upper bodies of the church to the skirts of the city! <u>Honesty</u> is stripped out of <u>his</u> true substance into	= chastity. = its.
268	verbal <u>nicety</u> . Common sinners startle at <u>common</u>	= delicacy of feeling. <sup>1</sup> = vulgar. <sup>1</sup>
270	terms, and they that by whole mountains swallow down the deeds of darkness, a poor mote of a familiar word makes them turn up the white o' th' eye. Thou art the	269-271: <i>they that...eye</i> = those who used to commit the worst sins now act as if they have been mortally offended by the most minor vulgarity to which they are exposed.
272	lady's tenant.	
274	<b>Ars.</b> For <u>term</u> , sir.	= a fixed period of time, specified on a lease. <sup>1</sup>
276	<b>Thar.</b> A good <u>induction</u> : be successful for me, make	= introduction, ie. "this is a good place to start."

	me lord of the palace, and thou shalt hold thy tenement	277-8: <i>hold thy...ever</i> = Tharsalio will grant a perpetual leasehold of her residence to Arsace and her descendants.
278	to thee and thine heirs for ever, in free <u>smockage</u> , as of the manner of panderage, provided always –	= a word of Chapman's creation, punning on <i>socage</i> , a legal term describing the granting of tenancy on land in return for certain specified services; <sup>1</sup> <i>smock</i> refers to ladies' underwear, alluding to Arsace's service as a brothel madam, and is associated generally with loose behavior.
280	<b>Ars.</b> Nay, if you take me <u>unprovided</u> !	281: Arsace misunderstands Tharsalio's phrase <i>provided always</i> : "not if you take me without warning", ie. unprepared, perhaps with some bawdy sense. Tharsalio ignores her comment.
282	<b>Thar.</b> Provided, I say, that thou <u>mak'st thy repair</u> to her	= ie. go.
284	<u>presently</u> with a <u>plot</u> I will instruct thee in; and for thy	= immediately. = plan.
286	surer access to her greatness thou shalt present her, as from thyself, with this jewel.	
288	<b>Ars.</b> So her old grudge stand not betwixt her and me.	288: Eudora, as we shall see, wants nothing to do with this brothel-keeper, other than presumably to collect rent.
290	<b>Thar.</b> Fear not that.	
292	Presents are present cures for female grudges,	
294	Make bad seem good, alter the case with judges.	291-2: women and judges are both open to bribery.
	[Exit with Arsace.]	
	END OF ACT I.	

## ACT II.

### SCENE I.

*A Room in the House of Lysander.*

*Enter Lysander and Tharsalio.*

**Lys.** So now we are ourselves. Brother, that ill-relished speech you let slip from your tongue hath taken so deep hold of my thoughts, that they will never give me rest till I be resolved what 'twas you said, you know, touching my wife.

**Thar.** Tush, I am weary of this subject! I said not so.

**Lys.** By truth itself, you did! I overheard you. Come, it shall nothing move me, whatsoever it be; pray thee unfold briefly what you know.

**Thar.** Why, briefly, brother, I know my sister to be the wonder of the earth and the envy of the heavens, virtuous, loyal, and what not. Briefly, I know she hath vowed that till death and after death she'll hold inviolate her bonds to you, and that her black shall take no other hue, all which I firmly believe. In brief, brother, I know her to be a woman. But you know, brother, I have other irons on th' anvil.

[Exiturus.]

**Lys.** You shall not leave me so unsatisfied; tell me what 'tis you know.

**Thar.** Why, brother, if you be sure of your wife's loyalty for term of life, why should you be curious to search the almanacs for after-times, whether some wandering Aeneas should enjoy your reversion, or

whether your true turtle would sit mourning on a withered branch, till Atropos cut her throat? Beware of

= both poorly flavoured and unappreciated.<sup>1</sup>

= satisfied, informed.

= concerning.

= expression of contempt.<sup>2</sup> = ie. nothing about Cynthia.

= "not upset or anger me".

= ie. Cynthia.

= though *what not* sounds like modern slang, the OED actually records its use as far back as 1540.<sup>1</sup>

17-18: *her black...other hue* = proverbial:<sup>3</sup> she will never change out of her widow's clothes.

= ie. projects in motion: a variation on the more familiar "irons in the fire", a phrase which dates back at least to 1549.<sup>1</sup>

= begins to exit.

= legal expression for "one's whole life".

= (what will happen in) the future.

30: *wandering Aeneas* = a prince of Troy, immortalized by Virgil in his epic Latin poem the *Aeneid*. Having been forced to flee Troy after its capture by the Greeks, *Aeneas* tried to sail to Italy, but contrary winds and adverse gods (especially Juno) kept him travelling for seven years.

*enjoy your reversion* = *reversion* is another legal term, referring to the automatic transference of property or an office at the end of a defined period or occurrence of an event, such as the death of the current possessor; the *reversion* here specifically refers to Lysander's wife.

The line refers to the torrid love affair between Aeneas and Dido, the Queen of Carthage, after Aeneas was driven by a storm onto the shores of North Africa.

31-32: *whether...branch* = ie. whether Cynthia will remain unmarried if she becomes a widow; *turtle* = turtledove.

= one of the three Fates, Atropos being responsible for cutting one's thread of life when it is time for one to

34	curiosity, for who can <u>resolve you</u> ? You'll say, perhaps, her vow.	die; Tharsalio humorously refers to her cutting one's <i>throat</i> instead. = "inform you", ie. "satisfy your curiosity in this matter".
36	<b>Lys.</b> Perhaps I shall.	
38	<b>Thar.</b> Tush, herself knows not what she shall do, when she is transformed into a widow! You are now a sober and staid gentleman. But if <u>Diana</u> for your curiosity	= referring again to the goddess's ability to turn men into animals: see Act I.iii.99. Tharsalio's point is that just as Lysander could not predict what he would do if he were changed into a monkey, no one can guess what Cynthia would do if Lysander should die.
40		= transform.
	should <u>translate</u> you into a monkey, do you know what <u>gambols</u> you should play? Your only way to be resolved is to die and make trial of her.	= leaps, as in dancing. <sup>1</sup>
42		
44	<b>Lys.</b> A <u>dear</u> experiment; then I must <u>rise again</u> to be resolved.	= worthy. = ie. from the dead.
46		
48	<b>Thar.</b> You shall not need. I can send you speedier <u>advertisement</u> of her <u>constancy</u> by the next <u>riper</u> that rides that way with <u>mackerel</u> . And so I leave you.	48-50: Tharsalio leaves his brother with a statement as enigmatic as any he has made to him yet. = notice. = faithfulness. = a peddler who transports fish inland to sell. <sup>1</sup> = <i>mackerel</i> was also slang for a bawd or pimp. <sup>22</sup>
50		
52	[Exit Tharsalio.]	
54	<b>Lys.</b> All the <u>Furies</u> in hell attend thee! <u>Has</u> given me A bone to <u>tire on</u> , with a pestilence. ' <u>Slight</u> , know!	= mythological spirits of revenge. = read as "he has". 55: <i>tire on</i> = fasten onto or gnaw at: a term from falconry, describing a hawk tearing at its prey. <i>'Slight</i> = God's light, an oath.
56	What can he know? What can his eye observe	
58	More than mine own, or the most piercing sight	
	That ever viewed her? <u>By this light</u> I think	= a common oath.
	Her privat'st thought may dare <u>the eye of Heaven</u> .	59: the sense is that even if Cynthia's most secret thoughts were exposed, she would have nothing to be ashamed of. <i>the eye of Heaven</i> = the sun.
60	And challenge th' <u>envious</u> world to witness it.	= spiteful.
	I know <u>him</u> <u>for</u> a wild, corrupted youth,	= ie. Tharsalio. = to be; in 61-66, Lysander tries to convince himself that Tharsalio is not worth listening to by impeaching his character.
62	Whom profane ruffians, <u>squires to bawds and strumpets</u> ,	62: ie. the attendants of pimps and prostitutes.
	Drunkards spewed out of taverns into th' <u>sinks</u>	= cess-pools. <sup>1</sup>
64	Of <u>tap-houses</u> and <u>stews</u> , <u>revolts</u> from manhood,	= ale-houses. = brothels. = rebels. <sup>1</sup>
	Debauched <u>perdus</u> , have by their companies	= degenerates. <sup>1</sup> 65-66: <i>have by...themselves</i> = all the scum of society have, thanks to Tharsalio's keeping company with them, turned him into as malignant a fellow as they themselves are.
66	Turned devil like themselves, and stuffed his soul	
	With damned opinions and unhallowed thoughts	
68	Of womanhood, of all humanity,	
70	Nay, deity itself.	
	<i>Enter Lycus.</i>	
72	Welcome, friend Lycus.	
74	<b>Lycus.</b> Have you met with your capricious brother?	

76	<i>Lys.</i> He parted <u>hence</u> but now.	= from here.
78		
80	<i>Lycus.</i> And has he yet resolved you of that point you <u>brake with</u> me about?	= broached. <sup>10</sup>
82	<i>Lys.</i> Yes, he bids me die for further trial of her constancy.	82-83: "yes, he told me I should die to test her faithfulness."
84		
86	<i>Lycus.</i> That <u>were</u> a strange <u>physic</u> for a <u>jealous</u> patient; to cure his thirst with a draught of poison. Faith,	= would be. = medicine. = suspicious.
88	sir, discharge your thoughts on't; think 'twas but a <u>buzz</u>	= groundless notion. <sup>1</sup>
90	devised by him to set your brains a-work, and divert	88-89: <i>divert...disgrace</i> = "to keep you from focusing on his failure to woo Eudora."
92	your eye from his disgrace. The world hath written your wife in highest lines of honoured fame; her virtues so admired in this isle <u>as</u> the report thereof <u>sounds in</u>	= that. = reaches, is heard by.
94	foreign ears; and <u>strangers</u> oft arriving here, as some <u>rare</u> sight, desire to view her presence, thereby to	92: <i>strangers</i> = foreigners. 92-93: <i>as some rare sight</i> = as if it were an excellent ( <i>rare</i> ) tourist site.
96	compare the picture with the original.	95: "nor should you believe Tharsalio is capable of turning so much against his own family". Note that Lycus has switched to verse in this line.
98	Nor think he can turn so far rebel to his blood,	= have a mistaken idea about. <sup>1</sup>
		= ie. without blemish or sin.
	Or to the truth itself, to <u>misconceive</u>	98-100: "he has heard you talk so often about her perfect faithfulness, and your going on about how if you were dead no man could rouse her passion so as to convince her to remarry".
	Her <u>spotless</u> love and loyalty; perhaps	
	Oft having heard you hold her faith so sacred,	= marriage vows.
		= ie. "take with you".
	As, you being dead, no man might stir a spark	103: "(perhaps) it is only on this point that he is doubtful".
100	Of virtuous love in way of second <u>bonds</u> ,	104: <i>confidence</i> = ie. over-confidence
102	As if you at your death should <u>carry with you</u>	<i>overween</i> = presume too much. <sup>2</sup>
104	Both branch and root of all affection,	In 96-104 ( <i>perhaps...overween</i> ), Lycus speculates that Tharsalio doubts whether Cynthia can keep from becoming attracted to another man after he is dead, but not whether her love and loyalty to Lysander is genuine.
	'T may be, in that point he's an infidel,	
	And thinks your <u>confidence</u> may <u>overween</u> .	= "even if anyone could substantiate it."
		= ie. not to be one who is fickle, <sup>1</sup> a very common phrase.
106	<i>Lys.</i> So think not I.	
108	<i>Lycus.</i> Nor I, <u>if ever any made it good</u> .	= whim, inclination; ie. Lysander is in a mood to concoct a plan to test Cynthia's loyalty to him.
110	I am resolved, of all she'll prove <u>no changeling</u> .	= "I'll come up with something".
112	<i>Lys.</i> Well, I must yet be further satisfied.	
	And vent this <u>humour</u> by some strain of wit;	
	<u>Somewhat</u> I'll do, but what I know not yet.	
114		
	[ <i>Exeunt.</i> ]	
	<b>ACT II, SCENE II.</b>	
	<i>A Room in the House of Eudora.</i>	
	<i>Enter Sthenia, Ianthé.</i>	<b>Entering Characters:</b> <i>Sthenia</i> and <i>Ianthé</i> are two of Eudora's female attendants.

1	<b>Sthen.</b> <u>Passion of virginity</u> , Ianthe, how shall we <u>quit</u>	The scene begins with Arsace having arrived at Eudora's house, where she is waiting to be brought in to meet with the countess.
2	ourselves of this pandress that is so <u>importunate</u> to	= an oath. = ie. rid.
4	speak with us? Is she known to be a pandress?	= persistent.
6	<b>Ian.</b> Ay, as well as we are known to be <u>waiting-</u>	= female servants or attendants. <sup>1</sup>
8	<u>women</u> .	
10	<b>Sthen.</b> <u>A shrew take</u> your comparison!	8: "don't compare us to her!" <i>a shrew take</i> = beshrew, curse.
12	<b>Ian.</b> Let's call out Argus, that bold ass, that never	10-13: briefly, "let's get Argus, who never thinks before he
14	weighs what he does or says, but walks and talks like	talks, to tell Eudora that Arsace is here to see her."
16	one in a sleep, to relate her attendance to my lady, and	
18	present her.	
20	<b>Sthen.</b> <u>Who, an't please your honour?</u> None so fit to set	= who else. = a polite expression often used to one's
22	on any dangerous exploit. – Ho, Argus!	superiors; but it is also a catch-phrase of Sthenia's, who
24		uses it frequently with her co-servants; <i>an't</i> = if it.
26	<i>Enter Argus, bare.</i>	= bareheaded, ie. with his servant's cap off.
28	<b>Arg.</b> What's the matter, <u>wenches</u> ?	= a friendly and familiar form of address.
30	<b>Sthen.</b> You must tell <u>my lady</u> here's a gentlewoman	= ie. Eudora.
32	called Arsace, her honour's tenant, attends her to impart	
34	important business to her.	
36	<b>Arg.</b> I will presently.	26: "I will see her immediately."
38	<i>[Exit Argus.]</i>	
40	<b>Ian.</b> Well, she has a welcome present to <u>bear out</u> her	= support or help out, <sup>3</sup> ie. smooth the way for; note the
42	unwelcome presence; and I never knew but a good gift	wordplay between <i>welcome present</i> and <i>unwelcome</i>
44	would welcome a bad person to the <u>purest</u> . – Arsace!	<i>presence</i> .
46	<i>Enter Arsace.</i>	= ie. most virtuous person.
48	<b>Ars.</b> Ay, mistress!	
50	<b>Sthen.</b> Give me your present; I'll do all I can to make	
52	way both for it and yourself.	
54	<b>Ars.</b> You shall bind me to your service, lady.	
56	<b>Sthen.</b> Stand unseen!	43: "stay out of sight for a moment!"
58	<i>Enter Lycus, Eudora, Laodice; Rebus, Hiarbas,</i>	
60	<i>Psorabeus, coming after; Argus coming to Eudora.</i>	
62	<b>Arg.</b> Here's a gentlewoman (an't please your honour)	
64	one of your tenants, desires access to you.	
66	<b>Eud.</b> What tenant? What's her name?	
68	<b>Arg.</b> Arsace, she says, madam.	



54	<b>Eud.</b> Arsace? What, the bawd?	
56	<b>Arg.</b> The bawd, madam? <u>That's without my privity.</u>	= "that is outside my knowledge or business ( <i>privity</i> );" <sup>1</sup> but <i>privity</i> also refers to one's private parts.
58		
60	[ <i>She strikes him.</i> ]	59: I moved this line from where it originally appears, before Argus' last response: modern scholar Allan Holaday also has commented on the problem with this stage direction's location (p. 555).
62	<b>Eud.</b> Out, ass! Know'st not thou the pandress Arsace?	
64	<b>Sthen.</b> She presents your honour with this jewel.	
66	<b>Eud.</b> This jewel? How came she by such a jewel? She has had <u>great</u> customers.	= wealthy.
68	<b>Arg.</b> She had need, madam; she <u>sits at</u> a great rent.	68: a humorous bit of back-talk by Argus; <i>sits at</i> = ie. pays.
70	<b>Eud.</b> Alas, for your great rent! I'll keep her jewel, and	
72	<u>keep you</u> her out, <u>ye were best</u> : <u>speak</u> to me <u>for</u> a pandress?	71: <i>keep you</i> = "you keep". <i>ye were best</i> = "it would be best for you." <i>speak</i> = "dare you speak". <i>for</i> = on behalf of
74	<b>Arg.</b> [ <i>Aside</i> ] What shall we do?	74: Argus addresses the waiting-women.
76	<b>Sthen.</b> [ <i>Aside</i> ] <u>Go to</u> , let us alone! – Arsace!	= "get out of here".
78	<b>Ars.</b> Ay, lady!	
80	<b>Sthen.</b> You must pardon us, we cannot obtain your access.	
82		
84	<b>Ars.</b> Mistress Sthenia, tell her honour, if I get not access to her, and that instantly, she's <u>undone</u> .	= ruined.
86	<b>Sthen.</b> This is something of importance – Madam, she swears your honour is undone, if she speak not with you	
88	instantly.	
90	<b>Eud.</b> Undone?	
92	<b>Ars.</b> Pray her, for her honour's sake, to give me instant access to her.	
94		
96	<b>Sthen.</b> She makes her business your honour, madam; and entreats, for the good of that, her instant speech with you.	
98		
100	<b>Eud.</b> How comes my honour in question? Bring her to me.	
102	[ <i>Arsace advances.</i> ]	
104	<b>Ars.</b> Our <u>Cyprian goddess</u> save your good honour!	= ie. Venus, who was born in Cyprus.
106	<b>Eud.</b> <u>Stand you off</u> , I pray. How dare you, mistress, <u>importune</u> access to me thus, considering the last	= ie. "don't come so close to me, please." = insist on, demand to have.
108	warning I gave for your absence?	

110	<b>Ars.</b> Because, madam, I have been moved by your honour's last most chaste admonition to leave the	110-2: Arsace exaggerates a bit; in fact, all of Arsace's
112	offensive life I led before.	part of the conversation with Eudora is filled with
114	<b>Eud.</b> Ay? Have you left it then?	hilarious (if unintentional) double-talk, and awkward
116	<b>Ars.</b> Ay, I assure your honour, unless it be for the	attempts at high language.
118	pleasure of two or three poor ladies, that have <u>prodigal</u>	= wasteful or extravagant.
	knight <u>s</u> to their husbands.	= for; Arsace is splitting hairs here: she is still only
		involved in the prostitution business to help some
		unlucky wives make some extra money, but otherwise
		she has retired!
120	<b>Eud.</b> <u>Out on thee</u> , impudent!	= "damn you". <sup>1</sup>
122	<b>Ars.</b> Alas, madam, we would all be glad to live in our	
124	callings.	
126	<b>Eud.</b> Is this the reformed life thou talk'st on?	
128	<b>Ars.</b> I beseech your good honour mistake me not, I	= ie. for those wives she "allows" to work for her.
130	boast of nothing but my <u>charity</u> , that's the worst.	
132	<b>Eud.</b> You get these jewels with charity, no doubt. But	
134	what's the point in which my honour stands endangered,	= "it is because I am concerned for your honour".
136	I pray?	
138	<b>Ars.</b> <u>In care of that</u> , madam, I have presumed to	
140	offend your chaste eyes with my presence. Hearing it	
142	reported for truth and generally that your honour will	
144	take to husband a young gentleman of this city called	
146	Tharsalio –	
148	<b>Eud.</b> I take him to husband?	= ruined.
150	<b>Ars.</b> If your honour does, you are utterly <u>undone</u> , for	= unable to control himself (in matters of sex).
152	he's the most <u>incontinent</u> and insatiate man of women	
154	that ever Venus blessed with ability to please them.	= ie. "even thinking about him".
156	<b>Eud.</b> Let him be the devil! I abhor <u>his thought</u> , and	
158	could I be informed particularly of any of these	
160	slanders of mine honour, he should as dearly dare it	
	as anything wherein his life were endangered.	= certain.
	<b>Ars.</b> Madam, the report of it is so <u>strongly confident</u> ,	153-7: following Tharsalio's instructions, Arsace, with
	that I fear the strong destiny of marriage is at work in it.	crude but effective reverse psychology, warns Eudora
	But if it be, madam, let your honour's known virtues	to avoid him because of his insatiable sexual appetite!
	resist and defy it for him, for not a hundred will serve	154-5: <i>not a hundred...turn</i> = not even one hundred women
	his one turn. I <u>protest</u> to your honour, when (Venus	can satisfy Tharsalio.
	pardon me) I <u>winked at</u> my unmaidenly exercise, I have	= swear.
	known nine in a night made mad with his love.	= "closed my eyes to", ie. "turned a blind eye to".
	<b>Eud.</b> What tell'st thou me of his love? I tell thee I	
	abhor him, and destiny must have another <u>mould</u> for my	160-3: <i>destiny must...of him</i> = not completely clear, but I
		think <i>than Nature</i> should be read as "rather than for Nature",
		so that the sense of the whole is something like, "destiny

		must have another path for me, such as to see both my character and honour turn against me and transform me, or witchcraft transform me, into a form other than one who would give even a single further thought to Tharsalio." <i>mould</i> = form, fashion, or model. <sup>1</sup>
162	thoughts than Nature or mine honour, and a witchcraft above both, to transform me to another shape as soon as to another <u>conceit</u> of him.	= thought.
164		
166	<i>Ars.</i> Then is your good honour just as I pray for you; and, good madam, even for your virtue's sake, and comfort of all your dignities and possessions, fix your whole womanhood against him. He will so enchant you, as never man did woman: nay, a goddess (say his <u>light huswives</u> ) is not worthy of his sweetness.	= wanton hussies. <sup>1</sup>
168		
170		
172	<i>Eud.</i> Go to, begone!	
174	<i>Ars.</i> Dear madam, your honour's most perfect admonitions have brought me to such a hate of these imperfections, that <u>I could not but</u> attend you with my duty, and <u>urge</u> his <u>unreasonable manhood to the fill</u> .	= "I felt I had no choice but to". 177: <i>urge</i> = bring attention to. <i>unreasonable manhood</i> = ie. his unrestrained sexual activity, though highly suggestive in a physical sense. <i>to the fill</i> = "to the maximum extent that I can", also obviously suggestive.
176		
178		
	<i>Eud.</i> Manhood, quoth you?	
180		
182	<i>Ars.</i> Nay, beastlihood, I might say, indeed, madam, but for <u>saving your honour</u> . Nine in a night, <u>said I?</u>	182: <i>saving your honour</i> = phrase used to apologize for a potentially offensive comment. <i>said I?</i> = "did I mention that?"
184	<i>Eud.</i> Go to, no more!	
186	<i>Ars.</i> <u>No more</u> , madam? That's enough, one would think.	186: Arsace chooses to interpret Eudora to mean "no more than nine?"
188		
190	<i>Eud.</i> Well, begone, I bid thee!	
192	<i>Ars.</i> Alas, madam, your honour is the chief of our city, and to whom shall I complain of these in chastities (being your ladyship's reformed tenant) but to you that are chastest?	
194		
196	<i>Eud.</i> I pray thee go thy ways, and let me see this reformation you pretend continued.	
198		
200	<i>Ars.</i> I humbly thank your good honour that was first cause of it.	
202	<i>Eud.</i> Here's a complaint as strange as my suitor.	
204	<i>Ars.</i> I beseech your good honour think upon him, make him an example.	
206		
208	<i>Eud.</i> Yet again?	207: "are you still here?"
	<i>Ars.</i> All my duty to your Excellence!	

210		
212		[Exit Arsace.]
214	<b>Eud.</b> These sorts of licentious persons, when they are	213-4: the general idea is that reformed sinners rail the strongest against sin.
216	once reclaimed, are most vehement against licence. But	= criticize, censure. <sup>1</sup>
218	it is the course of the world to <u>dispraise</u> faults and use	
220	them, that so we may use them the safer. What might a	218: <i>end</i> = goal.
222	wise widow resolve upon this point, now? Contentment	218-9: <i>Beshrew...news!</i> = "Curse her, I wish she had not told me all this." Eudora, despite herself, is falling into Tharsalio's trap.
224	is the <u>end</u> of all worldly beings. Beshrew her, would she	
226	had spared her news!	
228		[Exit.]
230		
232	<b>Reb.</b> See if she take not a contrary way to free herself	
234	of us.	
236	<b>Hiar.</b> You must complain to his Altitude.	
238	<b>Psor.</b> All this for trial is; you must endure	228-9: "she is just testing your resolve; those of you who want wives will have to put up with a lot: that is the only certain thing about women."
240	That will have wives, nought else with them is sure.	
242		
244		[Exit Rebus with the others.]
246		
248	<u>ACT II, SCENE III.</u>	
250	<i>Before the House of Eudora.</i>	
252		
254		<i>Enter Tharsalio, Arsace.</i>
256		
258	<b>Thar.</b> Hast thou been <u>admitted</u> , then?	= received (by Eudora).
260		
262	<b>Ars.</b> Admitted? Ay, into her heart, I'll <u>able</u> it; never	3: <i>able</i> = warrant. <sup>3</sup>
264	was man so praised with a dispraise; nor so spoken for	
266	in being railed on. I'll give you my word, I have set her	= unstable. <sup>1</sup> = compass.
268	heart upon as <u>tickle</u> a pin as the needle of a <u>dial</u> , that	5-7: <i>I have set...position</i> = with the metaphor of the wavering compass, Arsace reveals her confidence that she has set Eudora's mind aflame with her hilarious portrayal of Tharsalio's exceptional abilities.
270	will never let it rest till it be in the right position.	
272		
274	<b>Thar.</b> Why dost thou imagine this?	
276		
278	<b>Ars.</b> Because I saw <u>Cupid shoot in my words</u> , and	= Arsace's words had the same effect as one of Cupid's arrows.
280	open his wounds in her looks. Her blood went and	12-13: <i>Her blood...heart</i> = Eudora's face wavered between being pale and being flushed, a true sign of her emotional volatility.
282		
284	came of errands betwixt her face and her heart, and	= indicative, telling. <sup>2</sup>
286	these changes I can tell you are <u>shrewd</u> tell-tales.	
288		= academic metaphor: <i>doctress</i> = female with a higher degree; <i>faculty</i> = the set of all academics in a particular field. <sup>1</sup>
290	<b>Thar.</b> Thou speak'st like a <u>doctress in thy faculty</u> ; but,	17: <i>for all this foil</i> = "despite my earlier setback". <sup>2</sup>
292		<i>retrieve the game</i> = a hunting metaphor, literally "flush the game out again." <sup>3</sup>
294	howsoever, <u>for all this foil</u> I'll <u>retrieve the game</u> once	18-19: <i>he's a...lost</i> = he who quits after one bad toss of the
296		
298	again; he's a shallow <u>gamester</u> that for one displeasing	

cast gives up so fair a game for lost.

**Ars.** Well, 'twas a villanous invention of thine, and had a swift operation; it took like sulphur. And yet this virtuous Countess hath to my ear spun out many a tedious lecture of pure sister's thread against concupiscence; but ever with such an affected zeal as my mind gave me she had a kind of secret titillation to grace my poor house sometimes, but that she feared a spice of the sciatica, which, as you know, ever runs in the blood.

**Thar.** And, as you know, soaks into the bones. But to say truth, these angry heats that break out at the lips of these strait-laced ladies, are but as symptoms of a lustful fever that boils within them. For wherefore rage wives at their husbands so when they fly out? For zeal against the sin?

**Ars.** No, but because they did not purge that sin.

**Thar.** Th' art a notable siren, and I swear to thee, if I prosper, not only to give thee thy manor-house gratis, but to marry thee to some one knight or other, and bury thy trade in thy ladyship. Go, begone!

[Exit Arsace.]

Enter Lycus.

**Thar.** What news, Lycus? Where's the lady?

**Lycus.** Retired into her orchard.

**Thar.** A pregnant badge of love, she's melancholy. –

**Lycus.** 'Tis with the sight of her Spartan wooer. But howsoever 'tis with her, you have practised strangely upon your brother.

**Thar.** Why so?

**Lycus.** You had almost lifted his wit off the hinges. That spark jealousy, falling into his dry, melancholy brain, had well near set the whole house on fire.

**Thar.** No matter, let it work; I did but pay him in's own coin. 'Sfoot, he plied me with such a volley of unseasoned scoffs, as would have made Patience itself

dice (*cast*) is not a true gambler (*gamester*); Tharsalio has switched metaphors.

= wicked idea or scheme.

= alluding to sulphur's ability to catch fire easily.<sup>1</sup>

= mocking adjective for Puritans.<sup>1</sup>

= lust.<sup>1</sup> = specifically religious *zeal*, tying in with *pure*.

= "put it into my mind that". = desire, itching.<sup>1</sup>

= ie. "visit my unworthy brothel".

= touch.<sup>4</sup> = humorous term for syphilis, of which pain in the joints or sciatic nerve was a symptom.

= another euphemistic description of venereal disease.

= passionate or strong words or arguments.

= "why do wives rail".

35: *fly out* = ie. cheat on their wives.

*For* = ie. "is it because of their".

*zeal* = *zeal* has a religious sense, with *sin*.

= Arsace continues the religious metaphor: "no; wives rage because they are deprived of sex when their husbands cheat on them." *Purge* literally refers to a moral cleansing or freeing one of guilt or sin.

= enticer, especially to sexual activity, referring to the mythical sea creatures described at Act I.ii.17-18.

= for free as a gift.

42-43: *bury...ladyship* = ie. "in your becoming a woman of rank and respectability, you can quit your current profession forever."

= ie. Eudora.

= garden.

= obvious.

55: ie. Lycus suggests Eudora is brooding or sullen (*melancholy*) because of the presence of Rebus.

56-57: *practiced...upon* = to *practice upon* is to play a trick on or manipulate.<sup>1</sup>

= suspicion.

65-66: *pay him...coin* = a metaphor for giving it to Lysander just as Lysander gave it to him.

= by God's foot.

= ie. disagreeable.<sup>1</sup> = "personified *Patience* herself".

68	turn ruffian, attiring <u>itself</u> in wounds and blood. But is his <u>humour</u> better <u>qualified</u> , then?	= herself. = mood. = moderated, ie. calmed. <sup>4</sup>
70		
72	<b>Lycus.</b> Yes, but with a medicine ten parts more dangerous than the sickness: you know how <u>strange</u> his <u>dotage</u> ever was on his wife, taking special glory to have	= extreme. <sup>1</sup> = infatuation.
74	her love and loyalty to him so renowned abroad; to whom she often-times hath vowed constancy after life,	
76	till her own death had brought, <u>forsooth</u> , her <u>widow-</u>  <u>troth</u> to bed. This he joyed in strangely, and was therein of infallible belief, till your <u>surmise</u> began to shake it; which hath loosed it so, as now there's <u>nought</u> can settle it but a <u>trial</u> , which he's resolved upon.	76-77: <i>brought...to bed</i> = brought an end to her vows to remain a widow ( <i>widow-troth</i> ). <i>forsooth</i> = truthfully.
78		= conjecture, speculation.
80		= nothing.
82	<b>Thar.</b> As how, man, as how?	= test or experiment.
84	<b>Lycus.</b> He is resolved to follow your advice, to die and make trial of her stableness; and you must lend your hand to it.	
86		
88	<b>Thar.</b> What, to <u>cut</u> 's throat?	= cut his.
90	<b>Lycus.</b> To forge a rumour of his death, to uphold it by circumstance, maintain a public face of mourning, and all things appertaining.	90-91: <i>uphold...circumstance</i> = the sense is, "behave in all ways as if Lysander were actually dead", such as by providing a funeral, etc.
92		
94	<b>Thar.</b> Ay, but the means, man? What time? What probability?	
96		
98	<b>Lycus.</b> Nay, I think he has not licked his whelp into full shape yet, but you shall shortly hear on 't.	97-98: <i>licked...shape yet</i> = allusion to the belief that bear cubs were shapeless blobs until their mothers gave them form by licking them; a metaphor for Lysander's plan not yet being fully developed.
100	<b>Thar.</b> And when shall this strange conception see light?	
102	<b>Lycus.</b> <u>Forthwith</u> ; there's nothing <u>stays him</u> but some odd business of import, which he must wind up; <u>lest</u> , perhaps, his absence by occasion of his intended trial be prolonged above his aims.	= at once. = ie. prevents him from putting his plan into action immediately. = ie. just in case.
104		
106	<b>Thar.</b> Thanks for this news, i'faith! This may perhaps prove happy to my nephew. Truth is, I love my sister well and must acknowledge her more than ordinary virtues. But she hath so possessed my brother's heart with vows and disavowings, sealed with oaths, of second nuptials, as, in that confidence, he hath invested	105: ie. takes longer to complete than he anticipates.
108		
110		
112		112-8: <i>in that confidence...in ruin</i> = Lysander is so certain that Cynthia will never remarry that he has arranged to leave his entire estate to her should he die, leaving their son Hylus, not to mention Tharsalio, completely dependent on Cynthia for support; and, as he goes on at 115f, since she likely will remarry, her new husband will probably spend the entire family fortune, impoverishing the family.
114	her in all his state, the ancient inheritance of our family; and left my nephew and the rest to hang upon her pure devotion; so as he dead, and she <u>matching</u> (as I am	= marrying (again).



116	<u>resolved</u> she will) with some young <u>prodigal</u> , what must	= convinced. = extravagantly wasteful man.
118	ensue, but her <u>post-issue</u> beggared, and our house,	= children by her second marriage. <sup>3</sup>
	already sinking, buried quick in ruin. But this trial may	118-9: <i>But this...remove it</i> = ie. "but this experiment may
		cause the dislocation of his confidence in Cynthia, and
		as a consequence cause him to reconsider leaving her
		the family fortune."
		= "observe the outcome ( <i>issue</i> )".
120	remove it; and since 'tis come to this, <u>mark but the issue</u> ,	121-2: <i>lost my...travel</i> = ie. "wasted my time travelling to
	Lycus; for all these solemn vows, if I do not make her	Italy"; the Italians were proverbial for being immoral and
	prove in the handling as weak as a wafer, say I lost my	corrupt, so Tharsalio is suggesting he has learned how to
		break a woman's resistance there.
122	time in travel. This resolution, then, has set his wits	= ie. in contrast to "out of joint". = "he has calmed down?"
124	<u>in joint</u> again; <u>he's quiet</u> ?	
126	<b>Lycus.</b> Yes, and talks of you again in the fairest	= "inquires about your (hoped-for) success".
	manner; <u>listens after your speed</u> –	
128	<b>Thar.</b> Nay, he's <u>passing</u> kind; but I am glad of this trial,	= exceedingly.
	for all that.	
130	<b>Lycus.</b> Which he thinks to be a flight beyond your	131: Lycus is actually finishing his line of 125-6, which
	wing.	changes the effect a bit: Lysander still thinks winning
132	<b>Thar.</b> But he will change that thought ere long. <u>My bird</u>	Eudora is impossible for Tharsalio.
134	you saw even now sings me good news, and makes	= ie. Arsace; Tharsalio picks up on Lycus' bird metaphor of
136	hopeful signs to me.	lines 131-2.
138	<b>Lycus.</b> Somewhat can I say too. Since your	137-8: <i>your messenger's</i> = Arsace's.
140	messenger's departure <u>her ladyship</u> hath been	= ie. Eudora.
142	something altered – more pensive than before – and	
144	took occasion to question of you, what your addictions	
	were, of what taste your humour was, of what cut you	
	wore your wit? And all this in a kind of disdainful scorn.	
146	<b>Thar.</b> Good <u>calendars</u> , Lycus! Well, I'll pawn this jewel	144: <i>calendars</i> = omens, signs. <sup>3</sup>
148	with thee, my next encounter shall quite alter my	144-6: <i>I'll pawn...judgment</i> : Tharsalio expresses
150	brother's judgment. Come, let's in; he shall commend	confidence that he will indeed succeed with Eudora,
152	it for a discreet and honourable attempt.	and thus change Lysander's opinion of him.
	Men's judgments sway on that side Fortune leans,	148: "there's nothing like success to make people think
	Thy wishes shall assist me.	better of you".
	<b>Lycus.</b> And my means.	= "as well as any practical assistance I can provide." Note
		the split rhyming couplet of 148-151 which finishes the
		scene.
	[ <i>Exeunt.</i> ]	
	<u>ACT II, SCENE IV.</u>	
	<i>Enter Argus, Clinias, Sthenia, Ianthé.</i>	<b>Entering Characters:</b> Eudora's servants meet.
1	<b>Arg.</b> I must confess I was ignorant what 'twas to court	1-2: Argus begins the scene by mocking Rebus' attempts
2	a lady till now.	to woo Eudora by impressing her with his connections
4	<b>Sthen.</b> And I pray you, what is it now?	to the Viceroy.

6	<b>Arg.</b> To court her, I perceive, is to woo her with letters from Court; for so this Spartan lord's Court <u>discipline</u>	= school, course of action. <sup>2</sup>
8	teacheth.	
10	<b>Sthen.</b> <u>His lordship</u> hath procured a new <u>packet</u> from	= ie. Rebus. = parcel, ie. containing letters, etc.
12	his Altitude.	
14	<b>Clin.</b> If he bring no better ware than letters <u>in's</u> packet,	= in his.
16	I shall greatly doubt of his <u>good speed</u> .	= success.
18	<b>Ian.</b> If his lordship did but know how <u>gracious</u> his	= pleasing, ie. welcome: Ianthe is ironic.
20	<u>aspect</u> is to my lady in this <u>solitary humour</u> .	= appearance. = mood to be alone.
22	<b>Clin.</b> Well, these retired walks of hers are not usual,	
24	and bode some alteration in her thoughts. What may be the cause, Sthenia?	
26	<b>Sthen.</b> Nay, 'twould trouble <u>Argus</u> with his hundred	23-24: <i>Argus</i> = not our servant Argus, but rather the
28	eyes to <u>descry</u> the cause.	hundred-eyed giant of myth; <i>Argus</i> was charged with
30		guarding Io, one of Jupiter's mortal lovers, who had
32	<b>Ian.</b> Venus keep her upright, that she fall not from the	been turned into a cow by Juno, Jupiter's jealous wife. <sup>9</sup>
34	state of her honour; my fear is that some of these	<i>descry</i> = discover, perceive.
36	serpentine suitors will <u>tempt her</u> from her constant vow	
38	of widowhood. If they do, good night to our good days!	= with <i>serpentine</i> , a reference to the Garden of Eden.
40	<b>Sthen.</b> 'Twere a sin to <u>suspect</u> her: I have been witness	= it would be. = doubt.
42	to so many of her <u>fearful protestations</u> to <u>our late lord</u>	= awe-inspiring vows. = ie. Eudora's now-deceased
44	against that course; to her infinite oaths imprinted on his	husband.
46	lips, and sealed in his heart with such imprecations to	
48	her bed, if ever <u>it</u> should receive a <u>second impression</u> ;	= ie. her bed. = ie. a second indentation, from having a
50	to her open and often destestations of that incestuous	second body, ie. a new husband, in it.
52	life (as she termed it) of widows' marriages, as being	36-37: <i>incestuous life</i> = perhaps <i>adulterous</i> should
		be preferred; for those who frowned on a widow's
		remarriage, such terms were meant to express censure,
		but there was no legal prohibition on widows remarrying
		in 16th-17th century England.
	but a kind of lawful adultery, like usury permitted by	
	the law, <u>not</u> approved; that to wed a second, was no	= ie. "but not".
	better than to <u>cuckold</u> the first; that women should	= cheat on.
	<u>entertain</u> wedlock as one body, as one life, beyond	= consider or treat.
	which there were no desire, no thought, no repentance	
	from it, no restitution to it: so as if the conscience of her	43-46: <i>so as if...in her</i> = even if a widow's conscience
	vows should not restrain her, yet the world's shame to	doesn't prevent her from remarrying, the public disgrace
	break such a constant resolution, should repress any	it would bring should still stifle any such inclination.
	such <u>motion</u> in her.	= impulse or inclination. <sup>2</sup>
	<b>Arg.</b> Well, for vows, they are gone to Heaven with her	
	husband, they bind not upon earth; and as for women's	
	resolutions, I must tell you, the <u>planets</u> , and (as <u>Ptolemy</u>	50: <i>Ptolemy</i> was the famous and ancient Hellenic astro-
		nomer, whose earth-centric view of the universe held
		sway in Elizabethan literature; the alignment of the
		<i>planets</i> affected one's fortunes and future.
		= perhaps meaning blow or strike, <sup>1</sup> with the sense of
	says) the winds have a great <u>stroke</u> in them. Trust not	"having a large or unavoidable say in the matter".
	my learning if her late strangeness and exorbitant	

54	solitude be not hatching some new monster.	
56	<b>Ian.</b> Well applied, Argus; make you husbands monsters?	
58	<b>Arg.</b> I spoke of no husbands: but you wenches have the <u>pregnant</u> wits to turn monsters into husbands, as	= well-inclined. <sup>2</sup>
60	you turn husbands into monsters.	
62	<b>Sthen.</b> Well, Ianthe, 'twere high time we made in to part our lady and her Spartan wooer.	62-63: Rebus has been haunting Eudora in her garden.
64		
66	<b>Ian.</b> We shall appear to her like the <u>two fortunate stars</u> in a tempest to save the shipwreck of her patience.	65-66: the <i>two fortunate stars</i> refer to two of the brightest stars in the sky, Castor and Pollux, mythological twins who were turned into constellations by Zeus; they are associated with the phenomena of St. Elmo's fire, a naturally occurring corona of light which can appear on the mast of a ship during a storm, indicating to superstitious sailors the presence of the gods. <sup>3</sup>
68	<b>Sthen.</b> Ay, and to him too, I believe; for by this time he hath spent the last dram of his news.	68-69: Sthenia humorously suggests that Rebus, who no doubt has run out of things to say to Eudora, will also appreciate a rescue.
70		
72	<b>Arg.</b> That is, of his wit.	
74	<b>Sthen.</b> <u>Just</u> , good <u>wittols</u> !	= true, exactly. <sup>1</sup> = meaning "fools", punning on <i>wit</i> .
76	<b>Ian.</b> If not, and that my lady be not too deep in her new <u>dumps</u> , we shall hear from <u>his lordship</u> what such a lord	= low spirits. = ie. Rebus; in 76-81, Ianthe describes the type of gossip Rebus is dependent on to keep conversation going.
78	said of his wife the first night he embraced her; to what gentleman such a count was beholding for his fine	77-79: <i>to what...children</i> = a very funny description of a count whose wife has blessed his marriage by giving him children by another man.
80	children; what young lady such an old count should marry; what <u>revels</u> , what <u>presentments</u> , are <u>towards</u> ; and who penned the <u>pegmas</u> , and so forth: and yet, for	= essentially meaning "parties". = plays. = approaching. <sup>1</sup>
82	all this, I know her <u>harsh</u> suitor hath tired her to the	= inscriptions on the framework on a stage. <sup>13</sup>
	<u>uttermost scruple</u> of her forbearance, and will do more, unless we two, like a pair of shears, cut asunder the thread of his discourse.	= <i>harsh</i> has a number of senses, all of which could apply: coarse, unpleasant to listen to or see, and causing physical revulsion <sup>1</sup>
84		= last bit or ounce. <sup>2</sup>
86	<b>Sthen.</b> Well then, let's in; but, my masters, wait you on your charge at your perils, see that you guard her approach from any more intruders.	87-88: <i>wait you...perils</i> = "make sure to do your duties, or beware the consequences".
88		
90	<b>Ian.</b> Excepting young Tharsalio.	
92	<b>Sthen.</b> True, excepting him indeed, for a guard of men is not able to keep him out, an't please your honour.	
94		
96	<b>Arg.</b> Oh, wenches, that's the <u>property</u> of true valour, to promise like a pigmy and perform like a giant. If he come, I'll be sworn I'll do my lady's commandment upon him.	= characteristic, nature. <sup>1</sup>
98		97-99: <i>If he...upon him</i> = Argus talks bravely about dealing

100		with Tharsalio, but his courage is a sham; Argus regularly and humorously reveals himself to actually be quite the submissive coward!
102	<b>Ian.</b> What, beat him out?	
104	<b>Sthen.</b> If he should, Tharsalio would not take it <u>ill</u> at his hands, for <u>he</u> does but his lady's commandment.	= illy, badly. = ie. Argus.
106	<i>Enter Tharsalio.</i>	
108	<b>Arg.</b> Well, by Hercules, he comes not here!	
110	<b>Sthen.</b> By Venus, but he does: or else <u>she</u> hath heard my lady's prayers, and sent some gracious <u>spirit</u> in his likeness to fright away that Spartan wooer that haunts her.	= ie. Venus. = ie. ghost.
114	<b>Thar.</b> There stand her sentinels.	
116	<b>Arg.</b> ' <u>Slight</u> , the ghost appears again!	= God's light, an oath.
118	<b>Thar.</b> <u>Save ye</u> , my <u>quondam</u> fellows in arms! Save ye, my women!	119: <i>Save ye</i> = common greeting, short for "God save you". <i>quondam</i> = one-time: Tharsalio acknowledges his former status as a page in Eudora's household.
122	<b>Sthen.</b> Your women, sir?	
124	<b>Thar.</b> ' <u>Twill be so</u> . What, no <u>courtesies</u> ? No	= ie. "you will be my servants soon." = bowing or courtesies, <sup>1</sup> as would be expected from one's own servants. = "treat me with a proper show of respect". <sup>1</sup>
126	preparation of grace? <u>Observe me</u> , I advise you for your own sakes.	
128	<b>Ian.</b> For your own sake, I advise you to <u>pack hence</u> , lest your impudent valour cost you dearer than you think.	= depart from here.
130	<b>Clin.</b> What senseless boldness is this, Tharsalio?	
132	<b>Arg.</b> Well said, Clinias, talk to him.	133: Argus gladly lets Clinias deal with Tharsalio!
134	<b>Clin.</b> I wonder that notwithstanding the shame of your last <u>entertainment</u> , and threatenings of worse, you would yet presume to trouble this place again.	= most recent welcome.
136	<b>Thar.</b> Come, y' are a <u>widgeon</u> ; <u>off with your hat</u> , sir,	= a type of wild duck, meaning a fool. = Tharsalio is addressing Clinias, who has refused to show the appropriate sign of respect by removing his hat. = prudence. <sup>1</sup> = ie. "who it is that stands before you?" = help, be advantageous to. <sup>1</sup>
140	acknowledge! <u>Forecast</u> is better than labour. Are you squint-eyed? Can you not see <u>afore you</u> ? A little foresight, I can tell you, might <u>stead</u> you much, as the stars shine now.	143: Tharsalio expects the stars are aligning in his favor; his point is that the servants would be wise to treat him with the appropriate respect, as he expects to be their master soon enough.
142		
144	<b>Clin.</b> 'Tis well, sir, 'tis not for nothing your brother is ashamed <u>on</u> you. But, sir, you must know, we are charged to bar your entrance.	= of.
146		
148		

150	<b>Thar.</b> But, <u>whiffler</u> , know you, that whoso shall dare to execute that charge, I'll be his executioner.	= one in charge of clearing the way for a procession, usually a piper or hornblower, <sup>14</sup> but referring here to Clinias' position as gentleman usher, one of whose responsibilities was to precede his master or mistress as he or she formally moved about.
152	<b>Arg.</b> By Jove, Clinias, methinks the gentleman speaks very honourably.	
154		
156	<b>Thar.</b> Well, I see this house needs reformation; here's a <u>fellow</u> stands <u>behind</u> now of a <u>forwarder insight</u> than	156: <i>fellow</i> = indicating Argus. <i>behind</i> = cowardly Argus has been standing <i>behind</i> the others! <i>forwarder insight</i> = greater ability to foresee the situation towards which events are heading. = position in the household, ie. job.
158	ye all. – What <u>place</u> hast thou?	
160	<b>Arg.</b> What place you please, sir.	
162	<b>Thar.</b> <u>Law you</u> , sir! Here's a fellow to make a gentleman usher, sir! I discharge you of the place,	= a mild exclamation, often written as <i>la you</i> . 162-3: <i>I discharge...his room</i> = Tharsalio relieves Clinias from his office of gentleman usher, and puts Argus in his place. The position of gentleman usher was an important one: Tharsalio has put Argus in charge of all the household's servants! = position. <sup>1</sup>
164	and do here invest thee into his <u>room</u> . Make much of thy hair, thy wit will suit it rarely. And for the full possession of thine office, come, usher me to thy lady; and to keep thy hand supple, <u>take this from me</u> .	= ie. Tharsalio offers Argus a gratuity
166		
168	<b>Arg.</b> No bribes, sir, an't please your worship!	
170	<b>Thar.</b> <u>Go to</u> , thou dost well, but pocket it for all that; it's no <u>impair</u> to thee, the greatest do 't.	= "get going". = harm or dishonour. <sup>2</sup>
172		
174	<b>Arg.</b> Sir, 'tis your love only that I respect, but since out of your love you please to bestow it upon me, it <u>were want of courtship</u> in me to refuse it; I'll acquaint my lady with your coming.	= would be. = a lack of proper courtly behavior.
176		
178	[Exit Argus.]	
180	<b>Thar.</b> <u>How say by this?</u> Have not I made a fit choice, that hath so soon attained the deepest <u>mystery</u> of his	= ie. "what do the rest of you have to say now?" 181-2: <i>deepest...profession</i> = a religious pun and metaphor, meaning literally that Argus has learned the secret rites ( <i>mystery</i> ) of his chosen religion ( <i>profession</i> ), <sup>1</sup> the rite being the taking of a bribe, and <i>profession</i> also having its normal meaning of "occupation".
182	<u>profession</u> ? Good sooth, wenches, a few courtesies had not been cast away upon your new lord.	183: "would not have been wasted on me", ie. would also have been appropriately rewarded.
184		
186	<b>Sthen.</b> We'll believe that, when our lady has a new son of your getting.	
188	<i>Enter Argus, Eudora, Rebus, Hiarbas, Psorabeus.</i>	
190	<b>Eud.</b> What's the matter? Who's that you say is come?	
192	<b>Arg.</b> The bold gentleman, an't please your honour.	
194	<b>Eud.</b> Why, thou <u>fleering</u> ass, thou –	= grinning. <sup>1</sup>

196	<b>Arg.</b> An't please your honour.	
198	<b>Eud.</b> Did not I forbid his approach by all the charge	
200	and duty of thy service?	
202	<b>Thar.</b> Madam, this fellow <u>only is intelligent</u> ; for he	= is the only intelligent one.
204	truly understood his command according to the style	202-4: <i>according...bid</i> = according to the rules of Venus,
206	of the Court of Venus, that is, by contraries: when you	the goddess of love, by which a woman means the
208	forbid, you bid.	the opposite of what she says.
210	<b>Eud.</b> By Heaven, I'll discharge my house of ye all!	206: "By God, I'll fire all of you!"
212	<b>Thar.</b> You shall not need, madam, for I have already	
214	cashiered <u>your officious usher</u> here, and choosed <u>this</u>	209: <i>your usher</i> is Clinias, who is <i>officious</i> because he had
216	for his successor.	been over-zealous in the performance of his duties; <i>this</i>
218	<b>Eud.</b> O incredible boldness!	refers to Argus.
220	<b>Thar.</b> Madam, I come not to command your love with	
222	<u>enforced letters</u> , nor to woo you with tedious stories of	= ie. letters of recommendation, such as those the Viceroy
224	my pedigree, as he who draws the thread of his descent	wrote on behalf of Rebus.
226	from <u>Leda's distaff</u> , when 'tis well known his grandsire	= in Greek mythology, <i>Leda</i> , the daughter of a king, was
228		impregnated by Zeus, who at the time was disguised as
230		a swan, resulting in the birth of the twins Castor and
232		Pollux <sup>9</sup> (see the note above at lines 65-66); a <i>distaff</i> was
234		an instrument for spinning wool; <sup>1</sup> thus, in lines 216-8,
236		Tharsalio is mocking Rebus' tenuous or false claims to
238		a grand lineage, comparing them to a very thin <i>thread</i>
240		drawn from a <i>distaff</i> .
	<u>cried cony skins</u> in Sparta.	= was a seller of rabbit furs for hats; <sup>3</sup> to <i>cry</i> a commodity
	<b>Reb.</b> Whom mean you, sir?	means to announce its sale, like a hawker.
	<b>Thar.</b> Sir, I name none but him who first shall name	
	himself.	
	<b>Reb.</b> The place, sir, I tell you still, and this goddess's	= Rebus once again suggests that it is only out respect for
	fair presence, or else my reply should take a far other	Eudora and her home that he will not immediately
	form upon 't.	challenge Tharsalio to a duel; this barely disguises his
	<b>Thar.</b> If it should, sir, I would make your lordship an	cowardice.
	answer.	
	<b>Arg.</b> <i>Anser's</i> Latin for a goose, an't please your	232: <i>anser</i> is indeed Latin for <i>goose</i> , which itself was a
	honour.	common term for a fool. A servant would be proud if he
	<b>Eud.</b> Well noted, gander; and <u>what of that</u> ?	actually could show off any knowledge of Latin.
	<b>Arg.</b> Nothing, an't please your honour, but that he said	= "what is your point?"
	he would make his lordship an answer.	237-8: "only that when Tharsalio said he intends to make
	<b>Eud.</b> Thus every fool mocks my poor suitor. Tell me,	Rebus an answer, he really meant he will make him a
	thou most <u>frontless</u> of all men, didst thou (when thou	goose, ie. a fool."
		241: <i>frontless</i> = shameless.
		241-2: <i>when thou...best</i> = ie. "when you had plenty of
		opportunity to make a note of my morals", referring to
		when Tharsalio served her household as a page.



242	hadst means to note me best) ever observe so base a temper in me as to give any glance at <u>stooping</u> to my	= bowing down, ie. submitting herself.
244	<u>vassal</u> ?	= slave or servant, meaning Tharsalio when he was her page.
246	<b>Thar.</b> Your <u>drudge</u> , madam, to do your drudgery.	= servant who worked on low and menial tasks. <sup>1</sup>
248	<b>Eud.</b> Or am I now so scant of worthy suitors that may advance mine honour, advance my estate, strengthen my	
250	alliance (if I <u>list</u> to wed) that I must stoop to make my	= wish.
252	foot my head?	250-1: <i>stoop...head</i> = proverbial concept, suggesting making the lowest the highest, ie. an improper reversal of some kind; here meaning Eudora would be marrying well below her rank, and making her servant (Tharsalio) her master.
254	<b>Thar.</b> No, but your side, to keep you warm a-bed. But, madam, vouchsafe me your patience to that point's	254-5: <i>vouchsafe...answer</i> = "please grant me permission to answer, in all seriousness, your point."
256	serious answer. Though I confess, to get higher place in your graces, I could wish my fortunes more honourable, my person more gracious, my mind more adorned with	255-6: <i>to get...honourable</i> = "I would wish I was wealthier and of higher rank, to be more worthy of your favour."
258	noble and heroical virtues, yet, madam (that you think not your blood disparaged by mixture with mine) deign	258-9: <i>that you...mine</i> = "so that you don't think it would be a dishonour to your blood-line to have it mix with mine".
260	to know this: howsoever, I once, only for your love, disguised myself in the service of your late lord and	
262	mine, yet my descent is as honourable as the proudest of your Spartan attempters, who, by unknown <u>quills</u>	= small tubes or channels for moving liquids, with perhaps also a punning glance at Rebus as a <i>goose</i> .
264	or conduits underground, draws his pedigree from <u>Lycurgus</u> his great toe to the Viceroy's little finger, and	= legendary lawgiver of Sparta (Rebus' home state).
266	from thence to his own elbow, where it will never leave itching.	266-7: if his elbow itches, then he would scratch it: the OED suggests that rubbing or scratching one's elbow means that one is pleased with oneself (def. of <i>elbow</i> , n., 4 Phrases d), but another old reference (which I found but then could not find again) suggests there was an old superstition that one who scratches his elbow while speaking is lying.
268		
270	<b>Reb.</b> 'Tis well, sir; presume still of the place.	
272	<b>Thar.</b> <u>'Sfoot</u> , madam, am I the first great personage	= God's foot; in 271-6, Tharsalio defends his pretending to be worthy of no higher a position than Eudora's page, when in reality he is of noble stock, by claiming he acted this way just so he could be near her.
274	that hath stooped to disguises for love? What think you of our countryman Hercules, that for love put on Omphale's apron and <u>sate</u> spinning amongst her	273f: <i>Hercules</i> , attacked with a severe illness, was told by the Delphic oracle that his health would be restored if he sold himself as a slave and worked for three years for wages; Hercules subsequently was purchased by <i>Omphale</i> , the queen of Lydia; it was written by later Roman authors that he frequently did women's work while dressed in women's clothes, while Omphale wore the lion-skin normally associated with Hercules. <sup>9</sup>
276	wenches, while his mistress wore his lion's skin, and <u>lamb-skinned</u> him if he did not his business?	Tharsalio's allusion is not really to the point, as love had no role in the myth, although Hercules later did marry Omphale. <i>sate</i> = old variation of <i>sat</i> .  = beat. <sup>1</sup>

278	<b>Eud.</b> Most fitly thou <u>resemblest</u> thyself to that violent	= compares.
280	outlaw that claimed all other men's possessions as his	
282	own <u>by his mere valour</u> . For what less hast thou done?	= the sense is "by force alone".
	Come into my house, beat away these honourable	
	persons –	
284	<b>Thar.</b> That I will, madam. – <u>Hence</u> , ye Sparta- <u>velvets</u> !	284: Tharsalio has taken Eudora's last sentence as an imperative! <i>hence</i> means "begone", and <i>velvets</i> alludes to the fine clothes and softness of Rebus and his companions, and is meant as an insult.
286	[ <i>Beating them.</i> ]	
288	<b>Psor.</b> Hold, she did not mean so.	
290	<b>Thar.</b> Away, I say, or <u>leave your lives</u> , I <u>protest</u> , here.	= die. = promise.
292	<b>Hiar.</b> Well, sir, his Altitude shall know you.	
294	<b>Reb.</b> I'll do your errand, sir.	
296	[ <i>Exeunt.</i> ]	
298	<b>Thar.</b> Do, good cousin Altitude, and beg the reversion	298-9: <i>beg...lady</i> = ie. "ask the Viceroy to help you find another wife who can be handed off to you"; <i>reversion</i> is a legal term, referring to the automatic taking possession of a property at the end of a defined period or occurrence of an event, such as the death of the current possessor.
	of the next lady, for <u>Dido has betrothed her love to me</u> .	= Tharsalio compares himself to Aeneas (see the note at Act II.i.30), whom <i>Dido</i> , the Queen of Carthage, fell in love with.
300	By this fair hand, madam, a fair riddance of this	
	<u>Calydonian boar</u> .	= the <i>Calydonian Boar</i> was the famous monster-boar sent by the goddess Artemis (the Roman Diana) to wreak havoc in Aetolia (in Greece); the boar was hunted to death by a collection of Greek heroes; Tharsalio is punning <i>boar</i> with <i>boor</i> , calling Rebus a rustic or a clown. <sup>1</sup> The two words would have sounded essentially the same in the 17th century.
302		Smeak notes that as the ancient name for Scotland was Caledonia, Chapman once again associates the undesirable Rebus with Scotland, as he did earlier in referring to him and his companions as <i>whoreson bagpipe lords</i> .
304	<b>Eud.</b> O most <u>prodigious</u> audaciousness!	= monstrous.
306	<b>Thar.</b> True, madam! O <u>fie upon 'em</u> , they are	= "shame on them"; <sup>2</sup> Tharsalio again deliberately misinterprets Eudora's intended meaning, pretending her last comment was aimed at the Spartans!
308	intolerable! And I cannot but admire your singular	
310	virtue of patience, not common in your sex, and must	
312	therefore carry with it some rare endowment of other	
314	masculine and heroical virtues. To hear a rude Spartan	
	court so ingenuous a lady, with dull news from Athens	
	or the Viceroy's Court; how many dogs were spoiled	
	at the last <u>bull-baiting</u> , what ladies <u>dubbed</u> their	312: <i>bull-baiting</i> = popular Elizabethan entertainment, along with bear-baiting, consisting of tethering a large wild animal to a post and setting dogs to attack it.
	husbands knights, and so forth!	<i>dubbed</i> = <i>dub</i> has a suggestive sense as well, perhaps also punning <i>knights</i> and "nights". There may be an additional reference here to the custom of a lady granting a man the title of "knight" for the evening if he has knelt down and pledged a drink to her health. <sup>11</sup>
	<b>Eud.</b> But hast thou no shame? No sense of what	

316	disdain I showed thee in my last entertainment, chasing	
318	thee from my presence, and charging thy duty not to	
320	attempt the like intrusion for thy life; and dar'st thou	
322	yet approach me in this unmannerly manner? No	
324	question this desperate <u>boldness</u> cannot choose but go	= impudence.
326	accompanied with other infinite rudenesses.	
328	<b>Thar.</b> Good madam, give not the child an unfit	
330	name, <u>term it not boldness</u> which the sages call true	= "don't refer to my behavior as 'impudence'".
332	confidence, founded on the most infallible rock of a	325-6: <i>the most...constancy</i> = Tharsalio is being ironic in
334	woman's <u>constancy</u> .	comparing a woman's faithfulness ( <i>constancy</i> ) to an
336	<b>Eud.</b> If shame cannot restrain thee, tell me yet if any	unfailing rock.
338	brainless fool would have tempted the danger attending	
340	thy approach.	
342	<b>Thar.</b> No, madam, that proves I am no fool. Then had I	
344	been here a fool and a base, low-spirited Spartan, if <u>for</u>	= in response to.
346	a lady's frown, or a lord's threats, or for a guard of	334-5: <i>guard of grooms</i> = a crew of servants acting as
348	grooms, I should have <u>shrunk in the wetting</u> , and	sentries.
350	suffered such a delicious flower to perish in the stalk,	= to <i>shrink at the wetting</i> refers to the physical shrinking
352	or to be savagely plucked by a profane finger. No,	of a cloth upon getting wet; but Tharsalio's <i>shrink</i>
354	madam, first let me be made a subject for disgrace; let	means to withdraw or curl up in fright in response to
356	your remorseless guard seize on my despised body, bind	any of the listed stimuli.
358	me hand and foot, and hurl me into your ladyship's bed.	336-7: <i>suffered...finger</i> = "allowed such a pleasant-scented
360	<b>Eud.</b> O gods! I <u>protest</u> thou dost more and more make	flower (ie. Eudora) to wither away (as a result of never
362	me <u>admire</u> thee.	taking another man again) or be rudely plucked by an
364	<b>Thar.</b> Madam, ignorance is the mother of admiration:	unholy or spiritually polluted person (ie. Rebus)." The
366	know me better, and you'll admire me less.	botanical metaphor is intense.
368	<b>Eud.</b> What would'st thou have me know? What seeks	
370	thy coming? Why dost thou haunt me thus?	
372	<b>Thar.</b> Only, madam, that the <u>Ætna</u> of my sighs and	= swear.
374	<u>Nilus</u> of my tears, poured forth in your presence, might	= be astonished by. <sup>1</sup>
376	witness to your honour the <u>hot and moist</u> affection of	
378	my heart, and work me some measure of favour from	
380	your sweet tongue, or your sweeter lips, or what else	
382	your good ladyship shall esteem more conducive to	
384	your divine contentment.	
386	<b>Eud.</b> Pen and <u>ink-horn</u> , I thank thee! This you learned	
388	when you were a serving-man.	
390	<b>Thar.</b> Madam, I am still the same creature; and I will	
392	so tie my whole fortunes to that <u>style</u> , as, were it my	
394	<u>happiness</u> (as I know it will be) to <u>mount</u> into	
396	<u>my lord's succession</u> , yet vow I never to assume other	

366	title, or state, than your <u>servant's</u> : not approaching your	= lover and devotee.
368	<u>board</u> , but bidden; not pressing to your bed, but your	= dinner table.
370	pleasure shall be first known, if you will command me	
	any service.	
372	<b>Eud.</b> Thy vows are as vain as a ruffian's oaths, as	
374	<u>common</u> as the air, and as cheap as the dust. How many	= ordinary, and therefore worthless. <sup>1,2</sup>
376	of the <u>light huswives</u> , thy <u>muses</u> , hath thy love promised	= wanton hussies. <sup>1</sup> = inspirations.
378	this service <u>besides</u> , I pray thee?	= ie. "besides to me".
380	<b>Thar.</b> Compare shadows to bodies, madam, pictures to	376-7: Tharsalio doesn't actually answer Eudora's question.
382	the life; and such are they to you, in my valuation.	
384	<b>Eud.</b> I see words will never free me of thy boldness,	
386	and will therefore now use blows; and those of the	= force.
388	mortallest <u>enforcement</u> . Let it suffice, sir, that all this	
390	time, and to this place, you enjoy your safety; keep	= promise.
392	back; no one foot follow me further; for I <u>protest</u> to	
394	thee, the next threshold past, lets pass a prepared	= last.
396	ambush to thy <u>latest</u> breath.	
398		
400	[Exit Eudora.]	
402	<b>Thar.</b> [ <u>He draws</u> ] This for your ambush!	= ie. his sword.
404	Dare my love with death?	
406		
408	[Exit.]	392: Tharsalio follows Eudora offstage, to where she has
410	<b>Clin.</b> 'Slight! Follow, an't please your honour!	just forbidden him to enter.
412	<b>Arg.</b> Not I, <u>by this light</u> !	394: the sense is, "God's light! why don't you go after him?"
414	<b>Clin.</b> I hope, gentlewomen, you will.	= common oath.
416	<b>Sthen.</b> Not we, sir, we are no parters of frays.	
418	<b>Clin.</b> Faith, nor I'll be any breaker of customs.	
420		
422	[Exeunt.]	
424	END OF ACT II.	

## ACT III.

### SCENE I.

*Before the House of Lysander.*

*Enter Lysander and Lycus, booted.*

**Lycus.** Would any heart of adamant, for satisfaction of an ungrounded humour, rack a poor lady's innocence as you intend to do? It was a strange curiosity in that Emperor that ripped his mother's womb to see the place he lay in.

**Lys.** Come, do not load me with volumes of persuasion; I am resolved, if she be gold she may abide the test; let's away. I wonder where this wild brother is.

*Enter Cynthia, Hylus, and Ero.*

**Cyn.** Sir!

**Lys.** I pray thee, wife, show but thyself a woman, and be silent; question no more the reason of my journey, which our great Viceroy's charge, urged in this letter, doth enforce me to.

**Cyn.** Let me but see that letter. There is something In this presaging blood of mine, tells me This sudden journey can portend no good; Resolve me, sweet; have not I given you cause Of discontent by some misprision, Or want of fit observance? Let me know, That I may wreak myself upon myself.

**Lys.** Come, wife, our love is now grown old and staid, And must not wanton it in tricks of court,

Nor interchanged delights of melting lovers, Hanging on sleeves, sighing, loath to depart; These toys are past with us; our true love's substance

Hath worn out all the show; let it suffice,

I hold thee dear; and think some cause of weight, With no excuse to be dispensed withal, Compels me from thy most desired embraces. I stay but for my brother; came he not in last night?

= ie. prepared to go riding.

= legendary mineral of great hardness.<sup>2</sup>

= whim. = torture; Lycus plays the role of the voice of reason tempering the extreme passions of the brothers.

4-5: Emperor Nero, after having his mother killed, inspected and handled her body; Lycus' description, as Parrott suggests, is greatly exaggerated.

= the purity of a precious metal could be tested by rubbing it with a touchstone; hence, "if Cynthia passes this test, she is proved to be as good as pure gold."

= ie. Tharsalio.

= command.<sup>2</sup>

= obliges.<sup>1</sup>

= foreboding, predicting.<sup>1</sup>

= "tell me". = "have I".

= error, mistake.<sup>2</sup>

= lack of proper attention, respect, or carrying out of duties.<sup>1,2</sup>

= revenge. Cynthia is distraught at Lysander's sudden departure.

28-33: Lysander suggests they have been married too long to engage in overly-amorous behavior (*wanton it*),<sup>1</sup> ie. he doesn't want Cynthia to make a scene.

*tricks of the court* = the manner of those who attend court, ie. the nobility.<sup>1</sup>

= weeping.

32: *toys* = trifles.

32-33: *our true...show* = "the reality of our love makes superficial demonstrations of it unnecessary."

33-34: *let it...dear* = "let it be enough for you to know that I value and love you."

= *think* is an imperative: "accept that an important matter". = with.

= wait.

	<b>Hyl.</b> For certain no, sir, which gave us cause of	39-40: Hylus' comment reminds us that the last we saw of Tharsalio, he was following Eudora into her private chambers with his sword drawn! = away from home, out and about.
40	wonder what accident kept him <u>abroad</u> .	
42	<b>Cyn.</b> Pray Heaven it prove not some wild resolution, bred in him by his second repulse from the Countess.	42-43: "I hope he hasn't done something crazy, as a result of being rejected a second time by Eudora."
44		
46	<b>Lys.</b> Trust me, I something fear it, this insatiate spirit of <u>aspiring</u> being so dangerous and fatal; desire, mounted on the wings of it, descends not but headlong.	= ie. wanting to marry someone of so much higher standing than he has. 46-47: <i>desire...headlong</i> = desire, carried on the wings of an insatiable spirit, comes crashing down head-first.
48		
50	<i>Enter Tharsalio cloaked.</i>	
52	<b>Hyl.</b> Sir, sir, here's my uncle.	
54	<b>Lys.</b> What, wrapp'd in <u>careless</u> cloak, face hid in hat <u>unbanded</u> ! These are the ditches, brother, <u>in which</u>	= <i>careless</i> suggests Tharsalio's lack of concern for his own appearance. 54: <i>unbanded</i> = without a hatband, which was fashionable in Chapman's time. 54-55: <i>These are...riders</i> = with this riding metaphor, Lysander warns Tharsalio that his reckless behavior will lead to disaster. <i>in which</i> = into which. = wild.
56	<u>outraging</u> colts plunge both themselves and their riders.	
58	<b>Thar.</b> Well, we must <u>get out</u> as well as we may; if not, there's the making of a grave saved.	= ie. get out of the ditch 58: ie. "if we are killed falling into the ditch, we save others the trouble of digging us a grave."
60	<b>Cyn.</b> That's desperately spoken, brother; <u>had it not</u> been happier <u>the</u> colt had been better <u>broken</u> , and his rider not fallen in?	= ie. "wouldn't the result have". = read as "if the". = ie. broken in, trained.
62		
64	<b>Thar.</b> True, sister, but we must <u>ride colts</u> before we can break them, you know.	= while continuing the horse metaphor, Tharsalio may also be amusing himself with this suggestive comment about Eudora.
66		
68	<b>Lys.</b> This is your blind goddess Confidence.	
70	<b>Thar.</b> Alas, brother, <u>our house is decayed</u> , and my honest ambition to restore it I hope be pardonable. My comfort is: the poet that pens the story will write o'er my head	= "the fortunes of our family have declined".
72	<i>Magnis tamen excidit ausis!</i>	
74	Which, in our native idiom, lets you know His mind was high, though <u>Fortune was his foe</u> .	= "he died in a great undertaking"; this quote comes from Ovid's <i>Metamorphoses</i> , in which he tells the story of Apollo's son Phaeton, who was killed by Jupiter as he tried to drive his father's chariot (ie. the sun) across the sky, losing control of the horses in the process. = allusion to a frequently referred-to ballad entitled "Fortune My Foe." <sup>4</sup>
76		
78	<b>Lys.</b> A good resolve, brother, to out-jest disgrace. Come, I <u>had been</u> on my journey but for some private speech with you; let's in.	77: "that's a good decision to save face by making a joke out of your failure." = "would already have been".
80		



82	<b>Thar.</b> Good brother, stay a little, help out this ragged colt out of the ditch.	
84	[Uncloaks and reveals a splendid suit.]	
86	<b>Lys.</b> How now?	
88	<b>Thar.</b> Now I confess my <u>oversight</u> , this have I purchased by my confidence.	= omission, <sup>1</sup> ie. not yet having revealed his true situation.
90		
92	<b>Lys.</b> I like you, brother, 'tis the true garb, you know, What <u>wants</u> in real worth supply in show.	92: "if the reality is rotten, at least you can look good"; Lysander assumes his brother is up to one of his gags. <i>wants</i> = lacks.
94	<b>Thar.</b> In show? Alas, 'twas even the thing itself; I op'd my <u>counting house</u> , and took away	= "I opened up the office where my wealth is stored"; <sup>1</sup> with my, Tharsalio really means Eudora's, which is now his to control through his surprise marriage to the Countess.
96	These simple fragments of my treasury.	
98	"Husband," my Countess cried, "take more, more yet";	
100	Yet I, in haste to pay in part my debt, And prove myself a husband of her <u>store</u> , Kissed and came off, and this time took no more.	99: "and prove I will not waste her wealth" ( <i>store</i> = fortune, property); <sup>2</sup> this may be the first time Tharsalio has shown a genuinely honourable side to his character.
102	<b>Cyn.</b> But good brother –	
104	<b>Thar.</b> Then were our honoured spousal rites performed, We made all short, and sweet, and <u>close</u> , and sure.	= secret.
106		
108	<b>Lys.</b> He's rapt.	107: Lysander suggests Tharsalio is out of his senses.
110	<b>Thar.</b> Then did my ushers and chief servants <u>stoop</u> , Then <u>made my women</u> curtsies and envied	= bow down. <sup>2</sup> = ie. "my women made": the words are inverted to suit the meter, as Tharsalio is speaking in verse here. = (1) praised and glorified, and (2) raised in status. <sup>1</sup>
112	Their lady's fortune: I was <u>magnified</u> .	
114	<b>Lys.</b> Let him alone, this spirit will soon vanish.	
116	<b>Thar.</b> Brother and sister, as I love you, and am true servant to Venus, all the premises are serious and true, and the conclusion is: the great Countess is mine, the palace is at your service, to which I invite you all to solemnize my honoured nuptials.	116-7: with <i>premises</i> and <i>conclusion</i> , Tharsalio makes a logic metaphor.
118		
120	<b>Lys.</b> Can this be credited?	
122	<b>Thar.</b> Good brother, do not you envy my fortunate achievement?	
124		
126	<b>Lys.</b> Nay, I ever said the attempt was commendable –	
128	<b>Thar.</b> Good!	
130	<b>Lys.</b> If the <u>issue</u> were successful.	= outcome.
132	<b>Thar.</b> A good state conclusion; happy <u>events</u> make good the worst attempts. Here are your widow-vows,	132-3: <i>happy...attempts</i> = successful results ( <i>events</i> ) justify even the lowest means. 133f: <i>Here are...</i> : Tharsalio boasts how his success with Eudora has proven how worthless a wife's vow is to never remarry, should her husband predecease her. = ie. "all you women". = true character. <sup>1</sup>
134	sister; thus are <u>ye all</u> in your <u>pure naturals</u> ; certain	

136	moral disguises of coyness, which the ignorant call modesty, ye <u>borrow of art</u> to cover your <u>busk points</u> ;	= use in artifice. = bosoms; <sup>3</sup> <i>busk</i> refers to whalebone used to stiffen corsets, while <i>points</i> are the tagged laces that hold the two parts of the corset (or attach any two articles of clothing) together. <sup>14</sup>
	which a <u>blunt and resolute encounter</u> , taken under a	= ie. "an aggressive bit of courtship by a determined suitor".
138	<u>fortunate aspect</u> , easily disarms you of; and then, alas, what are you? Poor naked sinners, God <u>wot</u> ! Weak	= typical astrological allusion: an alignment of the planets which will affect one's fortunes in a positive way. 139: <i>wot</i> = knows 139-140: <i>Weak...finger</i> = despite all modesty and moral posturing, women give in as easily as do paper walls.
140	paper walls thrust down with a finger. This is the way	
142	<u>on't</u> , boil their <u>appetites</u> to a full height of lust; and then take them down <u>in the nick</u> .	= to do it. = ie. sexual appetites. = at the right moment. <sup>1</sup>
144	<b>Cyn.</b> <u>Is there probability in this</u> , that a lady so great, so virtuous, standing on so high terms of honour, should so soon <u>stoop</u> ?	= ie. "is it possible".
146		= ie. deign to marry one so far below herself.
148	<b>Thar.</b> You would not wonder, sister, if you knew the lure she stooped at. Greatness? Think you that can curb	148-9: <i>the lure...stooped at</i> = Tharsalio turns Cynthia's use of <i>stoop</i> into a metaphor of falconry, comparing himself to an attractive lure to which Eudora ( <i>a hawk</i> ) would descend. 149-150: <i>Think you...affection</i> = "do you think you can suppress a woman's desires?"
150	affection? No, it whets it more; they have the full <u>stream</u>	= <i>stream</i> begins an extended metaphor through line 156 of a woman as a ship moving along nicely in fair weather. = passion, lust.
152	of <u>blood</u> to bear them, the sweet gale of their sublimed spirits to drive them, the calm of ease to prepare them, the sunshine of fortune to allure them, greatness to waft them safe through all rocks of infamy. When youth, <u>wit</u> ,	154-6: <i>When youth...main</i> = "when a woman sees youth, intelligence ( <i>wit</i> ) and good looks ( <i>person</i> ) in one individual - me - can she help but fall in love?"
154		
156	and <u>person</u> come aboard once, tell me, sister, can you choose <u>no but hoise</u> sail, and put forward to the <u>main</u> ?	= "but to hoist". = open sea. <sup>2</sup>
158	<b>Lys.</b> But let me wonder at this <u>frailty</u> yet;	= moral lapse or weakness. <sup>1</sup>
160	Would she in so short time wear out his memory,	
162	So soon wipe from her eyes, nay, from her heart, <u>Whom</u> I myself, and this whole isle besides,	= "he whom", meaning Eudora's first husband.
164	Still remember with grief, the impression of his loss Taking worthily such root in us;	
166	How think you, wife?	
168	<b>Cyn.</b> I am ashamed on't, and abhor to think So great and vowed a <u>pattern</u> of our sex	= example.
170	Should take into her thoughts, nay, to her bed (O stain to womanhood!) a second love.	
172	<b>Lycus.</b> In so short time!	
174	<b>Cyn.</b> In any time!	
176	<b>Lys.</b> No, wife?	175: Lysander turns a skeptical eye towards Cynthia.

178	<b>Cyn.</b> By <u>Juno</u> , no; <u>sooner</u> a loathsome toad!	177: <i>Juno</i> = the queen of the gods, and the goddess of marriage. <i>sooner</i> = ie. "I'd rather be".
180	<b>Thar.</b> High words, believe me, and I think she'll keep them. – Next turn is yours, nephew; you shall now marry my noblest <u>lady-daughter</u> ; the first marriage in Paphos <u>next</u> my nuptials shall be yours. These are strange <u>occurrences</u> , brother, but pretty and <u>pathetical</u> ; if you see me in my chair of honour, and my Countess in mine arms, you will then believe, I hope, I am lord of the palace; then shall you <u>try</u> my great lady's entertainment, <u>see your hands freed of me</u> , and mine taking you to <u>advancement</u> .	= daughter of high rank, ie. Eudora's daughter, Laodice. = after. = occurrences. = arousing sympathy or passion. <sup>1</sup>  = test or experience. = ie. Tharsalio can finally move out of his brother's house. = greater status.
190	<b>Lys.</b> Well, all this rids not my business. Wife, you shall <u>be there</u> to partake the unexpected honour of our house. Lycus and I will make it our recreation <u>by the way</u> to think of your revels and nuptial sports. – Brother, my <u>stay</u> hath been for you. – Wife, pray thee be gone, and soon prepare for the solemnity; <u>a month returns me</u> .	= ie. at Tharsalio's wedding celebration. = "during our journey". <sup>2</sup>  = delay. = "I'll be back in a month."
198	<b>Cyn.</b> Heavens guide your journey!	
200	<b>Lys.</b> Farewell!	
202	<b>Thar.</b> Farewell, nephew; prosper in virility; but – do you hear? – keep your hand from your voice; I have a part for you in our <u>hymeneal show</u> .	= <i>Hymen</i> was the god of marriage; at the wedding festival, some of the guests will put on a <i>show</i> in the nature of a brief masque (a performance in which the characters are gods and the such, usually with music and dancing).
204		
206	<b>Hyl.</b> You speak too late for my voice; but I'll discharge the part.	205: <i>You speak...voice</i> = perhaps alluding to his voice already having changed; the part may have been written specifically for a young actor in the midst of puberty.
208	[Exit Cynthia, Hylus and Ero.]	
210	<b>Lys.</b> Occurrences call ye them? Foul shame confound them all! That impregnable fort of chastity and loyalty, that amazement of the world – O ye deities, could nothing restrain her? I took her spirit to be too <u>haughty</u> for such a <u>depression</u> .	210ff: now that Cynthia has exited, Lysander can express his distress: if Eudora could not keep her vow to never remarry, can Cynthia be expected to do any better?  = high-minded. = reduction in status <sup>1</sup> (contrasted with <i>haughty</i> ).
216	<b>Thar.</b> But <u>who</u> commonly more <u>short-heeled</u> than they that are <u>high i' th' instep</u> ?	= ie. who is. = wanton. <sup>3</sup> = proud. <sup>3</sup>
218		
220	<b>Lys.</b> Methinks yet shame should have controlled so sudden an <u>appetite</u> .	= lustful desire.
222	<b>Thar.</b> Tush, shame doth extinguish lust as oil doth fire! <u>The blood</u> once <u>het</u> , shame doth inflame the more, What <u>they</u> before by <u>art</u> dissembled most, They act more freely; shame once found is lost;	222: that is, not at all! = ie. passion, lust. = heated up. <sup>1</sup> 224: <i>they</i> = women. <i>art</i> = artifice. 224-5: Tharsalio, cynical as ever, comments yet again on the hypocrisy of women. Note the rhyming couplet expressing this pithy sentiment; <i>most</i> and <i>lost</i> would have sounded more alike at the time than they do today.
224		

226	And to say truth, brother, what shame is due to't? Or	= the sense is, "how does it make sense".
228	<u>what congruence doth it carry</u> , that a young lady,	
230	gallant, vigorous, full of spirit and complexion, her	= sexual desires.
	<u>appetite</u> new-whetted with nuptial delights, to be	= contemplation. <sup>1</sup> = skull; it was fashionable in this era to
	confined to the <u>speculation</u> of a <u>death's-head</u> ; or, for	wear a piece of jewelry engraved with a skull and cross- bones to remind its owner of the inevitability of death. <sup>15</sup>
	the loss of a husband, the world affording flesh enough,	
232	make the <u>noontide</u> of her years the sunset of her	= noon, metaphorically meaning "zenith". <sup>1</sup>
234	pleasures?	
236	<b>Lycus.</b> And yet there have been such women.	
238	<b>Thar.</b> Of the <u>first stamp</u> , perhaps, when the metal was	237: <i>first stamp</i> = alluding to the first minting of a coin.
	purer than in these degenerate days. Of later years	237-8: <i>metal...days</i> = Tharsalio suggest women, like
		coins, possessed greater value when the precious metal of
		which they were made was pure; but now, being mixed with
		baser metals, coins have depreciated in value; women,
		similarly, were once of perfect morals, but are now more
		degenerate, their high-mindedness being mixed with low
		passions such as lust.
240	much of that coin hath been counterfeit, and besides,	240-1: Tharsalio continues to compare coins and women;
	so <u>cracked</u> and <u>worn</u> with use, that they are grown <u>light</u> ,	coins can be <i>cracked</i> or <i>worn</i> away, so as to grow physically
	and indeed fit for nothing but to be <u>turned over in play</u> .	<i>light</i> , and hence no longer fit to be used as genuine currency;
		women, similarly, can become <i>cracked</i> (meaning they have
		developed flaws in their moral character) <sup>1</sup> and <i>worn</i> out with
		use, so that they can be described as wanton (another
		meaning for <i>light</i> ).
		Tharsalio's follow-up comment about women being fit
		only to be <i>turned over in play</i> (line 240) is of course quite
		bawdy!
242	<b>Lys.</b> Not all, brother!	= ie. "Not all women, brother!" Lysander may be trying to
244	<b>Thar.</b> My matchless sister only excepted; for she, you	convince himself of this more than he is Tharsalio.
246	know, is made of another metal than that she borrowed	245-7: <i>for she...mother</i> = Tharsalio seems to be suggesting
248	of her mother. But do you, brother, <u>sadly</u> intend the	that Cynthia's mother was somewhat less chaste than
250	pursuit of this trial?	Cynthia herself.
252	<b>Lys.</b> Irrevocably.	= seriously.
254	<b>Thar.</b> It's a high project; if it be once raised, the earth	252-5: Tharsalio warns Lysander of the danger of following
256	is too weak to bear so weighty an accident; it cannot be	through on his foolish plan to test Cynthia's faithfulness
258	conjured down again without an earthquake: therefore	by pretending to die.
260	believe she will be <u>constant</u> .	= faithful, ie. not take another man or husband.
	<b>Lys.</b> No, I will not.	
	<b>Thar.</b> Then believe she will not be constant.	
262	<b>Lys.</b> <u>Neither!</u> I will believe nothing but what <u>trial</u>	= ie. "I will believe neither!" = a test or experiment.
	<u>enforces</u> . Will you hold your promise for the governing	= compels, proves. <sup>1</sup>
	of this project with skill and secrecy?	

264	<b>Thar.</b> If it must needs be so. But <u>heark you</u> , brother;	= "listen to me".
266	have you no other <u>capricious</u> in your head to entrap my	= whims, notions; but also referring to the constellation of the goat, <i>Capricorn</i> , with its horns growing on the <i>head</i> of the cuckolded husband. <sup>1</sup>
268	sister in her <u>frailty</u> , but to <u>prove</u> the firmness of her widow-vows after your supposed death?	= weakness or vulnerability to temptation. <sup>1</sup> = test.
270	<b>Lys.</b> None in the world.	
272	<b>Thar.</b> Then here's my hand; I'll be as <u>close</u> as my	= secretive, but also meaning "tight" in the following shoe simile.
274	lady's shoe to her foot, that pinches and pleases her, and will bear on with the plot till the vessel split again.	274: Tharsalio switches to a maritime metaphor with <i>bear on</i> and <i>vessel split</i> .
276	<b>Lys.</b> Forge any death, so you can force belief. Say I was poisoned, drowned.	276: "make up any explanation of how I died, so long as it is believable;" he is addressing Lycus, who will accompany him on his trip, then return with the announcement of his death.
278	<b>Thar.</b>	279: ie. like a criminal.
280	Hanged!	
282	<b>Lys.</b> Anything,	
284	So you assist it with <u>likely circumstance</u> ; I need not instruct you; that must be your employment, Lycus.	= ie. a believable story.
286	<b>Lycus.</b> Well, sir!	
288	<b>Thar.</b> But, brother, you must <u>set in</u> , too, to countenance	287: <i>set in</i> = take part.
290	truth out; a <u>hearse</u> there must be too. It's strange to think how much the eye prevails in such impressions; I have marked a widow, that just before was seen pleasant enough, follow an empty hearse and weep devoutly.	287-8: <i>to countenance truth out</i> = make the story more believable.
292		= coffin.
294	<b>Lycus.</b> All those things leave to me.	290-1: <i>was seen pleasant enough</i> = was observed to be quite happy.
296	<b>Lys.</b> But, brother, for the bestowing of this hearse in the <u>monument</u> of our family, and the marshalling of a funeral –	= tomb.
300	<b>Thar.</b> Leave that to my care, and if I do not <u>do</u> the mourner as lively as your heir, and weep as lustily as your widow, say there's no virtue in <u>onions</u> : that being done, I'll come to visit the distressed widow, apply old ends of comfort to her grief, but the burden of my song	= ie. play the part of.
302		= ie. as a tool to help him shed tears!
304		304-311: <i>but the ...forth</i> = Tharsalio warns Lysander he will try to tempt Cynthia to take another man once Lysander is "dead and buried".
306	shall be to tell her words are but dead comforts; and therefore counsel her to take a <u>living comfort</u> , that might <u>ferret out</u> the thought of her dead husband; and will come prepared with choice of suitors, either my Spartan lord for grace at the Viceroy's Court, or some great lawyer that may solder up her cracked estate, and so forth. But what would you say, brother, if you should find her married at your arrival?	= humorous for "another man".
308		= force out, ie. take the place of.
310		
312		

314	<b>Lys.</b> By this hand, split her <u>weasand</u> !	= throat or windpipe. <sup>1</sup>
316	<b>Thar.</b> Well, forget not your wager, a stately chariot	316f: Tharsalio and Lysander have wagered on the outcome of the experiment; Tharsalio is betting that Cynthia will fail to keep her widow-vows.
318	with four brave <u>horses of the Thracian breed</u> , with all	= Smeak notes that horses from Thrace were highly prized.
320	<u>appurtenances</u> . I'll prepare the like for you, if you prove victor. But, well remembered, where will you lurk the whiles?	= accompanying equipment, accessories.
322	<b>Lys.</b> <u>Mewed up close</u> , some short day's journey hence; Lycus shall know the place. Write <u>still</u> how all things	= hidden away, confined ( <i>close</i> = in secret).
324	pass. Brother, adieu; all joy attend you!	= continuously, the sense being "frequently".
326	<b>Thar.</b> Will you not stay <u>our</u> nuptial now so near?	= ie. "for our".
328	<b>Lys.</b> I should be like a man that hears a tale And heeds it not, one absent from himself.	
330	My wife shall attend the countess, and my son.	
332	<b>Thar.</b> Whom you shall hear at your return call me	332-3: <i>call me father</i> : he expects Hylus to marry Eudora's daughter, Laodice, making him, Tharsalio, his father-in-law.
	Father. Adieu; <u>Jove be your speed</u> .	= "I wish you success", a variation on the still-used "God-speed".
334	My nuptials done, your funerals <u>succeed</u> .	= come next.
336	[ <i>Exeunt.</i> ]	
	<b>ACT III, SCENE II.</b>	
	<i>A Room in the House of Eudora.</i>	
	<i>Enter Argus barehead.</i>	= ie. his servant's cap held in his hand, as a sign of respect.
1	<b>Arg.</b> <u>A hall</u> , a hall! Who's without there?	= an exclamation to "make room" in a crowded hall, ahead of the masque. <sup>3</sup>
2		
4	<i>Enter two or three with cushions.</i>	
	Come on, y'are proper <u>grooms</u> , are ye not? ' <u>Slight</u> , I	= servants. = God's light, an oath; Argus, in his new office of gentleman usher, is now responsible for many of the household's activities, and as such has taken charge of making preparations for the wedding celebration.
6	think y'are all bridegrooms, ye take your pleasures so. A company of <u>dormice</u> ! Their honours are upon coming,	= <i>dormice</i> were believed to be sleepy animals. <sup>10</sup>
8	and the room not ready. <u>Rushes</u> and seats instantly!	= <i>rushes</i> (the marsh plant) were frequently strewn on the floors of Elizabethan homes, especially when guests were expected.
10	<i>Enter Tharsalio.</i>	
12	<b>Thar.</b> Now, alas, fellow Argus, how thou art cumbered with an office!	
14		
16	<b>Arg.</b> <u>Perfume</u> , <u>sirrah</u> , the room's dampish.	15: Argus continues to bark orders; stale Elizabethan rooms might be <i>perfumed</i> to sweeten the air; <i>sirrah</i> = common term of address to a servant, or in this case a lesser servant.
	<b>Thar.</b> Nay, you may leave that office to the ladies, they'll perfume it sufficiently.	
20	<b>Arg.</b> [ <i>perceiving Tharsalio</i> ] <u>Cry mercy</u> , sir! Here's	= a phrase of apology.



	a whole chorus of <u>Sylvans</u> at hand, <u>cornetting</u> and	= mythological dwellers of the woods. = playing their horns; Argus is describing the characters that will appear in the show.
22	<u>tripping o' th' toe</u> , <u>as</u> the ground they trod on were too	= skipping around or dancing. = as if.
24	hot for their feet. <u>The device is rare</u> ; and there's your young nephew too, he hangs in the clouds deified with Hymen's shape.	= "the idea for the masque is excellent."
26		24-25: Hylus will play Hymen, the god of marriage; earlier editors have suggested that Hylus is, from this scene's opening, suspended above the stage, and Argus is pointing him out. See lines 121-2 below.
28	<b>Thar.</b> Is he perfect in's part? Has not his tongue learned of the Sylvans <u>to trip o' th' toe</u> ?	= from. = ie. how to dance or move nimbly, ie. act his part well.
30	<b>Arg.</b> Sir, believe it, he does it preciously for accent and action, as if he felt the part he played; he <u>ravishes</u> all the	= captivates. <sup>1</sup>
32	young <u>wenches</u> in the palace; pray Venus my young lady Laodice have not some little <u>prick of Cupid</u> in her,	= girls.
34	she's so diligent <u>at's</u> rehearsals.	= ie. stung with Cupid's arrow, with clearly suggestive pun.
36	<b>Thar.</b> <u>No force</u> , <u>so</u> my next vows be heard, that if Cupid have pricked her, <u>Hymen may cure her</u> .	= "at his", ie. Eudora's daughter is always watching Hylus.
		36-37: <i>No force</i> = "it does not matter". <sup>1</sup> <i>so</i> = so long as. <i>if Cupid had pricked her</i> = "if Cupid has caused Laodice to fall in love Hylus". <i>Hymen may cure her</i> = this last clause is loaded with meanings: Hymen, as the god of marriage, may give satisfaction for Laodice's desire for Hylus; but <i>Hymen</i> also refers to Hylus, who is playing the god, as Argus notes in his follow-up comment; and <i>cure</i> suggests a medical metaphor with <i>prick</i> , which refers to the wound or sting caused by Cupid's arrow.
38		
40	<b>Arg.</b> You mean your nephew, sir, <u>that presents</u> Hymen.	= "who is playing the part of".
42	<b>Thar.</b> Why, so! I can speak nothing but thou art within	42-43: <i>thou art within me</i> = "you understand me perfectly"; Tharsalio of course is gently mocking Argus' attempts at humorous equivocation. The phrase <i>within me</i> is a fencing term, meaning "inside my guard." <sup>3</sup>
44	me; <u>fie of this wit of thine</u> , 'twill be thy destruction! But howsoever you please to understand. Hymen send the boy no worse fortune; and where's <u>my lady's honour</u> ?	= shame or a curse on. <sup>2</sup>
46		= ie. Eudora.
48	<b>Arg.</b> At hand, sir, with your <u>unparagoned</u> sister; please you take your chair of honour, sir?	= unmatchable.
50	<b>Thar.</b> Most serviceable Argus, the gods reward thy service; <u>for I will not</u> .	= humorous: "but don't expect a tip from me."
52		
54	<i>Enter Eudora leading Cynthia, Laodice, Sthenia, Ianthe, Ero, with others following.</i>	
56	<b>Eud.</b> Come, sister, now we must exchange that name For <u>stranger</u> titles, let's dispose ourselves	56-57: <i>we must...titles</i> = "let us exchange the more formal ( <i>stranger</i> ) titles by which we till now have addressed each other for that of sister". <sup>3</sup>
58	To entertain these Sylvan revellers That come to grace our lovèd nuptials.	
60	I fear me we must all <u>turn nymphs to-night</u> ,	= Eudora no doubt refers to the goddess-maidens of the woods, who are to appear in the show, but she may also intend a more suggestive secondary meaning,

62 To side those sprightly wood-gods in their dances;  
 Can you do't nimbly, sister? 'Slight, what ails you,  
 Are you not well?

64 **Cyn.** Yes, madam.

66 **Eud.** But your looks,  
 68 Methinks, are cloudy; suiting ill the sunshine  
 Of this clear honour to your husband's house.

70 Is there ought here that sorts not with your liking?

72 **Thar.** Blame her not, mistress, if her looks show care.  
 Excuse the merchant's sadness that hath made

74 A doubtful venture of his whole estate,  
 His livelihood, his hopes, in one poor bottom,

76 To all encounters of the sea and storms.  
Had you a husband that you loved as well.

78 Would you not take his absent plight as ill?  
Cavil at every fancy? Not an object

80 That could present itself, but it would forge  
 Some vain objection that did doubt his safety;  
 82 True love is ever full of jealousy.

84 **Eud.** Jealous? Of what? Of every little journey?  
 Mere fancy, then, is wanton; and doth cast  
 86 At those slight dangers there too doting glances;  
 Misgiving minds ever provoke mischances.  
 88 Shines not the sun in his way bright as here?  
 Is not the air as good? What hazard doubt you?

90 **Arg.** His horse may stumble, if it please your honour;  
 92 The rain may wet, the wind may blow on him;  
 Many shrewd hazards watch poor travellers.

94 **Eud.** True, and the shrewdest thou hast reckoned us. –

96 Good sister, these cares fit young married wives.

98 **Cyn.** Wives should be still young in their husbands' loves.

since it is her wedding day, and *nymph* did already  
 possess in Chapman's time the additional sense of a  
 woman with an insatiable sexual appetite.<sup>1</sup>  
 = walk by the side of, ie. dance along with.

69: ie. Eudora's becoming connected by marriage to  
 Lysander's family.  
 = anything.

= anxiety.

73-79: an extended shipping metaphor: a *merchant* would  
 risk a large amount of money in sending out a ship full  
 of his wares to trade in foreign ports; if the ship returned  
 successfully, he could make an enormous fortune; but if  
 the ship sank or met some other like misfortune, he could  
 be ruined. Here, Cynthia is the *merchant*, Lysander her  
 ship which has sailed.

= uncertain risk or gamble of the loss of.<sup>1</sup>

= ship; Tharsalio in lines 74-75 has adapted the proverb,  
 "venture not all in one bottom".<sup>4</sup>

= "if you had".

= risky undertaking.<sup>1</sup> = illy.

79: *Cavil at every fancy* = find a fault with every thought  
 or mental image;<sup>1</sup> Cynthia cannot help but project  
 misfortune on Lysander's enterprise.

79-81: *Not an object...safety* = Cynthia, in her anxious  
 state of mind, will read an evil omen into everything she  
 sees that reminds her of Lysander's journey.

= raise doubt about.<sup>2</sup>

= apprehension.<sup>2</sup>

= imagination. = capricious, uncontrollable or self-serving.<sup>1</sup>

87: apprehensive minds always invite misfortune.

= ie. Lysander's

= "dangers worry".

91f: Argus tries to be helpful.

= dangerous or malicious.<sup>2</sup>

95: "Yes, you have just related to us (*reckoned us*)<sup>1</sup> the  
 worst that could happen to him", ie. nothing really bad  
 at all.

96: the sense is, "you have been married too long too have  
 such baseless worries."

98-100: Cynthia defends her feelings: the character of true  
 love should not change with time.

100	Time bears no scythe should bear down them before him; Our lives <u>he</u> may cut short, but not our loves.	= ie. <i>Time</i> personified.
102	<b>Thar.</b> Sister, be wise, and ship not in one <u>bark</u>	= boat; Tharsalio resumes his shipping metaphor.
104	All your ability; if he miscarry, Your well-tried wisdom should look out for new.	104: for the first time, Tharsalio raises the idea to Cynthia that she should find another man, should Lysander die.
106	<b>Cyn.</b> I wish them happy winds that run that course;	106: "I wish good luck to those that take that route." Cynthia adds one last touch to the sailing metaphor.
108	From me 'tis far; one temple sealed our troth; One tomb, one hour shall end and shroud us both.	
110	<b>Thar.</b> Well, y'are a <u>phoenix</u> ; there, be that your cheer: Love with your husband be your wisdom here.	= wonder. <sup>2</sup> 111: a not entirely clear line; Parrott believes Tharsalio is addressing Eudora in this line, saying something like, to quote him, "let your wisdom show itself in your affection for you husband"; but could he be continuing to address Cynthia, whom he just called a <i>phoenix</i> ?
112	<u>Heark</u> , our <u>sports challenge</u> it! Sit, dearest mistress.	= listen. = entertainment demands.
114	<b>Eud.</b> Take your place, worthiest <u>servant</u> .	= lover, devotee.
116	[ <i>Music.</i> ]	
118	<b>Thar.</b> Serve me, Heaven, As I my heavenly mistress! – Sit, <u>rare sister</u> .	= "my excellent sister-in-law", ie. Cynthia.
120	[ <i>Music: Hymen descends, and six Sylvens</i>	= Hylus, playing the god of marriage, is lowered onto the stage by a mechanical device.
122	<i>enter beneath, with torches.</i> ]	= Hymen was usually portrayed as carrying a bridal torch. <sup>9</sup>
124	<b>Arg.</b> <u>A hall</u> , a hall! Let no more citizens in there!	= "make room!"
126	<b>Laod.</b> O not my <u>cousin</u> , see, but Hymen's self.	126: "it's not Hylus, but Hymen himself;" <i>cousin</i> was used loosely to describe any of one's kin, so now that Tharsalio is wedded to Eudora, Laodice and Hylus are related by marriage.
128	<b>Sthen.</b> He does become it most <u>enflamingly</u> .	128: a nod to Hyman's bridal torch.
130	<b>Hym.</b> Hail, honoured bridegroom, and his princely bride, With the most famed for virtue, Cynthia;	130ff: Hylus is reciting his lines.
132	And this young lady, bright <u>Laodice</u> , One rich hope of this noblest family –	= <i>Laodice</i> , we remember, is a four-syllable word: <i>la-O-di-che</i> .
134	<b>Sthen.</b> Heark how he courts. He is enamoured too.	= Sthenia comments that Hylus sounds as if he is wooing Laodice - who hopes he is doing so!
136	<b>Laod.</b> Oh, grant it, Venus, and be ever honoured!	
138	<b>Hym.</b> In grace and love of you, I, Hymen, searched The groves and thickets that embrace this palace With this clear-flamed and good-aboding torch For summons of these fresh and flowery Sylvens To this fair presence, with their winding <u>hays</u> , Active and <u>antic</u> dances, to delight Your frolic eyes, and help to celebrate These noblest nuptials; which great Destiny Ordained <u>past custom</u> and all <u>vulgar object</u> ,	= country dances. <sup>3</sup> = comic or bizarre. <sup>1</sup>
140		
142		
144		
146		147: <i>past custom</i> = above convention, <sup>3</sup> ie. perhaps referring to Tharsalio marrying above his own station to the wealthy and noble Eudora, or maybe to the unusual nature of his

148	To be the readvancement of a house	courtship.
150	Noble and princely, and restore this palace	<i>vulgar object</i> = common objections. <sup>3</sup>
152	To that name that six hundred summers since	
	Was in possession of this bridegroom's ancestors,	
152	The ancient and most virtue-famed Lysandri. –	
	Sylvans, the <u>courtships</u> you make to your <u>Dryads</u> ,	= courting or attentive behaviour. <sup>1</sup> = nymphs who live in the woods. <sup>1</sup>
154	<u>Use to</u> this great bride and these other dames,	= perform for.
156	And heighten with your <u>sports</u> my <u>nuptial flames</u> .	= entertainment. = another reference to Hymen's bridal torch. <sup>9</sup>
158	<b>Laod.</b> O, would himself descend, and me command!	
	<b>Sthen.</b> Dance, and his heart catch in another's hand.	159: Sthenia is addressing Laodice, telling her (quoting Parrott) "Dance, and win his heart by showing your charms while you are in the arms of another."
160		Note also the rhyming couplet of 157-9.
162	<i>[Sylvans take out the Bride and the rest; they dance; after which, and all set in their places, Hymen speaks.]</i>	161-3: there is a pause in the play as a dance takes place, for the entertainment of the audience and on-stage characters alike.
164		
166	<b>Hym.</b> Now, what e'er power my torch's influence	= divide.
168	Hath in the blessings of your nuptial joys,	= neglect or abandon. <sup>1</sup>
	Great bride and bridegroom, you shall amply <u>part</u>	
170	Betwixt your free loves, and <u>forego</u> it never.	= everyone.
172	<b>Omnes.</b> Thanks to great Hymen and fair Sylvans ever.	
	<i>[Exeunt.]</i>	
	END OF ACT III.	

## ACT IV.

### SCENE I.

*A Room in the House of Eudora.*

*Enter Tharsalio, and Lycus with his arm in a scarf,  
a night-cap on his head.*

1 **Lycus.** I hope, sir, by this time –

2 **Thar.** Put on, man, by ourselves!

4 **Lycus.** The edge of your confidence is well taken off;  
6 would you not be content to withdraw your wager?

8 **Thar.** Faith, fellow Lycus, if my wager were weakly  
10 built, this unexpected accident might stagger it. For the  
12 truth is, this strain is extraordinary, to follow her  
14 husband's body into the tomb, and there, for his  
company, to bury herself quick; it's new and stirring;  
but, for all this, I'll not despair of my wager.

16 **Lycus.** Why, sir, can you think such a passion  
dissembled?

18 **Thar.** All's one for that; what I think I think. In the  
20 meantime, forget not to write to my brother how the plot  
hath succeeded, that the news of his death hath taken, a  
funeral solemnity performed, his supposed corse  
22 bestowed in the monument of our family, thou and I  
horrible mourners. But above all, that his intolerable  
24 virtuous widow, for his love, and (for her love) Ero, her  
handmaid, are descended with his corse into the vault;  
26 there wipe their eyes time out of mind, drink nothing but  
their own tears, and by this time are almost dead with  
28 famine. There's a point will sting it (for you say 'tis  
true); where left you him?

30 **Lycus.** At Dipolis, sir, some twenty miles hence.

32 **Thar.** He keeps close?

34 **Lycus.** Ay, sir, by all means; skulks unknown under  
36 the name of a strange knight.

**Act IV:** about a week has passed since the wedding festival.<sup>3</sup>

**Acts IV-V:** with Tharsalio's mission to marry Eudora  
complete, the play takes a somewhat more serious turn  
for the remaining acts.

= sling or bandage.<sup>1</sup>

= the traditional head-wear of an invalid.

1: as a show of respect for his new master, Lycus removes  
his cap.

3: Tharsalio tells his friend Lycus there is no need to observe  
such formalities when they are alone: *put on* = "put your cap  
back on"; notice, however, that Lycus always makes sure to  
address Tharsalio with the formal "you", while Lysander  
frequently slips into the more informal "thee" when  
addressing his friend.

5-6: as Tharsalio is no longer so confident he will win his  
bet with Lysander (for reasons which will shortly  
become apparent), should he not call off the bet?

= truthfully.

= occurrence, in the sense of "development".

= alive.

15-16: "do you think she is faking this show of sorrow?"

= it doesn't really matter.<sup>2</sup>

= ie. is generally believed.

= corpse.

= tomb.

= extreme.<sup>2</sup> = ie. intolerably, with perhaps an additional  
sense of "excessive".<sup>1</sup>

= corpse.

= ie. endlessly; the phrase, and its predecessor *out of mind*,  
(without the word *time*) first appeared in English in the  
late 14th century.<sup>1</sup>

= perhaps the town of Polis in Cyprus.

= hidden.

= *skulk* is a great word; it was borrowed from Scandinavian,  
as many words containing *k* were, and was in use in  
England as early as the 13th century.<sup>1</sup>

= foreign.

38	<b>Thar.</b> That may carry him without <u>descrying</u> , for	= being discovered.
40	there's a number of <u>strange knights abroad</u> . You left him well?	39: <i>strange knights</i> = foreign knights. James I, the Scottish king who ascended England's throne in 1603, was notorious for having sold large numbers of knighthoods to raise money for the crown; thus England was filled with numerous new knights, whose undeserved status was a common target for dramatists of the era. The fact that many of them were Scottish ( <i>strange</i> = foreign) only added to their ludicrousness. <i>abroad</i> = around, out and about.
42	<b>Lycus.</b> Well, sir, but for this <u>jealous humour</u> that haunts him.	= suspicious mood.
44	<b>Thar.</b> Well, this news will absolutely purge that	45-46: <i>purge that humour</i> = "remove that mood"; but <i>humours</i> also referred to the four fundamental fluids (blood, phlegm, and yellow and black bile), that were contained in the human body; if any of the <i>humours</i> was present in excess, thus causing illness, such excess had to be removed, or <i>purged</i> , to bring the body back into equilibrium. Hence <i>purge</i> was a polite way of indicating vomiting or emptying of the bowels.
46	humour. Write all; forget not to describe her passion	47: <i>discovery</i> = revelation, ie. relation.
48	at thy <u>discovery</u> of his slaughter. Did she perform it well for her husband's wager?	47-48: <i>Did she...wager</i> = Tharsalio is both suspicious and hopeful that Cynthia is faking her extreme show of mourning in order to reinforce her fame and reputation for loyalty to her husband.
50	<b>Lycus.</b> Perform it, call you it? You may jest; men hunt hares to death for their sports, but the poor beasts die in earnest: you wager <u>of</u> her passions for your pleasure,	50f: Lycus is always a little more serious than Tharsalio.
52	but she takes little pleasure in those earnest passions. I never saw such an ecstasy of sorrow, since I knew the name of sorrow. Her hands flew up to her head like	= on.
54	<u>Furies</u> , hid all her beauties in her dishevelled hair, and wept as she would turn fountain. I <u>would</u> you and her	= the avenging spirits of ancient mythology.
56	husband had been behind the <u>arras</u> but to have heard her. I assure you, sir, I was so <u>transported</u> with the	= wish.
58	spectacle, that, in despite of my discretion, I was forced to <u>turn woman</u> and bear a part with her. Humanity	= hanging tapestries, a common place for hiding.
60	broke loose from my heart and streamed through mine eyes.	= moved.
62		= common Elizabethan expression for crying.
64	<b>Thar.</b> In prose, thou wept'st. So have I seen many a moist auditor do at a play, when the story was but a <u>mere</u> fiction. And <u>didst</u> act the <u>Nuntius</u> well? <u>Would</u>	67: <i>mere</i> = complete. <i>didst</i> = "did you". <i>Nuntius</i> = narrator or messenger. <sup>1,4</sup> <i>Would</i> = "I wish".
66		68-69: <i>Could'st...habit</i> = a clothing metaphor: "were you able to appear to be mourning when you met with Cynthia?" <i>habit</i> = outfit.
68	I had heard it! Could'st thou dress thy looks in a mournful habit?	Lycus, we remember, who had travelled with Lysander, was responsible for returning and informing Cynthia of her husband's death.
70		



72	<b>Lycus.</b> Not without preparation, sir, no more than my speech; 'twas a plain acting of an <u>interlude</u> to me to	= a light comic show; <sup>1</sup> part of the extended stage metaphor employed by both men in lines 67-73.
74	<u>pronounce</u> the part.	= speak.
76	<b>Thar.</b> As how, for Heaven's sake?	= Tharsalio, who was not at the funeral, asks Lycus to repeat the story he told of how Lysander met his death.
78	<b>Lycus.</b> “ <u>Phoebus</u> addressed <u>his chariot</u> towards the west To change his wearied coursers”, and so forth.	77-78: <i>Pheobus</i> was an alternative name for Apollo, who, as the sun-god, drove the sun ( <i>his chariot</i> ) across the sky every day.
80	<b>Thar.</b> <u>Nay, on, and</u> thou lov'st me.	= "don't stop", ie. "tell me everything". = if.
82	<b>Lycus.</b> “Lysander and myself beguiled the way	82ff: Lycus describes the "business trip" he took with Lysander.
84	With interchanged discourse; but our chief theme	83-84: <i>but our...wife</i> = "we primarily talked about you".
86	Was of your dearest self, his honoured wife,	
88	Your love, your virtue, wondrous constancy.”	
90	<b>Thar.</b> Then was her <u>cue</u> to whimper; on!	= <i>cue</i> continues the earlier stage metaphor.
92	<b>Lycus.</b> "When suddenly appeared, as far as sight,	
94	A troop of horse, armed, as we might discern,	
96	With javelins, spears, and such <u>accoutrements</u> .	= additional pieces of equipment, trappings. <sup>1</sup>
98	<u>He doubted nought</u> (as innocence ever	= Lysander suspected nothing.
100	Is free from doubting ill.)”	
102	<b>Thar.</b> There dropt a tear.	
104	<b>Lycus.</b> “My mind misgave me.	97-98: note the intense alliteration of the first two short but full sentences of this speech.
106	They might be mountaineers. At their approach	
108	They used no other language but their weapons,	
110	To tell us what they were; Lysander drew,	= <i>Achilles</i> was of course the greatest Greek warrior of the Trojan War.
112	And bore himself <u>Achilles</u> -like in fight;	102: <i>mower</i> = one who cuts grass with a scythe.
114	And as a <u>mower</u> sweeps off <u>th' heads of bents</u> ,	<i>th' heads of bents</i> = the seeding heads of a type of small leafy plant. <sup>1,18</sup>
116	So did Lysander's sword shave off the <u>points</u>	= sharp ends.
118	Of their assaulting lances.	
120	His horse at last, sore hurt, fell under him;	
122	I, seeing I could not <u>rescue</u> , used my spurs	= read as "rescue Lysander".
124	To fly away.”	
126	<b>Thar.</b> What, from thy friend?	109: Tharsalio plays devil's advocate: "am I supposed to believe you abandoned your friend in this time of need?"
128	<b>Lycus.</b> Ay, in a good quarrel, why not?	
130	<b>Thar.</b> Good; I am answered.	
132	<b>Lycus.</b> “ <u>A lance</u> pursued me, brought me back again;	= ie. one of the bandits.
134	And with these wounds left me t' accompany	
136	Dying Lysander. Then they <u>rifled</u> us,	= robbed.
138	And left us.	
140	They gone, my breath not yet gone, ' <u>gan</u> to strive	= ie. "I began".
142	And revive sense; I with my feeble joints	

122	Crawled to Lysander, stirred him, and <u>withal</u> He gasped, cried "Cynthia!" and breathed no more."	= notwithstanding (his injuries). <sup>2</sup>
124	<b>Thar.</b> O then she howled outright.	
126	<b>Lycus.</b> "Passengers came, and in a chariot brought us Straight to a neighbour-town; where I forthwith	= passersby.
128	<u>Coffined my friend in lead</u> , and so conveyed him To this sad place."	= either the body would have been wrapped in a lead sheet before being placed in a wooden coffin, or the coffin itself would be enclosed in a sheet of lead. <sup>16</sup>
130	<b>Thar.</b> 'Twas well; and could not show but strangely.	
132	<b>Lycus.</b> Well, sir, this tale pronounced with terror, suited	133-4: <i>suited with action</i> = accompanied by the appropriate gestures, ie. not just saying the words, but performing correctly as well; Lycus also puns <i>suited</i> with <i>clothed</i> in line 134.
134	with action, clothed with such likely <u>circumstance</u> , my	= details; the sense of Lycus' speech is that his tale was made more believable by the totality of his story, the way he told it, and the evidence.
136	wounds in show, her husband's <u>hearse</u> in sight – think	= coffin.
138	what effect it wrought; and if you doubt, let the sad consequence of her retreat to his tomb be your woeful instructor.	
140	<b>Thar.</b> For all this, I'll not despair of my wager; These griefs that sound so loud, prove always light,	141-2: note the rhyming couplet containing a moral lesson: the sorrow of those people who make a public spectacle of their mourning is not true or deep; those who suffer the deepest grief experience it privately.
142	True sorrow evermore keeps out of sight.	
144	This strain of mourning wi' th' sepulchre, like an overdoing actor, <u>affects grossly</u> , and is indeed so far <u>forced from the life</u> , that it <u>bewrays</u> itself to be	= is obviously ( <i>grossly</i> <sup>1</sup> ) dissembled. 145: <i>forced from the life</i> = the sense is "overdone", ie. not the way a genuine mourner would behave. <i>bewrays</i> = betrays.
146	altogether artificial. To <u>set open a shop</u> of mourning!	= Cynthia has set up <i>shop</i> in the tomb, which she has not left since the funeral.
148	'Tis palpable. Truth, the substance, hunts not after the shadow of popular fame. Her <u>officious ostentation</u> of sorrow condemns her sincerity. When did ever woman	= overdone pretense or exaggerated show.
150	mourn so <u>unmeasurably</u> , but she did dissemble?	= unrestrainedly, or to such an extent as cannot be measured. <sup>1</sup>
152	<b>Lycus.</b> O gods, a passion thus borne, thus apparelled with tears, sighs, <u>swownings</u> , and all the badges of true	= swooning.
154	sorrow, to be dissembled! By Venus, I am sorry I ever <u>set foot in't</u> . Could she, if she dissembled, thus dally	= took part in this charade.
156	with hunger, be deaf to the barking of her appetite, not having these four days relieved nature with one dram	
158	of sustenance?	
160	<b>Thar.</b> For this does she look to be deified, to have hymns made of her, nay to her; the tomb where she is	160f: Tharsalio is severely cynical about Cynthia's motives.
162	to be no more reputed the ancient monument of our family, the Lysandri, but the new-erected altar of	
164	Cynthia, to which all the Paphian widows shall after their husbands' funerals offer their wet <u>muckinders</u> for	= handkerchiefs. <sup>1</sup>
166	monuments of the danger they have passed, as seamen do their wet garments at <u>Neptune's</u> temple after a	= god of the sea.
168	shipwrack.	

170	<b>Lycus.</b> Well, I'll <u>apprehend</u> you, at your pleasure; I, for my part, will say that if her faith be as constant as her	= understand or consider <sup>1</sup> (Tharsalio's viewpoint).
172	love is hearty and unaffected, her virtues may justly <u>challenge</u> a deity to enshrine them.	= demand as a right.
174		
176	<b>Thar.</b> Ay, there's another point, too. But one of those virtues is enough at once. All natures are not capable of all gifts. If the brain of the wise were in the heads of	175-9: Tharsalio's point is that no person can possess such a complete package of virtues as Cynthia appears to own.
178	the learned, then might parish clerks be common-councilmen, and poets aldermen's deputies. My sister	
180	may turn <u>Niobe</u> for love; but till Niobe be turned to a	= in Greek mythology, <i>Niobe</i> , proud of her 12 children, bragged that she was superior to the gods, who vindictively slew all of the children; in mourning, Niobe went to Mt. Sypilus, where she was turned into stone, in which form she continued to mourn forever. <sup>9</sup>
		Tharsalio's point in 180-1 is that despite Cynthia's appearing to mourn as much as did Niobe, he expects that her true female nature (ie. weakness for flesh) will eventually reveal itself, at least until she actually turns into stone, as did Niobe, to prove otherwise.
182	marble, I'll not despair but she may prove <u>a woman</u> . Let the trial run on; if she do not outrun it, I'll say poets are	= ie. to be fickle in love.
		182-4: <i>if she...wood-mongers</i> = the sense here seems to be that if Cynthia cannot keep up this act, ie. indeed takes a new man before the experiment concludes, than all those who famously praise women will be proven to be frauds.
184	no prophets, prognosticators are but <u>mountebanks</u> , and none <u>tell true</u> but <u>wood-mongers</u> .	= quacks or charlatans.
186		= speak truthfully. = sellers of wood.
	[Exit.]	
188	<b>Lycus.</b> A sweet gentleman you are! I marvel what man, what woman, what name, what action, doth his	
190	tongue glide over, but it leaves a slime upon't? Well, I'll <u>presently</u> to Dipolis, where Lysander stays, and	= go immediately.
192	will not say but she may prove <u>frail</u> :	192: Lycus concedes that even he can't say for sure that Cynthia will remain true to Lysander's memory.
		<i>frail</i> = vulnerable to temptation, morally weak.
	But this I'll say, if she should chance to break,	193-4: "even if Cynthia falls, her mourning at this moment is genuine."
194	Her tears are true, though women's <u>truths</u> are weak.	193-4: Note the rhyming couplet to end the scene; the <i>ea</i> in <i>break</i> and <i>weak</i> would have been pronounced about halfway between the <i>ai</i> in <i>bait</i> and <i>e</i> in <i>bet</i> .
		<i>truths</i> = vows or fidelity.
196		
	[Exit.]	
	<u>ACT IV, SCENE II.</u>	
	<i>The Graveyard.</i>	<b>The Graveyard:</b> the remainder of the play takes place in the graveyard in which "Lysander" is buried. In the rear of the stage there would likely be a mock-up of a crypt or tomb with a door or curtain in front of it; the action alternates between "inside" and "outside" the tomb.
	<i>Enter Lysander, like a Soldier disguised at all parts; a half-pike, gorget, etc. He discovers the tomb, looks in, and wonders, etc.</i>	= small spear. <sup>1</sup> = throat-protecting armor. <sup>2</sup>
1	<b>Lys.</b> O miracle of Nature, women's glory,	= ie. his family's tomb.
		1-4: <i>O miracle...condemned</i> = without irony, Lysander

2	Men's shame, and envy of the deities! Yet must these matchless creatures be suspected,	praises women, and rues that they must forever be suspected, like criminals, of not being worthy of men's trust.
4	Accused, condemned! Now by th' immortal gods, They rather merit altars, sacrifice,	5-6: the sense is, "women actually deserve to be treated as goddesses, rather than be pursued as mortal lovers."
6	Than love and courtship. Yet see, the queen of these lies here interred,	
8	Tearing her hair, and drownèd in her tears, Which Jove should turn to crystal, and a mirror	
10	Make of them, wherein men may see and wonder At women's virtues. Shall she famish, then?	
12	Will men, without dissuasions, suffer thus	12-14: <i>Will men...bosom</i> = "will men allow a lady as virtuous as Cynthia to starve to death in the tomb without at least trying to persuade her to return to the land of the living?" = alive.
14	So bright an ornament to earth, tombed <u>quick</u> In earth's dark bosom? – Ho! Who's in the tomb there?	
16	<b>Ero.</b> [ <i>within</i> ] Who calls? <u>Whence</u> are you?	= from where. <sup>2</sup>
18	<b>Lys.</b> I am a soldier of the watch and must enter.	
20	<b>Ero.</b> Amongst the dead?	
22	<b>Lys.</b> Do the dead speak? Ope, or I'll force it open.	
24	<b>Ero.</b> [ <i>opening the door of the tomb</i> ] What violence is this? What seek you here,	25ff: Ero does not recognize Lysander in his soldier's costume; it was a convention of Elizabethan drama that disguises were impenetrable to other characters.
26	Where nought but Death and her attendants dwell?	
28	<b>Lys.</b> What wretched souls are you, that thus by night Lurk here amongst the dead?	
30		
32	<b>Ero.</b> Good soldier, do not stir her. She's weak, and quickly seized with swowning and passions,	
34	And with much trouble shall we both recall Her fainting spirits.	33-34: "it will be difficult to bring her back if she faints again."
36	Five days thus hath she wasted, and not once Seasoned her palate with the taste of meat;	
38	Her powers of life are spent; and what remains Of her famished spirit serves not to breathe but sigh.	
40	She hath exiled her eyes from sleep or sight, And given them wholly up to ceaseless tears	= piteous. <sup>2</sup>
42	Over that <u>ruthful</u> hearse of her dear spouse, Slain by bandittos, nobly-born Lysander.	
44	<b>Lys.</b> And hopes she with these heavy notes and cries To call him from the dead? In these five days	
46	Hath she but made him stir a finger or fetch One gasp of that forsaken life she mourns? –	
48	Come, honoured mistress, I admire your virtues, But must reprove this vain excess of moan;	49: typical Elizabethan sentiment, criticizing excessive displays of emotion.
50	Rouse yourself, lady, and look up from death. – <u>Well said</u> , 'tis well; stay by my hand and rise.	= common phrase for "well done": Cynthia has responded to his entreaties.
52	This face hath been maintained with better <u>huswifery</u> .	52: the sense is, "this face of yours has no doubt looked

54	<b>Cyn.</b> [ <i>at the door of the tomb</i> ] <u>What</u> are you?	better when you were engaged in more appropriate housewife-like activities, ie. house-keeping ( <i>huswifery</i> )."
56	<b>Lys.</b> Lady, I am sentinel, Set in this hallowed place, to watch and guard, On forfeit of my life, these monuments From rape and spoil of sacrilegious hands; And save the bodies, that without you see, Of <u>crucified offenders</u> , that no friends May bear them hence to honoured burial.	= who.  57-63: Lysander tells the ladies he has been assigned to protect the tombs of the cemetery, and at the same time make sure no crucified bodies are taken down, as by, for example, their loved ones.  = the crucified bodies of convicted criminals were not permitted proper burial; in ancient Greek belief, this would prevent their souls from passing on to the next world.
66	<b>Cyn.</b> Thou seem'st an honest soldier; pray thee then, Be as thou seem'st; betake thee to thy charge, And leave this place; add not affliction To the afflicted.	66: "be as honest as you seem to be; and go about your business".
70	<b>Lys.</b> You misname the children. For what you term affliction now, in you Is but <u>self-humour</u> ; voluntary penance Imposed upon yourself, and you lament, As did the Satyr once, that ran affrighted From that horn's sound that he himself had winded.	= likely meaning "self-indulgence".  74-75: Lysander mocks Cynthia by comparing her to a <i>satyr</i> (a mythical half-man half-goat) that was frightened by a horn he himself blew. The anecdote appeared in the opening lines of a sonnet by the 16th century poet Philip Sydney. <sup>3</sup>
76	Which <u>humour</u> to <u>abate</u> , my counsel <u>tending</u> your <u>termed</u> affliction,  What I for <u>physic</u> give, you take for poison. I tell you, honoured mistress, <u>these ingredients</u> Are wholesome, though perhaps they seem <u>untoothsome</u> .	76-77: "in order to temper ( <i>abate</i> ) your odd mood ( <i>humour</i> ), I am giving you advice to minister ( <i>tend</i> ) to what you call ( <i>term</i> ) an affliction, which would act on you as medicine, ( <i>physic</i> ), but you regard it as if it were poison." Lysander has begun a medical metaphor, which Ero will continue in her aside.  = ie. his advice. = unpalatable. <sup>1</sup>
80	<b>Ero.</b> [ <i>Aside</i> ] This soldier, sure, is some <u>decayed</u> pothecary.	= used to describe one whose fortune has fallen or collapsed.
82	<b>Lys.</b> Dear ghost, be wise, and pity your fair self, Thus by yourself unnaturally afflicted; Chide back heart-breaking groans, clear up <u>those lamps</u> , Restore them to <u>their first creation</u> , Windows for light, not sluices made for tears; Beat not the senseless air with needless cries, <u>Baneful</u> to life and <u>bootless</u> to the dead.	= ie. her eyes. = ie. the purpose for which they were intended.
88		= injurious, ruinous. <sup>1</sup> = useless.
90	This is <u>the inn</u> where <u>all Deucalion's race</u> , Sooner or later, must take up their lodging;	90: <i>the inn</i> = with <i>lodging</i> in line 91, a metaphor for the tomb. <i>all Deucalion's race</i> = ie. all human beings; when Zeus sent a flood to destroy the race of degenerate men which had come to occupy the earth, <i>Deucalion</i> built a boat, saving the lives of himself and his wife; after the flood subsided, the couple prayed to Zeus for the restoration of mankind; on the advice of the gods, the pair threw stones behind their backs, and from these stones arose the modern race of mankind. <sup>9</sup>

92	No privilege can free us from this prison; No tears, no prayers, can redeem from hence	
94	A captived soul; <u>make use</u> of what you see; Let this affrighting spectacle of death	= learn the lesson.
96	Teach you to nourish life.	
98	<b>Ero.</b> Good mistress hear him; this is a <u>rare</u> soldier.	= excellent.
100	<b>Lys.</b> <u>Say</u> that with abstinence you should unloose The knot of life; suppose that in this tomb	= suppose; 100-1: <i>unloose...of life</i> = ie. die, or approach death.
102	For your dear spouse you should entomb yourself A living <u>corse</u> ; say that before your hour,	= corpse.
104	Without due summons from <u>the Fates</u> , you send Your hasty soul to hell; can your dear spouse	= the three goddesses who determined the length of each person's life.
106	Take notice of your faith and <u>constancy</u> ? Shall your dear spouse revive to give you thanks?	= loyalty.
108		
110	<b>Cyn.</b> Idle discourser!	109: foolish talker, ie. chatterer. <sup>2</sup>
112	<b>Lys.</b> No, your moans are idle. Go to, I say, be counselled! <u>Raise yourself</u> ; Enjoy the fruits of life, there's <u>viands</u> for you.	= ie. from the dead. = Lysander offers Cynthia food he has brought.
114	Now, live for a better husband. No? Will you <u>none</u> ?	= ie. "take no food?"
116	<b>Ero.</b> For love of courtesy, good mistress, eat, Do not reject so kind and sweet an offer;	
118	Who knows but this may be some <u>Mercury</u> Disguised, and sent from <u>Juno</u> to relieve us?	= the messenger god.
120	Did ever any lend unwilling ears To those that came with messages of life?	= queen of the gods, and the goddess of marriage.
122		
124	<b>Cyn.</b> I pray thee leave thy rhetoric.	
126	<b>Ero.</b> By my soul, to speak plain truth, I could rather wish t' employ my teeth than my tongue, so your example would be my <u>warrant</u> .	125-7: Ero would rather eat than talk, but feels she cannot unless Cynthia eats first. = permission.
128		
130	<b>Cyn.</b> Thou hast my warrant.	
132	<b>Lys.</b> Well then, eat, my wench; Let <u>obstinacy</u> starve, fall to!	= stubbornness, meaning Cynthia.
134	<b>Ero.</b> Persuade My mistress first.	
136		
138	<b>Lys.</b> 'Slight, tell me, lady. Are you resolved to die? If that be so, Choose not, for shame, a base and beggar's death;	
140	Die not for hunger, like a <u>Spartan lady</u> ; Fall valiantly upon a sword, or drink	= uncertain reference.
142	A noble death, expel your grief with poison. There 'tis, seize it.	
144		
146	[ <i>offering his sword</i> ]	
148	Tush, you dare not die! – Come, wench,	148-150: Lysander addresses Ero.



150	Thou hast not lost a husband; thou shalt eat; Th' art now within the place <u>where I command</u> .	= ie. as guard of the cemetery.
152	<b>Ero.</b> I protest, sir!	
154	<b>Lys.</b> <u>Well said</u> ; eat, and protest; or I'll protest, And do thou eat; thou eat'st against thy will, 156 That's it thou would'st say?	= "Well done."
158	<b>Ero.</b> It is.	
160	<b>Lys.</b> And under such a protestation Thou lost thy <u>maidenhead</u> . –	160-1: Ero is behaving now as she did once before, when she said "no" to a man, even as she willingly gave him her virginity ( <i>maidenhead</i> ).
162	For your own sake, good lady, forget this husband; Come, you are now become a happy widow, 164 A blessedness that many would be glad of. That and your <u>husband's inventory</u> together, 166 Will raise you up husbands <u>enow</u> . What think you of me?	= list of Lysander's possessions at his death, ie. his estate. <sup>1</sup> = plural for "enough".
168	<b>Cyn.</b> Trifler, pursue this wanton theme no further; Lest (which I would be loath) your speech provoke 170 Uncivil language from me; I must tell you, One joint of him I lost was much more worth 172 Than <u>the racked value of</u> thy entire body.	= a generous estimate of the value of. <sup>3</sup>
174	<b>Ero.</b> O know what joint she means!	174: highly suggestive.
176	<b>Lys.</b> Well, I have done; And well done, <u>frailty</u> ; <u>proface</u> ! <u>How lik'st thou it</u> ?	177: <i>frailty</i> = likely playful term for "woman". <i>proface</i> = "much good may it do you", a word of welcome, salute, or good wishes used at a meal or in a toast. <sup>1,14</sup> <i>How lik'st thou it?</i> = Ero has begun to eat.
178	<b>Ero.</b> Very <u>toothsome</u> ingredients surely, sir; 180 Want but some liquor to <u>incorporate</u> them.	= tasty. = mix with. <sup>1</sup>
182	<b>Lys.</b> There 'tis, carouse!	182: Lysander now passes a bottle of wine to Ero.
184	<b>Ero.</b> I humbly thank you, sir.	
186	<b>Lys.</b> Hold, pledge me now!	
188	<b>Ero.</b> 'Tis the poison, sir, That preserves life, I take it.	
190		
192	[ <i>Bibit Ancilla.</i> ]	191: "the maid drinks."
194	<b>Lys.</b> Do so, take it!	
196	<b>Ero.</b> Sighing has made me something short-winded. I'll pledge y' at twice.	195-6: Ero fulfills the traditional stereotype of the freely imbibing servant.
198	<b>Lys.</b> 'Tis well done; <u>do me right</u> !	= "answer my toast", a phrase used in pledging healths. <sup>3,4</sup>
200	<b>Ero.</b> I pray, sir, have you been a pothecary?	
202	<b>Lys.</b> Marry have I, wench! A woman's pothecary.	202-4: Lysander's line, and Ero's response, are vaguely suggestive.
204	<b>Ero.</b> Have you good ingredients?	

206	I like your bottle well. – Good mistress, taste it. Try but the operation, 'twill fetch up The roses in your cheeks again.	
208	<u>Doctor Verolles' bottles</u> are not like it;	= presumably referring to a miracle health cure, such as would be sold by a quack in a medicine show; the brand name is a joke, as <i>verolles</i> means "pox" in French, hence "Dr. Pox".
	There's no <u>guaiacum</u> here, I can assure you.	= a drug prepared from the resin of the guaiacum tree. <sup>3</sup> Ero's point is that there are no superfluous ingredients in the soldier's "medicine" - only alcohol.
210		
212	<i>Lys.</i> This will do well <u>anon</u> .	= presently. <sup>2</sup>
214	<i>Ero.</i> Now fie upon't! Oh, I have <u>lost my tongue</u> in this same <u>limbo</u> ;	= Ero is getting inebriated. = after-death home for meritorious but unbaptized souls, here simply used to mean a place of confinement. <sup>4</sup>
216	The spring <u>on't's</u> spoiled, methinks; it goes not off With the old twang.	= "on it is".
218	<i>Lys.</i> Well said, wench, <u>oil it well</u> ; 'twill make it slide well.	= Lysander picks up on Ero's metaphor of a faulty <i>spring</i> in her tongue.
220	<i>Ero.</i> Aristotle says, sir, in his <u>Posterionds</u> –	= Ero mispronounces Aristotle's <i>Analytica Posterora</i> .
222	<i>Lys.</i> This wench is learnèd – and what says he?	
224	<i>Ero.</i> That when a man dies, the last thing that moves is his heart; in a woman her tongue.	
228	<i>Lys.</i> Right; and adds further, that you women are <u>A kind of spinners</u> ; if their legs be plucked off.	= "like spiders." <sup>3</sup>
230	Yet they'll still wag them; so will you your tongues. [ <i>Aside</i> ] With what an easy change does this same weakness	
232	Of women slip from one extreme t' another? All these attractions take no hold of her;	233: Cynthia is not taking his food or liquor. = nourishment. <sup>1</sup>
234	No, not to take <u>refection</u> ; 't must not be thus. – Well said, wench; <u>tickle that Helicon</u> !	= <i>Mount Helicon</i> , located in Boeotia in central Greece, was the traditional home of the nine Muses, the goddesses who acted as the protectors of the arts. The rivers that flowed down from the mountain were thought to have the attribute of inspiration.
236	But shall we quit the field with this disgrace Given to our oratory? Both not gain	Smeak suggests Lysander is joking that the booze is inspiring Ero's attempts at scholarly discourse.
238	So much ground of her as to make her eat?	= means. <sup>1</sup>
240	<i>Ero.</i> Faith, the truth is, sir, you are no fit <u>organ</u> For this business;	
242	'Tis quite out of your element. Let us alone, she'll eat, I have no fear:	
244	A woman's tongue best fits a woman's ear. Jove never did employ <u>Mercury</u> ,	245-6: if Jove wanted something from Juno, he sent the messenger goddess <i>Iris</i> - who Ero emphasizes is female - to her, and not his regular herald, the god <i>Mercury</i> .
246	But <u>Iris</u> , for his messenger to Juno.	= "you will".
248	<i>Lys.</i> Come, let me kiss thee, wench; <u>wilt</u> undertake To make thy mistress eat?	
250	<i>Ero.</i> It shall go hard, sir.	

252	But I will make her turn flesh and blood, And learn to live as other mortals do.	
254		
256	<b>Lys.</b> Well said; the morning <u>hastes</u> ; next night expect me.	= is fast approaching.
258	<b>Ero.</b> With more provision, good sir.	
260	<b>Lys.</b> Very good!	
262		[ <u>Exiturus.</u> ] = Lysander exits the tomb, but not the stage.
264	<b>Ero.</b> And bring more wine.	
266		[ <i>She shuts up the tomb.</i> ]
268	<b>Lys.</b> What else? Shalt have enough. – O Cynthia, heir of her bright purity	267: "Of course! I'll bring you plenty." 268-9: <i>O Cynthia...inherit</i> = <i>Cynthia</i> was an alternate name for the goddess Diana, who as a virgin had the <i>purity</i> Lysander celebrates; as <i>Cynthia</i> Diana was also identified as the goddess of the moon, hence Lysander's description of her as <i>bright</i> .
270	Whose name thou dost inherit, thou disdain'st ( <u>Severed from all concretion</u> ) to feed	= the sense seems to be, "you who exist apart from the material or concrete".
272	Upon the base food of gross elements. Thou all art soul, all immortality,	272: unwilling to eat the food of mortals, Cynthia is like a goddess.
274	Thou fast for <u>nectar and ambrosia</u> ; Which till thou find'st, and eat'st <u>above the stars</u> , To all food here thou bidd'st celestial wars.	273-5: <i>nectar and ambrosia</i> are the drink and food of the gods; the sense of the lines is thus: "you are starving yourself to die, and until that time, when you will eat with the other gods ( <i>above the stars</i> ), you have declared heavenly war against all earthly food."
276		<b>End of Scene ii:</b> so far, Cynthia has passed Lysander's test of faithfulness; if only he would let well enough alone!
	[ <i>Exit.</i> ]	
	<u>ACT IV, SCENE III.</u> <i>The Graveyard.</i>	<b>Scene iii:</b> Parrott suggests about a day has passed since the end of the last scene.
	<i>Cynthia, Ero, the tomb opening.</i>	
1	<b>Ero.</b> So; let's air our dampish spirits, almost stifled in	
2	this gross muddy element.	2: ie. earth, one of the four recognized elements of which all matter was made (the others being air, fire and water).
4	<b>Cyn.</b> How sweet a breath the calmness of the night Inspires the air withal!	
6		
8	<b>Ero.</b> Well said, now y' are yourself; did not I tell you how sweet an operation the soldier's bottle had? And if there be such virtue in the bottle, what is there in the soldier? Know and acknowledge his worth when he comes, in any case, mistress,	7-8: Ero's comments reveal that Cynthia has finally consented to drink some of the soldier's wine.
10		
12	<b>Cyn.</b> So, maid!	13: Cynthia is embarrassed by Ero's plain speaking.
14	<b>Ero.</b> God's my patience! Did you look, <u>forsooth</u> , that	= in truth.

16	Juno should have sent you meat from her own <u>trencher</u>	16: in this humorous metaphor, Ero suggests that the queen of the gods has sent Cynthia a man worthy of her own glorious self; <i>trencher</i> = plate or platter. <sup>2</sup>
18	in reward of your widow's tears? You might sit and sigh first till your <u>heart-strings</u> broke, I'll <u>able't</u> .	= the anatomical seat of intense love. <sup>1</sup> = ie. warrant it.
20	<b>Cyn.</b> <u>I fear me</u> thy lips have gone so oft to the bottle, that thy tongue-strings are come broken home.	= ie. "I fear".
22		
24	<b>Ero.</b> Faith, the truth is my tongue hath been so long tied up, that 'tis covered with rust, and I rub it against my palate, as we do suspected coins, to <u>try</u> whether it be <u>current</u> or no. But now, mistress, <u>for an upshot of</u>	= test.
26		26: <i>current</i> = authentic; Elizabethan drama frequently alludes to the testing of coins for genuineness. <i>for an upshot of</i> = to finish off. <sup>3</sup>
28	this bottle; let's have one carouse to the <u>good speed</u> of my <u>old master</u> , and the good speed of <u>my new</u> .	= success.
30	<b>Cyn.</b> So, damsel!	= ie. the now deceased Lysander. = the soldier; Ero is drunkenly jumping the gun a bit.
32	<b>Ero.</b> You must pledge it, here's to it. Do me right, I pray!	
34	<b>Cyn.</b> You say I must.	
36		
38	[ <i>She drinks.</i> ]	37: Cynthia further softens her stance.
40	<b>Ero.</b> Must! What else?	
42	<b>Cyn.</b> How <u>excellent</u> ill this humour suits our <u>habit</u> .	41: "how extremely ( <i>excellent</i> , with negative connotation) <sup>2</sup> poorly our current mood (referring to their drunkenness) fits our appearance/clothing/custom/character ( <i>habit</i> ). <sup>1</sup> "
44	<b>Ero.</b> Go to, mistress, do not think but you and I shall have <u>good sport with this jest</u> , when we are in private at home. I would to Venus we had some honest <u>shift</u> or other to <u>get off withal</u> , for I'll no more on't; I'll not turn <u>salt-petre</u> in this vault for never a man's company living,	= ie. a good laugh over. = referring either to their getting drunk, or their week of mourning in the tomb. = means. = get away (from here). <sup>1</sup> = nevertheless. <sup>1</sup> = the explosive compound, potassium nitrate, which, as Shakespeare wrote in <i>Henry IV, Part I</i> , had to be "digged out of the bowels of harmless earth."
46		
48	much less for a woman's. <u>Sure I am the wonder's over</u> ,	= "I am sure that". = Ero alludes to the common phrase, "a nine days wonder", which describes a phenomenon which holds the public's interest for only a brief period of time before fading out of consciousness; Ero's point is then of course that to whatever extent people were talking about Cynthia's remarkable mourning before, that moment has passed.
50	and 'twas only for <u>that</u> , that I endured this; and so, o' my conscience, did you. Never deny it.	= ie. the sake of that.
52	<b>Cyn.</b> Nay, pray thee <u>take it to thee</u> . Heark, I hear some footing near us.	49-50: <i>and so...deny it</i> = Ero directly accuses Cynthia of going through this extreme show of mourning solely to have others notice her.
54		= "speak for yourself." <sup>3</sup>
56	<i>Enter Lysander.</i>	

58 **Ero.** God's me, 'tis the soldier, mistress! By Venus, if  
 60 you fall to your late black Sanctus again, I'll discover  
 you.

62 **Lys.** [*Aside*] What's here? The maid hath certainly  
 prevailed with her; methinks those clouds that last night  
 64 covered her looks are now dispersed. I'll try this further.  
 – Save you, lady!

66 **Ero.** Honourable soldier, y' are welcome! Please you  
 68 step in, sir?

70 **Lys.** With all my heart, sweetheart; – by your patience,  
 lady. Why, this bears some shape of life yet! – Damsel,  
 72 th'ast performed a service of high reckoning, which  
 cannot perish unrewarded.

74 **Ero.** Faith sir, you are in the way to do it once, if you  
 76 have the heart to hold on.

78 **Cyn.** Your bottle has poisoned this wench, sir.

80 **Lys.** A wholesome poison it is, lady, if I may be judge;  
 of which sort here is one better bottle more.  
 82 *Wine is ordained to raise such hearts as sink;  
 Whom woful stars distemper, let him drink.*

84 I am most glad I have been some mean to this part of  
 your recovery, and will drink to the rest of it.

86 **Ero.** Go to, mistress, pray simper no more; pledge the  
 88 man of war here!

90 **Cyn.** Come, y' are too rude.

92 **Ero.** Good!

94 **Lys.** Good sooth, lady, y' are honoured in her service.  
 I would have you live, and she would have you live  
 96 freely, without which life is but death. To live freely  
 is to feast our appetites freely, without which humans  
 98 are stones; to the satisfaction whereof I drink, lady.

100 **Cyn.** I'll pledge you, sir.

102 [*She drinks.*]

104 **Ero.** Said like a mistress, and the mistress of yourself!  
 Pledge him in love too; I see he loves you. – She's

58: *black Sanctus* = meaning "lamentation", according to  
 Parrott, or perhaps "horrible din or noise."<sup>17</sup>  
 58-59: *I'll discover you* = "I'll expose you"; Ero  
 threatens to tell the soldier Cynthia has drunk his wine.

= test, push.  
 = Elizabethan salutation, short for "God save you."

= Lysander address Ero.  
 = thou hast. = value, with perhaps a glance at the Last  
 Judgment,<sup>1</sup> together with *perish unrewarded*.

74-75: something like "you have it in you to reward me if  
 you want to."

81-82: Chapman has adapted, with modification, these lines  
 from an earlier long poem started by Christopher Marlowe,  
 and finished by Chapman himself, *Hero and Leander*.<sup>3</sup>

82: "those whom the woe-bringing stars cause to go mad  
 (*distemper*), let them drink." The astrological allusion is to  
 the old belief that the alignment of heavenly bodies at one's  
 birth foretold one's fortune in life; note that *distemper* can  
 also mean "to get drunk".

= ie. a means.

= please.

= in truth.<sup>2</sup>

106	silent, she consents, sir.	
108	<b>Lys.</b> O happy stars! And now pardon, lady,	
110	<i>[Kisses her.]</i>	
112	Methinks these are <u>all of a piece</u> .	= in harmony, all the same. <sup>3</sup>
114	<b>Ero.</b> Nay, <u>if you kiss all of a piece</u> , we shall ne'er have done. Well, 'twas well offered, and as well taken.	= ie. "if your kisses are of equal passion, etc."
116	<b>Cyn.</b> If the world should see this!	
118	<b>Lys.</b> The world! Should one so <u>rare</u> as yourself <u>respect</u> the <u>vulgar</u> world?	= excellent. = care about or take notice of. <sup>1</sup> = common.
120	<b>Cyn.</b> The praise I have had, I would continue.	
122	<b>Lys.</b> What, of the <u>vulgar</u> ? <u>Who hates not</u> the vulgar,	= common people. = ie. "he who does not hate".
124	deserves not love of the virtuous. And to <u>affect</u> praise of <u>that</u> we despise, how ridiculous it is!	= desire, prize. = those.
126	<b>Ero.</b> <u>Comfortable</u> doctrine, mistress; <u>edify</u> , edify!	= "a reassuring or pleasing". = ie. "learn from this". <sup>1</sup>
128	Methinks even thus it was when <u>Dido and Æneas</u> met	128-130: yet another reference to the <i>Aeneid</i> : <i>Dido</i> and <i>Aeneas</i> consummated their love in a cave, into which they had escaped during a storm which had arisen during a hunting outing.
130	in the cave; and heark, methinks I hear some of the <u>hunters</u> .	= a reference to the other members of Dido's and Aeneas' hunting party, which had lost track of the royal couple when they took refuge in the cave; Ero means she hears someone approaching.
132	<i>[She shuts the tomb.]</i>	
	END OF ACT IV.	



## ACT V.

### SCENE I.

*The Graveyard.*

*Enter Tharsalio, Lycus.*

1 **Lycus.** 'Tis such an obstinacy in you, sir,

2 As never was conceited, to run on

With an opinion against all the world

4 And what your eyes may witness; to adventure

The famishment for grief of such a woman

6 As all men's merits, met in any one,

Could not deserve.

8

**Thar.** I must confess it, Lycus;

10 We'll therefore now prevent it if we may,

And that our curious trial hath not dwelt

12 Too long on this unnecessary haunt,

Grief and all want of food not having wrought

14 Too mortally on her divine disposure.

16 **Lycus.** I fear they have, and she is past our cure.

18 **Thar.** I must confess with fear and shame as much.

20 **Lycus.** And that she will not trust in anything

What you persuade her to.

22

**Thar.** Then thou shalt haste

24 And call my brother from his secret shroud,

Where he appointed thee to come and tell him

26 How all things have succeeded.

28 **Lycus.** This is well;

If, as I say, the ill be not so grown,

30 That all help is denied her. But I fear

The matchless dame is famished.

32

[*Tharsalio looks into the tomb.*]

34

**Thar.** 'Slight, who's here?

36 A soldier with my sister! Wipe, wipe, see,

Kissing, by Jove! She, as I lay, 'tis she!

38

**Lycus.** What, is she well, sir?

40

**Thar.** O no, she is famished;

42 She's past our comfort, she lies drawing on.

44

**Lycus.** The gods forbid!

1f: Lycus begins the scene by chiding Tharsalio for continuing to believe that Cynthia would ever take another lover, when faced as they are by evidence of her intense mourning.

= (before) imagined.

4-5: *to adventure...for grief* = Lycus worries that by continuing their deception, he and Tharsalio are risking (*adventure* = to risk) having Cynthia starve to death in her grief.

5-7: *such...deserve* = Cynthia is a woman whom even a man who possessed all the virtues of all men in himself would not deserve.

= if. = elaborate experiment or test.<sup>2</sup>

= worked.

14: Tharsalio contrasts Cynthia's *divine* nature (*disposure*) with her *mortal* body which she is starving to death.

= shelter,<sup>2</sup> with a pun on the cloth used to cover a dead body.

= starving to death.<sup>1</sup>

= ie. your eyes.

= wager.

= (1) drawing near death, and (2) enticing.<sup>3</sup>

44: Lycus assumes Tharsalio intends the first meaning of *drawing on*.

46	<b>Thar.</b> Look thou, she's drawing on. How say'st thou?	
48		
50	<b>Lycus.</b> Drawing on? Illustrious witchcrafts!	
52	<b>Thar.</b> Lies she not drawing on?	
54	<b>Lycus.</b> She draws on fairly. Your <u>sister</u> , sir? This she, can this be she?	= ie. sister-in-law.
56	<b>Thar.</b> She, she, she, and none but she!	
58	[ <i>He dances and sings.</i> ]	
60	She only queen of love and chastity. O chastity! This women be!	
62		
64	<b>Lycus.</b> 'Slight, 'tis <u>prodigious</u> !	= monstrous, abnormal. <sup>2</sup>
66	<b>Thar.</b> Horse, horse, horse! Four chariot-horses of the Thracian breed Come, bring me, brother. O the happiest evening, That ever drew her veil before the sun! Who is't, canst tell?	65: Tharsalio refers to the winnings of his bet with Lysander.
70		
72	<b>Lycus.</b> The soldier, sir, that watches The bodies crucified in this hallowed place, Of which to lose one it is death to him; And yet the lustful knave is <u>at his venery</u> , While one might steal <u>one</u> .	= satisfying his sexual appetite. = ie. one of the bodies.
76		
78	<b>Thar.</b> What a slave was I, That held not out my mind's strength constantly That she would prove thus! O, incredible! A poor <u>eightpenny</u> soldier! She that lately Was at such height of <u>interjection</u> , Stoop now to such a base <u>conjunction</u> ! By Heaven, I wonder, now I see't in act, My brain could ever dream of such a thought. And yet 'tis true. <u>Rare</u> , peerless, is't not, Lycus?	= ie. worthless. <sup>3</sup> = expression of emotions. <sup>1</sup> = union, coming together. <sup>2</sup>
82		
84		
86		= exceptional. <sup>1</sup>
88	<b>Lycus.</b> I know not what it is, nor what to say.	
90	<b>Thar.</b> O had I held out (villain that I was) My blessèd confidence but one minute longer, I <u>should</u> have been <u>eternized</u> . God's my fortune. What an unspeakable sweet sight it is! O eyes, I'll sacrifice to your dear sense, And consecrate a <u>fane</u> to Confidence.	= would. = made famous. <sup>2</sup>
92		
94		= temple. <sup>1</sup>
96	<b>Lycus.</b> But this you must at no hand tell your brother; Twill <u>make him mad</u> ; for he that was before So scourged but only with bare <u>jealousy</u> , What would he be if he should come to know it?	= ie. "drive him crazy." = suspicion.
98		
100		
102	<b>Thar.</b> He would be less mad; for your only way To clear his jealousy is to let him know it.	

	When knowledge comes, suspicion vanishes.	103: not knowing whether an undesirable condition has arisen is much more frustrating than finally learning that it has appeared; Chapman demonstrates a good understanding of human nature's sometimes paradoxical nature.
104	The sunbeams breaking forth swallow the mists. –	
106	But as for you, sir gallant, howsoever Your <u>banquet</u> seems sweet in your liquorous palate,	105f: Tharsalio now directs his remarks towards the soldier. = dessert, <sup>2</sup> but also referring to an orgy of wine drinking, <sup>1</sup> with <i>liquorous</i> . = bitter. = throat or stomach. <sup>2</sup> Smeak notes that Tharsalio is referring in 106-7 to the proverb, "what is sweet in the mouth is oft sour in the belly."
108	It shall be sure to turn <u>gall</u> in your <u>maw</u> . – Thy hand a little, Lycus, here without!	
110	<b>Lycus.</b> To what?	
112	<b>Thar.</b> No booty serve you, sir soldado,	= "is there no other plunder available to satisfy you, sir soldier". <sup>1</sup> = sister-in-law.
114	But my poor <u>sister</u> ? Come, lend me thy shoulder, I'll climb the cross; it will be such a cooler	
116	To my <u>venerean</u> gentleman's hot <u>liver</u> , When he shall find one of his crucified	= lascivious. = the seat of many emotions, including lust. <sup>2</sup> 116f: to get revenge on the soldier, Tharsalio will take down one of the crucified bodies the soldier is supposed to be guarding; if caught, the soldier could expect to be punished with death.
118	Bodies stol'n down, and he to be forthwith Made fast in place thereof, for the sign	117-8: <i>and he...thereof</i> = the soldier can expect to be hung on the crucifix in place of the body they are stealing.
120	Of the lost sentinel. Come, glorify Firm confidence in great <u>inconstancy</u> .	= unfaithfulness.
122	And this believe (for all proved knowledge swears) He that believes in error, never errs.	121-2: a rhyming couplet ends this part of the scene; <i>errs</i> probably sounded more like <i>swears</i> . 122: you can't go wrong if you expect the worst.
124		
126		
128		
130	<b>Lys.</b> 'Tis late; I must away.	
132	<b>Cyn.</b> Not yet, sweet love!	
134	<b>Lys.</b> Tempt not my stay, 'tis dangerous. The law is strict, and not to be dispensed with. If any sentinel be	
136	too late in's watch, or that by his neglect one of the crucified bodies should be stolen from the cross, his life	
138	<u>buys it</u> .	= ie. pays the penalty.
140	<b>Cyn.</b> A little <u>stay</u> will not endanger them. The day's proclaimer has not yet given warning.	= delay.
142	The cock yet has not beat his third alarm.	141: the rooster has not crowed a third time yet, ie. it is not yet the hour before dawn. <sup>4</sup>
144	<b>Lys.</b> What, shall we ever dwell here amongst th' <u>Antipodes</u> ? Shall I not enjoy the honour of my fortune	= those who live on the other side of the world, <sup>1</sup> meaning with the dead rather than with the living.
146	in public, sit in Lysander's chair, reign in his wealth?	
148	<b>Cyn.</b> Thou shalt, thou shalt; though my love to thee Hath proved thus sudden, and for haste <u>leapt over</u>	= skipped. = formalities. <sup>2</sup> = courtship.
150	The <u>complement</u> of <u>wooing</u> , Yet only for the world's opiniön –	150: Cynthia, though fallen, still worries about her

152	<b>Lys.</b> Mark that again!	reputation.
154	<b>Cyn.</b> I must maintain a form in parting hence.	154: appearances still matter.
156	<b>Lys.</b> <u>Out upon't!</u> <u>Opinion</u> , the blind goddess of fools,	= similar meaning as "to hell with it". = reputation.
158	foe to the virtuous, and only friend to undeserving	
158	persons – <u>contemn</u> it. Thou know'st thou hast done	= scorn.
160	virtuously, thou hast strangely sorrowed for thy	
160	husband, followed him to death, further thou could'st	160-1: <i>further...not</i> = ie. "there is nothing else anyone
	not; thou hast buried thyself <u>quick</u> – [ <i>Aside</i> ] O <u>that</u>	could expect you to have done for him."
162	'twere true! – spent more tears over his carcase	= alive. = ie. "if only that".
162	than would <u>serve</u> a whole city of saddest widows in	= satisfy, the implication being "be shed by".
164	a <u>plague-time</u> , besides sighings and swoonings not to be	= London was still regularly visited by the plague during the
	<u>credited</u> .	17th century.
166		= believed.
168	<b>Cyn.</b> True; but those <u>compliments</u> might have their	167-8: "true; but time must still be dedicated for conven-
168	time, for fashion sake.	tional tribute ( <i>compliments</i> ), <sup>3</sup> ie. the traditional acts of
		a mourning widow, as is fashionable to do", ie. as is
		expected of her.
170	<b>Lys.</b> Right, opinion, and fashion! ' <u>Sfoot</u> , what call you	= God's foot, an oath.
172	time? <u>Th' ast</u> wept these four whole days.	= "thou hast", ie. "you have".
174	<b>Ero.</b> Nay, by'r lady, almost five!	
176	<b>Lys.</b> Look you there; near upon five whole days!	
178	<b>Cyn.</b> Well, go and see; return, we'll go home.	
180	<i>[Exeunt Cynthia and Ero into the tomb.]</i>	
182	<b>Lys.</b> Hell be thy home! Huge monsters damn ye, and	= ie. all women.
184	<u>your whole creation</u> , O ye gods! In the height of her	
186	mourning, in a tomb, within sight of so many deaths, her	= a female bound by religious vows. <sup>1</sup>
188	husband's believed body in her eye, he dead a few days	= exchange vows.
190	before! This mirror of nuptial chastity, this <u>votress</u> of	
192	widow-constancy, to <u>change her faith</u> , exchange kisses,	1901-: <i>if...to this</i> = ie. "could anything worse than this
194	embraces, with a stranger, and, but my shame withstood,	happen?"
196	to give the utmost earnest of her love to an eightpenny	
198	sentinel; in effect, to prostitute herself on her husband's	
200	coffin! Lust, impiety, hell, womanhood itself, add, if	199: Lysander of course would hate to be caught with one
202	you can, one step to this!	of the bodies missing from the crosses.
	<i>Enter Captain, with two or three Soldiers.</i>	
	<b>Cap.</b> One of the crucified bodies taken down –	
	<b>Lys.</b> [ <i>Aside</i> ] Enough.	
	<i>[Slinks away.]</i>	
	<b>Cap.</b> And the sentinel not to be heard of?	
	<b>1<sup>st</sup> Sold.</b> No, sir.	

204	<b>Cap.</b> Make out! Haste, search about for him! Does	
206	none of you know him, nor his name?	
208	<b>2<sup>nd</sup> Sold.</b> He's but a stranger here, of some four days'	
210	standing; and we never set eye on him but at <u>setting</u> the	= posting of.
212	watch.	
214	<b>Cap.</b> For whom serves he? You look well to your	
216	watch, masters!	
218	<b>1<sup>st</sup> Sold.</b> For Seigneur Stratio; and <u>whence</u> he is, 'tis	= from wherever.
220	<u>ignorant</u> to us; we are not <u>correspondent</u> for any but our	= unknown. <sup>1</sup> = answerable. <sup>3</sup>
222	own places.	
224	<b>Cap.</b> Y' are eloquent. <u>Abroad</u> , I say, let me have him!	= probably an imperative: "get going!" or "spread out!"
226	[ <i>Exeunt Soldiers.</i> ]	
228	This negligence will, by the Governor, be wholly cast on	223f: in this soliloquy, the Captain expresses his
230	me; he hereby will suggest to the Viceroy that the city-	expectation that the Governor will complain about
232	guards are very carelessly attended.	him to the Viceroy, blaming him for the soldier's
234	He loves me not, I know, because of late	negligence.
236	I knew him but of mean condition;	226f: The Captain suggests the Governor dislikes him
238	But now, by Fortune's injudicious hand	because the Captain knew him when he was a poor
240	Guided by bribing courtiers, he is raised	nobody, and that he got his position through bribery -
242	To this high seat of honour.	a nice bit of insight into human nature shown again by
244	Nor <u>blushes he</u> to see himself <u>advanced</u>	Chapman. Note also the Captain switches to verse
246	Over the heads of ten times higher worths,	starting in line 226.
248	But takes it all, forsooth, <u>to his merits</u> ,	= "is he embarrassed". = promoted.
250	And looks (as all upstarts do) for <u>most huge observance</u> .	= as if he deserved it.
252	Well, my mind must <u>stoop</u> to his high place,	= more than an ordinary show of respect and deference;
254	And learn within itself to sever him from that,	Chapman again demonstrates insight into human
256	And to adore th' authority, the goddess,	psychology.
258	However borne by an unworthy beast;	= humble itself. <sup>1</sup>
260	And let the beast's dull <u>apprehension</u> take	236-7: to bear with having to be so subservient to the
262	The honour done to <u>Isis</u> , done to himself.	Governor, the Captain must separate the man from the
264		office, and just focus on his paying due ceremony to the
266		position.
268		= ability to grasp an idea. <sup>1</sup>
270		238-240: the reference here is to that Aesop's fable in which
272		an ass carrying a carving of an Image believed the people
274		were worshipping him, the ass, when in fact they were
276		worshipping the statue. <sup>8</sup> The governor, like the ass, will
278		take the respect shown to his office as personally
280		given to him.
282		<i>Isis</i> = an Egyptian goddess who was also worshipped
284		by the Romans;
286	I must sit fast, and be sure to give no hold	
288	To these fault-hunting enemies.	
290	[ <i>Exit.</i> ]	

## ACT V, SCENE II.

*The Graveyard.*

*Tomb opens, and Lysander within lies along,  
Cynthia and Ero.*

1 **Lys.** Pray thee disturb me not; put out the lights.

2  
3 **Ero.** Faith I'll take a nap again.

4  
5 **Cyn.** Thou shalt not rest before I be resolved  
6 What happy wind hath driven thee back to harbour?  
7 Was it my love?

= informed, told.

8  
9 **Lys.** No.

10  
11 **Cyn.** Yet say so, sweet, that with the thought thereof  
12 I may enjoy all that I wish in earth.

13  
14 **Lys.** I am sought for. A crucified body is stolen while  
15 I loitered here; and I must die for't.

16  
17 **Cyn.** Die? All the gods forbid! O this affright  
18 Torments me ten parts more than the sad loss  
19 Of my dear husband.

20  
21 **Lys.** [*Aside*] Damnation! I believe thee.

22  
23 **Cyn.** Yet hear a woman's wit;  
24 Take counsel of necessity and it.  
25 I have a body here which once I loved  
26 And honoured above all – but that time's past –

= cleverness, ie. advice.

= Cynthia's reversal is breathtaking!

27  
28 **Lys.** [*Aside*] It is; revenge it, Heaven!

29  
30 **Cyn.** That shall supply at so extreme a need  
31 The vacant gibbet.

= *gibbet* usually applies to gallows, but it can also refer generally to any upright structure from which the body of a dead criminal is left to hang.<sup>1</sup>

32  
33 **Lys.** Cancro! What, thy husband's body?

= an Italian curse, wishing cancer on a person.<sup>3</sup>

34  
35 **Cyn.** What hurt is't, being dead, it save the living?

= ie. if it.

36  
37 **Lys.** O heart, hold in, check thy rebellious motion!

= impulse (to lash out or say something); Lysander is trying desperately to keep calm in the face of Cynthia's outrageous suggestion to replace the missing body on the cross with Lysander's own dead one!

38  
39  
40 **Cyn.** Vex not thyself, dear love, nor use delay;  
41 Tempt not this danger, set thy hands to work.

42  
43 **Lys.** I cannot do't; my heart will not permit  
44 My hands to execute a second murder.  
45 The truth is I am he that slew thy husband.

46  
47 **Cyn.** The gods forbid!

48  
49 **Lys.** It was this hand that bathed my reeking sword  
50 In his life blood, while he cried out for mercy;



50	But I, remorseless, <u>paunched him</u> , cut his throat, He with his last breath crying, "Cynthia!"	= pierced his belly. <sup>3</sup>
52		
54	<b>Cyn.</b> O thou hast told me news that cleaves my heart. Would I had never seen thee, or heard sooner This bloody story; yet see, note my truth, Yet I must love thee.	
56		
58	<b>Lys.</b> <u>Out upon thee</u> , monster! Go, tell the Governor; let me be brought To die for that most <u>famous villainy</u> , Not for this <u>miching</u> , base transgression Of truant negligence.	= "damn you".  = ie. infamous crime, ie. the murder of Lysander. = sneaking. <sup>3</sup> 61-62: "but not for this minor crime of allowing a body to be stolen."
60		
62		
64	<b>Cyn.</b> I cannot do't. Love must salve any murder; I'll be judge Of thee, dear love, and these shall be thy pains, Instead of iron, to suffer <u>these soft chains</u> .	= ie. her arms.
66		
68		
70	[ <i>Embracing him.</i> ]	
72	<b>Lys.</b> O, I am infinitely obliged.	
74	<b>Cyn.</b> Arise, I say, thou saver of my life, Do not with vain-affrighting conscience Betray a life, that is not thine, but mine; Rise and preserve it.	
76		
78	<b>Lys.</b> Ha, thy husband's body! Hang't up, you say, instead of that that's stolen. Yet I his murtherer, is that your meaning?	
80		
82	<b>Cyn.</b> It is, my love.	
84	<b>Lys.</b> Thy love amazes me. The point is yet how we shall get it <u>thither</u> . Ha! Tie a halter <u>about's</u> neck, and drag him to the gallows; Shall I, my love?	= to there. = ie. "around his".
86		
88	<b>Cyn.</b> So you may do indeed. Or if your own strength will not serve, we'll <u>aid</u> Our hands to yours, and bear him to the place. For Heaven's love, come, the night <u>goes off apace</u> .	= help with or add. <sup>3</sup> = "is passing quickly."
90		
92	<b>Lys.</b> [ <i>Aside</i> ] All the infernal plagues dwell in thy soul! – I'll fetch a <u>crow of iron</u> to break the coffin.	= crow-bar.
94		
96	<b>Cyn.</b> Do, love; be speedy.	
98		
100	<b>Lys.</b> [ <i>Aside</i> ] As I wish thy damnation.	
102	[ <i>Shuts the tomb.</i> ] [ <i>Lysander comes forward.</i> ]	
104	O I could tear myself into <u>atoms</u> ; off with this <u>antic</u> , the shirt that <u>Hercules</u> wore for his wife was not more <u>baneful</u> .	= tiny pieces. = grotesque costume, <sup>1</sup> ie. his soldier's disguise. 105-6: <i>Hercules'</i> wife Deianeira, jealous that Hercules might be interested in a young female prisoner he had recently
106		

		taken, sent him a charmed garment to wear in the hopes it would keep him loyal to her; the garment, which unbeknownst to Deianeira was poisoned, caused Hercules such suffering that he could not bear it, and only his death could bring him relief. <i>baneful</i> = destructive, harmful.
108	[ <i>Throwing off his armour.</i> ]	
110	Is't possible there should be such a latitude in the sphere of this sex, to entertain such an extension of mischief	
112	and not turn Devil? What is a woman? <u>What</u> are the worst when the best are so past naming? As men like	= who.
114	this, let them <u>try</u> their wives again. Put women to the test, <u>discover them</u> ? <u>Paint them</u> , paint them <u>ten parts</u>	= test. 115: <i>discover them</i> = reveal them to be what they really are. <i>Paint them</i> = apply make-up to them: read as "they would be better off to paint them, etc." <i>ten parts</i> = ten times (more thickly).
116	more than they do themselves, rather than look on them as they are; their wits are but painted that dislike their	
118	painting.	117-8: <i>their wits...painting</i> = those who do not prefer their women with make-up (ie. wish to see them in their true character) are concealing, as with cosmetics ( <i>paint</i> ), their own intelligence ( <i>wit</i> ), ie. they are fools.
120	Thou foolish thirster after idle secrets And ills <u>abroad</u> , look home, and store, and choke thee;	119-120: Lysander admonishes those who are foolish enough to seek trouble away from home ( <i>abroad</i> ); they should instead be satisfied with the trouble that inevitably awaits them at home, and suffer the consequences.
122	There sticks an <u>Acheloüs'</u> horn of <u>ill</u> , <u>Copie</u> enough,	121-2: the sense is, "at home there exists a horn of immorality or wickedness ( <i>ill</i> ), which is cornucopia ( <i>copie</i> ) <sup>1</sup> enough." <i>Achelous</i> was the god of Greece's largest river of the same name; he fought with Hercules for possession of Deianeira, a river nymph. Hercules defeated Achelous, even as the god used his ability to change himself into different shapes. Hercules broke off one of Achelous' horns when he was in the shape of a bull. The horn was later turned into a horn of plenty, which Lysander parodies here, as a <i>horn of ill</i> . The line of course also refers (yet again) to the <i>horns</i> which grow on the head of cuckolded husbands.
124	As much as <u>Alizon</u> of streams receives, Or lofty <u>Ida</u> shows of shady leaves.	123-4: ie. "there are as many troubles at home as there is water flowing through <i>Alizon</i> (an unidentified name) or leaves on the trees of <i>Ida</i> (the famously wooded mountain range of western Asia Minor).
126		
128	Who's that?	
130	<b>Thar.</b> I wonder <u>Lycus fails me</u> . Nor can I hear what's become of him. He would not, certain, ride to Dipolis to call my brother back without my knowledge.	130: ie. "why Lycus has not returned yet." 131-2: <i>He would...knowledge</i> = Tharsalio seems to have forgotten that he sent Lycus to fetch Lysander at Act V.i.23-24.
134	<b>Lys.</b> [ <i>Aside</i> ] My brother's voice; what makes he hereabouts so untimely? I'll slip him.	
136		
138	[ <i>Exiturus.</i> ]	137: Lysander tries to get away without being seen.
	<b>Thar.</b> Who goes there?	

140	<b>Lys.</b> A friend!	
142	<b>Thar.</b> Dear friend, let's know you.	
144		
146	[Recognising Lysander.]	
148	A friend least looked for, but most welcome, and with many a long look expected here. What, sir, <u>unbooted</u> !	= in addition to his armour, Lysander appears to have removed his soldier's boots.
150	Have you been long arrived?	
152	<b>Lys.</b> Not long, some two hours before <u>night</u> .	= ie. nightfall.
154	<b>Thar.</b> Well, brother, y' have the most rare, admirable, unmatched wife, that ever suffered for the sin of a husband. I cannot blame your confidence indeed now;	153f: Tharsalio, still overjoyed at having won the bet, greatly amuses himself as he pelts Lysander with irony,
156	'tis built on such infallible ground. Lycus I think be gone to call you to the rescue of her life. Why she – O	
158	incomprehensible!	157-8: <i>O incomprehensible</i> = perhaps it is at this moment that Tharsalio connects Lysander to the soldier he saw in the cave; by line 195 below, Tharsalio certainly has put two and two together.
160	<b>Lys.</b> I have heard all related since my arrival. We'll meet to-morrow. [ <i>going</i> ]	160-1: Lysander assumes that Tharsalio knows nothing of "the soldier" - or at least acts that way.
162	<b>Thar.</b> What haste, brother! But was it related with what intolerable pains I and my mistress, her other friends, matrons and magistrates, laboured <u>her diversion</u> from that course?	= to divert her (from her excessive mourning).
166		
168	<b>Lys.</b> Yes, yes!	
170	<b>Thar.</b> What streams of tears she poured out, what tresses of her hair she tore, and offered on your supposed hearse!	
172		
174	<b>Lys.</b> I have heard all.	
176	<b>Thar.</b> But above all, how since that time her eyes never <u>harboured wink of slumber</u> these six days; no,	= ie. slept.
178	nor tasted the least dram of any sustenance.	
180	<b>Lys.</b> How is that assured?	180: "is that known to be certain?"
182	<b>Thar.</b> Not a <u>scruple</u> !	= doubt. <sup>1</sup>
184	<b>Lys.</b> Are you sure there came no soldier to her, nor brought her victuals?	
186		
188	<b>Thar.</b> Soldier? What soldier?	
190	<b>Lys.</b> Why, some soldier of the watch, that attends the executed bodies. Well, brother, I am in haste; to-morrow shall supply this night's defect of conference. Adieu!	191: <i>supply...conference</i> = "make up for our not finishing the conversation this evening"
192		
194	[Exit Lysander.]	
	<b>Thar.</b> A soldier? Of the watch? Bring her victuals? Go	195-6: <i>Go to</i> = "go on!"

196	to, brother, <u>I have you in the wind</u> : he's unharnessed of	196: <i>I have you in the wind</i> = ie. "I have found you out"; <i>to have in the wind</i> is a hunting term, meaning "to be on the scent of".
198	all his travelling accoutrements; I came directly from's	196-7: <i>He's unharnessed...accoutrements</i> = "he (the soldier) has removed his uniform." Tharsalio is letting the audience know he knows the soldier and his brother are the same; he goes on to list the evidence for his revelation.
200	house, no word of him there; he knows the whole	= story. = in a highly emotional state. = evidence. <sup>3</sup>
202	<u>relation</u> ; he's <u>passionate</u> . All <u>collections</u> speak he was	
204	the soldier. What should be the riddle of this that he is	
206	stolen hither into a soldier's disguise? He should have	
208	stayed at Dipolis to receive news from us. Whether he	= report (of Cynthia's mourning). = wait for.
210	suspected our <u>relation</u> , or had not patience to <u>expect</u> it,	
212	or whether that furious, frantic, capricious devil,	= ie. on its horns. Personified <i>Jealousy</i> (ie. Suspicion) is identified as a bull; and need we point out yet another reference to the horns of the cuckolded husband?
214	Jealousy, hath tossed him hither <u>on his horns</u> , I cannot	
216	conjecture. But the case is clear, he's the soldier. –	207-9: Tharsalio apostrophizes to the absent Cynthia. <i>fame</i> = reputation. <i>uncovered</i> = revealed, ie. shown to the world to be a sham.
218	Sister, look to your <u>fame</u> , your chastity's <u>uncovered</u> .	
220		
222	Are they here still? Here, believe it, both, most wofully	= ie. over their drinks.
224	weeping <u>over the bottle</u> .	
226		
228	[ <i>He knocks.</i> ]	
230		
232	<b>Ero.</b> Who's there?	
234		
236	<b>Thar.</b> Tharsalio; open!	
238		= useless; Ero tries to convince Tharsalio that she and Cynthia are still in mourning.
240	<b>Ero.</b> Alas, sir, 'tis <u>no boot</u> to vex your sister and	
242	yourself; she is desperate, and will not hear persuasion;	
244	she's very weak.	
246		
248	<b>Thar.</b> Here's a <u>true-bred chamber-maid</u> ! Alas, I am	= genuine (ie. loyal) lady's maid; perhaps Tharsalio here is referring to the loyal Ero's willingness to cover-up for her mistress.
250		= wine from the island of Crete.
252	sorry for't; I have brought her meat and <u>Candian wine</u>	
254	to strengthen her.	
256		
258	<b>Ero.</b> O the very naming on't will drive her into a	
260	swoun; good sir, forbear.	
262		
264	<b>Thar.</b> Yet open, sweet, that I may bless mine eyes	
266	With sight of her fair shrine;	
268	And of thy sweetest self (her famous <u>pandress</u> );	= bawd, pimp.
270	Open, I say! – Sister, <u>you hear me well</u> .	= ie. "I know you can hear me."
272	Paint not your tomb without; we know too well	232-3: while not exactly clear, the general sense is, "do not try to deceive me by pretending you are still in mourning, as I know what corrupt individuals are within."
274	What <u>rotten carcasses</u> are lodged within:	Tharsalio seems to be punning on <i>paint</i> with both its modern meaning and its older meaning of "deceive".
276	Open I say.	By <i>rotten carcasses</i> , Tharsalio of course means Cynthia and Ero, and not just Lysander's corpse.

236	[ <i>Ero opens, and he sees her head laid on the coffin, etc.</i> ]	
238		
240	Sister, I have brought you tidings to wake you out of this sleeping <u>mummery</u> .	= play-acting, charade.
242	<b>Ero.</b> Alas, she's faint, and speech is painful to her!	
244	<b>Thar.</b> Well said, <u>frubber</u> ! Was there no soldier here lately?	= a furbisher or polisher of armour, <sup>3</sup> again referring to Ero's presumed role in providing Cynthia with the soldier.
246	<b>Ero.</b> A soldier? When?	
248	<b>Thar.</b> This night, last night, <u>tother</u> night; and I know not how many nights and days.	= the other.
250		
252	<b>Cyn.</b> Who's there?	
254	<b>Ero.</b> Your <u>brother</u> , mistress, that asks if there were not a soldier here.	= ie. brother-in-law.
256	<b>Cyn.</b> Here was no soldier.	
258	<b>Ero.</b> Yes, mistress; I think here was such a one, though you took no heed of him.	
262	<b>Thar.</b> <u>Go to</u> , sister! Did not you join kisses, embraces, and <u>plight</u> indeed the utmost pledge of nuptial love with him? Deny't, deny't; but first hear me a short story. The soldier was your disguised husband; dispute it not.	= "go on!", or "please!" = promise.
264	<u>That you see yonder</u> is but a shadow; an empty chest, containing nothing but air. Stand not to gaze at it, 'tis true. This was a project of his own contriving, to put your loyalty and constant vows to the test; y' are warned, be armed.	= ie. "the coffin that you see there".
266		
268		
270		269-270: y' are...armed = the conceit that "to be warned is to be armed" was proverbial, going back at least to John Heywood's famous 1546 <i>The Proverbs of John Heywood</i> , in which he wrote, "Halfe warnd halfe armd."
272	[ <i>Exit.</i> ]	
274	<b>Ero.</b> O fie o' these perils!	
276	<b>Cyn.</b> O Ero, we are <u>undone</u> !	= ruined.
278	<b>Ero.</b> Nay, you'd ne'er be warned; <u>I ever wished you</u> to withstand <u>the push of that soldier's pike</u> , and not enter him too deep into your bosom, but to keep sacred your widow's vows made to Lysander.	= "I had always wanted you". = highly suggestive, as is the next clause.
280		
282	<b>Cyn.</b> Thou didst, thou didst!	283: Cynthia is presumably sarcastic.
284	<b>Ero.</b> Now you may see th' <u>event</u> . Well, our safety lies in our speed; he'll do us mischief if we <u>prevent</u> not his coming. <u>Let's to</u> your mother's, and there call out your mightiest friends to guard you from <u>his</u> fury. Let them begin the quarrel with him for practising this villany on your sex to entrap your <u>frailties</u> .	= result. = anticipate. = "Let's go to". = ie. Lysander's.
286		
288		
290		= weakness as a woman.
292	<b>Cyn.</b> Nay, I resolve to sit out one <u>brunt</u> more.	= assault or blow. <sup>1</sup>

	To try to what aim he'll enforce his project;	293: "to test or determine to what degree Lysander intends to go on with this scheme"; Cynthia will not yet let Lysander know that she is aware he is the soldier.
294	Were he some other man, unknown to me,	= (expected) intensity of emotion. <sup>1</sup>
296	His <u>violence</u> might awe me;	= support.
298	But knowing him as I do, I fear him not.	298-9: "should be more than a match for any violence or fury Lysander might be display."
300	Do thou but <u>second</u> me, thy strength and mine	
302	Shall master his best force,	
	If he should prove outrageous.	
	Despair, they say, makes cowards turn courageous.	
	Shut up the tomb.	
	[Shuts the tomb.]	
	<u>ACT V, SCENE III.</u>	
	<i>The Graveyard.</i>	
	<i>Enter one of the Soldiers sent out before to seek the Sentinel.</i>	
1	<b>1<sup>st</sup> Sold.</b> All pains are lost in hunting out this soldier;	2-3: "the guilty soldier, motivated by fear for his life, flees more quickly from us than does a hare chased by tired hounds."
2	his fear (adding wings to his heels) out-goes us as far	
4	as the fresh hare the tired hounds. Who goes there?	
6	<i>Enter 2<sup>nd</sup> Soldier, another way.</i>	
8	<b>2<sup>nd</sup> Sold.</b> A friend!	
10	<b>1<sup>st</sup> Sold.</b> O your <u>success</u> and mine, <u>touching</u> this	= result. <sup>2</sup> = concerning. <sup>2</sup>
12	sentinel, tells, I suppose, <u>one tale</u> ; he's far enough, I	= ie. "we both have failed to find him."
14	undertake, by this time.	
16	<b>2<sup>nd</sup> Sold.</b> I blame him not; the law's severe (though	
18	just) and cannot be dispensed.	
20	<b>1<sup>st</sup> Sold.</b> Why should the laws of Paphos, with more	16-19: <i>Why should...death?</i> = the sympathetic soldier wonders why the city applies its laws so strictly, gratuitously further punishing those criminals ( <i>offenders</i> ) who have been executed by leaving them on their crucifixes, thus preventing them from receiving a proper burial.
22	rigour than other city laws, pursue <u>offenders</u> , that, not	
24	appeased with their lives' forfeit, exact a justice of them	
26	after death? And if a soldier in his watch, forsooth, lose	20-21: <i>It seems...a law</i> = that the state can be so liberal in taking its own soldiers' lives suggests the law was promulgated during a time of peace, when there was little need for soldiers to fight its enemies.
28	one of the dead bodies, he must die for't! It seems the	
30	state needed no soldiers when that was made a law.	
	<b>2<sup>nd</sup> Sold.</b> So we may chide the fire for burning us, or	= has in mind. <sup>2</sup>
	say the bee's not good because she stings. 'Tis not the	= perils. <sup>1</sup>
	body the law <u>respects</u> , but the soldier's neglect, when	28: <i>sort with</i> = is the same as, corresponds with; note that <i>news</i> is treated as a plural word.
	the watch (the guard and safety of the city) is left	<i>for</i> = regarding.
	abandoned to all <u>hazards</u> . But let him go; and tell me if	<i>apprehended</i> = seized, ie. arrested.
	your news <u>sort with</u> mine <u>for</u> Lycus, <u>apprehended</u> , they	
	say, about Lysander's murder.	
	<b>1<sup>st</sup> Sold.</b> 'Tis true; he's at the Captain's lodge under	



32	guard, and 'tis my <u>charge</u> , in the morning, to unclosethe leaden coffin and <u>discover the body</u> . The Captain	= responsibility.
34	will <u>assay an old conclusion</u> , often <u>approved</u> , that	= ie. reveal the body by opening the coffin. 34: <i>assay an old conclusion</i> = try out the old experiment. <sup>1</sup> <i>approved</i> = proved.
36	at the murder's sight the blood revives again, and	35-37: the soldier refers to an old superstition, that at the
38	boils afresh; and every wound has a condemning voice	sight of its murderer, a corpse will begin to bleed again,
	to cry out guilty against the <u>murderer</u> .	thus helping to identify who its murderer ( <i>murderer</i> )
	<b>2<sup>nd</sup> Sold.</b> O world, if this be true; his dearest friend,	was. <sup>3</sup>
40	his <u>bed-companion</u> , whom of all his friends he culled	40: <i>bed-companions</i> = friends frequently shared beds in the
	out for his bosom!	old days. 40-41: <i>whom of...bosom</i> = who out of all of his friends
42		he chose to be his closest.
44	<b>1<sup>st</sup> Sold.</b> Tush, man, in this <u>topsy-turvy</u> world friendship	= the first recorded use of this phrase was in 1528. <sup>1</sup>
46	and bosom-kindness are but made <u>covers</u> for mischief,	= pretexts.
	means to <u>compass ill</u> . Near-allied trust is but a bridge for	= commit or plan evil. <sup>1</sup>
	treason. The <u>presumptions</u> cry loud against <u>him</u> , his	= evidence. <sup>1</sup> = ie. Lycus, who is being interrogated as a
	answers sound disjointed, cross-legged, tripping up one	suspect in Lysander's murder.
48	another. He names a town <u>whither</u> he brought Lysander	= to where.
50	murdered by mountaineers; that's false; some of the	
52	dwellers have been here, and all disclaim it. Besides, the	= ie. "like those (hidden wounds) that vexatious wives
54	wounds he bears in show are <u>such as shrews closely</u>	secretly, etc". <sup>1</sup> The sense is that the wounds are not
	give their husbands, that never bleed, and found to be	visible.
	counterfeit.	
56	<b>2<sup>nd</sup> Sold.</b> O that <u>jade</u> falsehood is never sound of all,	= a worthless horse, used as a metaphor for personified
	But halts <u>of</u> one leg <u>still</u> .	<i>falsehood</i> , with <i>halts</i> (limps) and <i>pace</i> .
	Truth's pace is all upright, sound everywhere,	= on. = always.
58	And, like a die, sets ever on a square.	57: unlike Falsehood, which limps, Truth is able to walk
60	And how is Lycus his bearing in this condition?	upright and soundly. = switching metaphors, the soldier compares <i>Truth</i> to an
	<b>1<sup>st</sup> Sold.</b> <u>Faith</u> (as the manner of such desperate	unloaded <i>die</i> .
62	offenders is till it come to the point), careless and	61-63: <i>as the manner...pity her</i> = like all those who are
64	confident, laughing at all that seem to pity him. But	guilty, Lycus exudes ease and confidence, which will only
66	leave it to th' <u>event</u> . Night, fellow-soldier! <u>You'll not</u>	last until the moment irrefutable evidence is brought out. <i>Faith</i> simply means "truly".
	meet me in the morning at the tomb, and lend me your	63-64: <i>But leave...event</i> : "but let's see what happens."
	hand to the <u>unrigging</u> of Lysander's <u>hearse</u> ?	= outcome. = ie. "won't you".
68	<b>2<sup>nd</sup> Sold.</b> I care not if I do, to view Heaven's power in	= <i>unrigging</i> refers to the removing of the rigging on a ship,
	this <u>unbottomed cellar</u> .	and is used metaphorically here; a <i>hearse</i> is a coffin. <sup>1</sup>
70	Blood, though it sleep a time, yet never dies.	68-69: "I would be glad to, in order to be a witness to the
72	The gods on murderers fix revengeful eyes.	power of Heaven" (alluding to the superstition described
	[ <i>Exeunt.</i> ]	above at lines 35-37); <i>unbottomed cellar</i> = tomb or
74		grave.
	<i>Lysander solus with a crow of iron and a halter,</i>	70-71: the soldiers' scene ends with a rhyming couplet.
76	<i>which he lays down,</i>	= enters alone. = rope.

	<i>and puts on his disguise again.</i>	
78		
80	<b>Lys.</b> Come, my borrowed disguise, let me once more Be reconciled to thee, my trustiest friend; Thou that in truest shape hast let me see	79-89: Lysander engages in a lengthy apostrophe to his disguise.
82	<u>That</u> which my truer self hath hid from me, Help me to take revenge on a <u>disguise</u>	= ie. Cynthia's lack of a true devotion to him. = ie. Cynthia's false show of loyalty to him.
84	Ten times more false and counterfeit than thou. Thou, false in show, hast been most true to me;	
86	<u>The seeming true</u> hath proved more false than thee. Assist me to behold this act of lust;	= that which appeared to be true.
88	Note, with a scene of strange impiety, Her husband's murdered corse! O more than horror!	88-89: alluding to the plan to remove his own body from the coffin and hang it from the cross.
90	I'll not believe 't untried; if she but lift A hand to act it, by the fates, her brains fly out!	
92	Since she has madded me, let her beware my <u>horns</u> . For though by goring her no hope be shown	= another allusion to the horns of the cuckolded husband.
94	To cure myself, yet I'll not bleed alone.	93-94: Lysander's soliloquy ends with a rhyming couplet.
96		
	[ <i>He knocks.</i> ]	
98	<b>Ero.</b> Who knocks?	
100	<b>Lys.</b> The soldier; open!	
102		
	[ <i>She opens, and he enters.</i> ]	
104	See, sweet, here are the <u>engines</u> that must <u>do't</u> , Which, with much fear of my discovery,	= tools, implements. = ie. remove and move the body.
106	I have at last procured. Shall we about this work? I fear the morn	
108	Will overtake's; my <u>stay</u> hath been prolonged With hunting obscure nooks for these <u>employments</u> !	= ie. "delay (in returning)", or "time away from you". = tools, implements. <sup>1</sup>
110	The night prepares a way. Come, <u>art resolved</u> ?	= "are you (still) determined to do this?"
112	<b>Cyn.</b> Ay, you shall find me <u>constant</u> .	= "unwavering in my resolve"; but Lysander's response sarcastically alludes to <i>constant's</i> more common meaning of "faithful".
114	<b>Lys.</b> Ay, so I have, most <u>prodigiously</u> constant; Here's a <u>rare halter</u> to <u>hug</u> him with.	= extremely. <sup>1</sup> = excellent rope. = embrace, probably meaning "tie around".
116		
118	<b>Ero.</b> Better you and I join our hands and bear him thither, you take his head.	
120	<b>Cyn.</b> Ay, for that was always heavier than's whole body besides.	120ff: Cynthia, knowing of course the soldier is Lysander, gratuitously insults her "dead" husband.
122		
124	<b>Lys.</b> [ <i>Aside</i> ] You can tell best <u>that loaded it</u> .	= probably in the sense of "who was a burden to it". <sup>1</sup>
126	<b>Ero.</b> I'll be at the feet, I am able to bear against you, I warrant you!	
128	<b>Lys.</b> Hast thou prepared <u>weak nature</u> to digest A sight so much distasteful; <u>hast</u> seared thy heart,	= ie. "your naturally weak constitution, as a woman". = "have you".
130	<u>It</u> bleed not at the bloody spectacle? Hast armed thy <u>fearful</u> eyes against th' affront	= ie. "so it". = fearing.
132	Of such a direful object? Thy murdered husband ghastly staring on thee.	

134	His wounds gaping to affright thee, his body soiled with gore!	
	Fore Heaven my heart <u>shrugs</u> at it.	= shudders from fear. <sup>1</sup>
136		
138	<b>Cyn.</b> So does not mine;	137: "mine does not."
138	<u>Love's</u> resolute, and <u>stands</u> not to consult	= ie. Love is. = hesitates.
140	With petty terror; but in full <u>career</u>	= ie. the charge of a horse at full speed.
140	Runs blindfold through an army of misdoubts	
142	And interposing fears; perhaps I'll weep	
142	Or so, make a forced face and laugh again.	
144	<b>Lys.</b> O most valiant love!	
	I was thinking with myself as I came,	145-151: the soldier" (Lysander) wonders whether Cynthia has considered that Lysander's body, hanging from the cross, might be recognized, and has consequently weighed the harm that would result to her reputation.
146		= came.
148	How if this <u>brake</u> to light; his body known;	
148	(As many notes might make it) would it not fix	
148	upon thy <u>fame</u> an <u>unremoved</u> brand	= reputation. = permanent.
150	Of shame and hate; <u>they that</u> in former times	= ie. those who.
150	Adored thy virtue, would they not abhor	
152	Thy loathest memory?	
154	<b>Cyn.</b> All this I know, but yet my love to thee	
154	Swallows all this, or whatsoever doubts	
156	Can come against it.	
156	Shame's <u>but</u> a feather <u>balanced with</u> thy love.	= ie. no heavier than. = ie. when placed on a scale against.
158	<b>Lys.</b> Neither fear nor shame? You are <u>steel to th' proof</u> .	= like proven armour, ie. impenetrable or emotionally hardened. <sup>1</sup>
	[ <i>Aside</i> ] But I shall <u>iron</u> you. – Come then, let's to work.	= shackle, ie. catch, <sup>1,4</sup> punning with <i>steel</i> .
160	Alas, poor corpse, how many martyrdoms	
162	Must thou endure, mangled by me a villain,	
162	And now exposed to foul shame of the <u>gibbet</u> !	= cross.
164	Fore piety, there is somewhat in me strives	163-4: <i>there is...deed</i> = "something in me causes me to resist doing this deed".
164	Against the deed, my very arm relents	165-6: note the wordplay of <i>strike</i> and <i>stroke</i> , and the alliteration in 166 of <i>hallowed hearse</i> .
166	To strike a stroke so inhuman,	= ie. "my body in there".
166	To wound a hallowed hearse? Suppose 'twere <u>mine</u> ,	
168	Would not my ghost start up and fly upon thee?	
170	<b>Cyn.</b> No, I'd <u>mall</u> it down again with this.	= strike (obsolete precursor of <i>maul</i> ). <sup>1</sup>
	[ <i>She snatches up the crow.</i> ]	
172		
174	<b>Lys.</b> How now?	
	[ <i>He catches at her throat.</i> ]	
176		
178	<b>Cyn.</b> Nay, then, I'll <u>assay</u> my strength; a <u>soldier</u> , and	= test. = read as "you, a soldier, etc."
180	afraid of a dead man! A <u>soft-roed milk-sop</u> ! Come, I'll	= <i>soft-roed</i> refers to the spawn or sperm of a male fish;
180	do't myself.	<i>milk-sop</i> suggests effeminacy; the combined effect of the insult is devastating.
182	<b>Lys.</b> And I look on? Give me the iron.	
184	<b>Cyn.</b> No, I'll not lose the glory on't. <u>This hand, etc.</u>	= it is unclear whether this refers to an unfinished speech or indicates an instruction for gesturing. <sup>12</sup>

186	<b>Lys.</b> Pray thee, sweet, let it not be said the savage act was thine; <u>deliver</u> me the <u>engine</u> .	= give. = tool.
188	<b>Cyn.</b> <u>Content</u> yourself, 'tis in a fitter hand.	= suit, satisfy.
190	<b>Lys.</b> Wilt thou first? Art not thou the most –	
192	<b>Cyn.</b> Ill-destined wife of a transformèd monster, Who to assure himself of what he knew,	192f: Cynthia, in finishing Lysander's sentence, finally reveals that she is aware that the soldier is Lysander.
194	Hath lost the shape of man.	
196	<b>Lys.</b> Ha! <u>Cross-capers</u> ?	= an unanticipated turn of events which frustrates one's plans. <sup>3</sup>
198	<b>Cyn.</b> Poor soldier's <u>case</u> ! Do not we know you, sir? But I have given thee what thou cam'st to seek.	= clothes, outfit.
200	Go, satyr, run affrighted with the noise Of that harsh-sounding horn thyself hast blown.	200-1: Cynthia throws back into Lysander's face the metaphor he used to describe her when he, playing the soldier, first met her: see the note at Act IV.ii.74-75.
202	Farewell; I leave thee there my husband's corpse, Make much of that.	
204		
206	[Exit cum Ero.]	205: Cynthia and Ero exit.
208	<b>Lys.</b> What have I done? Oh, let me lie and grieve and speak no more.	
210	[Tomb closes.]	210: Lysander remains inside the tomb.
212	<i>Enter Captain, Lycus with a guard of three or four soldiers.</i>	
214		
216	<b>Cap.</b> Bring him away! – <u>You</u> must have patience, sir; if you can say <u>ought</u> to <u>quit</u> you of <u>those presumptions</u>	= addressed to Lycus. = anything. = acquit. = the evidence (of his having murdered Lysander).
218	that lie heavy on you, you shall be heard. If not, 'tis not your <u>braves</u> , nor your affecting looks, can carry it. We we <u>acquit</u> our duties.	= defiant or boastful behavior. = perform. <sup>3</sup>
220		
222	<b>Lycus.</b> Y' are Captain o' th' watch, sir?	
224	<b>Cap.</b> You take me right.	
226	<b>Lycus.</b> So were you best do me; see your <u>presumptions</u> be strong; or be assured that shall prove a dear presumption to brand me with the murder of my friend.	= evidence.
228	But you have been <u>suborned</u> by some <u>close</u> villain to defame me.	= persuaded or bribed. = anonymous.
230		
232	<b>Cap.</b> 'Twill not be so put off, friend Lycus; I could wish your soul as free from taint of this foul act as mine from any such unworthy practice.	
234		
236	<b>Lycus.</b> Conduct me to the Governor himself to confront before him your shallow accusations.	
238	<b>Cap.</b> First, sir, I'll bear you to Lysander's tomb to confront the murdered body, and see what evidence the wounds will yield against you.	
240		

242	<b>Lycus.</b> You're wise, Captain. But if the body should chance not to speak – if the wounds should be tongue-tied, Captain – Where's then your evidence, Captain? Will you not be laughed at for an <u>officious</u> captain?	= overzealous. <sup>1</sup>
246	<b>Cap.</b> Y' are <u>gallant</u> , sir.	= nobly brave <sup>1</sup> (ironic).
248	<b>Lycus.</b> Your Captainship commands my service no further.	
250	<b>Cap.</b> Well, sir, perhaps I may, <u>if this conclusion take not</u> ; we'll try what operation lies in torture to pull confession from you.	251-2: <i>if this conclusion take not</i> = "if the result of this test fails to prove your guilt."
252		
254	<b>Lycus.</b> Say you so, Captain? But heark you, Captain, might it not <u>concur with the quality of your office</u> , ere this matter grow to the height of a more threatening danger, to <u>wink</u> a little at a <u>by-slip</u> or so?	= "agree with your rank", or "be acceptable to the nature of your position".
258		= "close your eyes to", ie. look the other way. = minor fault or error. <sup>1</sup>
260	<b>Cap.</b> How's that?	
262	<b>Lycus.</b> To send <u>a man</u> abroad under guard of one of your <u>silliest shack-rags</u> , that he may beat the knave, and <u>run's way</u> ? I mean this on good terms, Captain; I'll be thankful.	= meaning himself; in these lines Lycus is good-naturedly wondering whether the Captain might send him to be beaten somewhere out of the way by an incompetent soldier, during which time he might be able to run away. = most ignorant or rascally person <sup>1</sup> , ie. one of the Captain's less-efficient soldiers. = "run his way", ie. run away.
264		
266	<b>Cap.</b> I'll think on't hereafter. Meantime I have other employment for you.	
268		
270	<b>Lycus.</b> Your place is worthily replenished, Captain. My duty, sir! Heark, Captain, there's a mutiny in your army; I'll go raise the Governor.	
272		
274	[ <i>Exiturus.</i> ]	274: Lycus starts to exit.
276	<b>Cap.</b> No haste, sir; he'll soon be here without your summons.	
278		
280	[ <i>Soldiers thrust up Lysander from the tomb.</i> ]	
282	<b>1<sup>st</sup> Sold.</b> Bring forth the Knight o' th' Tomb; have we met with you, sir?	
284	<b>Lys.</b> <u>Pray thee</u> , soldier, use thine office with better temper.	284-5: ie. "please ( <i>pray thee</i> ), there is no need to be so rough!"
286		
288	<b>2<sup>nd</sup> Sold.</b> Come, convey him to the Lord Governor.	
290	<b>Lys.</b> First afore the Captain, sir. – [ <i>Aside</i> ] Have the heavens nought else to do but to stand still, and turn all their malignant <u>aspects</u> upon one man?	289-291: Lysander, in this aside, alludes to the astrological belief that the position of the heavenly bodies (ie. their <i>aspect</i> ) affects a person's destiny, for better or worse - and in his case, he feels, decidedly worse.
292		

294	<b>2<sup>nd</sup> Sold.</b> Captain, here's the sentinel we sought for; he's some <u>new-pressed</u> soldier, for none of us know him.	= newly enlisted, perhaps by force. <sup>1</sup>
296		
298	<b>Cap.</b> Where found you him?	
300	<b>1<sup>st</sup> Sold.</b> My truant was <u>mic</u> hed, sir, into a blind corner of the tomb.	= hidden. <sup>1</sup>
302	<b>Cap.</b> <u>Well said</u> , guard him safe. But for the corpse?	= common phrase for "well done".
304	<b>1<sup>st</sup> Sold.</b> For the corpse, sir? Bare <u>misprision</u> : there's no body, nothing. A mere <u>blandation</u> , a <u>deceptio visus</u> .	= error, misconception. <sup>2</sup>
306	Unless this soldier for hunger have eat up Lysander's body.	= illusion. <sup>3</sup> = optical illusion. <sup>1</sup>
308		304-7: let us keep in mind, the soldiers have two projects going on: (1) find the missing sentinel who allowed the body to be removed from the cross, and (2) bring Lycus before Lysander's body, to see if it will provide evidence against him.
310	<b>Lycus.</b> Why, I could have told you this before, Captain; the body was borne away piecemeal by devout ladies of Venus' order, for the man died one of Venus' martyrs.	310-1: <i>devout...order</i> = devotees or priestesses of Venus or her temple.
312	And yet I heard since 'twas seen whole o' th' other side the <u>downs</u> upon a <u>colestaff</u> betwixt two huntsmen, to	313: <i>downs</i> = treeless elevated lands, as exist in south England. <sup>1</sup>
314	feed their dogs withal. Which was a miracle, Captain!	<i>colestaff</i> = ie. cowl-staff: a pole held up on both ends on the shoulders of two bearers, used to carry large game, for example. <sup>1</sup>
316	<b>Cap.</b> Mischief in this act hath a deep bottom, and requires more time to <u>sound</u> it. But you, sir, it seems,	= test the depth of, as of a body of water: used with <i>deep</i> in line 316.
318	are a soldier of the <u>newest stamp</u> . Know you what	= ie. Lysander, the recently recruited soldier, is compared to a newly-minted coin
320	'tis to <u>forsake your stand</u> ? There's one of the bodies in your charge stolen away; how answer you that?	= "abandon your post?"
322	See, here comes the Governor.	
324	<i>Enter a Guard, bare after the Governor; Tharsalio, Argus, Clinias before Eudora, Cynthia, Laodice, Sthenia, Ianthe, Ero, etc.</i>	= bareheaded.
326		323-5: it was traditional to bring all the characters onto the stage for the final scene and the play's <i>dénouement</i> .
328	<b>Guard.</b> Stand aside there!	
330	<b>Cap.</b> [ <i>Aside</i> ] Room for a <u>strange</u> Governor! The perfect <u>draught</u> of a most brainless, imperious upstart. —	= causing wonder, or abnormal or bizarre. <sup>1</sup>
332	O <u>desert</u> , where wert thou when <u>this wooden dagger</u> was <u>gilded</u> over with the title of Governor?	= example or image. <sup>1</sup>
334	<b>Guard.</b> <u>Peace</u> , masters, hear my lord!	331-2: the Captain apostrophizes to his own merit ( <i>desert</i> ): the Governor is innately of a cheap and worthless character ( <i>this wooden dagger</i> ), but dressed up on the outside ( <i>gilded</i> ) with a title and position of honour.
336	<b>Thar.</b> All wisdom be silent; now speaks authority.	= "quiet".
338	<b>Gov.</b> I am come in person to discharge justice.	336ff: throughout this scene, Tharsalio will respond with this sort of humorous irony to the Governor's speeches.
340	<b>Thar.</b> Of his office.	340: "from its job"; Tharsalio puns on <i>discharge</i> , employing its meaning of "dismiss".



342	<b>Gov.</b> The cause you shall know hereafter; and it is this. A villain, whose very sight I abhor – Where is he? Let	342ff: the Governor is perhaps Chapman's funniest creation; the utter contradictory nonsense he spews forth is truly
344	me see him.	awe-inspiring.
346	<b>Cap.</b> Is't Lycus you mean, my lord?	
348	<b>Gov.</b> Go to, <u>sirrah</u> ; y' are too <u>malapert</u> ; I have heard of your sentinel's escape, look to't.	348: <i>sirrah</i> = a form of address expressing both contempt and assumption of authority. <sup>1</sup>
350		<i>malapert</i> = impudent; <sup>2</sup> the Governor, having heard of the escape of Lysander, appears to be irritated at the Captain.
352	<b>Cap.</b> My lord, this is the sentinel you speak of.	
354	<b>Gov.</b> How now, sir? What time o' day is't?	
356	<b>Arg.</b> I cannot show you precisely, <u>an't</u> please your honour.	= if it; the Governor may have addressed Argus directly; or perhaps Argus, standing near the Governor, simply inserted himself into the conversation.
358	<b>Gov.</b> What? Shall we have <u>replications</u> , <u>rejoinders</u> ?	= echoes. <sup>1</sup> = witty responses. <sup>1</sup>
360	<b>Thar.</b> [ <i>Aside</i> ] Such a creature a fool is, when he <u>bestrides</u> the back of authority.	= mounts or rides on. <sup>1</sup>
362		
364	<b>Gov.</b> Sirrah, stand you forth! It is supposed thou hast committed a most inconvenient murder upon the body of Lysander.	
366		
368	<b>Lycus.</b> My good lord, I have not.	
370	<b>Gov.</b> Peace, varlet, dost <u>chop</u> with me? I say it is imagined thou hast murdered Lysander. How it will be proved, I know not. Thou shalt therefore presently be had to execution; as justice, in such cases, requireth. – Soldiers, take him away. Bring forth the sentinel.	= bandy words, <sup>3</sup> as in "to chop logic".
372		
374	<b>Lycus.</b> Your lordship will first let my defence be heard.	
376		
378	<b>Gov.</b> Sirrah, <u>I'll no fending</u> nor proving! For my part, I am satisfied it is so; that's enough for thee. I had ever a sympathy in my mind against him. Let him be had away.	= ie. "I'll have no", ie. "I'll not listen to". = defending.
380		
382	<b>Thar.</b> [ <i>Aside</i> ] A most excellent <u>apprehension</u> ! He's able, ye see, to judge of a cause at first sight, and hear <u>but two parties</u> . Here's a second <u>Solon</u> .	= conception or view (of the law). <sup>1</sup>
384		383: <i>but two parties</i> = Parrott notes how unclear this is; does Tharsalio mean the Governor hears only the accuser and himself, but not the defendant? <i>Solon</i> was an ancient Athenian legislator and law-giver, famed for his wisdom; he was invested with the power to solve a paralyzing political stalemate, during which time he significantly reformed the laws of the state, and later gave Athens a new Constitution. <sup>3</sup>
		= evidence.
386	<b>Eud.</b> Hear him, my lord; <u>presumptions</u> oftentimes (Though likely grounded) reach not to the truth, And truth is oft abused by <u>likelihood</u> .	386: "(Though appearing to have a firm basis)" <sup>1</sup> is mislead- ing". 387: the sense is that the real facts are often obscured by

388	Let him be heard, my lord.	the appearance of a false truth. <i>likelihood</i> = probability. <sup>1</sup>
390	<b>Gov.</b> Madam, content yourself. I will do justice; I will	
392	not hear him. Your late lord was my honourable	
394	predecessor, but your ladyship must pardon me; in	
396	matters of justice I am blind.	
	<b>Thar.</b> [ <i>Aside</i> ] That's true.	
398	<b>Gov.</b> I <u>know</u> no persons. If a Court favourite write to	= acknowledge. <sup>1</sup>
400	me in a case of justice, I will pocket his letter, and	
402	proceed. If a suitor in a case of justice thrusts a bribe	
404	into my hand, I will pocket his bribe, and proceed.	
406	Therefore, madam, set your heart at rest; I am seated	
408	in the throne of justice, and I will do justice; I will not	
410	hear him.	
	<b>Eud.</b> Not hear him, my lord?	
412	<b>Gov.</b> No, my lady: and moreover, <u>put you</u> in mind in	= "keep", an imperative.
414	whose presence you stand, if you <u>parrot to me</u> long –	= ie. "repeat my words".
416	<u>go to</u> !	= "be gone!"
418	<b>Thar.</b> [ <i>Aside</i> ] Nay, the <u>Vice</u> must snap his authority at	= the Governor is compared to <i>Vice</i> , a stock comic
420		character of the old morality plays, who played the
422		tempter and bully; Tharsalio describes him as one who
424		throws his authority around.
426	all he meets; how shall't else be known what part he	412-3: <i>how shall't...plays?</i> = "how else would anyone
428	plays?	recognize him as the possessor of a position of rank?"
430	<b>Gov.</b> Your husband was a noble gentleman, but, alas, he	
432	came short, he was no statesman! He has left a foul city	
434	behind him.	
436	<b>Thar.</b> [ <i>Aside</i> ] Ay, and I can tell you 'twill trouble his	
438	lordship and all his honourable assistants of scavengers	
440	to sweep it clean.	
442	<b>Gov.</b> It's full of vices, and great ones, too.	
444	<b>Thar.</b> [ <i>Aside</i> ] And thou none of the meanest.	425: "and you aren't the least of them."
446	<b>Gov.</b> But I'll turn all topsy-turvy, and set up a new	
448	<u>discipline</u> amongst you. I'll cut off all <u>perished</u>	= state of order. <sup>1</sup> = rotten limbs.
450	<u>members</u> .	
452	<b>Thar.</b> [ <i>Aside</i> ] That's the surgeon's <u>office</u> .	= job.
454	<b>Gov.</b> Cast out these rotten, stinking carcasses, for	
456	infecting the whole city.	
458	<b>Arg.</b> Rotten they may be, but their wenches use to	
460	<u>pepper</u> them, and their surgeons to <u>parboil</u> them; and	= infect with venereal disease. <sup>1</sup> = a reference to the
462		sweating tub, a treatment for VD which was frequently
464	<u>that preserves them from stinking</u> , an't please your	= in this pun, Argus plays on the meaning of <i>to pepper</i>

438	honour.	with "to give flavour to", which would then keep the carcasses from rotting.
440	<b>Gov.</b> Peace, <u>sirrah</u> , peace! And yet 'tis well said, too.	= <i>sirrah</i> was also used as a form of address to servants, of which Argus is one.
442	A good <u>pregnant</u> fellow, i'faith! But to proceed. I will spew drunkenness out o' th' city –	= ready, resourceful. <sup>3</sup>
444	<b>Thar.</b> [ <i>Aside</i> ] Into th' country.	
446	<b>Gov.</b> <u>Shifters</u> shall cheat and starve, and no man shall do good but where there is no need. Braggarts shall live	= tricksters or cheater. <sup>1</sup>
448	at the head, and the <u>tumult</u> that haunt taverns. Asses	447-8: <i>Braggarts...taverns</i> = it is difficult to find meaning in the Governor's nonsense here, but perhaps there may simply be a printer's error, and where we have <i>head</i> , and should be <i>head of</i> : the common meaning of <i>tumult</i> was disorder, commotion or riots, <sup>1</sup> which gives a little more sense to the line. Recent Chapman editor Allan Holaday suggests the less frequent meaning of <i>mobs</i> for tumults. Alternatively, Parrott hesitantly suggests <i>at the head</i> to mean "on the best."
450	shall bear good qualities, and wise men shall use them. I will whip lechery out o' th' city; there shall be no more cuckolds. They that heretofore were errant <u>cornutos</u> ,	= cuckolds.
452	shall now be honest shopkeepers, and justice shall take place. I will hunt <u>jealousy</u> out of my dominion.	= suspicion.
454	<b>Thar.</b> [ <i>Aside</i> ] Do ye hear, brother?	
456	<b>Gov.</b> It shall be the only note of love to the husband to love the wife; and none shall be more kindly welcome to him than <u>he that cuckolds him</u> .	= ie. the man that slept with the husband's wife.
460	<b>Thar.</b> [ <i>Aside</i> ] Believe it, a wholesome reformation!	
462	<b>Gov.</b> I'll have no more beggars. Fools shall have wealth, and the learned shall live by their wits. I'll have no more <u>bankrouths</u> . They that owe money shall pay it at their best	= bankrupts.
464	leisure, and the rest shall make a virtue of <u>imprisonment</u> , and their wives shall help to pay their debts. I'll have all young widows <u>spaded for</u> marrying again. For the <u>old and withered</u> , they shall be <u>confiscate</u> to unthrifty	465-6: <i>at their best leisure</i> = "when they can". = debtors' prisons were a very real part of Elizabethan life. = "spayed to prevent them from". 469: <i>old and withered</i> = referring to elderly widows, as opposed to the <i>young widows</i> of the previous sentence. <i>confiscate</i> = a legal term, describing land appropriated for public use, but here meaning "conferred" or "granted", ie. married to.
470	gallants and <u>decayed</u> knights; if they be poor they shall be <u>burnt to make soap-ashes</u> , or given to <u>Surgeons' Hall</u>	= destitute. 471: <i>burnt to make soap-ashes</i> = Parrott sees a possible reference to the belief that Chinese women were incinerated to make gunpowder once they were too old to have more children. <i>Surgeon's Hall</i> = more properly Barber-Surgeons' Hall, home of one of London's oldest livery companies, the Barbers' Guild (of which the Surgeons were members, until they broke away in the 18th century).
472	to be stamped to <u>salve</u> for the <u>French measles</u> . To conclude, I will <u>cart</u> pride out o' th' town.	= healing ointment. = venereal disease. = traditional means of transporting criminals and prostitutes.

474	<b>Arg.</b> An't please your honour, pride, an't be ne'er so	475-6: Argus once again shows off his learning with a
476	beggarly, will look for a coach.	reference to the proverbial idea that pride rides in a
478	<b>Gov.</b> Well said, o' mine honour! A good significant	coach: no matter how poor a person is, if he is proud,
480	fellow, i'faith! <u>What</u> is he? He talks much; does he	he will always seek to be treated as if he were well off.
482	follow your ladyship?	= who.
	<b>Arg.</b> No, an't please your honour, <u>I go before her</u> .	= Argus takes <i>follow</i> , by which the Governor meant
484	<b>Gov.</b> A good undertaking presence; a well-promising	"serve", in its more literal sense, and points out that he
486	<u>fore-head</u> ! Your gentleman usher, madam?	actually precedes the Countess when she is on the move, as
	<b>Eud.</b> Yours, if you please, my lord!	would be proper for a gentleman usher.
488	<b>Gov.</b> Born i' th' city?	= countenance.
490	<b>Arg.</b> Ay, an't please your honour, but <u>begot</u> i' th' Court.	= conceived.
492	<b>Gov.</b> Tressel-legged?	493: OED cites this quote without explaining it, a <i>tressel</i>
494	<b>Arg.</b> Ay, an't please your honour.	being a horizontal cross-beam on a ship's mast; Smeak
496	<b>Gov.</b> The better; it <u>bears a breadth</u> , makes room o' both	suggests it means "standing with legs wide apart".
498	sides. Might I not see his <u>pace</u> ?	= carries an air of importance. <sup>3</sup>
500	<b>Arg.</b> Yes, an't please your honour.	= the appropriate manner of walking an usher was expected
502	[ <i>Argus stalks.</i> ]	to have learned to use as he preceded his master or
504	<b>Gov.</b> 'Tis well, 'tis very well! Give me thy hand.	mistress.
506	Madam, I will accept this property at your hand, and	502: ie. Argus walks about in a stiff-legged and haughty
508	will wear it threadbare for your sake. – Fall in there,	manner - his <i>pace</i> .
	sirrah! – And for the matter of Lycus, madam, I must	= lacking depth or superficial in thought. <sup>1</sup> = the sense of
	tell you you are <u>shallow</u> . There's a <u>State point</u> in't.	this phrase seems to be something like "point of justice"
510	Heark you! The Viceroy has <u>given him</u> , and we must	or "point of legal equity".
512	uphold <u>correspondence</u> . He must walk. Say one man	= identified him as deserving punishment. <sup>3</sup>
514	goes wrongfully out o' th' world, there are hundreds	= harmony, agreement. <sup>1</sup>
516	to one <u>come wrongfully into th' world</u> .	= ie. as bastards.
518	<b>Eud.</b> Your lordship will give me but a word in private.	
520	[ <i>Whispers to the Governor.</i> ]	
522	<b>Thar.</b> Come, brother, we know you well. What means	= outfit, referring to Lysander's disguise.
524	this <u>habit</u> ? Why stayed you not at Diopolis, as you	= ie. "originally had decided". = "(wait to) receive infor-
	<u>resolved</u> , to <u>take advertisement for us</u> of your wife's	mation from us".
	bearing?	
	<b>Lys.</b> O brother, this jealous frenzy has borne me	
	headlong to ruin.	

526	<b>Thar.</b> Go to, be comforted! <u>Uncase yourself</u> and discharge your friend.	= literally "get undressed", meaning to remove his disguise. 527: "deliver Lycus from the hands of the law."
528		
530	<b>Gov.</b> Is that Lysander, say you? And is all his story true? By'r lady, madam, this jealousy will cost him dear.	
532	He undertook <u>the person of</u> a soldier; and, as a soldier, must have justice. Madam, his Altitude in this case cannot dispense. – Lycus, this soldier hath acquitted you.	= ie. to impersonate.
534		
536	<b>Thar.</b> And that acquital I'll for him requite; the body lost is by this time restored to his place.	
538		
540	<b>Sold.</b> It is, my lord.	
	<b>Thar.</b> These are <u>State points</u> , in which your lordship's time	= Lysander mimics the Governor's use of this phrase in line 508.
542	Has not yet trained your lordship; please your lordship	
544	To grace a nuptial we have now in hand Twixt this young lady and this gentleman.	
546	[ <i>Hylus and Laodice stand together.</i> ]	
548	Your lordship there shall hear the ample story;	
550	And how the ass wrapped in a lion's skin Fearfully roared; but his large ears appeared And made him laughed at, that before was feared.	549-551: another of Aesop's fables: an ass disguised himself in a lion's skin and went around scaring others, amusing himself greatly, until his braying in exultation gave him away. <sup>8</sup> Lysander is the ass.
552		
554	<b>Gov.</b> I'll go with you. For my part, I am <u>at a non-plus</u> .	= perplexed.
556	[ <i>Eudora whispers with Cynthia.</i> ]	
	<b>Thar.</b> Come, brother, thank the Countess; she hath sweat	
558	To make your peace. – Sister, give me your hand.	
560	So; – brother, let your lips <u>compound the strife</u> ,	= settle your differences <sup>1</sup> with Cynthia (with a kiss).
562	And think you have the only constant wife.	559-560: the play ends with a rhyming couplet.
	[ <i>Exeunt.</i> ]	
	<b>FINIS</b>	<b>Postscript:</b> one may notice in hindsight that none of the characters has behaved admirably in this play. Furthermore, as Parrott notes, the conflict between Lysander and Cynthia was never really resolved, as if Chapman had decided that since they were both guilty of ignominious behavior, their errors simply cancelled each other out. It is likely that Chapman was simply not particularly interested in tying up loose ends, so as to make the ending either clever or satisfying.

### Chapman's Invented Words

Like all of the writers of the era, George Chapman made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words from *The Widow's Tears* that are indicated by the OED as being either the first or only use of a given word, or as noted, the first use with a given meaning:

the phrase **tear to atoms**, and its equivalents  
    **beastlihood**  
    **blandation** (meaning illusion)  
    **blockheadly**  
the phrase **over a/the bottle**  
    **buzz**  
    **by-slip**  
    **Capricion**  
    **cornet** (as a verb)  
**correspondent** (meaning answerable )  
**date** (meaning to identify oneself as)  
    **fault-hunting**  
    **frubber**  
    **inflamingly**  
    **killbuck**  
    **nott-headed**  
**ouche** (meaning a sore or carbuncle on the skin)  
    **panderage**  
the phrase **all of a piece**  
    **post-issue**  
**shack-rag** (variation of shake-rag)  
    **smockage**  
    **spade** (meaning to spay)  
the phrase **turn the tables**  
**take** (meaning to catch fire, without using the word "fire")  
    **unparagoned**  
the phrase **veny for veny**



## **FOOTNOTES**

The footnotes in the annotations correspond as follows:

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