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presents

the Annotated Popular Edition of

CAMPASPE

by John Lyly

Written c. 1580-1

First Published 1584

Featuring complete and easy-to-read annotations.

CAMPASPE

By John Lyly

Written c. 1580-1
First Published 1584

Played beefore the Queenes Majesty on new yeares day at night, by her Majestys Children, and the Children of Paules.

DRAMATIS PERSONAE.

Alexander, King of Macedon.
Page to Alexander.
Melippus, Chamberlain to Alexander.
Hephestion, his General.

Alexander's Warriors:

Clytus, an officer.
Parmenio, an officer.
Milectus, a soldier.
Phrygius, a soldier.

Philosophers:

Plato.
Granichus, Servant to Plato.
Aristotle.
Diogenes.
Manes, Servant to Diogenes.
Chrysippus.
Crates.
Cleanthes.
Anaxarchus.

Apelles, a Painter.
Psyllus, Servant to Apelles.

Crysus, a beggar
Solinus, a citizen of Athens.
Sylvius, a citizen of Athens.
Perim, Son to Sylvius.
Milo, Son to Sylvius.
Trico, Son to Sylvius.
Lais, a Courtesan.

Campaspe, a Theban Captive.
Timoclea, a Theban Captive.

Citizens of Athens, other captive women, etc.

INTRODUCTION to the PLAY

Campaspe was one of John Lyly's first plays; it is, in typical Lyly form, a light romantic comedy, though it draws heavily for its inspiration from the history of Alexander the Great. Its most amusing characteristic by far is the presence of the cantankerous Cynic philosopher Diogenes, who never misses a chance to insult any and all who address him.

OUR PLAY'S SOURCE

The text of the play is adopted from Warwick Bond's edition of *The Complete Works of John Lyly*.

NOTES ON THE ANNOTATIONS

Mention of Daniel, Baker, Keltie, Bond, Fairholt and Hunter in the annotations refer to the notes provided by these editors in their respective editions of our 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.

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9. Hicks, R. D., transl. Diogenes Laertius. *Lives of Eminent Philosophers, Vol. II*. London: William Heinemann, 1925.
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17. Keltie, John S. *The Works of the British Dramatists*. Edinburgh: William P. Nimmo, 1873.
21. Bond, R. Warwick. *The Complete Works of John Lyly, Vol. II*. Oxford: The Clarendon Press, 1902.

Scene: Athens.
Time: 335 B.C.

23. Humphries, Rolfe, trans. Ovid. *Metamorphoses*. Bloomington: Indiana University Press, 1983.

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35. Hunter, George K. *Campaspe*. Manchester: Manchester University Press, 1999.

CAMPASPE
By JOHN LYLY

A. Historical Background to *Campaspe*

John Lyly's *Campaspe* is in no way intended to be a historical play, as we understand the term today. Having said that, it may be worth quickly reviewing the events that led to Alexander's presence in Athens in 335 B.C.

Alexander's father was ***Philip*** (382-336 B.C.), whose own father Amyntas, the king of Macedonia, had died in 370. The leadership of the Macedonians remained confused until Philip seized the throne in 359 B.C., ruling as Philip II. Philip's initial goals were to (1) build the Macedonian army into a great regional power, and (2) defeat and consolidate the various local tribes and bring them into the kingdom. He spent much of the next several years succeeding in both, but he also cast an eye south, with the intention of bringing all of Greece under his rule.

Philip fought a number of desultory wars with various Greek kingdoms and city-states over the 350's and 340's; the Greeks as a whole finally fell under his power in 338, when a conglomeration of Greek allies, which included Thebes and Athens, met Philip in what the *Encyclopedia Britannica* (1911) called "the epoch-making battle" of ***Chaeroneia***. The Greek allies were crushed, and Philip was acknowledged the "captain-general" for the anticipated war against the Persians.

Unfortunately, Philip was assassinated in 336 B.C. while at home in Macedonia preparing for the invasion of Persia.

Philip had had several wives, and several children from those wives. One of his wives, ***Olympias***, an Epirote princess, the *Encyclopedia Britannica* called "a woman of half-wild blood, weird, visionary and terrible". She gave birth to ***Alexander*** in 356. Alexander grew up a favoured son, and Philip enlisted the famous philosopher ***Aristotle*** to tutor the young man. Alexander's military training was not neglected, and his prowess was great enough for him to crush uprisings of hill-tribes by himself, and in 338 he led the charge that crushed the Sacred Band at Chaeronea.

On Philip's death the army proclaimed Alexander king. After putting his potential rivals for the throne (his half-brother and cousin) to death, Alexander was forced to put down rebellions in the tribal areas north of Macedonia, even crossing the Danube at one point. Hearing that Thebes had revolted, Alexander led his army south in 335 and crushed the city, which once had been the most formidable of all the Greek city-states. After razing Thebes and dispersing its population, Alexander received complete submission from the remaining Greek states.

Our play begins immediately after the defeat of Thebes, when Alexander enters Athens - which the Macedonians had always respected as the center of classical Greek culture - and initiates a period of rest in that city with his army.

(This historical background was adopted from material in the *Encyclopedia Britannica* of 1911.)

B. An Extremely Brief Review of the Philosophy Appearing in *Campaspe*

Most people who have a passing interest in philosophy are familiar with the primary sequence in time and teaching of the big three philosophers of antiquity: ***Socrates*** (469-399 B.C. - though all dates are approximate here) taught ***Plato*** (427-347 B.C.), and Plato in turn was a teacher of ***Aristotle*** (384-322 B.C.). It is worth noting the great span of time these three giants occupied altogether in Greece - about 150 years.[9]

One of the earliest "schools" of thought to develop in these years was that of ***Cynicism***. The first great Cynic was ***Antisthenes*** (446-366 B.C.), who as a student of Socrates had learned the fundamental concept that the goal of life, or

"end of existence", was virtue, not pleasure.[5] In fact, pleasure was considered to be positively harmful, and so the Cynics made a show of living in poverty, as isolation from society was expected to lead a man to complete self-control and purification of the intellect.[5] Hence some of the great practitioners of Cynicism, such as one of our play's main characters, ***Diogenes of Sinope*** (404-323 B.C.),[9] were particularly tactless and antisocial. This summary of Cynicism from the *Encyclopedia Britannica* (1911) is worth quoting: "With all its defective psychology, its barren logic, its immature technique, it emphasized two great and necessary truths, firstly, the absolute responsibility of the individual as the moral unit, and, secondly, the autocracy of the will".

A second, and perhaps more well-known, school was that of ***Stoicism***, which was first developed by a philosopher named ***Zeno*** (333-261 B.C.). Zeno began his studies as a committed Cynic, but soon began to develop his own ideas of how to live. His most important successors were ***Cleanthes*** (331-232 B.C.) and ***Chrysippus*** (282-206 B.C.), both of whom appear in our play. The loss of almost all these men's works makes it difficult to identify which philosopher came up with which ideas. Chrysippus, however, is famous for having assimilated and systemizing the entire corpus of Stoic thought for those who were to succeed him.[5]

The Stoic way of life was a much more practical one than that of Cynicism. Stoics believed the goal or end of life was happiness founded in virtue. They believed that everything physical, as opposed to mental, had a cause; the consequence of this notion was that since we have no control over external events, don't worry about them - just go with the program. In a sense, then, Stoicism recommended a life of acceptance, and thus greater peace of mind. Our emotional reaction to events is up to us.[26]

As stated above, the Stoics believed in virtuous conduct; but unlike the Cynic philosophy, Stoic philosophy encouraged its adherents to fulfill their duties and to behave appropriately and with dignity in public, and in this regard the Stoics truly differentiated themselves from the ascetic and antisocial, even if more amusing, Cynics.[26]

Many of the most famous Romans in antiquity, such as Cicero, Seneca, and the emperor Marcus Aurelius, were Stoics.

C. Lyly's Favourite Sources for *Campaspe*

John Lyly's works are famous for their reliance on ancient works. For *Campaspe*, Lyly particularly borrowed material from the following sources:

1. Lyly frequently alluded to myths which were described in the famous collection of stories known as ***Metamorphoses***, written by the Roman romantic poet ***Ovid*** (43 B.C.-A.D. 17). Much of Ovid's poetry was quite indecent, and the prudish emperor Augustus banished him to Tomis on the Black Sea, though the exact reason for his banishment is unclear.[5]

2. The Roman ***Pliny the Elder*** (A.D. 23-70) was a life-long student of history and nature, and his military career permitted him to see a great deal of the empire. His most famous work is the ***Naturalis historia***, a monumental ten-volume encyclopedia of what is still called ***natural history***, covering a full range of topics from zoology to botany to mineralogy. The work is perhaps most well-known for its incredibly fanciful descriptions of "known facts" regarding animals; for example, he wrote that "coupling is performed back to back by the elephant, the camel, the tiger, the lynx, the rhinoceros, the lion, the dasy-pus, and the rabbit" (Pliny, 10.83).[3]

3. For his historical knowledge of Alexander the Great, Lyly relied primarily on the biography written by the Roman ***Plutarch*** (A.D. 46-120), which appears in Plutarch's magnificent and massively researched ***Parallel Lives***, a book which details the lives of 46 great Romans and Greeks of history.

4. For his portrayal of the Cynic philosopher Diogenes, Lyly relied on a 3rd century volume, written by the Greek ***Laertius Diogenes***, entitled ***Lives of Eminent Philosophers***. Short on philosophy and long on anecdotes, *Lives* may be the most entertaining piece of literature to come down to us from ancient

times; its collection of stories, a large portion of which are no doubt apocryphal, makes for great sit-down reading. We have included a generous sampling of Diogenes' anecdotes in our annotations.

D. Lyly's Prologues

Lyly uses a highly stylized and specific format in his Prologues and Epilogues: first Lyly makes one or more classical or natural history allusions; then he expresses a wish or plea, which is almost always related in some way to a modest hope that the play does not disappoint his audience. The allusions that precede this statement are actually metaphors for the wish. Then he repeats the process.

In order to give you, the gentle reader, the opportunity to more easily identify and work out these metaphors with their related points, I have broken up the Prologues and Epilogues into paragraphs, each with a distinct point and its related metaphors grouped together.

The Prologues and Epilogues are maddeningly dense with obscure references. YOU NEED NOT READ THE PROLOGUES AND EPILOGUES to understand the play.

E. Diogenes' Tub

Our star philosopher Diogenes spends his days sitting in a barrel (called a ***tub***) which usually lays on its side, and it is from this tub that Diogenes makes his appearances in the play (with the exception of Act II.i). However, the quartos offer no instructions as to when or how the tub should be placed on the stage: the question is relevant, because Diogenes does not appear at the beginning of his scenes; rather, other characters approach his tub at some point in the middle of his scenes.

We do not offer to solve this riddle. Where Diogenes appears on stage, we will simply indicate in a stage-direction that the characters "approach Diogenes' tub." A director may choose to leave the barrel on-stage throughout the performance, in which case Diogenes may, as Bond suggests, climb into and out of the tub, unseen by the audience, through a trap-door; or he may carry the barrel in with him as necessary; or the barrel, containing Diogenes, may be slid on-stage immediately before his appearances.

F. Apelles' Studio.

It is apparent from the script that many scenes of *Campaspe* take place in the studio of our play's resident painter Apelles. The quartos do not, of course, address how or where such a studio should be presented on the stage. We have adopted the suggestion of the early editors, that in those scenes which take place in the home of Apelles, his studio will be situated at the rear of the stage, behind curtains, while the front of the stage will represent a second, generic room in the artist's home.

G. Scene Settings and Stage Directions

The quartos of *Campaspe* offer no scene settings and only minimal stage directions. We have adopted the scene settings suggested by Bond, and have also added stage directions to facilitate reading. Our stage directions are mostly adopted from Bond and Baker.

THE PROLOGUE AT THE BLACKE FRYERS.

The Prologue I: ***Blackfriars*** was a monastery which Henry VIII had dissolved during the Reformation; its buildings, however, were preserved for various functions over the 16th century, including use as the offices of the Master of the Revels, a court official charged with reviewing and licensing stage productions. Two of John Lyly's plays, including *Campaspe*, appear to also have been performed in the monastery. A proper theater of the same name was built on the site in 1596.

THEY that fear the stinging of wasps make fans of peacocks' tails, whose spots are like eyes. And Lepidus, which could not sleep for the chattering of birds, set up a beast, whose head was like a dragon: and we which stand in awe of report, are compelled to set before our owl Pallas shield, thinking by her virtue to cover the other's deformity.

2-4: ***Lepidus…dragon*** = Lepidus was a Roman general and partisan of Julius Caesar's; when Caesar was murdered, Lepidus' army was the only one near Rome, and so, with his increased status, Lepidus eventually was included the empire's ruling Triumvirate with Octavian and Marc Antony. When it became clear that the other two men were controlling events, Lepidus, in a clearly subservient position, rebelled, and with his army took Sicily and claimed it for himself. Eventually he had to beg for his life from Octavian, who allowed him to live out his remaining days in private retirement.[5]

Pliny tells this story of Lepidus, how once as a guest in a magistrate's house he could not sleep due to the chirping of the birds; so he ordered the painting of a dragon on long sheets of parchment, which, being hung up in the garden, succeeded in scaring the birds away (Pliny, 35.38).[3]

5: ***awe of report*** = fear for the play's reputation.

5-7: ***compelled...deformity*** = ***Pallas*** was Athena, the great Greek goddess of war. She was often portrayed with her powerful aegis, or ***shield***, and the ***owl*** was to her a sacred bird.[6] Baker suggests that in this vague metaphor, with its typically Elizabethan combination of ambiguous pronouns, ***Pallas***, the virgin goddess, represents Queen Elizabeth, and the former's ***shield*** is the latter's favour, which will "cover" the play (the ***owl***), to protect the audience from its ugliness (***deformity***).

It was a sign of famine to Egypt, when Nilus flowed less than twelve cubits, or more than eighteen: and it may threaten despair unto us, if we be less curious than you look for, or more cumbersome.

8-9: ***It was a sign…eighteen*** = the success or failure of the crops in Egypt was completely determined by the height to which the Nile River rose at the beginning of each growing season. Pliny wrote that if the Nile rose to no more than a height of 12 cubits, famine would result. 16 cubits was the ideal height; more than that would "retard the process of cultivation" (5.10). The cubit was an uncertain measure of length, about 20 inches in Egypt.[1]

As was often the case, Lyly's metaphor is not exactly apropos: while water conditions of either extreme are disastrous for Egypt's farmers, one extreme version of the public's possible reaction to the play - great praise - would obviously be welcome.

10: ***curious*** = careful, clever.[1]

11: ***cumbersome*** = troublesome or clumsly.[1]

But as Theseus being promised to be brought to an eagle's nest, and travailing all the day, found but a wren in a hedge, yet said, "this is a bird": so we hope, if the shower of our swelling mountain seem to bring

12-14: ***Theseus…bird*** = the source for this story about the Greek hero Theseus has not been identified (Daniel, p. 361).[7] Lyly frequently made up supposed classical allusions and natural history facts to supplement the real

forth some elephant, perform but a mouse, you will gently say, “this is a beast”.

ones he borrowed from ancient literature.

13: ***travailing*** = traveling.

15: ***the shower*** = ie. he who shows, meaning Lyly himself.[16] But Hunter notes an old meaning for ***shower*** of "labour pains", which, with ***swelling*** (pregnant) ***mountain*** and ***bring forth*** (give birth to), suggests a child bearing metaphor.

14-17: ***we hope…beast*** = the sense is that Lyly hopes that if the play may appear at first to have the great quality of an ***elephant***, but ultimately ***performs*** no more significantly than a ***mouse***, the audience will be gracious enough to gloss over the faults of the play, and hence prevent the author's and actors' embarrassment by proclaiming the play to "still be a great animal (***beast***)", ie. "this is still fine entertainment."

Pliny, by the way, wrote that elephants couple back-to-back, and Aristotle noted that "elephants suffer from flatulence." We certainly hope he did not have to learn about this first-hand.

Basil softly touched, yieldeth a sweet scent, but chafed in the hand, a rank savour: we fear even so that our labours slyly glanced on will breed some content, but examined to the proof, small commendation.

18-21: Lyly worries that his play will please those who consider it only superficially, but bring about fault-finding from those who pay closer attention to it.

18-19: ***Basil…savour*** = there is no such description of basil in Pliny.[21]

slyly glanced on = "read superficially" (Keltie, p. 42); ***slyly*** seems to have been used in this period to mean "slightly".[1]

examined to the proof = "studied closely"; the expression ***to the proof*** alone meant "tested" or examined".[1]

small commendation = little praise.

The haste in performing shall be our excuse. There went two nights to the begetting of Hercules. Feathers appear not on the phoenix under seven months, and the mulberry is twelve in budding: but our travails are like the hare's, who at one time bringeth forth, nourisheth, and engendreth again; or like the brood of trochilus, whose eggs in the same moment that they are laid, become birds. But howsoever we finish our work, we crave pardon, if we offend in matter, and patience if we transgress in manners.

22-31: Lyly's point is that works of great quality, such as Hercules, the phoenix and the mulberry, take time to create, so if the play is weak, it is due to the fact that the author did not have sufficient time to prepare it properly.

22-23: ***two nights…Hercules*** = this notion came from the collection of fables written by the 1st century Latin writer Gaius Julius Hyginus: Hercules' mother was the mortal Alcimena of Thebes; while her husband Amphitryon was away on a military campaign, Zeus appeared one night to her in her husband's form, and he so enjoyed laying with her that he stayed with her "one day and doubled two nights". When Amphitryon returned, he was surprised by the lack of welcome he received from his wife. After comparing notes, they realized it was the king of the gods who had lain with her, and she subsequently gave birth to Hercules (Hygin., *Fable 29*).[38]

23-24: ***Feathers...months*** = the ***phoenix***, of course, was the mythological bird, said to live 540 years; after laying down to die, from its bones arose a new phoenix, but it began life in the form of a worm, only slowly transforming into a bird. Pliny himself suggested this bird was likely only a myth (10.2).

24-25: ***the mulberry...budding*** = of the fruit trees, Pliny writes, "the mulberry blossoms one of the very last, and yet is among the first to ripen" (15.27).

25: ***travails*** = labours, efforts.

26-27: ***the hare's…engendreth*** = Lyly applies what Pliny actually said about the armadillo, or "dasypus", to the hare: the armadillo, he wrote, "conceives immediately after it has littered" (10.83).

Elsewhere (at 8:81), Pliny asserted, as did Aristotle before him, that a hare can become pregnant a second time while already pregnant; the name of this characteristic is *superfoetation*: "while the mother is suckling one of her young, she has another in the womb covered with hair, another without any covering at all, and another which is just beginning to be formed."

27: the ***trochilus*** was a bird described by both Pliny and Aristotle as one that is permitted to enter a Nile crocodile's mouth to pick food off its teeth, "in consequence of the pleasure which [the croc] experiences from the titillation" (8.7).

We have mixed mirth with counsel, and discipline with delight, thinking it not amiss in the same garden to sow pot-herbs, that we set flowers.

32-34: Lyly suggests that *Campaspe* mixes humorous and serious matter, a combination which, we may add, was already being called a *tragi-comedy*.

32: ***discipline*** = instruction.[1]

34: ***pot-herbs*** = plants whose leaves are cooked and consumed.[1]

But we hope, as harts that cast their horns, snakes their skins, eagles their bills, become more fresh for any other labour: so our charge being shaken off, we shall be fit for greater matters.

35: ***as harts…horns*** = a ***hart*** is a male deer, or stag; Pliny writes that the shed right horns of stags can never be found; that stags are thought to bury their horns in the ground; and that one can burn the horns to produce an odor that "drives away serpents and detects epilepsy" (8.50).

36: ***eagles their bills*** = there seems to be a superstition that at the age of 40 years, the eagle painfully sheds its beak and talons, which soon regrow, to gain the eagle another three decades of life.[37]

37-38: ***so our charge…matters*** = "once finished here, the experience of performing this play will leave us better prepared to take on a greater work next time."

But lest like the Myndans, we make our gates greater than our town, and that our play runs out at the preface, we here conclude: wishing that although there be in your precise judgments an universal mislike, yet we may enjoy by your wonted courtesies a general silence.

39-40: ***But lest…town*** = Lyly pulled this reference from the biographical chapter about the philosopher Diogenes of Sinope, written by the Roman Diogenes Laertius in his *Lives of Eminent Philosophers*, which Lyly relied heavily on for his portrayal of Diogenes in this play.

On arriving at the town of Myndus, and seeing how large the gates were, Diogenes remarked, "Men of Myndus, bar your gates, lest the city should steal away."[9]

40: ***our play...preface*** = literally, Lyly worries that the play may run out during the Prologue; his figurative conceit may be of a Prologue which promises too much, and which *Campaspe* cannot deliver.

The simile may more specifically suggest an image of a turned hour-glass whose sand is running through the narrow neck.[1] The comparison, then, would be to Lyly's audience filing away through the exits during the Prologue - a typical concern of Lyly's - like the city of the Myndans leaking away through its gates.

41-44: ***wishing…silence*** = "if you hate our play, we hope you will be courteous enough to keep silent rather than express your displeasure."

THE PROLOGUE AT THE COURT.

WE are ashamed that our bird, which fluttered by twilight seeming a swan, should be proved a bat set against the sun. But as Jupiter placed Silenus' ass among the stars, and Alcebiades covered his pictures being owls and apes, with a curtain embroidered with lions and eagles, so are we enforced upon a rough discourse to draw on a smooth excuse; resembling lapidaries, who think to hide the crack in a stone by setting it deep in gold.

The gods supped once with poor Baucis, the Persian kings sometimes shaved sticks: our hope is your Highness will at this time lend an ear to an idle pastime.

The Prologue II: Lyly's play was also performed for Queen Elizabeth.

1-3: ***We are…sun*** = Lyly worries that the play (***our bird***) will show its flaws if it is scrutinized too closely. He compares the play to a flying creature which appears during twilight to be a beautiful ***swan***, but when seen in full daylight proves disappointingly to be a ***bat***!

Hunter suggests that the sentence has a further metaphorical meaning: when the play was shown at Blackfriar's, without the presence of the queen (which represents ***twilight***), everyone thought it was great, but now that the play will be performed in court (***the sun*** = Elizabeth), the play's flaws will be obvious.

3-9: ***But as…gold*** = Lyly uses various metaphors to suggest that the poor quality of the play may be "covered" by means of an acceptable excuse.

3-4: ***Jupiter...stars*** = ***Silenus*** was a Satyr (a half-human half-beast), a jovial, fat and perpetually drunken old man, and a constant companion to Bacchus, the god of wine. Silenus was usually portrayed as riding on an ***ass***, since he was generally too unsteady to walk thanks to his intoxication.[6]

Ovid, in his *Fasti*, tells how Silenus, uninvited, attended a party of the gods, riding in on his usual mode of transportation, a donkey. Late at night, Priapus, a god of fertility, and a son of Dionysus, approached the sleeping goddess of the hearth Vesta, intending to rape her; but Silenus' ass, which had been left alone by its master, brayed suddenly and loudly, waking Vesta and saving her from Priapus,[30] who, as a side note, was known for his great ugliness and even greater genitalia.[6]

Modern editor Daniel adds that the partiers burned the ass to death in revenge, but Jupiter honoured the poor animal by placing it among the stars (Daniel, p. 361). Lyly's idea, then, is that the ugly ass was made to seem beautiful by placing it among the stars.

4-5: ***Alcebiades…eagles*** = ***Alcibiades*** (450-404 B.C.) was a brilliant Athenian general and statesman. The reference to Alcibiades had long puzzled editors - was Lyly suggesting there was an artist named Alcibiades? Hunter has discovered, however, a source - Plato's *Symposium* - which links Alcibiades to Silenus, but the details are too complex and obscure to mention here. Regardless, Lyly's point is to further the image of ugliness (***owls and apes***) papered over with magnificence (***lions and eagles***).

8: ***lapidaries*** = jewelers, or those who work with precious stones.

10: ***The gods...Baucis*** = an allusion to one of the gentlest of ancient myths: Jupiter and Mercury, disguised as mortals, went searching for good people, but the doors of a thousand houses were shut in their faces; the impoverished elderly couple ***Philemon*** and ***Baucus***, however, invited the gods in and served them as much as their scanty means permitted. In return for their kindness, Jupiter granted the couple any wish; they asked to be made priests of Jupiter and to die together. After drowning all their neighbors, Jupiter turned the old couple's home into a temple, and when the pair died,

turned them into intertwining oak and linden trees (Humphries, p. 200-4).[23]

11: ***shaved*** = trimmed with a knife;[1] the ***Persian kings***, during their travels, whittled sticks to kill the time.[21]

11-12: ***your Highness*** = Lyly implicitly compares Queen Elizabeth to ***gods*** (line 10) and ***Persian kings*** (line 11), who condescended to spend time with lowly subjects or n less-than-noble pursuits.

Appion raising Homer from hell, demanded only who was his father, and we calling Alexander from his grave, seek only who was his love.

13-15: Lyly touches on the subject matter of *Campaspe*.

13-14: ***Appion…father*** = a Greek grammarian, ***Apion*** was a native of Egypt, a commentator on Homer, and a teacher of rhetoric in Rome in the 1st century A.D.;[6] Pliny describes him as claiming to be a magician who raised Homer from Hades to ask him about his parents (30.6).

14: ***Alexander*** = Alexander the Great.

15: ***only*** = ie. only to learn.[35]

15: ***who was his love*** = in our play, Alexander falls in love with the captured maiden Campaspe; we may note that many over the centuries have strongly hinted that the conqueror's true love was actually his best general and best friend Hephestion.

Whatsoever we present, we wish it may be thought the dancing of Agrippa his shadows, who in the moment they were seen, were of any shape one would conceive: or lynxes, who having a quick sight to discern, have a short memory to forget. With us it is like to fare, as with these torches, which giving light to others, consume themselves: and we shewing delight to others, shame ourselves.

17: ***the dancing…shadows*** = the reference is to the German-born sorcerer ***Henry Cornelius Agrippa Von Nettesheim*** (1486-1535),[16] famous European polymath and polyglot. Knowledgeable in eight languages, Agrippa served as a soldier and worked as a physician, theologian, historiographer and lecturer for various courts and universities throughout Europe. His heretical opinions brought him into repeated trouble with the church. He may be most well remembered today for his published works, which included *De occulta philosophia*, a defense of the use of magic as a way to achieve a greater understanding of God and nature.[5] The ***dancing shadows*** refers to the spirits of the dead which Agrippa was thought to have summoned.[16]

18: ***were of…conceive*** = like a patient can do with the blotches on a Rorschach test, one can discern any figure one wants to in the shadows or spirits raised by Agrippa; similarly, Lyly hopes the audience will imagine the play to be good, even if it is not.

19-20: ***lynxes…forget*** = Pliny writes of the lynx's piercing sight (28.32), but nothing of its memory.[21] Lyly is hoping that if the play is poor, the audience will soon forget it.

As a side note, Pliny elsewhere asserts that the lynx's urine will harden into a precious stone; and that the cat buries its urine for the purpose of keeping humans from possessing it (8.57).

21: ***these torches*** = ie. the torches which illuminated the performance venue.[31]

ACT I.

SCENE I.

Outside the Walls of Athens.

Our Backstory: King Philip II of Macedonia had taken control of all of Greece, but on his death, the city of Thebes had rebelled against the new young monarch, Philip's son Alexander. Alexander led his Macedonian army quickly down to Greece and cruelly crushed the rebellion. Alexander's men have now entered Athens for some rest and relaxation.

Enter Clytus and Parmenio.

Entering characters: *Clytus* and ***Parmenio*** are generals of Alexander's army.

Clyt. Parmenio, I cannot tell whether I should more commend in Alexander's victories, courage, or courtesy, in the one being a resolution without fear, in the other a liberality above custom: Thebes is razed, the people not racked, towers thrown down, bodies not thrust aside, a conquest without conflict, and a cruel war in a mild peace.

= ie. which quality.
= praise.
= ie. his courage.
= "generosity beyond what is normally seen". Note the contrasts that follow in this speech: the city was destroyed, but its people were unharmed; but see the note after line 7.
= (1) the people not tortured, as on a rack, or (2) the people not excessively extorted, ie. forced to pay large sums of money to the invaders (Hunter prefers the latter interpretation).
= all of Greece submitted to Alexander as soon as he was seen to have crushed the rebelling Thebans.

4-7: ***Thebes...peace*** = If Clytus means to suggest that the citizens of Thebes, which Alexander just conquered, were treated well, even as their city was destroyed (***razed***), then he is ignoring history, as the entire citizenry, with few exceptions, was either slaughtered or sold into slavery.

It is possible, however, that Clytus is actually referring to the people of Athens, or of the Greeks generally (excluding the Thebans), in which case he speaks more truly: Alexander was eager to form a union with all the Greeks, and so treated them with courtesy, especially the Athenians, who, as the citizens of what was already a famously classical city, were known to be hostile to Macedonians.

Parm. Clytus, it becommeth the son of Philip to be none other than Alexander is: therefore seeing in the father a full perfection, who could have doubted in the son an excellency? For as the moon can borrow nothing else of the sun but light, so of a sire, in whom nothing but virtue was, what could the child receive but singular? It is for turkies to stain each other, not for diamonds; in the one to be made a difference in goodness, in the other no comparison.

= is becoming or fitting for.
10-12: ***therefore…excellency*** = because Philip was the perfect ruler, who would be surprised to see in his son a perfect copy?
= father, meaning Alexander's father Philip.
= ie. but it be.
15: ***singular*** = superior.

15-17: ***It is for…comparison*** = the sense is that turquoise stones (***turkies***)[1,5] may be compared to each other, and because they tend to be of varied quality, one may be judged better than the other; all ***diamonds*** (by which he means Philip and Alexander), on the other hand, are of such

universally high value and fine quality, that one can never be accounted superior to the other.

Clyt. You mistake me Parmenio, if whilest I commend Alexander, you imagine I call Philip into question; unless happily you conjecture (which none of

21: ***happily*** = possibly.[1]

21-22: ***which none…conceive*** = "which no person of sound judgment would think".

judgment will conceive) that because I like the fruit, therefore I heave at the tree; or coveting to kiss the child, I therefore go about to poison the teat.

22-24: ***because I like…the teat*** = Clytus is defensive; his metaphors illustrate how in praising Alexander (the ***fruit*** and the ***child***), he has no intention of demeaning Philip (the ***tree*** and the ***teat***).

heave at = attack[1] or vomit on.[21]

Parm. Ay, but Clytus, I perceive you are borne in the east, and never laugh but at the sun rising; which

= Parmenio puns ***sun*** with ***son***. Baker sees here a reference to (1) Persian sun-worshipers, and (2) a saying by the Roman general Pompey, "More worship the rising than the setting sun."

argueth though a duty where you ought, yet no great devotion where you might.

27-29: ***which argueth… though*** = "which is evidence that you show the correct outward appearance of loyalty (***duty***) because you must, but not necessarily the reverence (***devotion***) you might also show because you genuinely feel it."

Clyt. We will make no controversy of that which there ought to be no question; only this shall be the opinion of us both, that none was worthy to be the father of Alexander but Philip, nor any meet to be the son of Philip but Alexander.

= fit.

Parm. Soft, Clytus, behold the spoils and prisoners! a pleasant sight to us, because profit is joined with honour; not much painful to them, because their captivity is eased by mercy.

= "wait a moment"; Parmenio notices that the booty of the Theban campaign is about to be exhibited.

= ie. the Thebans, who are prisoners of the Macedonians.

Enter Timoclea, Campaspe, with other captives, and spoils, guarded.

Entering Characters: both ***Timoclea*** and ***Campaspe*** appear to be historical personages.

Timoclea = Plutarch writes that ***Timoclea*** was a Theban matron of high reputation, who was raped by some of Alexander's Thracian soldiers during or after the battle for Thebes. The captain of the band then asked her if she had any money hidden in her house. Timoclea led him to a well, and, having told him she had thrown her valuables into the well, pushed him into it when he leaned over to take a look. She then pelted him with rocks, killing him. When she was presented to Alexander for punishment, he was so impressed by her dignity and demeanor that he set her free.[11]

Campaspe = Pliny wrote that ***Campaspe*** was actually Alexander's favourite concubine, and the king commissioned the great artist Apelles to paint her portrait. The story of the love triangle between the king, Campaspe and the artist was told by Pliny (35.36), and is the basis of the primary plot of our play.

Timo. Fortune, thou didst never yet deceive virtue,

45-46: ***Fortune…fortune*** = one should live virtuously, and not depend on luck for success. Timoclea addresses personified ***Fortune***, by which she means fate or luck.

because virtue never yet did trust fortune. Sword and fire will never get spoil, where wisdom and fortitude bears sway. O Thebes, thy walls were raised by the sweetness of the harp, but razed by the shrillness of the trumpet. Alexander had never come so near the walls, had Epaminondas walked about the walls: and yet might the Thebans have been merry in their streets, if he had been to watch their towers. But destiny is seldom foreseen, never prevented. We are here now captives, whose necks are yoked by force, but whose hearts cannot yield by death. − Come Campaspe and the rest, let us not be ashamed to cast our eyes on him, on whom we feared not to cast our darts.

Parm. Madame, you need not doubt, it is Alexander that is the conqueror.

Timo. Alexander hath overcome, not conquered.

Parm. To bring all under his subjection is to conquer.

Timo. He cannot subdue that which is divine.

Parm. Thebes was not.

Timo. Virtue is.

Clyt. Alexander, as he tendreth virtue, so he will you; he drinketh not blood, but thirsteth after honour; he is greedy of victory, but never satisfied with mercy. In fight terrible, as becometh a captain; in conquest mild, as beseemeth a king. In all things then which nothing can be greater, he is Alexander.

Camp. Then if it be such a thing to be Alexander, I hope it shall be no miserable thing to be a virgin. For if he save our honours, it is more than to restore our

46-48: ***Sword…sway*** = it is not violence, but rather wisdom and courage, which brings true victory.
bears sway = has the greatest influence.

48-49: ***Thebes…harp*** = according to myth, the walls of Thebes had been first built by the twin brothers Amphion, a musician, and Zethus; supposedly Zethus carried the stones to the building site, while Amphion caused the stones to construct themselves into a wall by playing on his lyre;[6] note the pun of ***raised*** and ***razed*** in the sentence.

50: ***the trumpet*** = ie. the war trumpet; this is a good example of a figure of speech known as a *metonymy*, in which an object or concept (here, the Macedonian army) is represented by a word associated with it (***the trumpet***).
had never = would never have been able to.

51: ***Epaminondas*** = famed Theban general, who led the allied Greek forces in their desultory wars against Sparta in the years before the Macedonian invasions.[5]
51-53: ***and yet…towers*** = Thebes would still be thriving at this moment if Epaminondas had been alive today to defend it against the Macedonians.
watch = guard.[1]

= thwarted.

= arrows.

= fear.[16]

= esteems or cares for.[2]

= "in a battle he is terrifying or harsh,[1] as befits a commander."

77-78: ***In all…Alexander*** = ie. Alexander is the greatest at whatever he chooses to do or be.

81-83: ***For if…our goods*** = "to preserve our honour is a greater deed than to restore our possessions." Campaspe is hinting at her concern that Alexander or his men will rape the women-captives.

goods. And rather do I wish he preserve our fame than our lives; which if he do, we will confess there can be no greater thing than to be Alexander.

= reputations.

Enter Alexander, Hephestion, and Attendants.

Entering Characters: ***Alexander the Great*** (356-332 B.C.), in crushing the Greeks, has just completed his first great international conquest. ***Hephestion***, the son of a nobleman, had been born around the same time as Alexander, and, as the pair grew up together, became Alexander's best friend, closest confidant, and most reliable general.

Alex. Clytus, are these prisoners? of whence these spoils?

89-90: considering the enormous battle he has just won over the Thebans, Alexander is oddly ignorant of the source of the booty!

of whence = this is technically redundant, as ***whence*** alone means "from where"; English has long since lost its directional markers, such as *whence* and *whither* (to where), and their parallels *hence* (from here) and *hither* (to here), and *thence* (from there) and *thither* (to there).

Clyt. Like your Majesty, they are prisoners, and of Thebes.

= "if it pleases your Majesty", a polite phrase of deference.

Alex. Of what calling or reputation?

= rank.[17]

Clyt. I know not, but they seem to be ladies of honour.

= ie. nobility.

Alex. I will know: − madam, of whence you are I know; but who, I cannot tell.

= ie. find out. = from where.

Timo. Alexander, I am the sister of Theagines, who

102-5: this is actually a reasonable translation of Plutarch's account of Timoclea's response to Alexander when they met.

fought a battle with thy father before the city of Chyronie, where he died, I say which none can

= ***Chaeronea***, in Boeotia in central Greece, was in 338 B.C. the site of the great battle between the invading Macedonian forces of Philip and Alexander on the one hand, and the allied Greek states, trying in one last desperate effort to stop the advance of Philip, on the other. The Greeks fought well, but were ultimately defeated.[5] Timoclea, in alluding to her brother, also mentioned in Plutarch's account of her speech that he died fighting for the freedom of Greece.[11]

gainsay, valiantly.

= contradict.

Alex. Lady, there seem in your words sparks of your

107-8: ***there seem…deeds*** = ie. Timoclea seems to possess the same characteristics of valiancy as her brother.

brother's deeds, but worser fortune in your life than his death: but fear not, for you shall live without violence, enemies, or necessity: − but what are you fair lady, another sister to Theagines?

108-9: ***but worser…death*** = ie. he was better off dying bravely in battle than being held prisoner, as Timoclea is.

= need or poverty. = who (addressing Campaspe).

Camp. No sister to Theagines, but an humble hand-maid to Alexander, born of a mean parentage, but to extreme fortune.

= low-ranking.

= severe, worst possible.[1,16]

Alex. Well ladies, for so your virtues shew you,

117-8: ***Well ladies…births be*** = Alexander generously address his captives as ***ladies***; no matter what rank they were born into, their apparent moral excellence marks them as deserving of respect.

shew you = ie. "show you to be"; ***shew*** was the preferred spelling through the 17th century.

whatsoever your births be, you shall be honourably entreated. Athens shall be your Thebes, and you shall not be as abjects of war, but as subjects to Alexander. – Parmenio, conduct these honourable ladies into the city: charge the soldiers not so much as in words to offer them any offence, and let all wants be supplied, so far forth as shall be necessary for such persons and my prisoners.

= ie. treated.

= exiles or outcasts,[1] or slaves or captives.[17]

= order.

= ie. "all their needs".

[*Exeunt Parmenio et captivi*.]

= and the captives.

Hephestion, it resteth now that we have as great care to govern in peace, as conquer in war: that whilest arms cease, arts may flourish, and joining letters with lances, we endeavour to be as good philosophers as soldiers, knowing it no less praise to be wise, than commendable to be valiant.

= remains.

= ie. praiseworthy.

Heph. Your Majesty therein sheweth that you have as great desire to rule as to subdue: and needs must that commonwealth be fortunate, whose captain is a philosopher, and whose philosopher is a captain.

= "in this demonstrates".

137: ***subdue*** = conquer.

137-8: ***needs must…fortunate*** = "that commonwealth is certainly fortunate".

= military ruler.

[*Exeunt*.]

ACT I, SCENE II.

A Street.

Enter Manes, Granichus, Psyllus.

Entering Characters: the servants of various personages of the play meet; they will provide the play's comic relief.

Manes was the historical servant of the most entertaining character in our story, Diogenes the philosopher. Diogenes lived a life of great asceticism, going so far as to occupy a giant barrel, known as a ***tub***, to inure himself to the weather.[9] Manes complains how Diogenes never has any substantial food to feed him.

Granichus is the servant of the famous philosopher Plato, and ***Psyllus*** works for the great artist Apelles.

Manes. I serve instead of a master, a mouse, whose house is a tub, whose dinner is a crust, and whose board is a bed.

= barrel.

= table.[1] Most of the editors, we note, switch the clause around to read ***whose bed is a board***, to better parallel the other clauses in the speech. One recent editor suggests that

by ***board***, Manes means the floor, but this reading is not supported by the OED.

Psy. Then art thou in a state of life which philosophers

5-6: ***Then art…commend*** = "ie. if what you say is true, then you live a lifestyle that philosophers praise."

commend. A crumb for thy supper, an hand for thy cup,

= Laertius recorded that Diogenes, on seeing a peasant boy taking water from his hands, threw away his only wooden bowl, as the boy was making do with even less than he was.

and thy clothes for thy sheets. For *natura paucis contenta*.

7-8: ***natura paucis contenta*** = nature is content with little.[8]

Gran. Manes, it is pity so proper a man should be cast

10-11: ***it is…philosopher*** = "it is too bad that so good-looking (***proper***) a man as you is wasted working for a philosopher."

away upon a philosopher: but that Diogenes that dog

= Plato called Diogenes a ***dog*** for his unruly manners;[9] the Cynics had, in fact, adopted the dog as their symbol, perhaps in part because of the similarity between the Greek words for "cynic" and "dog".[5] It appears that for the rest of his life people referred to Diogenes with canine epithets.[9] Our play is filled with ***dog*** puns, some used multiple times.

should have Manes that dogbolt, it grieveth nature and spiteth art: the one having found thee so dissolute, − absolute I would say, − in body, the other so single, − singular − in mind.

12: ***dogbolt*** = an abusive term for a menial servant.[1]

12-15: **nature vs. art:** the terms ***nature*** (the inherent qualities of nature or character of a person) and ***art*** (the ability of man to change nature or his own character by applying his rational and skillful mind) were frequently opposed in Elizabethan literature, and as a matter of fact are frequently opposed by Lyly in this play.

Granichus ironically comments in this speech (10-15) that the fact that Diogenes should have Manes as his servant offends nature, because he (Manes) is so perfect (***absolute***) in his body and preeminent (***singular***) in his mind; note also, though, Granichus' "accidental" insults: Granichus accidentally calls Manes ***dissolute***, before correcting himself and calling him ***absolute***; and then does the same with ***single*** (meaning "feeble") and ***singular***. Observe also the word-play: ***single-singular***, ***dog-dogbolt***, ***dissolute-absolute***.

Manes. Are you merry? it is a sign by the trip of your tongue, and the toys of your head, that you have done that today, which I have not done these three days.

= ie. "enjoying yourselves at my expense". = ie. evident.
= trifles or fancies.
= ie. that thing, something.

Psy. What is that?

Manes. Dined.

Gran. I think Diogenes keeps but cold cheer.

= the word-play continues: ***cold cheer*** refers to Diogenes' dispiriting lifestyle;[1] Manes takes ***cheer*** to allude to food.

Manes. I would it were so, but he keepeth neither hot nor cold.

= wish.

Gran. What then, lukewarm? That made Manes run

30-31: Manes' running away from Diogenes is referred to

from his master the last day.

repeatedly throughout the play. It should be noted that despite being usually identified as servants in the *Dramatis Personae*, these characters are more likely to be slaves. As a historical personage, Manes is usually described as the slave of Diogenes.

the last day = yesterday.

Psy. Manes had reason: for his name foretold as much.

33: Psyllus is setting up Manes for a clever bit of sophistry, using logic and wordplay to prove an assertion.

foretold as much = ie. "predicted he would do so."

Manes. My name? how so, sir boy?

= the address form ***sir*** was frequently applied in such a mocking or ironic manner.[2]

Psy. You know that it is called *Mons, à movendo*, because it stands still.

37-38: the word-play switches to Latin: Psyllus begins by explaining that ***mons***, which means "mountain", is derived from ***à movendo***, which means "not moving", or "standing still".

Note that ***it*** in this speech refers to a mountain.

Manes. Good.

40: "so far so good": Manes is following Psyllus closely, and awaits the next element of his explanation.

Psy. And thou art named *Manes, à manendo*, because thou runnest away.

42-43: Manes' name, continues Psyllus, is, on the other hand, derived from ***à manendo***, which means "not remaining". The editors observe that Psyllus is engaging in a form of logic known as *lucus a non lucendo*, an absurd derivation or illogical explanation.[39]

Manes. Passing reasons! I did not run away, but retire.

45: ***Passing reasons*** = "excellent reasoning!" Baker sees a pun in ***Passing***, which could also mean "running by".

I did…retire = Manes uses a military metaphor to split hairs: he did not run away (as from an enemy), but simply strategically withdrew.

Psy. To a prison, because thou wouldst have leisure to contemplate.

= a runaway slave might be temporarily restrained until he or she could be returned to his or her master.

Manes. I will prove that my body was immortal: because it was in prison.

50*ff*: Manes too engages in some *lucus a non lucendo*.

Gran. As how?

Manes. Did your masters never teach you that the soul is immortal?

Gran. Yes.

Manes. And the body is the prison of the soul.

60: this conceit was a common one in the 16th century.

Gran. True.

Manes. Why then, thus to make my body immortal, I put it to prison.

= in order to.

Gran. Oh bad!

Psy. Excellent ill!

Manes. You may see how dull a fasting wit is:

= ***fast*** is repeatedly used in the play to refer to "going hungry".

72 therefore, Psyllus, let us go to supper with Granichus:

= Granichus serves Plato, who appears to have a more generous table than does Diogenes.

Plato is the best fellow of all philosophers. Give me
74 him that reads in the morning in the school, and at the noon in kitchen.

= "reads a lecture", ie. teaches.[16,35]

76

Psy. And me.

78

Gran. Ah sirs, my master is a king in his parlour for

= dining room.[1]

80 the body, and a god in his study for the soul. Among all his men he commendeth one that is an excellent

= "when he".

82 musician, then stand I by, and clap another on the shoulder, and say, "this is a passing good cook."

= an exceedingly.

84

Manes. It is well done Granichus; for give me pleasure
86 that goes in at the mouth, not the ear; I had rather fill my guts than my brains.

= ie. with philosophy.

88

Psy. I serve Apelles, who feedeth me as Diogenes doth

= ***Apelles***, an artist, will be central to our plot; Psyllus claims here that he, as Apelles' servant, eats as poorly as does Manes.

90 Manes; for at dinner the one preacheth abstinence, the other commendeth counterfeiting: when I would eat

= ie. Diogenes.
= painting = desire to.

92 meat, he paints a spit, and when I thirst, saith he, "is not this a fair pot?" and points to a table which contains

= the apparatus used to turn meat over a fire.
93: ***pot*** = vessel for holding alcohol.[1]
table = meaning both (1) a wooden canvas or board on which a picture is painted, and (2) the piece of furniture.[1]

94 the banquet of the gods, where are many dishes to feed the eye, but not to fill the gut.

96

Gran. What doest thou then?

97: "what do you do then?"

98

Psy. This doeth he then, bring in many examples that

99*f*: Apelles, complains Psyllus, likes to expound on how other people satisfy their hunger by taking in the visual delights of art.

100 some have lived by savours, and proveth that much easier it is to fat by colours: and tells of birds that have

= smells or aromas.[1]
= fatten up.

102 been fatted by painted grapes in winter: and how many have so fed their eyes with their mistress' picture, that

= fattened. = ie. "how many lovers there have been who".

104 they never desired to take food, being glutted with the delight in their favours. Then doth he shew me

105: ***favours*** = good looks.[21]
105-9: ***Then doth...his shop*** = Apelles likes to show (***shew***) Psyllus his paintings of the gods and their devotees, especially ***Bacchus***, the Roman god of wine, famous for his merry-making. Our word ***bacchanal*** (line 107), meaning a drunken orgy, of course derives from his name.[1]

106 counterfeits, such as have surfeited with their filthy and loathsome vomits, and with the riotous bacchanals of

= "paintings or portraits of those who have".

108 the god Bacchus, and his disorderly crew, which are

= note that the characters always use the Roman names of the gods and goddesses, even though they (the characters) are all Greeks. This is of course a reflection of the Latin bias

in the education of the Elizabethan dramatists.

painted all to the life in his shop. To conclude, I fare
110 hardly, though I go richly, which maketh me when I

109-113: ***I fare…mutton*** = as Apelles' servant, Psyllus would have been taught the rudiments of painting, so that he could be assigned certain easy tasks, such as making preliminary sketches for his master.

Here Psyllus humorously describes how, when he is supposed to be painting a lady's portrait, his hunger sometimes drives him to replace the features of his human subject with those of a sheep.

109-110: ***I fare hardly*** = "I eat poorly".

hardly = literally "in a hard way", ie. with difficulty.

should begin to shadow a lady's face, to draw a lamb's
112 head, and sometimes to set to the body of a maid a
shoulder of mutton: for *semper animus meus est in*
114 *patinis*.

= paint or outline.[1,17]

= on.

113-4: ***semper…patinis*** = "my heart is always in cooking pots."[8] Adopted from Terence's play *The Eunuch*: *Iamdudum animus est in patinis* ("My thoughts have been for some time among the sauce-pans").

116 ***Manes.*** Thou art a god to me: for could I see but a

= ie. "compared to me, you are a god," since Psyllus appears to be without physical needs (Hunter, p. 63).

cook's shop painted, I would make mine eyes fat as
118 butter. For I have nought but sentences to fill my maw,

= nothing. = adages. = stomach.

as *plures occidit crapula quàm gladius*: *musa*

119: ***as*** = "such as"; Bond notes that none of these quoted maxims is of classical origin.

119-120: ***plures…amica*** = "surfeit (or intemperance) kills more men than does the sword: the Muse is a friend to those who fast."[8,32,35]

120 *ieiunantibus amica*: "repletion killeth delicately": and
an old saw of abstinence [by] Socrates: "the belly is
122 the head's grave". Thus with sayings, not with meat,
he maketh a gallimaufry.

= eating or drinking to excess.[1]

= there is no authority for Socrates ever saying this.[21]

= (1) stew or hash.[1,16]

124

Gran. But how doest thou then live?

126

Manes. With fine jests, sweet air, and the dog's alms.

= ie. scraps as are thrown to the dog,[21] but perhaps also suggesting gifts of charity to Diogenes (the dog).

128

Gran. Well, for this time I will stanch thy gut, and
130 among pots and platters thou shalt see what it is to
serve Plato.

= satisfy the hunger of.[1]

132

Psy. For joy of it Granichus let's sing.

134

Manes. My voice is as clear in the evening as in the
136 morning.

135-6: Baker notes the allusion to the belief that eating has an immediate bad effect on one's voice.

138 ***Gran.*** Another commodity of emptiness.

= 138: "this is another advantage of an empty stomach," ie. that one is in better voice without food in one's belly.[35]

140 *Song.*

The Song: none of the song lyrics in this edition appear in any of the original quartos; rather, they are taken from a 1632 publication, *Sixe Court Comedies*.

Note the substantive structure of the song: Granichus longs for drink, Psyllus women, and Manes (of course) food.

Gran. *O for a bowl of fat canary,*
Rich Palermo, sparkling sherry,
Some nectar else, from Juno's dairy,

O these draughts would make us merry.

Psy. *O for a wench, (I deal in faces,*
And in other daintier things,)
Tickled am I with her embraces,
Fine dancing in such fairy rings.

Manes. *O for a plump fat leg of mutton,*
Veal, lamb, capon, pig, and cony,
None is happy but a glutton,
None an ass, but who wants money.

Chor. *Wines (indeed,) and girls are good,*
But brave victuals feast the blood,
For wenches, wine, and lusty cheer,
Jove would leap down to surfeit here.

[*Exeunt*.]

= a full-bodied (***fat***)[1] sweet wine of the Canary Islands.[2]
= a wine from Sicily.[1]
144: ***nectar*** = the drink of the gods.
else = besides.[16]
Juno's = ***Juno*** was the queen of the gods.
= drinks.

150: Shakespeare refers to fairies dancing in circles or rounds in *A Midsummer Night's Dream*.

= rabbit.
= ie. "no one is". = lacks.

157-160: the Chorus is presumably sung by all three characters together.

= food.
= indulge, overdo it.
Note that while the rhyme scheme of the song's first three stanzas is *a-b-a-b*, the rhyme scheme in this last stanza is *a-a-b-b*.

ACT I, SCENE III.

Interior of the Palace, with transfer to the Market-place at line 178.

Enter Melippus.

The Setting: the location of the action will seamlessly change late in the scene.

Entering Character: ***Melippus*** is Alexander's chamberlain, a personal attendant, but he does not appear to be an actual historical person.

Melip. I had never such ado to warn scholars to come before a king. First, I came to Chrysippus, a tall lean old mad man, willing him presently to appear before Alexander; he stood staring on my face, neither moving his eyes nor his body; I urging him to give some answer, he took up a book, sat down and said nothing: Melissa his maid told me it was his manner, and that oftentimes she was fain to thrust meat into his mouth: for that he would rather starve than cease study. Well,

1-29: in this, Melippus' only speech in the play, he complains of the trouble it has been to summon the various philosophers of Athens to pay their respects to his boss. Alexander, we remember, has decided to make his court a center of learning.
ado = fuss, ie. difficulty.
come = ie. appear.

= desiring or commanding.[1]

8-9: it was necessary for Melissa to feed Chrysippus, as he was usually so absorbed in his thinking, he would starve to death if she did not! This story of Melissa is told by the 1st century anecdote collector and writer Valerius Maximus in his *Factorum et dictorum memorabilium libri novem*, not of

Chrysippus, but of the philosopher Carneades[21] (213-129 B.C.).

thought I, seeing bookish men are so blockish, and

= obtuse.[2]

great clerks such simple courtiers, I will neither be

= ie. great scholars (***clerks***) make clumsy or ignorant attendants at the sovereign's court.[1,2] Bond sees a borrowing by Shakespeare for *A Midsummer Night's Dream*, in which Theseus, the Duke of Athens, comments on how even "great clerks" have difficulty speaking to him coherently because they are so nervous in addressing the great man (Act V.i).

partaker of their commons nor their commendations. From thence I came to Plato and to Aristotle, and to diverse other, none refusing to come, saving an old

= meals.
= from there, ie. after seeing Chrysippus.
= various others. = except for.

obscure fellow, who sitting in a tub turned towards the

15: ***obscure fellow*** = hard to understand fellow, ie. Diogenes.
tub = large barrel, turned on its side.

sun, read Greek to a young boy; him when I willed to appear before Alexander, he answered, if Alexander would fain see me, let him come to me; if learn of me, let him come to me; whatsoever it be, let him come to me: why, said I, he is a king; he answered, why I am a philosopher; why, but he is Alexander; ay, but I am Diogenes. I was half angry to see one so crooked in his

= meaning Manes.
= desires to. = ie. "if he wishes to learn something from me".

22-23: ***crooked…shape*** = Melippus suggests Diogenes is hunchbacked or deformed in some way, though since Diogenes would have been about 70 years old at the time Alexander was in Athens, ***crooked*** could mean simply that he is bent badly with age.[1]

shape, to be so crabbed in his sayings. So going my

= "disagreeable in his utterances."[1] This use of ***crabbed*** was inherited from the German *Krabbe*, by which a refractory or peevish person was said to be contrary like a crab. *Crabbed* became the modern *crabby*.[1]

way, I said, thou shalt repent it, if thou comest not to Alexander: nay, smiling answered he, Alexander may repent it, if he come not to Diogenes: virtue must be sought, not offered: and so turning himself to his cell, he grunted I know not what, like a pig under a tub. But I must be gone, the philosophers are coming.

= "back into his tub"; we may note here that though Diogenes seems to have spent much or most of his time in his tub, he did have a room he officially "lived" in.

[*Exit*.]

Enter Plato, Aristotle, Cleanthes, Anaxarchus, Crates, and Chrysippus.

Entering Characters: various famous ancient Greek philosophers enter the stage. The quartos do not indicate a new scene here.

Plato. It is a difficult controversy, Aristotle, and rather to be wondered at than believed, how natural causes should work supernatural effects.

= Plato (427-347 B.C.). = point of contention.

36*ff*: the following discussion centers on whether nature proceeds from God or not, ie. does God exist. Plato, suggesting how difficult it is to believe that natural agents can cause supranatural phenomena, is a believer.

The phrase ***natural causes*** was a philosophical one, alluding to nature itself as being the agent that causes all phenomena, without supernatural aid.[1] Bond identifies the points and speeches made during the discussion as derived

from Laertius' chapter on Aristotle, and Cicero's *De Natura Deorum*.[21]

Aris. I do not so much stand upon the apparition is

40: ***Aristotle*** (384-322 B.C.) was Plato's most famous student. King Philip had summoned Aristotle to act as his young son Alexander's tutor in about 343 B.C.

40-41: ***I do not...moon*** = perhaps, "I do not maintain my views (***stand upon***) based on the man on the moon, whom I can see",[14] ie. Aristotle's opinions are based on reason, not just what he can perceive with his senses.

apparition = also an astronomical term alluding to the visibility of a heavenly body.[1]

is = which is.

seen in the moon, neither the *demonium* of Socrates, as

41: ***neither*** = ie. "nor on".

demonium = Socrates' well-known voice of conscience and source of knowledge, the ***daimonion***.[34]

that I cannot by natural reason give any reason of the

42-45: Aristotle is saying that there is nothing in nature that cannot be explained naturally, for which if it was otherwise, would cause him to cry out for God.

ebbing and flowing of the sea, which makes me in the depth of my studies to cry out, *0 ens entium, miserere mei*.

43: "O being of beings, have mercy on me."[17] The 17th century Bible commentator John Trapp wrote that this utterance, which perhaps could be properly attributed to Aristotle, demonstrated, at least in some ancient pagans, belief in one God.[13]

Plato. Cleanthes and you attribute so much to nature by searching for things which are not to be found, that whilest you study a cause of your own, you omit the occasion itself. There is no man so savage in whom

= a theoretical cause (of a particular occurrence).[16]

= ie. occurrence of the thing itself.

resteth not this divine particle, that there is an omnipotent, eternal, and divine mover, which may be called God.

47-53: Plato opposes Aristotle, arguing for the existence of the supernatural; his teacher Socrates was a pious believer in the gods.[34]

Clean. I am of this mind, that that first mover, which

55-57: ***that first mover…nature*** = Nature is the ultimate causer of itself.[21]

first mover = as all things that move require a cause for their movement, so some primary entity was required to get things originally going. Aristotle called this force the "unmoved mover."

you term God, is the instrument of all the movings which we attribute to nature. The earth which is mass, swimmeth on the sea, seasons divided in themselves, fruits growing in themselves, the majesty of the sky, the whole firmament of the world, and whatsoever else appeareth miraculous, what man almost of mean capacity but can prove it natural?

= agent, means.

= Bond suggests Cleanthes sniffily emphasizes ***we***.

61-62: ***what man…natural*** = ie. any man of even low intelligence could prove that all phenomena proceed from natural causes.

55-62: **Cleanthes:** a Stoic philosopher, Cleanthes (331-232 B.C.) was known as "the Ass", as the *Encyclopedia Britannica* of 1911 observes, for "his power of patient endurance, or perhaps his slowness." After developing an

inflammation of the gums, he was forced to fast for two days; the treatment succeeding, however, he decided he was unwilling to return to eating, and went on to fast himself to death.[5]

64 ***Anax.*** These causes shall be debated at our philosophers' feast, in which controversy I will take
66 part with Aristotle, that there is *Natura naturans*, and yet not God.

= a medieval notion, meaning "nature does what nature does", or more literally "nature doing nature"[18] (Baker interprets this to mean "nature as a creative force"); the phrase is today most associated with the 17th century philosopher Baruch Spinoza, who argued that nothing happens as a result of a fictional God acting with any intent or purpose.[19]

64-67: ***Anaxarchus***: Greek philosopher of the late 4th century B.C. Anaxarchus was a friend and companion to Alexander the Great, and accompanied the king on his conquering travels east. He was said to have acted as a check on Alexander's desire to be thought of as a god: once when Alexander had cut his finger, Anaxarchus said to him, "there is blood, and not ichor, which courses in the veins of the blessed gods."[5]

Cicero, and later Laertius, reported that Anaxarchus had made an enemy of Nicocreon, the tyrant of Cyprus: after Alexander died, Anaxarchus, while traveling, was forced to land one time at Cyprus, where the tyrant put him in an appropriately large mortar and ordered him pounded to death. Anaxarchus made light of the punishment, famously saying, "Pound, pound the pouch containing Anaxarchus; ye pound not Anaxarchus."[9]

68 ***Crates.*** And I with Plato, that there is *Deus optimus*
70 *maximus*, and not nature.

69-70: ***Deus optimus maximus*** = "God the best and greatest".[8]

69-70: **Crates**: the late 4th century B.C. Greek philosopher ***Crates*** was of the Cynic's school, and the most famous pupil of Diogenes. He gave up his possessions to become practiced in "ascetic self-control".[5] Crates had a habit of entering people's houses uninvited and admonishing the occupants, earning him the nickname, "Door-opener."[5]

Laertius wrote that Alexander lodged with Crates, a Theban native, and once asked him whether he should like his home-town rebuilt; Crates responded, "Why should it be? Perhaps another Alexander will destroy it again." Laertius also wrote that Crates "was ugly to look at, and when performing his gymnastic exercises used to be laughed at."

72 ***Aris.*** Here commeth Alexander.

74 *Enter Alexander, attended by Hephestion, Parmenio and Clytus.*

Entering Characters: note that ***Parmenio*** and ***Clytus*** do not speak in this scene.

76 ***Alex.*** I see, Hephestion, that these philosophers are
78 here attending for us.

77*f*: Plutarch reports that after Alexander was chosen to be general for all the Greek and Macedonian armies which were to invade Persia, he received congratulations from most of the important men in the Isthmus, where the Greeks had assembled.

We may note that our play would have taken place in 335 B.C., yet by this time Plato was dead, and Chrysippus and Cleanthes not yet born.

Heph. They were not philosophers, if they knew not their duties.

= ie. "would not be".

Alex. But I much marvel Diogenes should be so dogged.

= perverse or spiteful,[1] and punning as usual on Diogenes' nickname

Heph. I do not think but his excuse will be better than Melippus' message.

Alex. I will go see him Hephestion, because I long to see him that would command Alexander to come, to whom all the world is like to come. − Aristotle and the rest, sithence my coming from Thebes to Athens, from

= who.

= since; ***sithence***, a 12th century word, had been abbreviated to ***since*** by the 1540's, but both were in use in the late 16th century.[1]

a place of conquest to a palace of quiet, I have resolved with myself in my court to have as many philosophers, as I had in my camp soldiers. My court shall be a school wherein I will have used as great doctrine in peace, as I did in war discipline.

= practiced.[14] = instruction.[16]

Aris. We are all here ready to be commanded, and glad we are that we are commanded: for that nothing better becometh kings than literature, which maketh them come as near to the gods in wisdom, as they do in dignity.

= befits.

Alex. It is so Aristotle, but yet there is among you, yea and of your bringing up, that sought to destroy Alexander: Calistenes, Aristotle, whose treasons against

= "one who".
= see the note on ***Calistenes*** at line 110 below.

his prince shall not be borne out with the reasons of his philosophy.

= king, meaning Alexander. = ie. "cannot be justified". Note the rhyming of ***treasons*** and ***reasons*** in the parallel clauses of lines 107-9.

107: **Callisthenes** (360-328 B.C.) was both a student and nephew of Aristotle (hence, ***of your upbringing*** in line 106). Thanks to Aristotle's recommendation, Callisthenes was appointed the official historian of Alexander's Asiatic campaign, but his accounts of the trip have all been lost.[5] Plutarch reports that at a drinking party held during the campaign, Callisthenes gave an oration in praise of the Macedonians; Alexander, however, suggested anyone could give a great speech of praise, and challenged him to give a like oration identifying the faults of the Macedonians. Callisthenes did too good a job of this, earning him the permanent dislike of the invaders.

At a later party he alone refused to offer adoration (worshipping Alexander as a god). Alexander soon after decided, without evidence, to include Callisthenes amongst those accused in a conspiracy against him, and he had Callisthenes either hanged, stoned, or imprisoned, dying either way.[11]

All of the events described in this note, of course, would have taken place years after those of our play; allowing for literary license, Alexander's comment here is understandably

bitter, and his ill-will toward Aristotle over this affair is documented in Plutarch.

Aris. If ever mischief entered into the heart of Calistenes, let Calistenes suffer for it; but that Aristotle ever imagined any such thing of Calistenes, Aristotle doth deny.

Alex. Well Aristotle, kindred may blind thee, and affection me; but in kings' causes I will not stand to

= "being related to Calisthenes may blind you to his faults".

117: ***affection me*** = ie. "the fact that I am personally affected (blinds me to his faults as well)." (Bond, p. 544); but affection could also mean "love".

117-8: ***but in king's…arguments*** = "but when it comes to events affecting the king - me - I will not allow my actions to be restricted by philosophers' reasoning."

stand to = submit to or abide by.[1]

scholars' arguments. This meeting shall be for a commandment, that you all frequent my court, instruct

116-7: ***this meeting…commandment*** = ie. Alexander has called the philosophers together to give them their standing orders.

the young with rules, confirm the old with reasons: let

= strengthen or reinforce the habits and morality of the old with philosophy.

your lives be answerable to your learnings, lest my proceedings be contrary to my promises.

= ie. "be lived in accordance with your teaching.".[17]

Heph. You said you would ask every one of them a question, which yester-night none of us could answer.

124*ff*: Plutarch describes how Alexander, while in India, put questions to a number of captured Indian philosopher-prisoners, who were famous for their ability to answer difficult questions quickly and succinctly. Alexander let them know that those who answered unsatisfactorily would be put to death. The questions and answers here are of course being given to the Greek philosophers, but are adopted closely, if not exactly, from Plutarch.[11]

Alex. I will. Plato, of all beasts, which is the subtlest?

= craftiest.[2]

Plato. That which man hitherto never knew.

Alex. Aristotle, how should a man be thought a god?

Aris. In doing a thing unpossible for a man.

Alex. Chrysippus, which was first, the day or the night?

Chrys. The day, by a day.

137: **Chrysippus** (280-206 B.C.), the third great Stoic philosopher, studied in Athens under the first two, Zeno and Cleanthes. He was famous for his exceptional reasoning abilities, so much so that, as Laertius reported, "if the gods took to dialectic, they would adopt no other system than that of Chrysippus."

Chrysippus was a prolific writer, reportedly having authored over 700 treatises; however, he may have inflated that number by "arguing repeatedly on the same subject." The 2nd century A.D. Greek scholar Apollodorus of Athens wrote "if one were to strip the books of Chrysippus of all extraneous quotations, his pages would be left bear."

Laertius reported that a complaint against Chrysippus was his frequently indecent writing, "more appropriate to street-

walkers than deities". In his *Republic*, he allows brothers to marry their sisters and mothers, and in another treatise "he permits eating of the corpses of the dead."[9]

Alex. Indeed! strange questions must have strange answers. − Cleanthes, what say you, is life or death the stronger?

= more difficult, onerous.[1]

Clea. Life, that suffereth so many troubles.

= permits, tolerates.

Alex. Crates, how long should a man live?

Crat. Till he think it better to die than to live.

Alex. Anaxarchus, whether doth the sea or the earth bring forth most creatures?

149-150: "which brings forth more creatures, the sea or the earth?"

Anax. The earth, for the sea is but a part of the earth.

Alex. Hephestion, me thinks they have answered all well, and in such questions I mean often to try them.

= test.

Heph. It is better to have in your court a wise man, than in your ground a golden mine. Therefore would I leave war, to study wisdom, were I Alexander.

= ie. cease to engage in.

Alex. So would I, were I Hephestion. But come, let us go and give release, as I promised to our Theban thralls.

= freedom.
= slaves.

[*Exeunt Alexander, Hephestion, Parmenio and Clytus*.]

Plato. Thou art fortunate Aristotle, that Alexander is thy scholar.

Aris. And all you happy that he is your sovereign.

= fortunate; note how in this line and at 175-6, Aristotle assumes the position of defender of his star pupil, Alexander.

Chrys. I could like the man well, if he could be contented to be but a man.

172-3: during the Asiatic campaign, Alexander took on many of the trappings of the eastern potentates, including a thirst to be treated as a god.

Aris. He seeketh to draw near to the gods in knowledge, not to be a god.

[*The philosophers approach Diogenes' tub.*]

178: there are no stage directions regarding how Diogenes' tub, or barrel, should make its appearance on stage. It may remain on stage throughout the play, or may be thrust on-stage before or during the scenes in which it is required. The editors note that with the exception of Act II.i, Diogenes makes all his appearances from inside the tub (or next to it or near it). See the discussion in **Note E** at the beginning of this edition of *Campaspe*.

Plato. Let us question a little with Diogenes, why he went not with us to Alexander. − Diogenes, thou didst forget thy duty, that thou wentst not with us to the king.

= neglect.

Diog. [*From his tub*] And you your profession, that

184-5: ie. philosophers, purportedly dedicated to seeking

you went to the king.

truth and virtue, should never subordinate themselves to kings.

Plato. Thou takest as great pride to be peevish, as others do glory to be virtuous.

187-8: it is worth noting here that, according to Laertius, Plato and Diogenes had an interesting relationship, in which Diogenes frequently criticized the elder philosopher. Diogenes was known to have called Plato's lectures a "waste of time"; on a visit to Plato's home, Diogenes trampled on his carpets, exclaiming "I trample on Plato's vainglory".

Another time, Diogenes asked Plato for some dried figs, and Plato sent him a whole jar; in response, Diogenes said, "If someone asks you how many two and two are, will you answer Twenty? So it seems, you neither give as you are asked nor answer as you are questioned" - a comment on Plato's penchant for talking without end.[9]

Diog. And thou as great honour being a philosopher to be thought court-like, as others shame that be courtiers, to be accounted philosophers.

190-2: "and you take it to be as much of an honour to be a philosopher who is a member of the king's court, as a ***courtier*** (a frequenter of the court) would be ashamed to be regarded as a philosopher."

Aris. These austere manners set aside, it is well known that thou didst counterfeit money.

= a cheap shot; earlier in Diogenes' life, his father, a money changer, was imprisoned or exiled from his home town of Sinope for "adulterating the coinage".[9] Diogenes was also accused, and it was at this time he fled to Athens.[9]

Diog. And thou thy manners, in that thou didst not counterfeit money.

197-8: "In *not* counterfeiting money, you are hiding your true nature." Baker similarly suggests, "you pretend to be better than you really are, since you do not really object to counterfeiting."

Aris. Thou hast reason to contemn the court, being both in body and mind too crooked for a courtier.

= scorn.

200-1: ***being…courtier*** = this is the second time in the play it has been suggested Diogenes was physically deformed in some way. By suggesting Diogenes is crooked in mind also, Aristotle means he is "perverse".

Diog. As good be crooked, and endeavor to make myself straight from the court, as be straight, and learn to be crooked at the court.

203-5: Diogenes opposes and puns on ***straight*** and ***crooked***: "it is better to be dishonest (***crooked***) and get away from the court as quickly as possible (***straight***), as to be honest (***straight***), and become corrupted (***crooked***) at court."

Crat. Thou thinkest it a grace to be opposite against Alexander.

Diog. And thou to be jump with Alexander.

= in agreement.[1]

Anax. Let us go: for in contemning him, we shall better please him, than in wondering at him.

= scorning.
= marveling or staring.[2]

Aris. Plato, what dost thou think of Diogenes?

Plato. To be Socrates, furious. Let us go.

= "he is another Socrates, but an insane one."[16] Laertius reported that Plato once described Diogenes as "A Socrates gone mad".[9]

[*Exeunt philosophers*.]

END OF ACT I.

ACT II.

SCENE I.

A Street.

Enter on one side Diogenes, with a lantern; on the other Psyllus, Manes, Granichus.

Entering Characters: ***Diogenes*** is famous for an anecdote told by Laertes in which the philosopher was said to have searched around Athens for an honest man; but he was also concerned with whether or not there were any real men in town; see the note at line 21 below.

Manes, we remember, is Diogenes' servant or slave. ***Psyllus*** and ***Granichus*** work for Apelles the artist and Pluto respectively.

Psy. Behold, Manes, where thy master is; seeking either for bones for his dinner, or pins for his sleeves. I will go salute him.

= ie. to keep his rent garment together.[21]
= greet.

Manes. Do so; but mum, not a word that you saw Manes.

5-6: Manes is unwilling to return to his master any sooner than necessary.

Gran. Then stay thou behind, and I will go with Psyllus.

[*Manes stands apart*.]

Psy. All hail Diogenes to your proper person.

= handsome (ironic).[17]

Diog. All hate to thy peevish conditions.

= ***hate*** parallels ***hail***.

Gran. O dog!

= as Laertius reports that Plato called Diogenes a dog, it would be natural for his servant to do likewise.

Psy. What doest thou seek for here?

Diog. For a man and a beast.

21: Diogenes, according to Laertius, was frequently concerned with finding a true man in Athens; among the stories Laertius relates:

(1) as Diogenes was exiting a public bath, he was asked if there were many men bathing, to which he replied "no"; but when another man asked him if there were many bathers, he replied "yes";

(2) after Plato was heard to have defined a man as a featherless biped animal, Diogenes plucked a chicken and said, "Here is Plato's man";

(3) and finally, when an effeminately dressed man asked him a question, Diogenes refused to answer him until he pulled up his robe to reveal whether he was a man or woman![9]

Gran. That is easy without thy light to be found, be not all these men?

Diog. Called men.

26: ie. "They are called men, but that does not necessarily make them men."

Gran. What beast is it thou lookest for?

Diog. The beast my man, Manes.

Psy. He is a beast indeed that will serve thee.

Diog. So is he that begat thee.

= gave birth to.

Gran. What wouldest thou do, if thou shouldest find Manes?

Diog. Give him leave to do as he hath done before.

= ie. "permission to do that which".

Gran. What's that?

Diog. To run away.

Psy. Why, hast thou no need of Manes?

Diog. It were a shame for Diogenes to have need of Manes, and for Manes to have no need of Diogenes.

45-46: Laertius reports that when Diogenes was advised to seek Manes after he had run away, Diogenes responded, "It would be absurd, if Manes can live without Diogenes, but Diogenes cannot get on without Manes."[9]

Gran. But put the case he were gone, wouldst thou entertain any of us two?

= suppose.
= hire; the two servants are toying with Diogenes.

Diog. Upon condition.

Psy. What?

Diog. That you should tell me wherefore any of you both were good.

= usually ***wherefore*** means "why" or "to what end", but the sense here seems to be "whether" or "in what fields".

Gran. Why, I am a scholar, and well seen in philosophy.

60: ***I am a scholar*** = as Plato's servant, Granichus would naturally assume the mantle of philosopher.
well seen in = skilled in, having good insight into.

Psy. And I a prentice, and well seen in painting.

= apprentice.

Diog. Well then Granichus, be thou a painter to amend thine ill face; and thou Psyllus a philosopher to correct thine evil manners. − But who is that, Manes?

= ugly.
= Diogenes finally notices Manes, who has likely been futilely trying to hide from his master's attention.

[*Manes slowly comes forward.*]

Manes. I care not who I were, so I were not Manes.

Gran. You are taken tardy.

= ie. caught.

Psy. Let us slip aside Granichus, to see the salutation between Manes and his master.

= ie. stand. = greeting, ie. interaction.

[*Psyllus and Granichus draw back.*]

Diog. Manes, thou knowest the last day I threw away my dish, to drink in my hand, because it was superfluous; now I am determined to put away my man, and serve myself: *Quia non egeo tui vel te*.

80-82: ***I threw…superfluous*** = see the note on Diogenes' tossing away his bowl at Act I.ii.6.
the last day = yesterday.
= "get rid of my servant".
83: Latin: "because I need neither you nor your service."[17]

Manes. Master, you know a while ago I ran away, so do I mean to do again, *quia scio tibi non esse argentum*.

86: Latin: "because I know you have no silver (ie. money)."[8]

Diog. I know I have no money, neither will I have ever a man: for I was resolved long sithence to put away both my slaves, money and Manes.

= servant. = since. = do away with.

Manes. So was I determined to shake off both my dogs, hunger and Diogenes.

94: ie. ***hunger*** and ***Diogenes*** are Manes' two dogs.

Psy. O sweet consent between a crowd and a Jew's harp.

96-97: "o what sweet harmony (***consent***) between a fiddle (***crowd***, from the Welsh word ***crwth***)[21] and a Jew's harp" - which is no harmony at all.

Jew's harp = also called a "jaw harp", a small instrument held in the mouth, whose tongue is plucked with a finger, and whose sound is altered by the player changing the shape of his or her mouth.[1]

Gran. Come, let us reconcile them.

Psy. It shall not need: for this is their use, now do they dine one upon another.

101-2: Psyllus tells Granichus there is no need to step in to patch things up, as this is the normal nature of the relationship between Diogenes and Manes.

[*Exit Diogenes*.]

[*Psyllus and Granichus come forward*.]

Gran. How now Manes, art thou gone from thy master?

Manes. No, I did but now bind myself to him.

Psy. Why, you were at mortal jars.

= quarrels.[2]

Manes. In faith no, we brake a bitter jest one upon another.

= broke; ***brake*** was much more common than ***broke*** until well into the 17th century.

Gran. Why thou art as dogged as he.

Psy. My father knew them both little whelps.

Manes. Well, I will hie me after my master.

= hurry.

Gran. Why, is it supper time with Diogenes?

Manes. Ay, with him at all time when he hath meat.

126: "yes, it is supper time for Diogenes anytime he is in possession of any food" - which is never!

Psy. Why then, every man to his home, and let us steal out again anon.

128-9: "let's all go home, but plan to meet stealthily again soon."

Gran. Where shall we meet?

Psy. Why, at *Alæ vendibili suspense hedera non est opus*.

133-4: Latin: "there is no need for a sign of ivy when the ale is good".[8,21] English pubs frequently hung a small evergreen bush outside an establishment to indicate that they sold ale, just as in ancient Rome, where a sprig of vine leaves was hung outside to show wine was for sale.[12] There

seems to have been a Roman maxim similar to the one Lyly has written. The original saying mentioned wine, but Lyly, adopting it to his English audience, has of course replaced ***wine*** with ***ale***. Its meaning is that products of good quality need no advertising, since word will get around; Psyllus' specific point is that they can meet and drink anywhere (Daniel, p. 362).

136 ***Manes.*** O Psyllus, *habeo te loco parentis*, thou blessest me.

128: Latin: "I have you to take the place of a parent,"[8] or more loosely, "I look upon you as my father."[17]

138

[*Exeunt*.]

ACT II, SCENE II.

Interior of the Palace,
with transfer to the Market-place at line 173.

Enter Alexander, Hephestion, and Page.

1 ***Alex.*** Stand aside sir boy, till you be called. −

= this is addressed to the Page.

2

[*Page stands aside.*]

4

Hephestion, how do you like the sweet face of
6 Campaspe?

8 ***Heph.*** I cannot but commend the stout courage of Timoclea.

= ie. "must praise". = brave or splendid.[1]

10

Alex. Without doubt Campaspe had some great man to
12 her father.

14 ***Heph.*** You know Timoclea had Theagines to her brother.

= for a.

16

Alex. Timoclea still in thy mouth! art thou not in love?

= "all you do is talk about Timoclea!"

18

Heph. Not I.

20

Alex. Not with Timoclea you mean; wherein you
22 resemble the lapwing, who cryeth most where her nest

22-24: ***the lapwing…is not*** = the bird known as a ***lapwing*** was proverbial for its ability to provide a distraction to draw potential predators away from its nest.

is not. And so you lead me from espying your love
24 with Campaspe, you cry Timoclea.

= ie. in this same manner. = ie. detecting.
= ie. repeatedly call out the name of.

26 ***Heph.*** Could I as well subdue kingdoms, as I can my thoughts; or were I as far from ambition, as I am from
28 love; all the world would account me as valiant in arms, as I know myself moderate in affection.

26-29: Hephestion is commenting on his great ability to control or subdue any inclinations he might have to fall in love.
= love.

30

Alex. Is love a vice?

32

Heph. It is no virtue.

Alex. Well, now shalt thou see what small difference I make between Alexander and Hephestion. And sith thou hast been always partaker of my triumphs, thou shalt be partaker of my torments. I love, Hephestion, I love! I love Campaspe, a thing far unfit for a Macedonian, for a king, for Alexander. Why hangest thou down thy head Hephestion? blushing to hear that which I am not ashamed to tell.

= since.

= ie. "I am in love".

39-40: ***a thing…Alexander*** = ie. because Campaspe is a person of no account.

Heph. Might my words crave pardon, and my counsel credit, I would both discharge the duty of a subject, for so I am, and the office of a friend, for so I will.

Alex. Speak Hephestion; for whatsoever is spoken, Hephestion speaketh to Alexander.

Heph. I cannot tell, Alexander, whether the report be more shameful to be heard, or the cause sorrowful to be believed? What! is the son of Philip, king of Macedon, become the subject of Campaspe, the captive of Thebes? Is that mind, whose greatness the world could not contain, drawn within the compass of an idle

= rumours.

= scope or boundary.[2] = foolish or trifling.[2]

alluring eye? Will you handle the spindle with Hercules, when you should shake the spear with Achilles? Is the

57-58: ***handle...Achilles*** = ie. become domesticated instead of remaining a warrior.

Hercules, 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 Omphale, 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.[6]

Achilles, of course, was the greatest warrior of either side during the Trojan War.

warlike sound of drum and trump turned to the soft noise of lyre and lute? the neighing of barbed steeds,

= war trumpet.

60: ***lyre and lute***= ancestors of the harp and guitar respectively.

barbed = covered with armour, caparisoned.[21]

whose loudness filled the air with terror, and whose breaths dimmed the sun with smoke, converted to delicate tunes and amorous glances? O Alexander, that soft and yielding mind should not be in him, whose hard and unconquered heart hath made so many yield. But you love, − ah grief! but whom? Campaspe? ah, shame! a maid forsooth unknown, unnoble, and who

= vapour.[1]

= ie. surrender in war.

= in truth. = ie. not of noble birth.

can tell whether immodest? whose eyes are framed by

= ie. "whether she is wanton or not?" ie. "you don't know anything about her character."

68-70: ***whose eyes…enchant*** = once again ***art*** (the cunning use of skill) is counterpoised with ***nature*** - but here both have the same end of seduction. Hephestion refers in the first part of the line to the make-up Campaspe would apply to her eyes to make her more attractive.

art to enamour, and whose heart was made by nature to enchant. Ay, but she is beautiful; yea, but not therefore chaste: ay, but she is comely in all parts of the body: yea, but she may be crooked in some part of the mind: ay, but she is wise, yea, but she is a woman! Beauty is like the blackberry, which seemeth red when it is not ripe, resembling precious stones that are polished with honey, which the smoother they look, the sooner they break. It is thought wonderful among the seamen, that mugill, of all fishes the swiftest, is found in the belly of the bret, of all the slowest: And shall it not seem monstrous to wise men, that the heart of the greatest conquerour of the world, should be found in the hands of the weakest creature of nature? of a woman? of a captive? Hermyns have fair skins, but foul livers; sepulchers fresh colours, but rotten bones; women fair faces, but false hearts.

Remember, Alexander, thou hast a camp to govern, not a chamber; fall not from the armour of Mars to the arms of Venus; from the fiery assaults of war, to the maidenly skirmishes of love; from displaying the eagle in thine ensign, to set down the sparrow. I sigh, Alexander, that where fortune could not conquer, folly should overcome. But behold all the perfection that may be in Campaspe; a hair curling by nature, not art; sweet alluring eyes; a fair face made in despite of Venus, and a stately port in disdain of Juno; a wit apt to conceive, and quick to answer; a skin as soft as silk,

70-71: ***Ay, but…chaste*** = just because she is beautiful doesn't mean she is chaste.

= attractive.

= ie. she likely possesses all of the faults normally associated with the female sex, such as fickleness and looseness.

75: from Pliny, who wrote that precious stones can be made more brilliant by boiling them in honey (37.74).

77-79: ***mugill…slowest*** = with this analogy, Hephestion is commenting on the incongruity of the greatest of men loving the lowest of women.

mugill = grey mullet, a fish.[1]

bret = a large flat fish, the ray;[21] the source is Pliny: "although the ray is the very slowest of all the fish in its movements, it is found with the mullet in its belly, which is the swiftest of them all" (9.67).

= ermines.[21] Note the metaphors from this point through line 84 of things that look good on the surface but are corrupt inside.

86: ***chamber*** = bedroom.

86-87: ***armour…Venus*** = the reference here is to the worst-kept secret amongst the gods, the affair between Mars, the god of war, and Venus, the goddess of beauty, who was also the husband of the crippled god Vulcan.

88-89: ***displaying…ensign*** = another metaphor for engaging in war like a soldier should.

ensign = banner or battle flag.

set down the sparrow = a metaphor for acting the part of a lover. The ***sparrow*** was sacred to Venus.[22]

90-91: ***where fortune…overcome*** = Alexander has never suffered a loss on the battlefield, but now has been conquered by a foolish woman.

= Campaspe has naturally curly hair.

93-94: ***a fair face…Venus*** = a face made so beautiful to spite or in spite of Venus.

94: ***a stately…Juno*** = a majestic bearing in mockery or contempt of Juno, the queen of the gods.[17]

94-95: ***a wit…conceive*** = she is clever and perceptive.

conceive = understand.[1]

Hunter cleverly identifies ***wit*** as representing Minerva, the goddess of war, and proposes that Lyly has deliberately grouped Juno, Venus and Minerva, to bring to mind the famous beauty contest held between these deities (the so-called *Judgment of Paris*); Hephestion's implied point is that Campaspe could be expected to beat them all.

and as smooth as jet; a long white hand, a fine little

= a common simile: ***jet*** is a semi-precious form of lignite (a variety of coal) that can receive a "brilliant polish" (OED).

foot; to conclude, all parts answerable to the best part − what of this? Though she have heavenly gifts, virtue and beauty, is she not of earthly metal, flesh and blood? You, Alexander, that would be a god, shew yourself in this worse than a man, so soon to be both overseen and overtaken in a woman, whose false tears know their true times, whose smooth words wound

= corresponding.

= substance.[2]

102: ***overseen and overtaken in*** = "deceived and intoxicated by" (Keltie, p. 48).

102-4: ***whose false…swords*** = briefly, women are natural deceivers of men.

102-3: ***whose false…times*** = women know exactly when it is time to shed crocodile tears.[35]

smooth = flattering.

deeper than sharp swords. There is no surfeit so dangerous as that of honey, nor any poison so deadly as that of love; in the one physic cannot prevail, nor in the other counsel.

104-5: ***There is no…honey*** = there is no food more dangerous to over-indulge in than honey. A number of publications of the period make reference to the dangers of eating too much honey, which can lead to vomiting.

A story was told by the ancient Greek historian and soldier Xenophon, who had to lead his troops back to home through hostile territory after defeating the Persians. Near Trebizon, his men feasted on some local honey stolen from honeybees, and shortly thereafter began to drop dead after a period of agonizing vomiting and diarrhea.

= medicine.

58-63: ***Is the…glances*** = previous editors have noted that this portion of Hephestion's speech appears to be a prototype for the opening passage spoken by Richard in Shakespeare's *Richard III*; [21] in addition to the specific references to ***barbed steeds*** and the ***lute***, Richard also uses paired phrases which suggest images of the wars having ended, and peace descending on England: "*Our dreadful marches turned to delightful measures...instead of mounting barbed steeds...he capers nimbly in a lady's chamber...*"

Richard, like Hephestion, is not particularly happy to see peace break out, but he is ironic, while Hephestion's disapproval of the enforced rest of the army is explicit.

Alex. My case were light, Hephestion, and not worthy to be called love, if reason were a remedy, or sentences could salve, that sense cannot conceive. Little do you know, and therefore slightly do you regard, the dead embers in a private person, or live coals in a great prince, whose passions and thoughts do as far exceed others in extremity, as their callings do in majesty. An eclipse in the sun is more than the falling of a star; none can conceive the torments of a king, unless he be a king, whose desires are not inferior to their dignities. And then judge, Hephestion, if the agonies of love be

109-111: ***My case...conceive*** = ie. "my love would not be worthy of the name if you could talk me out of it with logic"; note how Alexander picks up on Hephestion's medical analogy: he has a ***case*** of love, reason is not a ***remedy***, and maxims (***sentences***) cannot heal (***salve***) what perception (***sense***) cannot understand (***conceive***).

light = trifling.

113-8: ***a great prince…dignities*** = here Bond identifies obvious flattery of Elizabeth I.

= the greatest degree.[2]

= ie. "a much more significant event".

= high office or worthiness.[1]

dangerous in a subject, whether they be not more than deadly unto Alexander, whose deep and not to be conceived sighs, cleave the heart in shivers; whose wounded thoughts can neither be expressed nor endured. Cease then, Hephestion, with arguments to seek to refel that, which with their deity the gods cannot resist; and let this suffice to answer thee, that it is a king that loveth, and Alexander, whose affections are not to be measured by reason, being immortal, nor I fear me to be borne, being intolerable.

= imagined or comprehended. = split.[1] = into pieces.[2]

124-6: ***Cease…resist*** = "stop trying to convince me to fight that which even the gods with all their powers themselves cannot resist", ie. love.
refel = refute.[1]

128: ***being immortal*** = ie. Alexander's love is divine (***immortal***).[1]
I fear me = common formula for "I fear".
= ie. borne with.

Heph. I must needs yield, when neither reason nor counsel can be heard.

= necessarily.

Alex. Yield, Hephestion, for Alexander doth love, and therefore must obtain.

Heph. Suppose she loves not you; affection commeth not by appointment or birth; and then as good hated as enforced.

= love.
= ie. love is as good as.

Alex. I am a king, and will command.

Heph. You may, to yield to lust by force; but to consent to love by fear, you cannot.

= ie. "command Campaspe to".

Alex. Why, what is that which Alexander may not conquer as he list?

= wishes.

Heph. Why, that which you say the gods cannot resist, love.

149-150: Hephestion is equivocating: Alexander means he can conquer Campaspe, but his general refers to the gods' inability to *keep* from loving.

Alex. I am a conquerour, she a captive; I as fortunate, as she fair: my greatness may answer her wants, and the gifts of my mind, the modesty of hers: is it not likely then that she should love? Is it not reasonable?

152-3: ***I as…fair*** = "I am as lucky as she is beautiful."
153: ***my greatness…her wants*** = "I may promote her to reduce the disparity in rank between us".[21]
wants = deficiency.[1]
= ie. can make up for her modest intellectual capacity.[35]

Heph. You say that in love there is no reason, and therefore there can be no likelihood.

157-8: a very clever response: Hephestion points out how Alexander, in asking if it is not ***reasonable*** to expect Campaspe to fall in love with him, has contradicted his own speech, at 109-129 above, about love being immune to reason.

Alex. No more, Hephestion: in this case I will use mine own counsel, and in all other thine advice; thou mayst be a good soldier, but never good lover. Call my page.

[*Page advances*.]

Sirrah, go presently to Apelles, and will him to come to me without either delay or excuse.

166: ***Sirrah*** = appropriate address for a servant.
Apelles = an artist who will appear in the next scene.
will = command, order.

Page. I go.

[*Exit Page*.]

[*Alexander and Hephestion approach Diogenes' tub*.]

173: the scene reverts to the market-place.

Alex. In the mean season to recreate my spirits, being so near, we will go see Diogenes. And see where his tub is. − Diogenes!

= old expression for "meantime".[1]

Diog. Who calleth?

Alex. Alexander: how happened it that you would not come out of your tub to my palace?

Diog. Because it was as far from my tub to your palace, as from your palace to my tub.

Alex. Why then doest thou owe no reverence to kings?

Diog. No.

Alex. Why so?

Diog. Because they be no gods.

Alex. They be gods of the earth.

= ie. on.

Diog. Yea, gods of earth.

197: "yeah, rather they are gods made of earth", ie. earthly material such as clay, meaning they are men only.

Alex. Plato is not of thy mind.

199: "Plato would disagree with you."

Diog. I am glad of it.

Alex. Why?

Diog. Because I would have none of Diogenes' mind, but Diogenes.

= "I wouldn't want anybody else to possess".

Alex. If Alexander have any thing that may pleasure Diogenes, let me know, and take it.

Diog. Then take not from me that you cannot give me, the light of the world.

211-2: Plutarch tells how Diogenes alone of Athens' leading citizens failed to appear before Alexander, so the king decided to visit the philosopher. He found Diogenes sunning himself, and when Alexander asked him whether he wanted anything, Diogenes responded, "yes, I would like for you to step out from between me and the sunlight." It was in response to this incident that Alexander soon after said, "if I were not Alexander, I would choose to be Diogenes."

Alex. What doest thou want?

Diog. Nothing that you have.

Alex. I have the world at command.

Diog. And I in contempt.

Alex. Thou shalt live no longer than I will.

= 222: Alexander means he can order Diogenes put to death anytime he wants.
will = allow, permit.[7]

Diog. But I shall die whether you will or no.

224: "but I will die one day whether you order it nor not."

Alex. How should one learn to be content?

Diog. Unlearn to covet.

Alex. Hephestion, were I not Alexander, I would wish to be Diogenes.

Heph. He is dogged, but discreet; I cannot tell how: sharp, with a kind of sweetness; full of wit, yet too too wayward.

= spiteful. = the sense is probably "wise".[1]

= perverse or erratic.[1]

Alex. Diogenes, when I come this way again, I will both see thee, and confer with thee.

Diog. Do.

240: Baker suggests that Diogenes may leave the stage or re-enter his tub here.

Re-enter Page with Apelles.

= ***Apelles of Cos*** was described by Pliny as the greatest all painters: his finest point of merit was the charm and gracefulness of his work (35.36). Apelles was the official court painter for Alexander and Alexander's father Philip before him.[36]

Alex. But here commeth Apelles: −how now Apelles, is Venus' face yet finished?

= Apelles has been working on a painting of Venus; it is unclear if Alexander had commissioned this work.

Apel. Not yet: beauty is not so soon shadowed, whose perfection commeth not within the compass either of cunning or of colour.

247: ***shadowed*** = depicted.[21]
247-9: ***whose…colour*** = Venus' perfect beauty is really beyond the ability of mortal man to capture.
compass = boundary, limits.
cunning = skill.

Alex. Well, let it rest unperfect, and come you with

= unfinished.

me, where I will shew you that finished by nature, that you have been trifling about by art.

252-3: ***I will shew…by art*** = "I will show you someone (ie. Campaspe) who was perfected by nature, as opposed to that beauty (ie. Venus) that you have been trifling with in your technical skill (***art***)".
finished = brought to completion.
art = the word ***art*** does not seem to have acquired its modern meaning related to painting and the like until well into the 17th century (*OED*, def. 8a).[1]

[*Exeunt*.]

END OF ACT II.

ACT III.

SCENE I.

A Room in Apelles' House.

Enter Apelles, Campaspe and Psyllus.

Entering Characters: between Acts, Alexander has instructed ***Apelles*** to turn his attention away from finishing the painting of Venus and to paint ***Campaspe*** for him instead. Pliny writes that there actually existed a famous, unfinished painting of Venus by Apelles (35.40).

The Act could open with the curtains at the back of the stage parting to reveal the trio of characters in the studio in Apelles' house. They then come forward, "out of" the studio to speak their lines; the front of the stage represents another room in the artist's home.

Apel. Lady, I doubt whether there be any colour so fresh, that may shadow a countenance so fair.

2: ***fresh*** = bright, but perhaps also suggesting "untainted".[1]
shadow…fair = "(successfully) portray such a beautiful face."

Camp. Sir, I had thought you had been commanded to paint with your hand, not to gloze with your tongue; but as I have heard, it is the hardest thing in painting to set down a hard favour, which maketh you to despair

= flatter.[2]

= "paint an unpleasant (***hard***)[1] face"; Campaspe is being modest.

of my face; and then shall you have as great thanks to spare your labour, as to discredit your art.

8-9: ***and then…your art*** = ie. "in which case people would be grateful if you did not waste your effort trying to paint me (***spare your labour***), since attempting to do so - and failing - would harm your reputation as an artist."
art = skill.

Apel. Mistress, you neither differ from yourself nor your sex: for knowing your own perfection, you seem to dispraise that which men most commend, drawing them by that mean into an admiration, where feeding themselves they fall into an ecstasy; your modesty being the cause of the one, and of the other, your affections.

11-12: ***you neither…sex*** = ie. "you are like all women".

= praise. = attracting, with possible artist's pun.
= means or manner.[2]
= frenzy.
= ie. men's ***admiration***.
= disposition[21] (as being the cause of that sends men into ***ecstasy***).

Camp. I am too young to understand your speech, though old enough to withstand your device: you have been so long used to colours, you can do nothing but colour.

19: most modern readers will also have a difficult time understanding Psyllus' speech.
= trick or intention.[2]

= dissemble or flatter;[16] note Campaspe's pun with ***colours***.

Apel. Indeed the colours I see, I fear will alter the colour I have: but come madam, will you draw near, for Alexander will be here anon. − Psyllus, stay you here at the window, if any enquire for me, answer, *Non lubet esse domi*.

24-25: ***Indeed…colour I have*** = Baker suggests that Apelles means that seeing Campaspe will cause feelings of longing, which will drain the colour from his face.

= Apelles puns again on ***draw***.
= any moment.
27-28: ***Non lubet esse domi*** = "there is no pleasure in being at home",[8] or "it is not his pleasure to be at home."[17]

[*Apelles and Campaspe exeunt into studio. Psyllus remains on stage.*]

= our stage direction suggests that the artist and model retire to the back of the stage to begin work; the curtain closes, leaving Psyllus alone to begin the next scene.

After 1590, a Latin word, *manet*, meaning "remain", would be used to indicate a character not exiting the stage, e.g. "*Psyllus manet*."

ACT III, SCENE II.

The same, a Room in Apelles' House, with transfer to the Market-place at line 85.

Psyllus on-stage.

Entering Character: Apelles' servant ***Psyllus*** has remained on-stage from the end of the last scene; Apelles had just instructed Psyllus to stand at the window and make sure he (Apelles) is not bothered by any visitors.

Psy. It is always my master's fashion, when any fair gentlewoman is to be drawn within, to make me to stay without. But if he should paint Jupiter like a bull, like a swan, like an eagle, then must Psyllus with one hand grind colours, and with the other hold the candle. But let him alone, the better he shadows her face, the more will he burn his own heart. And now if a man could meet with Manes, who, I dare say, looks as lean as if Diogenes dropped out of his nose—

1-9: the scene begins with a brief soliloquy.
= painted. = inside.
3: ***without*** = outside.
3-4: ***Jupiter…eagle*** = a reference to three of the forms the king of the gods has taken to seduce women:
(1) Jupiter assumed the shape of a beautiful ***bull*** to entice the pretty maiden Europa to stroke him; she slid onto his back, and he jumped into the ocean and took her to Crete, where he raped her, begetting Minos, who became the first king of Crete;
(2) as a ***swan***, Jupiter seduced Leda, resulting in the birth of Helen (later of Troy), and Clytemnestra (later husband of Agamemnon);[6]
(3) as an ***eagle***, Jupiter seduced Asterie (Humphries, p. 132).
4-5: ***then must…candle*** = as long as Apelles is not sitting with a beautiful model, Psyllus must play the role of the artist's assistant.
= depicts.
8-9: ***looks as…nose*** = ie. "appears to be starving". This odd clause refers to an actual contemporary expression, "hunger dropped out of his nose".

Enter Manes.

Manes. And here comes Manes, who hath as much meat in his maw, as thou hast honesty in thy head.

13*ff*: Manes and Psyllus banter playfully.
= stomach.

Psy. Then I hope thou art very hungry.

16: ie. Psyllus boasts of possessing very little honesty in his head, so that Manes, similarly having little meat in his stomach, ought to be hungry.

Manes. They that know thee, know that.

= ie. that Psyllus is the kind of person who would wish hunger on his friend.

Psy. But dost thou not remember that we have certain

20-21: Psyllus reminds Manes of their plans to meet and

licour to confer withal.

drink, made at Act II.i.128-134.
licour = liquor.
confer withal = meet with, euphemism for "consume".

Manes. Ay, but I have business; I must go cry a thing.

= beg for.[1]

Psy. Why, what hast thou lost?

Manes. That which I never had, my dinner.

Psy. Foul lubber, wilt thou cry for thy dinner?

= dolt.[2]

Manes. I mean, I must cry; not as one would say cry, but cry, that is make a noise.

31-32: recognizing the ambiguity of the word ***cry***, Manes tries to clarify his meaning. Baker suggests Manes might mimic the sound of a weeping person as he says the second ***cry***, but call out or shout out as he says the third ***cry***.

Psy. Why fool, that is all one; for if thou cry, thou must needs make a noise.

34-35: Psyllus continues the wordplay.

Manes. Boy, thou art deceived. Cry hath diverse significations, and may be alluded to many things; knave but one, and can be applied but to thee.

= meanings.[1] = applied, assigned.[1]
= ie. unlike ***cry***, ***knave*** has only one meaning.

Psy. Profound Manes!

Manes. We Cynics are mad fellows, didst thou not find I did quip thee?

= Manes' master Diogenes was a member of the philosophical school known as Cynicism.
= to ***quip*** a person is to make that person the target of a quip, ie. a cutting remark.[1]

Psy. No verily! why, what's a quip?

46: ***verily*** = really, truly.
what's a quip? = ***quip*** appears to have entered the English language only recently (the OED's earliest citation is from 1532), so Psyllus seems to not be familiar with the term.

Manes. We great girders call it a short saying of a sharp wit, with a bitter sense in a sweet word.

48-49: Manes here gives a great definition of an ironic insult. Note how Manes, though only Diogenes's servant, humorously assumes the mantle of philosopher.
girders = satirists or sneering critics.[21]

Psy. How canst thou thus divine, divide, define, dispute, and all on the sudden?

51-52: ***divine…dispute*** = ie. act the part of the sophist.[35]
= so suddenly.

Manes. Wit will have his swing; I am bewitched, inspired, inflamed, infected.

= its freedom to do its thing.[1] Manes' list of synonyms parallels that of Psyllus.

Psy. Well, then will not I tempt thy gibing spirit.

= mocking or sarcastic.[1]

Manes. Do not Psyllus, for thy dull head will be but a grindstone for my quick wit, which if thou whet with overthwarts, *perjisti, actum est de te*. I have drawn blood at one's brains with a bitter bob.

= ***whet*** completes a humorous metaphor with ***grindstone***.
61: ***overthwarts*** = rejoinders.[1]
Latin = "you are dead, you are finished."[8]
= jibe.[2]

Psy. Let me cross myself: for I die, if I cross thee.

64: ***Let me…myself*** = note the obvious anachronism of

Psyllus crossing himself three centuries before Christ.
cross thee = "thwart thee", completing a cute pun.

Manes. Let me do my business, I myself am afraid, lest my wit should wax warm, and then must it needs consume some hard head with fine and pretty jests. I am sometimes in such a vein, that for want of some dull pate to work on, I begin to gird myself.

= grow.

69: ***vein*** = mood, humour.[1]
69-70: ***that for…myself*** = "that if I lack someone else's dull head (***pate***) to use as a target for my wit, then I begin to direct jests at (***gird***) myself.

Psy. The gods shield me from such a fine fellow, whose words melt wits like wax.

Manes. Well then, let us to the matter. In faith, my master meaneth tomorrow to fly.

75-85: during these lines, Psyllus and Manes begin to move about the stage, as the scene switches to the market-place of Athens.
let us...matter = "let us get to the job I have been given to do."

Psy. It is a jest.

Manes. Is it a jest to fly? shouldest thou fly so, soon thou shouldest repent it in earnest.

= ie. "fly in jest".[21]
= ie. would.

Psy. Well, I will be the cryer.

83: Psyllus would rather be the one to go around announcing (***be the cryer***) of the event.

Manes. O ys! O ys! O ys! All manner of men, women, or children, that will come tomorrow into the market place, between the hours of nine and ten, shall see Diogenes the Cynic fly.

= Oyez; a crier would call out ***Oyez*** three times to command the attention of an audience.[1]

85-93: in the quartos, and in all the later editions, the two identical announcements made by Manes and Psyllus are printed only a single time, with the "speaker" identified as "*Manes and Psyllus, one after another*".

Psyllus. O ys! O ys! O ys! All manner of men, women, or children, that will come tomorrow into the market place, between the hours of nine and ten, shall see Diogenes the Cynic − fly. − I do not think he will fly.

= Baker cleverly suggests that Psyllus, incredulous, just quietly to himself speaks the word ***fly*** at the end of the pronouncement, as he cannot bring himself to call it out. Bond alternately proposes that Psyllus not say ***fly*** at all.

Manes. Tush, say fly.

Psy. Fly.

Manes. Now let us go: for I will not see him again till midnight, I have a back way into his tub.

Psy. Which way callest thou the back way, when every way is open?

102-3: since Diogenes' barrel, which is lying on its side, is uncovered on each end, Psyllus wonders how Manes will be able to tell which end is the rear end.

Manes. I mean to come in at his back.

= from a later playwright, this line might be a set up for a risqué response of the rudest sort. However, Manes could simply mean he intends to approach Diogenes from the direction opposite the one he is facing from his tub.

Psy. Well, let us go away, that we may return speedily.

= ie. to drink.

[*Exeunt*.]

ACT III, SCENE III.

A Room in Apelles' House.

The curtains of the studio are withdrawn, discovering Apelles and Campaspe within the studio. Apelles and Campaspe come forward.

= revealing.

Apel. I shall never draw your eyes well, because they blind mine.

Camp. Why then, paint me without eyes, for I am blind.

= Baker smartly suggests Campaspe may playfully close her eyes as she speaks this line.

Apel. Were you ever shadowed before of any?

= painted in portrait. = by anyone.

Camp. No. And would you could so now shadow me, that I might not be perceived of any.

8-9: "no, and I wish you could pull a shadow over me so that no one could see me." Baker thinks she may be posing in the nude. Campaspe is of course punning on ***shadow***.

Apel. It were pity, but that so absolute a face should furnish Venus' temple amongst these pictures.

11-12: it would be a pity if Campaspe's perfect or incomparable (***absolute***) face did not adorn the temple of Venus, the goddess of beauty.

Camp. What are these pictures?

14: Campaspe looks over Apelles' collection of paintings of mythological scenes.

Apel. This is Leda, whom Jove deceived in likeness of a swan.

= see the note at Act III.ii.3. = another name for Jupiter.

Camp. A fair woman, but a foul deceit.

= deception.

Apel. This is Alcmena, unto whom Jupiter came in shape of Amphitrion her husband, and begat Hercules.

21-22: see the note at lines 22-23 in the **Prologue at the Blackfriars**.

Camp. A famous son, but an infamous fact.

= deed.

Apel. He might do it, because he was a god.

26: ie. a god can do anything he wants.

Camp. Nay, therefore it was evil done, because he was a god.

28: ie. because he is a god, Jupiter should behave according to a higher standard.

Apel. This is Danae, into whose prison Jupiter drizzled a golden shewer, and obtained his desire.

31-32: in this popular myth, Acrisius, the king of Argos, received an oracle that the future son of his daughter ***Danae*** would grow up to kill him. To prevent this event, Acrisius kept Danae locked away in a tower so she could meet no men. Jupiter visited her in the form of a shower of gold, which impregnated her, resulting in the birth of the Greek hero Perseus. Perseus did indeed later kill Acrisius, when a discus he threw during funeral games was carried by the wind and fatally struck the king.[6]

shewer = alternate form of "shower".

Camp. What gold can make one yield to desire?

34: "why would anyone give up their body for money?"

Apel. This is Europa, whom Jupiter ravished; this Antiopa.

= see the note at Act III, ii, 3; Jupiter ***ravished*** Europa while he was in the shape of a bull.
= yet another of Jupiter's victims; he took ***Antiopa*** while in the form of a satyr, a part-human part-beast woodland denizen.[33]

Camp. Were all the gods like this Jupiter?

Apel. There were many gods in this like Jupiter.

Camp. I think in those days love was well ratified among men on earth, when lust was so full authorized by the gods in Heaven.

= sanctioned or established.[1,17]

Apel. Nay, you may imagine there were women passing amiable, when there were Gods exceeding amorous.

= exceedingly.
= worthy of being loved.[1]

Camp. Were women never so fair, men would be false.

= "even if women were not so beautiful".

Apel. Were women never so false, men would be fond.

= foolish.

Camp. What counterfeit is this, Apelles?

= painting.

Apel. This is Venus, the goddess of love.

Camp. What, be there also loving goddesses?

58: as she is Greek, Campaspe's lack of knowledge about her own gods is puzzling.

Apel. This is she that hath power to command the very affections of the heart.

Camp. How is she hired: by prayer, by sacrifice, or bribes?

= entreated or engaged for services.[1]

Apel. By prayer, sacrifice, and bribes.

Camp. What prayer?

Apel. Vows irrevocable.

Camp. What sacrifice?

Apel. Hearts ever sighing, never dissembling.

Camp. What bribes?

Apel. Roses and kisses: but were you never in love?

Camp. No, nor love in me.

Apel. Then have you injuried many!

= ***injury*** was used as a verb until the mid-17th century.[1]

Camp. How so?

Apel. Because you have been loved of many.

= by.

Camp. Flattered perchance of some.

= by.

Apel. It is not possible that a face so fair, and a wit so sharp, both without comparison, should not be apt to

love.

Camp. If you begin to tip your tongue with cunning, I pray dip your pencil in colours; and fall to that you must do, not that you would do.

95: ***pencil*** = a fine, tapered paintbrush; the modern use of ***pencil*** had just entered the language around 1573.[1]

95-96: ***fall…would do*** = ie. "get back to the job you have been hired to perform, and stop doing what you prefer to do", ie. flirting with Campaspe.

[*Apelles and Campaspe retire to the studio, and the curtains close*.]

ACT III, SCENE IV.

The Palace,
with a transfer to the Market-place at line 70,
then a transfer to Apelles' House at line 103.

Enter Clytus and Parmenio.

Clyt. Parmenio, I cannot tell how it commeth to pass, that in Alexander nowadays there groweth an unpatient kind of life: in the morning he is melancholy, at noon solemn; at all times either more sour or severe than he was accustomed.

= impatient; ***unpatient*** was used much less frequently than was ***impatient***, and by the 1640's had disappeared completely.

Parm. In kings' causes I rather love to doubt than conjecture, and think it better to be ignorant than inquisitive: they have long ears and stretched arms, in whose heads suspicion is a proof, and to be accused is to be condemned.

7-8: ***In kings'…conjecture*** = "when it comes to matters involving the king, I prefer to suspect than guess out loud;" it is better to not say what you are thinking.

9: ***they have…arms*** = kings eventually hear everything, and can reach everybody.[21] Baker compares this common sentiment to the modern "long arm of the law".

10-11: as no sovereign worth his or her salt would tolerate even an appearance of dissent, once you were suspected of harbouring inappropriate thoughts, you were not likely to remain in favour, to put it mildly.

Clyt. Yet between us there can be no danger to find out the cause: for that there is no malice to withstand it. It may be an unquenchable thirst of conquering maketh him unquiet: it is not unlikely his long ease hath altered his humour: that he should be in love, it is not impossible.

= "because we have no evil purpose here".

= restless.[1] = ie. Alexander's long period of inactivity at Athens.

= mood.

Parm. In love, Clytus? no, no, it is as far from his thought, as treason in ours: he, whose ever waking eye, whose never tired heart, whose body patient of labour, whose mind unsatiable of victory hath always been noted, cannot so soon be melted into the weak conceits of love. Aristotle told him there were many worlds, and

= the earliest quartos all print ***tried*** here, but in context ***tired*** is undoubtedly correct.

= fancies.

= Alexander's father king Philip had hired the famous Aristotle to tutor Alexander when he was still a boy. Philip paid Aristotle well, and even rebuilt the philosopher's hometown Stagira, which he had previously destroyed,

going so far as to repopulate it with all its previous citizens, whom he had either exiled or enslaved. From Aristotle Alexander gained a love for learning, even carrying on his campaigns with him a copy of the *Iliad* that Aristotle had personally corrected.[11]

that he hath not conquered one that gapeth for all, galleth Alexander. But here he commeth.

Enter Alexander and Hephestion.

Alex. Parmenio and Clytus, I would have you both ready to go into Persia about an embassage no less profitable to me, than to yourselves honourable.

31-33: the two generals are never actually sent anywhere in our play, and one might think this to be a pointless detail; however, it does suggest that Alexander is indeed beginning to think about his next campaign into Asia.

Clyt. We are ready at all commands; wishing nothing else, but continually to be commanded.

Alex. Well, then withdraw yourselves, till I have further considered of this matter.

[*Exeunt Clytus and Parmenio*.]

Now we will see how Apelles goeth forward: I doubt me that nature hath overcome art, and her countenance his cunning.

43: ***goeth forward*** = ie. is progressing (with the painting of Campaspe).

43-45: ***I doubt…cunning*** = Alexander is inclined to think that Campaspe is too beautiful for Apelles to be able to do her justice.

I doubt me = ie. "I suspect."

hath overcome = has defeated or prevailed over.

her countenance his cunning = Campaspe's face has proven impossible even for Apelles' skill to capture.

Heph. You love, and therefore think anything.

= ie. are in love.

Alex. But not so far in love with Campaspe as with Bucephalus, if occasion serve either of conflict or of conquest.

= this is rather a strange place for Lyly to mention Alexander's famous war horse ***Bucephalus***, but there it is. Plutarch tells the story of a trader bringing a horse to sell to Philip (Alexander's father) for the very high cost of 13 talents, but the horse turned out to be too wild and unmanageable to be suitable for the king. Alexander made some comments about what a waste of good horseflesh it would be to reject it, and Philip, feeling the insult from his son, reproached him; they made a bargain, that if Alexander could subdue the horse, he could have it, but if not, he would have to supply the price of the horse to his father.

Now Alexander had noticed that the horse was jumpy because it was afraid of its own shadow, and so he led it towards the sun; in this way Alexander gradually took full control of the horse, before mounting it and letting it run in full gallop. The audience cheered Alexander at his return, and Philip, in tears of joy, said to his son, "look thee out a kingdom equal to and worthy of thyself, for Macedonia is too little for thee."[11]

Bucephalus represents a soldier's life.

if occasion serve = ie. if the opportunity presents itself.

Heph. Occasion cannot want, if will do not. Behold

= if one has the ***will*** to do something, then opportunity will not be lacking.

53-57: ***Behold…entrails*** = Hephestion foreshadows Alexander's future conquests.

all Persia swelling in the pride of their own power; the Scythians careless what courage or fortune can do; the

55: ***Scythians*** = a barbarous people who lived north of the Black Sea. Famous for their ability to fight on horseback, the Scythians make frequent appearances in ancient history. Alexander's army met them in 329 B.C..[5]

careless...can do = ie. the Scythians are unconcerned (***careless*** = without care or worry) about what Alexander, with his courage and luck, is capable of doing to them.

Egyptians dreaming in the soothsayings of their augurs,

= religious officials in charge of divining the will of the gods.

and gaping over the smoke of their beasts' entrails. All

= in many cultures of ancient times, a normal part of an augur's practice was to slaughter an animal, and examine the health of its organs; the presence of unhealthy tissue was thought to be a warning sent by the gods.

these, Alexander, are to be subdued, if that world be not slipped out of your head, which you have sworn to conquer with that hand.

Alex. I confess the labour's fit for Alexander, and yet recreation necessary among so many assaults, bloody wounds, intolerable troubles: give me leave a little, if not to sit, yet to breath. And doubt not but Alexander can, when he will, throw affections as far from him as he can cowardice. But behold Diogenes talking with one at his tub.

= permission.

= take a breath, ie. pause in his conquering to recover.

= a metaphor for abandoning his attachment to love.

= ie. someone.

[*Enter Crysus to Diogenes in his tub.*]

= earlier editions of *Campaspe* identify ***Crysus*** as a philosopher, but Daniel's 1988 edition of Lyly's plays place him correctly, I think, as a beggar. Crysus is not a historical figure.[7]

Crys. One penny, Diogenes, I am a Cynic.

Diog. He made thee a begger, that first gave thee anything.

Crys. Why, if thou wilt give nothing, nobody will give thee.

77-78: ***nobody will give thee*** = "nobody will give you anything."

Diog. I want nothing, till the springs dry, and the earth perish.

= lack.

Crys. I gather for the gods.

Diog. And I care not for those gods which want money.

= "need money."

Crys. Thou art a right Cynic that will give nothing.

87: the Cynics, being ascetics, frowned on the possession of money.[16]

right = true.

Diog. Thou art not, that will beg anything.

Crys. Alexander, King Alexander, give a poor Cynic a groat.

= a medieval coin of little value, first produced in England in

the middle of the 14th century. An obvious anachronism.

Alex. It is not for a king to give a groat.

Crys. Then give me a talent.

= a substantial amount of money used frequently throughout the ancient world. The OED identifies a ***talent*** in ancient Greece as being worth 6000 drachmas, Baker as $1000.

Alex. It is not for a begger to ask a talent. Away! − Apelles?

99*ff*: the scene changes to Apelles' house and studio.

[*Exit Crysus.*]

[*The curtains open, discovering the studio with Apelles and Campaspe. Alexander and Hephestion enter the studio.*]

= revealing.

Apel. Here.

Alex. Now, gentlewoman, doth not your beauty put the painter to his trump?

109-110: ***put...to his trump*** = ie. put Apelles to his final expedient; this phrase from cards alludes to the requiring of another to play his trump card.[1]

Camp. Yes my lord, seeing so disordered a countenance, he feareth he shall shadow a deformed counterfeit.

= face. = paint.
= portrait, ie. likeness; Campaspe is appropriately modest.

Alex. Would he could colour the life with the feature. − And me thinketh, Apelles, were you as cunning as report saith you are, you may paint flowers as well with sweet smells as fresh colours, observing in your mixture such things as should draw near to their savours.

116: "if only he could paint your features true to life."[17]
= skillful.
118-120: ***you may…savours*** = Apelles' reputation is such that one should be able to smell the flowers he paints.
= aromas.[1]

Apel. Your majesty must know, it is no less hard to paint savours, than virtues; colours can neither speak nor think.

Alex. Where do you first begin, when you draw any picture?

Apel. The proposition of the face in just compass, as I can.

129-130: "(I start with) the setting forth (***proposition***)[2] of the face in accurate or precise (***just***)[2] measure (***compass***)[2]," ie. in correct proportion.[35]

Alex. I would begin with the eye, as a light to all the rest.

Apel. If you will paint, as you are a king, your majesty may begin where you please; but as you would be a painter, you must begin with the face.

= wish to. = since.
= ie. "if you want to be".

Alex. Aurelius would in one hour colour four faces.

= Daniel notes that as no such painter of this name has ever been identified, it is possible Lyly made it up.

Apel. I marvel in half an hour he did not four.

Alex. Why, is it so easy?

Apel. No, but he doth it so homely.

= an adverb, meaning "poorly".[17]

Alex. When will you finish Campaspe?

Apel. Never finish: for always in absolute beauty there is somewhat above art.

149-150: when trying to portray perfect (***absolute***) beauty, an artist is never done, since the painting will always fall short of capturing that beauty.

Alex. Why should not I by labour be as cunning as Apelles?

= ie. work and practice. = skillful.

Apel. God shield you should have cause to be so cunning as Apelles!

= forbid.[1]

Alex. Me thinketh four colours are sufficient to shadow any countenance, and so it was in the time of Phydias.

158-9: Pliny states that it was Apelles, along with several other early painters, but not Phydias, who used only four colours to complete their works - white, yellow, red and black (35.32).

shadow any countenance = paint any face.

Phydias = this 5th century B.C. sculptor was considered the greatest of ancient Greek artists. Phydias was responsible for the famous statue of the seated Zeus in Olympia, accounted one of the seven wonders of the ancient world. The *Encyclopedia Britannica* of 1911 wrote, however, that "it is to be regretted that we have no morsel of work extant for which we can definitely hold him responsible."[5]

Apel. Then had men fewer fancies, and women not so

161-3: Apelles responds defensively to Alexander's mention of the sculptor Phydias, saying basically that it was much easier to portray women in the old days, before they were so fashion-conscious (Daniel, p. 362). Apelles' answer reflects the ancient notion that sculpture was held in higher regard than painting.[7]

many favours. For now, if the hair of her eye-brows be black, yet must the hair of her head be yellow: the attire

= charms or attractive physical features.[2,16]

= it was fashionable to dye one's hair yellow during the reign of Elizabeth.[21]

of her head must be different from the habit of her body, else must the picture seem like the blazon of ancient armoury, not like the sweet delight of new

= clothing.

165-6: ***the blazon…armoury*** = a coat-of-arms represented on a shield.[1]

found amiableness. For as in garden knots diversity of

167: ***amiableness*** = loveliness.

garden knots = a noun, alluding to intricately designed flower beds or gardens.[1]

odours make a more sweet savour, or as in music divers strings cause a more delicate consent, so in painting, the more colours, the better counterfeit, observing black for a ground, and the rest for grace.

= harmony or accord.[1]

= foundation;[1] Bond notes the error by Lyly here: Pliny actually states that Apelles invented a process of applying a thin black varnish on *top* of his paintings to both give them more life and protect them from the elements (35.36). As always, Lyly's error may have been intentional.

Alex. Lend me thy pencil Apelles, I will paint, and thou shalt judge.

173: ***pencil*** = ie. a ***charcoal pencil***, a piece of charcoal used for drawing.[1]

paint = draw.

Apel. Here.

Alex. The coal breaks.

= ie. charcoal.

Apel. You lean too hard.

= press.

Alex. Now it blacks not.

Apel. You lean too soft.

Alex. This is awry.

186: what Alexander has drawn is crooked.

Apel. Your eye goeth not with your hand.

Alex. Now it is worse.

Apel. Your hand goeth not with your mind.

Alex. Nay, if all be too hard or soft, so many rules and regards, that one's hand, one's eye, one's mind must all draw together, I had rather be setting of a battle than blotting of a board. But how have I done here?

= things to be attended to.[17]

= smearing (though the sense is "painting") of a panel of wood, which at the time was used as an artist's canvas.[1]

Apel. Like a king.

Alex. I think so: but nothing more unlike a painter. Well, Apelles, Campaspe is finished as I wish, dismiss her, and bring presently her counterfeit after me.

= ie. "but I could not have performed less like a painter"
= "by my reckoning, this painting of Campaspe is done".
= "and bring me her portrait right away."

Apel. I will.

[*Alexander and Hephestion come out from the studio.*]

Alex. Now Hephestion, doth not this matter cotton as I would? Campaspe looketh pleasantly, liberty will increase her beauty, and my love shall advance her honour.

= succeed, move along nicely[1], alluding to his plan to have Campaspe.
= ie. "would wish it to?"
= promote, raise.

Heph. I will not contrary your majesty, for time must wear out that love hath wrought, and reason wean what appetite nursed.

= oppose or contradict;[1] the sense of Hephestion's speech is that Alexander's passion for Campaspe will fade with time.

= that which love has brought about (***wrought*** is the past tense of "work").

215-6: ***reason…nursed*** = a particularly attractive metaphor: though at first ***love*** grows as it is ***nursed*** by desire (***appetite***) (suggesting an image of breast-feeding), ***reason*** will in time ***wean*** it, ie. cause it to turn away from that which feeds it.

[*Campaspe comes from the studio and exits.*]

Alex. How stately she passeth by, yet how soberly! a sweet consent in her countenance with a chaste disdain, desire mingled with coyness, and I cannot tell how to term it, a curst yielding modesty!

= ie. in a dignified way.[1] = perhaps meaning "humbly".[1]

221: ***consent*** = congruence or agreement.
chaste disdain = Alexander admires how Campaspe does not flaunt her beauty.

= ie. she has a shrewish (***curst***) modesty which prevents her from yielding to men.[31] But as Hunter notes, ***curst*** is really not the right word to describe Campaspe.

Heph. Let her pass.

Alex. So she shall for the fairest on the earth.

[*Exeunt Alexander and Hephestion out one side of the stage, Apelles out the other*.]

ACT III, SCENE V.

A Room in Apelles' House.

Enter Psyllus and Manes. Apelles is in his studio in the rear.

Psy. I shall be hanged for tarrying so long.

1: Psyllus worries about being punished for having stayed away too long from Apelles' studio (the boys, we recall, were out drinking); of course a Greek slave would worry more about getting whipped or beaten than being hanged, which was more an English concern.

Manes. I pray God my master be not flown before I come.

= ie. that Diogenes has not yet performed his flying feat.

Psy. Away Manes! my master doth come.

[*Exit Manes. Apelles comes forward from the studio.*]

Apel. Where have you been all this while?

Psy. Nowhere but here.

Apel. Who was here since my coming?

= ie. "since I entered my studio?"[21]

Psy. Nobody.

Apel. Ungracious wag, I perceive you have been a-loitering; was Alexander nobody?

= rude boy.

Psy. He was a king, I meant no mean body.

= base or inferior.

Apel. I will cudgel your body for it, and then will I say it was nobody, because it was no honest body. Away in!

= beat.

= a 16th century play of uncertain date and author, entitled *Nobody and Somebody*, revolved entirely around the humorous idea of having someone named *Nobody* commit some heinous acts, and then going around saying that "Nobody did it". The running joke is, needless to say, only amusing for a short while.

[*Exit Psyllus.*]

Unfortunate Apelles, and therefore unfortunate because

30-31: ***Unfortunate because Apelles*** = "Apelles is unfortunate because he is Apelles": Apelles has fallen in love with the woman whom Alexander has clearly claimed for himself.

Apelles! Hast thou by drawing her beauty brought to pass that thou canst scarce draw thine own breath? And

31-32: ***brought to pass…breath*** = "brought this situation about, such that now you can barely breathe?" His very painting of Campaspe has increased his passion for her

(Bond, p. 549). Note the pun on ***draw***.

by so much the more hast thou increased thy care, by = anxiety.
how much the more thou hast shewed thy cunning: = skill.
was it not sufficient to behold the fire and warm thee,
but with Satyrus thou must kiss the fire and burn thee?

35-36: metaphorically speaking, "was it not enough simply to appreciate Campaspe's beauty, but you must instead bring ruin on yourself by falling in love with her?"

Satyrus is a generic name for a *satyr*; satyrs were mythological half-men, half-goat denizens of the woods. Plutarch relates the story in his *De capienda ex inimicis utilitate* how a satyr, in finding a fire, wanted to embrace and kiss it, but was warned by Prometheus to avoid doing so, as it would burn his face and beard.[24] The story originated with Aesop.

O Campaspe, Campaspe, art must yield to nature,
reason to appetite, wisdom to affection. Could

38: ***appetite*** = desire.
affection = love.

38-40: ***Could...into flesh*** = Ovid tells the tale of the Cyprian ***Pygmalion*** who shunned women because of their shameful behaviour, but then carved a statue of a woman that was so beautiful he fell in love with it. Hearing Pygmalion's prayer for a wife like his statue, Venus caused the statue to come to life, and Pygmalion and his new bride lived happily forever (Humphries, 241-2).

Pygmalion entreat by prayer to have his ivory turned
into flesh? and cannot Apelles obtain by plaints to have

42-43: ***cannot…to life*** = since Apelles cannot possess the real Campaspe, he wishes his picture of her could come to life as a substitute.

plaints = lamentations.[1]

the picture of his love changed to life? Is painting so
far inferior to carving? or dost thou Venus more delight

41-42: ***Is painting…carving*** = ie. so that Apelles' wish will be ignored, even as Pygmalion's was granted. For the second time, Apelles raises the issue of the superior status held by sculpture over painting.

to be hewed with chisels, than shadowed with colours?
what Pigmalion, or what Pyrgoteles, or what Lysippus

44-46: ***what Pigmalion...as I?*** = "has any sculptor ever made so beautiful an image of you, Venus, as I, a painter, have done?" Apelles is, perhaps with a bit of insecurity, contending that painting is as great an art as sculpting (Daniel, p. 363).

Pyrgoteles was a famous Greek gem-cutter of the 4th century B.C.; ***Lysippus*** was a celebrated Greek sculptor, famous for his colossal statues. Lysippus was particularly skilled in male bodies, and, as the *Encyclopedia Britannica* of 1911 points out, he "took great pains with hair".[5]

According to Pliny, Alexander proclaimed that no one would be permitted to paint his picture but Apelles; no one would be permitted to make a marble statue of him except Pyrgoteles; and no one could make a bronze statue of him but Lysippus (7.38); note that Apelles has replaced his own name with Pygmalion's, and that Pygmalion, like the other artists listed here, was a sculptor.[21]

is he, that ever made thy face so fair, or spread thy
fame so far as I? unless Venus, in this thou enviest
mine art, that in colouring my sweet Campaspe, I have
left no place by cunning to make thee so amiable. But

46-48: ***unless Venus...amiable*** = Apelles postulates that Venus is jealous of the beauty of Campaspe's portrait, and irritated that he has not the skill (***cunning***) to make her as lovely. (***amiable***).[1]

alas! she is the paramour to a prince. Alexander the
50 monarch of the earth hath both her body and affection.

For what is it that kings cannot obtain by prayers,
52 threats and promises? Will not she think it better to sit
under a cloth of estate like a queen, than in a poor shop
54 like a huswife? and esteem it sweeter to be the

concubine of the lord of the world, than spouse to a
56 painter in Athens? Yes, yes, Apelles, thou mayest swim

against the stream with the crab, and feed against the
58 wind with the deer, and peck against the steel with the
cockatrice: stars are to be looked at, not reached at:

60 princes to be yielded unto, not contended with:
Campaspe to be honoured, not obtained, to be painted,
62 not possessed of thee. O fair face! O unhappy hand! and
why didst thou draw it so fair a face? O beautiful
64 countenance, the express image of Venus, but somewhat
fresher: the only pattern of that eternity, which Jupiter
66 dreaming of asleep, could not conceive again waking.

Blush Venus, for I am ashamed to end thee. Now must
68 I paint things unpossible for mine art, but agreeable

with my affections: deep and hollow sighs, sad and

70 melancholy thoughts, wounds and slaughters of
conceits, a life posting to death, a death galloping from
72 life, a wavering constancy, an unsettled resolution, and

what not, Apelles? And what but Apelles? But as

74 they that are shaken with a fever are to be warmed

with clothes, not groans, and as he that melteth in a

76 consumption is to be recured by colices, not conceits:

49-50: ***Alexander...earth*** = Alexander, a king, or a god, of earth, is counterpoised with Venus, a goddess of the heavens.

= ie. the canopy above a throne.[21]

= this early form of ***housewife*** referred to a married woman who ran a household.[1]

56-59: ***thou mayest…cockatrice*** = multiple metaphors suggest various futile pursuits.

58-59: ***peck…steel*** = the allusion is uncertain; the ***cockatrice*** was an oft-referred to mythological serpent, also frequently called a "basilisk", supposedly born from a cock's egg, and whose glance was said to be fatal.[1]

Hunter supposes that by ***steel***, "mirror" is meant, since the cockatrice would die if it saw itself in a mirror, but this would require ***peck*** to mean "see"; adding further confusion is that Robert Nares, in his oft-published *Glossary of 16th and 17th Century Words and Expressions*,[20] tells us that the expression refers to the positive ability of a cockatrice to penetrate steel by pecking at it, which is contrary to the point Apelles' seems to be making.

= by.

= ie. exact.

65-66: ***the only…waking*** = Campaspe is so beautiful that even Jupiter could only picture her in a dream.

pattern = example.

= ie. finish his painting of Venus.

68: ***unpossible…art*** = ie. "impossible to paint given my modest skill level".

agreeable…affections = "corresponding to my feelings.

69-73: ***deep…what not*** = a list of impossibilities Apelles feels he must paint.

71: ***conceits*** = ie. his fancy.

71-72: ***a life…resolution*** = the oxymorons express the conflicts in Apelles' heart.

posting to = hurrying to meet, like a messenger.

= Baker paraphrases: "and what are all these - sighs, thoughts, wounds, and so on - but Apelles himself?"

= those who.

75-76: ***that melteth…consumption*** = whose body wastes away (***melteth***) from tuberculosis or some similar wasting disease (***consumption***).[1]

76: ***colices*** = ie. cullises, strong nourishing broths.[1]

conceits = imagination.

so the feeding canker of my care, the never dying worm

77: ***canker*** = a destructive larva or caterpillar[1] (used with ***worm***).
care = anxiety.
Note the extended alliteration in lines 76-77 of words starting with a hard ***c***, followed by a briefer alliteration of ***r***-words in line 79.

of my heart, is to be killed by counsel, not cries, by applying of remedies, not by replying of reasons. And sith in cases desperate there must be used medicines that are extreme, I will hazard that little life that is left, to restore the greater part that is lost, and this shall be my first practise: for wit must work, where authority is not.

= advice.
= since.
= risk.
.
83: ***practise*** = plan or scheme.
wit…is not = ie. "since I do not have ***authority*** over Alexander, I must use cleverness to win Campaspe."

As soon as Alexander hath viewed this portraiture, I will by devise give it a blemish, that by that means she may come again to my shop; and then as good it were to utter my love, and die with denial, as conceal it, and live in despair.

= through a ruse.

84-88: ***I will…despair*** = Apelles will "accidentally" mar Campaspe's portrait, which will allow him to recall her to his studio to repair it, at which time he will declare his love for her, and let the consequences be what they may.

Song by Apelles.

90: this song has been called a "an elegant little sonnet":[31] note how it is written entirely in rhyming couplets.

Cupid and my Campaspe played
At cards for kisses, Cupid paid;
He stakes his quiver, bow, and arrows,
His mother's doves, and team of sparrows;

= the cherubic god of love, and son of Venus.
= wagers.
95: ***doves*** = Venus' chariot was drawn by ***doves.***
sparrows = the ***sparrow*** was sacred to Venus.[22]

Loses them too; then, down he throws
The coral of his lip, the rose
Growing on's cheek (but none knows how),
With these, the crystal of his brow,
And then the dimple of his chin:

96-100: ***down he throws…chin*** = Cupid bets his various physical characteristics in the game of cards, and loses them too - though as Apelles sings, ***none knows how***.
coral (line 97) = literally referring to bright red coral, used metaphorically to describe the red of Cupid's lips.
99: ***crystal…brow*** = the ***brow*** was frequently compared to ***crystal*** for its smoothness.

All these did my Campaspe win.
At last, he set her both his eyes;
She won, and Cupid blind did rise.
O love! has she done this to thee?
What shall (Alas!) become of me?

= bet.
= ***Cupid*** was often portrayed as ***blind***, to indicate the arbitrariness with which he caused people to fall in love; the blindness was not always literal, as he could also be shown simply wearing a blindfold.[6] Apelles' clever song explains the origin of Cupid's loss of sight.

Exit.

END OF ACT III.

ACT IV.

SCENE I.

The Market-place, with Diogenes' tub.

Enter Solinus, Psyllus, and Granichus.

Entering Characters: ***Solinus*** is a citizen of Athens. ***Psyllus*** and ***Granichus***, we remember, are the servants of the artist Apelles and philosopher Plato respectively.

Sol. This is the place, the day, the time, that Diogenes hath appointed to fly.

1-2: at Act III.ii.85-93, Manes and Psyllus had announced that a certain time, Diogenes will put on a demonstration of flying. It is now that time.

Psy. I will not lose the flight of so fair a foul as

4: ***lose*** = ie. lose the opportunity to see.
fair a foul = ***fair*** and ***foul*** were frequently opposed. Here ***fair*** means something like "wonderful" or splendid", while ***foul*** likely means both (1) ugly person, and (2) a bird (fowl), a pun.

Diogenes is, though my master cudgel my no-body, as he threatened.

5-6: ***though…threatened*** = Plato promised to beat (***cudgel***) Psyllus if he tarries in town to watch Diogenes fly.
my no-body = see Apelles' line at Act III.v.24-25.

Gran. What Psyllus, will the beast wag his wings today?

= ie. Diogenes.

Psy. We shall hear: for here commeth Manes: − Manes, will it be?

Enter Manes.

Manes. Be! he were best be as cunning as a bee, or else shortly he will not be at all.

= ie. "it would be best for Diogenes to be".
= ie. he will be dead; note the pun of ***bee*** with ***be***.

Gran. How is he furnished to fly, hath he feathers?

= equipped.

Manes. Thou art an ass! capons, geese, and owls have feathers. He hath found Dedalus' old waxen wings, and

= an allusion to the popular myth of ***Daedalus***, the famous Athenian sculptor and architect, who killed his nephew out of jealousy at the latter's increasingly competitive skill in these fields. Daedalus was forced into exile, and eventually ended up in Crete, where he served King Minos, for whom he built the famous Labyrinth. When Daedalus advised the Greek hero Theseus how to enter and exit the Labyrinth (in order to kill the monstrous Minotaur), the King imprisoned Daedalus with his son ***Icarus***.
Daedalus fashioned ***wings*** for himself and his son out of feathers held together with ***wax***, and the pair used the wings to fly away and escape Crete. Icarus, unfortunately, did not heed his father's advice not to fly too high, and the sun melted the young man's wings, causing him to plunge to his death in the sea.[25]

hath been piecing them this month, he is so broad in

= both mending and adding to them, to fit Diogenes' ***broad shoulders***.

the shoulders. O you shall see him cut the air even

like a tortoise.

= Bond identifies the allusion to an ancient fable written several centuries before Christ by an Indian sage who has come down to us by the name of Bidpai. In the tale of *The Tortoise and the Geese*, two geese carried a tortoise aloft to help him find a new home, by holding a stick between them as they flew, which the tortoise held onto with his mouth. Despite the admonitions by the geese to not saying anything during the journey, the tortoise felt compelled to cry out at some villagers who were laughing at the ridiculous sight, and he fell to his death.[27]

Needless to say, Manes' simile is not flattering to his master.

Sol. Me thinks so wise a man should not be so mad, his body must needs be too heavy.

= by necessity is.

Manes. Why, he hath eaten nothing this sevennight but cork and feathers.

= (past) week.
= ie. to make himself less heavy!

Psy. [*Aside*] Touch him, Manes.

= ie. perhaps "secure him (so he doesn't float away)" (Baker, p. 314).

Manes. He is so light, that he can scarce keep him from flying at midnight.

= "himself".

In 1600, Thomas Dekker combined the ideas of Manes' speeches at line 30 and 35 in his play *Old Fortunatas*: "*My old master's soul is cork and feathers, and being so light doth easily mount up*."

Populus intrat.

= ie. a crowd of Athenians enter the stage.

Manes. See, they begin to flock, and behold my master bustles himself to fly.

= busily prepares himself to fly.

[*Diogenes comes out of his tub.*]

Diog. You wicked and bewitched Athenians, whose bodies make the earth to groan, and whose breaths infect the air with stench. Come ye to see Diogenes fly? Diogenes commeth to see you sink: ye call me dog: so I am, for I long to gnaw the bones in your skins. Ye term me a hater of men: no, I am a hater of your manners. Your lives dissolute, not fearing death, will prove your deaths desperate, not hoping for life: what do you else in Athens but sleep in the day, and surfeit in the night: back-gods in the morning with pride, in the evening belly-gods with gluttony! You flatter kings, and call them gods, speak truth of yourselves, and confess you are devils! From the bee you have taken

45*f*: Diogenes does what Diogenes always does best: rebuke others for their hypocrisy and lack of virtue.

45-46: ***whose bodies…groan*** = ie. because the earth must carry their useless weight.

= plural form of ***you***. = call.

= ie. life after death.
= overindulge, behave excessively.

54-55: ***back gods…gluttony*** = ***back*** is opposed to ***belly***, and each is paired with one of the seven deadly sins. Line 53 alludes to the sin of "sloth" as well.

back-gods = Lyly has invented this term as an antithesis to the common term ***belly-gods***. Bond suggests that in calling the Athenians ***back-gods***, Diogenes is criticizing the Athenians' costly and showy dress (which they wear on their ***backs***).

belly gods = one who makes a god out of one's belly, ie. a glutton.

= ie. "in doing so, confess".

not the honey, but the wax, to make your religion, framing it to the time, not to the truth. Your filthy lust

58-59: ***the wax…truth*** = ie. the ***wax*** is metaphorically used by the Athenians to mold a religion convenient to their sinning lifestyles, rather than live as god-fearing people should.[21]

you colour under a courtly colour of love, injuries abroad under the title of policies at home, and secret malice creepeth under the name of public justice. You

= disguise.

62-64: ***You have…vines*** = metaphorical for "you now prefer to drink wine to water" (Hunter, p. 108).

have caused Alexander to dry up springs and plant vines, to sow rocket and weed endiff, to shear sheep,

64: Baker interprets, "to sow the inedible and weed out the edible"; Diogenes continues to excoriate the Athenians for choosing the wrong or immoral over the proper and decent.

rocket = an edible Mediterranean plant; Pliny tells us that eating rocket causes lewd behaviour (10.83). A 1564 publication asserts, "*rocket stirreth vp carnall lust*."

endiff = probably endive, or chicory, used in salads.[21] Pliny tells us that "wild endive, or cichorium" can be taken to "loosen the bowels" (20.30).

64-65: ***shear...foxes*** = a metaphor which suggests the Athenians "fleece" the innocent, but celebrate those who cunningly take advantage of others.[17]

and shrine foxes. All conscience is seeled at Athens.

65: ***shrine*** = enshrine.

seeled = blinded; ***seeling*** is a term from falconry, referring to the cruel practice of sewing a hawk's eyelids together to facilitate training.

Swearing commeth of a hot mettle: lying of a quick wit: flattery of a flowing tongue: undecent talk of a merry disposition. All things are lawful at Athens. Either you think there are no gods, or I must think ye are no men. You build as though you should live forever, and surfeit as though you should die tomorrow. None teacheth true philosophy but Aristotle, because he was the king's schoolmaster! O times! O men! O corruption

= from. = hot-blooded disposition or temperament.[1,2]

71-73: ***None teacheth…schoolmaster*** = "just because Aristotle was the tutor of a king (Alexander), you believe only he is capable of teaching philosophical truth."

in manners! Remember that green grass must turn to dry hay. When you sleep, you are not sure to wake; and

74-75: ***green grass…hay*** = ie. everything - and everyone - dies sooner or later.

when you rise, not certain to lie down. Look you never so high, your heads must lie level with your feet. Thus

76: ***lie down*** = ie. return to bed again at night (as one might die in the meantime).

76-77: ***Look you…feet*** = "don't be too proud or arrogant, for at some point you too will be lying down, dead."

have I flown over your disordered lives, and if you will

= the sense is "reviewed", using an apropos flying metaphor.

not amend your manners, I will study to fly further from you, that I may be nearer to honesty.

79-80: ***to fly...from you*** = ie. to escape being in the Athenians' presence; note Diogenes' punning with ***fly***, which also means "flee".

45-80: **Diogenes Lectures the Athenians:** the inspiration for this episode appears to derive from a tale told by Laertius: one day, Diogenes was publicly discoursing, but no one was listening to him; he began to whistle bird imitations, at which point people began to gather round him. Diogenes

then reproached the crowd for paying attention to frivolous matters, while ignoring more serious ones.[9,21]

It is worth pointing out here that Laertius reports that despite, or perhaps because of, Diogenes' outrageously cantankerous personality, he was actually beloved by the Athenians, who even bought him a new barrel when a youth of the city destroyed the one he had been using.

Sol. Thou ravest, Diogenes, for thy life is different

82-83: ***thy life…words*** = ie. "you are a hypocrite."

from thy words. Did not I see thee come out of a brothel house? was it not a shame?

83-84: ***Did not…house*** = Bond identifies a story told by Plutarch, in *The Education of Children*, of Diogenes advising others of the wisdom of entering a brothel "to learn that there is no difference between what costs money and what costs nothing." [29]

Diog. It was no shame to go out, but a shame to go in.

Gran. It were a good deed, Manes, to beat thy master.

= would be.

Manes. You were as good eat my master.

= "it would be just as good a deed for you to"; note the rhyme of ***eat*** with ***beat***.

One of the people. Hast thou made us all fools, and wilt thou not fly?

Diog. I tell thee, unless thou be honest, I will fly.

= ie. "flee (from all of you)."

People. Dog! dog! take a bone!

Diog. Thy father need fear no dogs, but dogs thy father.

99: Baker suggests that Diogenes means himself with ***father***,

People. We will tell Alexander, that thou reprovest him behind his back.

Diog. And I will tell him, that you flatter him before his face.

People. We will cause all the boys in the street to hiss at thee.

= ie. in disapproval.

Diog. Indeed I think the Athenians have their children ready for any vice, because they be Athenians.

[*The Athenians exit*.]

Manes. Why master, mean you not to fly?

Diog. No, Manes, not without wings.

Manes. Everybody will account you a liar.

Diog. No, I warrant you; for I will always say the Athenians are mischievous.

= assure.

Psy. I care not, it was sport enough for me to see these old huddles hit home.

= decrepit people.[1,16] = ie. with their insults.

Gran. Nor I.

Psy. Come, let us go! and hereafter when I mean to rail upon any body openly, it shall be given out, I will fly.

129-130: "if, like Diogenes, I ever wish to criticize anybody in front of a crowd, I will first announce that I am going to fly."

[*Exeunt*.]

ACT IV, SCENE II.

A Room in Apelles' House.

Enter Campaspe.

Entering Character: Apelles has presumably put into effect his scheme to mar the portrait of Campaspe, which he previously had to turn over to Alexander; Campaspe has now returned to the studio to sit once more, as Apelles repairs the painting.

Campaspe. [*Alone*] Campaspe, it is hard to judge whether thy choice be more unwise, or thy chance unfortunate. Dost thou prefer − but stay, utter not that

1-20: the scene begins with a soliloquy.
= luck or fortune.
3-4: ***stay*** = stop.
3-4: ***utter...words*** = ie. "don't you dare put that thought into words".

in words, which maketh thine ears to glow with thoughts. Tush! better thy tongue wag, than thy heart break! Hath a painter crept further into thy mind than a prince? Apelles, than Alexander? Fond wench! the baseness of thy mind bewrays the meanness of thy birth.

4-5: ***to glow with thoughts*** = ie. to turn red with shame or embarrassment.
5-6: ***better…break*** = it is healthier to express one's heart-ache than to suppress it.[35]
= foolish.
= betrays, reveals. = low level or rank.

But alas! affection is a fire, which kindleth as well in the bramble as in the oak; and catcheth hold where it first lighteth, not where it may best burn. Larks that mount aloft in the air, build their nests below in the earth; and women that cast their eyes upon kings, may place their hearts upon vassals. A needle will become thy fingers better than a lute, and a distaff is fitter for thy hand than a scepter. Ants live safely, till they have gotten wings, and juniper is not blown up till it hath gotten an high top. The mean estate is without care as long as it continueth without pride. But here commeth Apelles, in whom I would there were the like affection.

9: ***affection*** = love or passion.
= Apelles is the lowly ***bramble***, Alexander the mighty ***oak***.
= fly high. = on.
14-16: ***A needle…scepter*** = Campaspe contrasts the homely but more suitable wifely occupations of sewing and spinning (symbolized by the ***needle*** and ***distaff***) with frivolous queenly activities such as playing musical instruments.
16-18: ***Ants…top*** = metaphorically, men and women of mean station are safe and secure as long as they don't rise above themselves.
= ie. "blown down".
= person of low station in life. = anxiety.
= wish. = ie. a similar feeling of passion (for her).

Enter Apelles.

Apel. Gentlewoman, the misfortune I had with your picture, will put you to some pains to sit again to be painted.

Camp. It is small pains for me to sit still, but infinite

for you to draw still.

= punning on ***still***, here meaning "always" or "continuously".

Apel. No madam! to paint Venus was a pleasure, but to shadow the sweet face of Campaspe it is a heaven!

Camp. If your tongue were made of the same flesh that your heart is, your words would be as your thoughts are: but such a common thing it is amongst you to commend, that oftentimes for fashion sake you call them beautiful, whom you know black.

34-38: Campaspe suggests that what Apelles says is not what he feels.

36-38: ***but such…black*** = Campaspe suggests that artists always flatter their subjects, whether they mean it or not.

= praise.

= dark or swarthy, and thus unattractive; in Lyly's day a pale countenance was considered more attractive.

Apel. What might men do to be believed?

Camp. Whet their tongue on their hearts.

= ie. sharpen; if men's tongues were linked to their hearts, they would speak what they really feel.

Apel. So they do, and speak as they think.

Camp. I would they did!

= wish.

Apel. I would they did not!

Camp. Why, would you have them dissemble?

Apel. Not in love, but their love. But will you give me leave to ask you a question without offence?

= editors have struggled to make sense of this line; Apelles seems to be saying that men should not dissemble when speaking of love in general (or of true love, interprets Keltie), but may disguise their own affections.

= permission.

Camp. So that you will answer me another without excuse.

Apel. Whom do you love best in the world?

Camp. He that made me last in the world.

Apel. That was a god.

Camp. I had thought it had been a man: But whom do you honour most, Apelles?

Apel. The thing that is likest you, Campaspe.

Camp. My picture?

Apel. I dare not venture upon your person. But come, let us go in: for Alexander will think it long till we return.

= ie. too long a delay, if Apelles does not return the repaired portrait to Alexander anytime soon.

[*Exeunt*.]

ACT IV, SCENE III.

A Room in the Palace.

Enter Clytus and Parmenio.

Clyt. We hear nothing of our embassage, a colour belike to blear our eyes, or tickle our ears, or inflame our hearts. But what doth Alexander in the mean season, but use for tantara, sol, fa, la, for his hard couch, down beds, for his handful of water, his standing cup of wine?

1-3: ***We hear…hearts*** = Clytus and Parmenio have received no further instructions regarding their supposed mission to Persia for which Alexander had told them to prepare; Clytus suspects Alexander invented the idea of the mission as a pretext (***colour***) likely (***belike***) to keep them from getting impatient over the army's inactivity; such an instruction was meant to mislead them: to bring tears to,[17] ie. deceive (***blear***)[2] their eyes, gratify or excite (***tickle***)[2] their ears, and ***inflame*** their ***hearts***.

3-6: ***But what…wine*** = the sense is, "but what is Alexander doing in the meantime (***mean season***)? He has replaced the hard life of a soldier with a life of luxury: the sounds of war trumpets and fanfares (***tantara***)[1] with singing (***sol, fa, la***, the notes of music), his campaign bed (***hard couch***) with a soft ***down bed***, and a bit of ***water*** (which was all a soldier could expect to get on a battlefield or in the middle of a hard campaign) with ***wine***.

5-6: ***standing cup*** = a large and ornamental drinking cup with a stem and base.[1]

Parm. Clytus, I mislike this new delicacy and pleasing peace: for what else do we see now than a kind of softness in every man's mind; bees to make their hives in soldiers' helmets; our steeds furnished with footcloths of gold, instead of saddles of steel: more time to be required to scour the rust of our weapons, than there was wont to be in subduing the countries of our enemies. Sithence Alexander fell from his hard armour to his soft robes, behold the face of his court: youths that were wont to carry devises of victory in their shields, engrave now posies of love in their rings: they that were accustomed on trotting horses to charge the enemy with a lance, now in easy coaches ride up and down to court ladies; instead of sword and target to hazard their lives, use pen and paper to paint their loves. Yea, such a fear and faintness is grown in court, that they wish rather to hear the blowing of a horn to hunt, than the sound of a trumpet to fight. − O Philip, wert thou alive to see this alteration, thy men turned to women, thy soldiers to lovers, gloves worn in velvet caps, instead of plumes in graven helmets, thou wouldest either die among them for sorrow, or confound them for anger.

= ie. since they are no longer in use. = war horses.

= rich ornamental cloths, worn over the back of horses.

= the sense is, "than we used to need".

= accustomed to decorate with images of war.

= a commonly referred to custom in Elizabethan times was for a lover to engrave a brief inscription (***posy***) on a gifted ring.

= shield.

= risk. = depict or describe.[1]

= Parmenio apostrophizes to Alexander's dead father.

27-28: ***gloves…caps*** = it was customary for a man to wear a favour from his mistress, such as a glove, in his cap.

= destroy or ruin them out of a sense of outrage.

Clyt. Cease, Parmenio, lest in speaking what becommeth thee not, thou feel what liketh thee not:

32-33: ie. "stop this dangerous talk, Parmenio, in order to prevent, by your saying something inappropriate, a taste of something (that is, corporal punishment) which will not please you."

truth is never without a scratched face, whose tongue although it cannot be cut out, yet must it be tied up.

= "telling the truth will anger the recipient, who may lash out at the speaker in return." Clytus is warning Parmenio against being too open in speaking his mind, because if his words find their way back to Alexander, the king, not pleased to hear the truth, may punish Parmenio for doing so.

Parm. It grieveth me not a little for Hephestion, who thirsteth for honour, not ease; but such is his fortune and nearness in friendship to Alexander, that he must lay a pillow under his head, when he would put a target in his hand. But let us draw in, to see how well it becomes them to tread the measures in a dance, that were wont to set the order for a march.

= shield.

= graceful steps of dancing.[2] = accustomed.

[*Exeunt*.]

ACT IV, SCENE IV.

Apelles' Studio.

The curtains are drawn, discovering Apelles and Campaspe within.

Entering Characters: since we last met the pair, ***Apelles*** and ***Campaspe*** have declared their love for each other.

Apel. I have now, Campaspe, almost made an end.

= ie. finished his portrait of her.

Camp. You told me, Apelles, you would never end.

Apel. Never end my love: for it shall be eternal.

Camp. That is, neither to have beginning nor ending.

Apel. You are disposed to mistake, I hope you do not mistrust.

= ie. "deliberately misunderstanding my meaning".

Camp. What will you say if Alexander perceive your love?

Apel. I will say it is no treason to love.

Camp. But how if he will not suffer thee to see my person?

= allow.

Apel. Then will I gaze continually on thy picture.

Camp. That will not feed thy heart.

Apel. Yet shall it fill mine eye: besides the sweet thoughts, the sure hopes, thy protested faith, will cause me to embrace thy shadow continually in mine arms, of the which by strong imagination I will make a substance.

= expectations. = professed.
= portrait.
27-28: ***make a substance*** = make it seem real.

Camp. Well, I must be gone: but this assure yourself, that I had rather be in thy shop grinding colours, than in Alexander's court, following higher fortunes.

[*Exit Apelles*.]

34: Bond suggests Campaspe comes forward from the studio, and the curtains to the studio close behind her. Baker offers that Apelles could remain in his studio with the curtains open, working and watching Campaspe as she gives her speech, and after Campaspe exits, begin the next scene without having to re-enter.

Campaspe. [*Alone*] Foolish wench, what hast thou done? that, alas! which cannot be undone, and therefore I fear me undone. But content is such a life, I care not for abundance. − O Apelles, thy love commeth from the heart, but Alexander's from the mouth. The love of kings is like the blowing of winds, which whistle sometimes gently among the leaves, and straight ways turn the trees up by the roots; or fire which warmeth afar off, and burneth near hand; or the sea, which maketh men hoise their sails in a flattering calm, and to cut their masts in a rough storm. They place affection by times, by policy, by appointment; if they frown, who dares call them unconstant? if bewray secrets, who will term them untrue? if fall to other loves, who trembles not, if he call them unfaithful? In kings there can be no love, but to queens: for as near must they meet in majesty, as they do in affection. It is requisite to stand aloof from kings' love, Jove, and lightning.

38: ***me undone*** = "I am ruined", punning on ***undone***.
content is = ie. "I would be happy to lead".

40-46: ***The love…storm*** = Campaspe uses a number of similes to reflect on the volatility and fickleness of a king's passion.

= hoist.

46-47: ***They place…appointment*** = ie. the love of a king is more the result of political calculation than genuine feeling.
policy = statesmanship or self-interest.
appointment = by contract or arrangement (e.g. so as to form alliances).[1]

= unfaithful or fickle.[1] = betray.
= call.

51-52: ***for as near…affection*** = a king's love can only really be matched and returned by a queen, since she is of equal power to him.

= necessary,[1] ie. the best policy.

[*Exit*.]

ACT IV, SCENE V.

The same, Apelles' Studio.

Enter Apelles from the studio.

Apel. Now Apelles, gather thy wits together: Campaspe is no less wise then fair, thyself must be no less cunning then faithful. It is no small matter to be rival with Alexander.

= skillful, clever.

Enter Page.

Page. Apelles, you must come away quickly with the picture; the king thinketh that now you have painted it, you play with it.

Apel. If I would play with pictures, I have enough at

home.

Page. None perhaps you like so well.

Apel. It may be I have painted none so well.

Page. I have known many fairer faces.

Apel. And I many better boys.

21: the Page is saucy.

[*Exeunt*.]

END OF ACT IV.

ACT V.

SCENE I.

The Market-place, with Diogenes' tub.

Enter Sylvius, Perim, Milo, Trico, and Manes to Diogenes,

Entering Characters: ***Sylvius***, a citizen of Athens, hopes to place one or more of his sons (***Perim***, ***Milo*** and ***Trico***) under the instruction of Diogenes.

Syl. I have brought my sons, Diogenes, to be taught of thee.

= by.

Diog. What can thy sons do?

Syl. You shall see their qualities: − Dance, sirrah!

6: ***qualities*** = accomplishments,[1] though the sense seems to be "skills".[1]

Dance, sirrah! = Sylvius instructs his first son Perim to perform for Diogenes; ***sirrah*** was a common form of address to boys.

[*Then Perim danceth*.]

How like you this: doth he well?

Diog. The better, the worser.

12: ie. "the better you dance, the less virtuous you are." Based on an incident in Laertes.

Syl. The music very good.

Diog. The musicians very bad, who only study to have their strings in tune, never framing their manners to order.

17: ***never…order*** = "while they fail to harmonize their lives with their souls" (quote adopted from Hicks).[9]

Syl. Now shall you see the other. Tumble, sirrah!

[*Milo tumbleth*.]

22: Milo performs somersaults, leaps, and other acrobatic movements.

How like you this? why do you laugh?

Diog. To see a wag that was born to break his neck by destiny, to practise it by art.

= boy.

Milo. This dog will bite me, I will not be with him.

29: Milo, outspoken, caustically answers he will not study with Diogenes.

Diog. Fear not, boy, dogs eat no thistles.

31: Diogenes similarly wants nothing to do with Milo. Diogenes here suggests Milo is like a ***thistle***, for his unpalatability.

Laertius wrote that once when two fearful men hid from Diogenes, he called out, "don't be afraid, a hound is not fond of beetroot."[9]

Perim. I marvel what dog thou art, if thou be a dog.

Diog. When I am hungry, a mastiff; and when my belly is full, a spaniel.

= a proverbially tame dog.[2]

Syl. Dost thou believe that there are any gods, that thou art so dogged?

= Lyly has leaned on this easy pun a number of times in this play.

Diog. I must needs believe there are gods: for I think thee an enemy to them.

41-42: from Laertius: when a druggist asked Diogenes if he believed in the gods, the philosopher replied "How can I help believing in them, when I see a god-forsaken wretch like you?"[9]

Syl. Why so?

Diog. Because thou hast taught one of thy sons to rule his legs, and not to follow learning; the other to bend his body every way, and his mind no way.

46-48: Diogenes, as always, criticizes others for not spending enough time striving to be virtuous.

Perim. Thou doest nothing but snarl, and bark like a dog.

Diog. It is the next way to drive away a thief.

= readiest or most direct.[2]

Syl. Now shall you hear the third, who sings like a nightingale.

Diog. I care not: for I have a nightingale to sing herself.

= ie. a genuine nightingale.

Syl. Sing, sirrah!

[*Trico singeth*.]

Song.

The Song: note the song is written in rhyming couplets.

What bird so sings, yet so does wail?

= lament.

O 'tis the ravished nightingale.

= Trico alludes to the gruesome mythological story of Tereus, the king of Thrace, who violently raped Philomena, the sister of his wife Procne. Tereus then cut out Philomena's tongue to keep her from telling anyone what happened, and kept her locked in a shed. Philomena famously weaved her story onto a cloth, which she then was able to pass on to a friend.

When Procne, who had been told by Tereus that her sister was dead, learned the truth, she, in revenge, cooked and fed Itys, her son by Tereus, to Tereus. As Tereus chased the girls with murderous intent, the gods transformed them into birds - Philomena a nightingale, and Procne a swallow. Hence the nightingale was ***ravished*** in Trico's song, and sings a song of lamentation (Humphries, 143-151).[6,23]

Jug, jug, jug, jug, tereu, she cries,

68: both ***jug*** and ***tereu*** were employed to imitate the song of a nightingale;[1] the latter term is derived from the name of the evil king of Thrace ***Tereus***, whose tale and relationship to the nightingale is described in the note immediately above at line 67.

And still her woes at midnight rise.
Brave prick song! who is't now we hear?

= "excellent written music", perhaps meaning that the nightingale's song is more "regularly musical" than that of other birds (Bond, p. 351).

None but the lark so shrill and clear;
How at Heaven's gates she claps her wings,
The morn not waking till she sings.
Hark, hark, with what a pretty throat
Poor robin red-breast tunes his note;
Hark how the jolly cuckoos sing
Cuckoo, to welcome in the spring;

77: Pliny thought the ***cuckoo*** was a type of hawk, and noted

Cuckoo, to welcome in the spring.

that it would first appear in the springtime (10.11).

Syl. Lo, Diogenes! I am sure thou canst not do so much.

Diog. But there is never a thrush but can.

83: ie. "Perhaps not, but any bird can."

Syl. What hast thou taught Manes thy man?

Diog. To be as unlike as may be thy sons.

Manes. He hath taught me to fast, lie hard, and run away.

= ie. not eat. = (1) lie on a hard bed, and (2) tell lies.

Syl. How sayest thou Perim, wilt thou be with him?

Perim. Ay, so he will teach me first to run away.

Diog. Thou needest not be taught, thy legs are so nimble.

96-97: Perim, we remember, was the dancing son.

Syl. How sayest thou Milo, wilt thou be with him?

Diog. Nay, hold your peace, he shall not.

Syl. Why?

Diog. There is not room enough for him and me to tumble both in one tub.

Syl. Well, Diogenes, I perceive my sons brook not thy manners.

= cannot tolerate.

Diog. I thought no less, when they knew my virtues.

Syl. Farewell Diogenes, thou neededst not have scraped roots, if thou wouldest have followed Alexander.

= ie. hunted for root vegetables to eat.

Diog. Nor thou have followed Alexander, if thou hadst scraped roots.

[*Exeunt*.]

ACT V, SCENE II.

A Room in Apelles' House.

Enter Apelles.

Apel. [*Alone*] I fear me, Apelles, that thine eyes have blabbed that, which thy tongue durst not. What little regard hadst thou! whilst Alexander viewed the

= "revealed"; the verb ***to blab*** came about as a shortened form of *to blabber*, which had entered the language in the 14th century. A person who *blabbed* could also be referred to as *a blab*.[1]

counterfeit of Campaspe, thou stoodest gazing on her

= painting.

countenance. If he espy or but suspect, thou must needs

= face. Note how Lyly counterpoises the three-syllable words ***countenance*** and ***counterfeit***, with their identical first syllables; such affectations were ubiquitous in Lyly's plays, and a key part of his euphuistic writing style.

twice perish, with his hate, and thine own love. Thy pale looks when he blushed, thy sad countenance when he smiled, thy sighs when he questioned, may breed in him a jealousy, perchance a frenzy. O love! I never before knew what thou wert, and now hast thou made me that I know not what myself am? only this I know, that I must endure intolerable passions, for unknown pleasures. Dispute not the cause, wretch, but yield to it: for better it is to melt with desire, than wrestle with love. Cast thyself on thy careful bed, be content to live unknown, and die unfound. − O

= ie. by both.

= ie. "asked me questions".[1]

= ie. the pleasures he will not get to enjoy with Campaspe.

15: ***wrestle*** = contend with.

careful = literally "full of care", ie filled with worry or sorrow; a good example of what is called a *transferred epithet*, in which an adjective is attached to the wrong subject, ie. it is Apelles who is ***careful***, not his bed.[35]

15-16: ***be content…unfound*** = "be content to live with thy love unexpressed, and to die with it undiscovered (***unfound***)" (Baker, p. 324).

Campaspe, I have painted thee in my heart: painted? nay, contrary to mine art, imprinted; and that in such

= Campaspe is stamped in Apelles' heart, which is ***contrary*** to his skill-set: he is not a typographer, but a painter.[35]

deep characters, that nothing can rase it out, unless it rub my heart out.

= deeply etched letters. = erase or obliterate.

[*Exit.*]

ACT V, SCENE III.

The Market-place, with Diogenes' tub.

Enter Milectus, Phrygius, Lais.

Entering Characters: the fictional ***Milectus*** and ***Phrygius*** are two of Alexander's soldiers; ***Lais*** was the name of more than one famous ancient Greek courtesan,[6] a term which is a euphemism for a prostitute.

Mil. It shall go hard, but this peace shall bring us some pleasure.

= "this will be difficult to get used to"; Milectus likely speaks ironically.

Phry. Down with arms, and up with legs, this is a world for the nonce.

= ie. military arms. = suggestive, with obvious play on words.

= (made) for that purpose.[2]

Lais. Sweet youths, if you knew what it were to save your sweet blood, you would not so foolishly go about to spend it. What delight can there be in gashing, to make foul scars in fair faces, and crooked maims in straight legs? as though men being born goodly by nature, would of purpose become deformed by folly;

= ie. the benefits of preserving.

= ie. spill it in war.

= ie. deliberately become physically disfigured or maimed by foolishly fighting in a war.

and all forsooth for a new found term, called valiant, a word which breedeth more quarrels than the sense can commendation.

13: ie. and all this, in truth, for the sake of this new word, ***valiant*** (which was actually a very old word).

Mil. It is true, Lais, a featherbed hath no fellow, good drink makes good blood, and shall pelting words spill it?

= equal.
= ie. gives man vitality. = petty[21] or contemptible.[16]
= ie. the blood.

Phry. I mean to enjoy the world, and to draw out my life at the wiredrawer's, not to curtall it off at the cutler's.

21-23: Phrygius is suggesting he would rather have the wiredrawer extend his life than the cutler cut it short.
wiredrawer's = a ***wiredrawer*** is a craftsman who draws metal into wires.
curtall = cut short, usually referring to the tail of an animal.
cutler = one who deals with knives; Bond sees the wiredrawer as representing peace, the cutler war.

Lais. You may talk of war, speak big, conquer worlds with great words: but stay at home, where instead of alarums you shall have dances, for hot battles with fierce men, gentle skirmishes with fair women. These pewter coats can never sit so well as satin doublets. Believe me, you cannot conceive the pleasure of peace, unless you despise the rudeness of war.

= alarms, ie. calls to battle.[2] = ie. instead of.

= a mocking allusion to soldiers' armour, as if it were made of the tin-alloy known as ***pewter***.[1]

Mil. It is so. But see Diogenes prying over his tub: – Diogenes, what sayest thou to such a morsel?

= Diogenes apparently appears in this scene standing up in his barrel, which is itself standing upright.[21]
= a choice bit of food, applied to Lais an attractive woman.[1]

Diog. I say, I would spit it out of my mouth, because it should not poison my stomach.

Phry. Thou speakest as thou art, it is no meat for dogs.

Diog. I am a dog, and philosophy rates me from carrion.

41-42: ***rates…carrion*** = "directs me away from carrion with its rebukes".[1]

Lais. Uncivil wretch, whose manners are answerable to thy calling, the time was thou wouldest have had my company, had it not been, as thou saidst, too dear.

= are according, ie. match.
= there was a time when.
= expensive; Bond identifies a story told by the ancient Latin writer Aulus Gellius (125-c.180) in his *Attic Nights* of the philosopher Demosthenes, who on being informed by Lais of Corinth that her services would cost him 1000 drachmas, responded, "I will not buy repentance at a thousand drachmae."[28]

Diog. I remember there was a thing that I repented me of, and now thou hast told it; indeed it was too dear of nothing, and thou dear to nobody.

= ie. meaning Lais.

49-50: ***it was…nothing*** = "even if I paid nothing for it, it was too much."[16]
dear (line 49) = expensive.
dear (line 50) = valuable.

Lais. Down, villain! or I will have thy head broken.

= Lais commands Diogenes, as she would an unruly dog, to drop back into his tub.

Mil. Will you couch?

= "cower";[16] Milectus may threaten to strike Diogenes here. We note that ***couch*** also could mean "lay down", said usually of a dog or other animal.[1]

Phry. Avant, cur! − Come, sweet Lais, let us go to some place, and possess peace. But first let us sing, there is more pleasure in tuning of a voice, than in a volley of shot.

= "begone, dog!"

= discharge.[1] = perhaps meaning arrows, as bullets would be anachronistic.[21]

[*Song.*]

61: Bond notes the song is lost.[21]

Mil. Now let us make haste, lest Alexander find us here.

[*Exeunt.*]

ACT V, SCENE IV.

The same, the Market-place, with Diogenes' tub.

Enter Alexander, Hephestion, and Page.

Alex. Me thinketh, Hephestion, you are more melancholy than you were accustomed; but I perceive it is all for Alexander. You can neither brook this peace, nor my pleasure; be of good cheer, though I wink, I sleep not.

= tolerate.

= "close my eyes".

Heph. Melancholy I am not, nor well content: for I know not how, there is such a rust crept into my bones with this long ease, that I fear I shall not scour it out with infinite labours.

= ie. "no matter how long I work at it."

Alex. Yes, yes, if all the travails of conquering the world will set either thy body or mine in tune, we will undertake them. But what think you of Apelles? Did ye ever see any so perplexed? He neither answered directly to any question, nor looked steadfastly upon anything. I hold my life the painter is in love.

= ***travail*** was often used indistinctly to mean both "work" and "travel."

= bet.[1]

Heph. It may be: for commonly we see it incident in artificers to be enamoured of their own works, as Archidamus of his wooden dove, Pygmalion of his ivory image, Arachne of his wooden swan; especially

= it is normal or usual.[2]

= craftsmen.[1]

= probably meaning Archytas, the Greek mathematician and philosopher who was reported to have built a wooden dove that could fly.[6]

Pygmalion…image = see the note at Act III.v.38-40.

= ***wooden*** should likely be ***woven***: the eye of the copier or typographer would sometimes pick up a word from a line other than the one he was working on, and accidentally insert it in place of the correct word; this error occurred quite frequently in the old quartos.

Arachne was a maiden of Lydia, who in her hubris challenged Athena to a weaving contest. In her cloth,

		Arachne included scenes of famous stories of gods taking advantage of various women, including Jupiter, in the form of a ***swan***, seducing Leda. For her troubles Arachne was changed into a spider.[6]
	painters, who playing with their own conceits, now	= fancies.
24	coveting to draw a glancing eye, then a-rolling, now a-winking, still mending it, never ending it, till they	= always working to make it better, ie. never satisfied.
26	be caught with it; and then poor souls they kiss the colours with their lips, with which before they were	
28	loth to taint their fingers.	= loath, ie. averse.[1]
30	***Alex.*** I will find it out. − Page, go speedily for Apelles, will him to come hither, and when you see us earnestly	= ie. whether Apelles is in love. = command.
32	in talk, suddenly cry out, "Apelles' shop is on fire!"	
34	***Page.*** It shall be done.	
36	***Alex.*** Forget not your lesson.	
38	[*Exit Page*.]	
40	***Heph.*** I marvel what your device shall be.	= wonder. = scheme.
42	***Alex.*** The event shall prove.	= outcome.
44	***Heph.*** I pity the poor painter, if he be in love.	
46	***Alex.*** Pity him not, I pray thee; that severe gravity set aside, what do you think of love?	46: ***I pray thee*** = "please", often written as "prithee". ***that severe gravity*** = "your unsparing seriousness or wisdom".[1,2]
48		
	Heph. As the Macedonians do of their herb beet,	49-51: Pliny describes two varieties of ***beets***, the black and
50	which looking yellow in the ground, and black in the hand, think it better seen than touched.	the white, and says some people hesitate to eat them, unless they own strong constitutions (19.40).
52		
	Alex. But what do you imagine it to be?	= ie. love.
54		
	Heph. A word by superstition thought a god, by use	= "to be a god", ie. Cupid, the cherubic god of love.
56	turned to an humour, by self-will made a flattering madness.	
58		
	Alex. You are too hard-hearted to think so of love. Let	
60	us go to Diogenes. − Diogenes, thou may'st think it somewhat that Alexander commeth to thee again so	= a big deal.[1]
62	soon.	
64	***Diog.*** If you come to learn, you could not come soon enough; if to laugh, you be come too soon.	
66		
	Heph. It would better become thee to be more	= befit.
68	courteous, and frame thyself to please.	= "adopt your behaviour".
70	***Diog.*** And you better to be less, if you durst displease.	70: ***less*** = ie. "less courteous", meaning "less flattering", per Hunter. ***durst*** = dare to.
72	***Alex.*** What dost thou think of the time we have here?	

Diog. That we have little, and lose much.

Alex. If one be sick, what wouldst thou have him do?

Diog. Be sure that he make not his physician his heir.

78: a proverbial admonition.

Alex. If thou mightest have thy will, how much ground would content thee?

Diog. As much as you in the end must be contented withal.

= with.

Alex. What, a world?

Diog. No, the length of my body.

88: ie. to be buried in.

Alex. Hephestion, shall I be a little pleasant with him?

= droll or joking.

Heph. You may: but he will be very perverse with you.

Alex. It skilleth not, I cannot be angry with him. − Diogenes, I pray thee, what dost thou think of love?

= it doesn't matter.

Diog. A little worser than I can of hate.

Alex. And why?

Diog. Because it is better to hate the things which make to love, than to love the things which give occasion of hate.

= cause one.
= opportunity for.

Alex. Why, be not women the best creatures in the world ?

Diog. Next men and bees.

= after.

Alex. What dost thou dislike chiefly in a woman?

Diog. One thing.

Alex. What?

Diog. That she is a woman.

Alex. In mine opinion thou wert never born of a woman, that thou thinkest so hardly of women; but now commeth Apelles, who I am sure is as far from thy thoughts, as thou art from his cunning. Diogenes, I will have thy cabin removed nearer to my court, because I will be a philosopher.

= were. = from.
= in such a hard way, ie. so harshly.
= skill.
= rude dwelling (ie. his barrel) moved.
= ie. Alexander will learn from Diogenes.

Diog. And when you have done so, I pray you remove your court further from my cabin, because I will not be a courtier.

125-7: thus ends Diogenes' part in our play. This is a good place to relate one last brief anecdote from Laertius about Diogenes, though it is necessary to warn you that this may be the rudest story of all time to come down to us from antiquity; happily the translator, Mr. R.D. Hicks, allows us to use our imaginations to fill in the details: "When behaving

indecently in the market-place, (Diogenes' stated that) he wished it were as easy to relieve hunger by rubbing an empty stomach."[9]

On second thought, let's end with a story more to Diogenes' credit: when Diogenes was asked what was the most beautiful thing in the world, he replied "Freedom of speech."[9]

Enter Apelles.

Alex. But here commeth Apelles. − Apelles, what piece of work have you now in hand?

Apel. None in hand, if it like your majesty: but I am devising a platform in my head.

= "if it pleases", a common polite phrase of deference.
= planning a sketch or picture.[1,2]

Alex. I think your hand put it in your head. Is it nothing about Venus?

Apel. No, but something about Venus.

= many editors emend this to ***above***.

Enter Page, running.

Page. Apelles, Apelles, look about you, your shop is on fire!

Apel. Aye me! if the picture of Campaspe be burnt, I am undone!

= ruined.

Alex. Stay Apelles, no haste; it is your heart is on fire, not your shop; and if Campaspe hang there, I would she were burnt. But have you the picture of Campaspe? Belike you love her well, that you care not though all be lost, so she be safe.

= would prefer.
= it is likely or apparent.

Apel. Not love her: but your majesty knows that painters in their last works are said to excel themselves, and in this I have so much pleased myself, that the shadow as much delighteth me being an artificer, as the substance doth others that are amorous.

156-160: Apelles, fearful of Alexander, is disingenuous; he claims only that as a painter, he loves his portraits as much as lovers love the actual target of their affections.
= latest, most recent.
= image or portrait. = craftsman, ie. artist.
= reality, ie. actual person. = "who are in love with them."

Alex. You lay your colours grossly; though I could not paint in your shop, I can spy into your excuse. Be not ashamed Apelles, it is a gentleman's sport to be in love. − [*To Attendants*.] Call hither Campaspe. − Methinks I might have been made privy to your affection; though my counsel had not been necessary, yet my countenance might have been thought requisite. But Apelles, forsooth, loveth under hand, yea and under Alexander's nose, and − but I say no more.

= ie. "your dissembling or pretense (***colours***) is obvious or clumsy (***gross***)",[16] with easy pun on ***colours***.

165-6: ***Methinks…affection*** = "I think you should have let me know about your love."

166-8: ***though…requisite*** = Bond notes an identification of Alexander with Elizabeth in this line; the queen was known to be jealous of others marrying without her consent.[21]

= favour, ie. permission.[1]
= necessary.
= in truth. = secretly loves.

Apel. Apelles loveth not so: but he liveth to do as Alexander will.

172-3: Apelles clearly still fears offending the king.
= wishes.

Enter Campaspe.

Alex. Campaspe, here is news. Apelles is in love with you.

Camp. It pleaseth your majesty to say so.

Alex. [*Aside to Hephestion*] Hephestion, I will try her too. − Campaspe, for the good qualities I know in Apelles, and the virtue I see in you, I am determined you shall enjoy one another. How say you Campaspe, would you say "Ay"?

= test.

Camp. Your handmaid must obey, if you command.

Alex. [*Aside to Hephestion*] Think you not Hephestion, that she would fain be commanded?

= "like me to command her?"

Heph. I am no thought-catcher, but I guess unhappily.

193: ***thought-catcher*** = one who perceives other's thoughts.
unhappily = mischievously,[16] uncomfortably near the truth[1] or unfavourably.[31]

Alex. [*To Campaspe*] I will not enforce marriage, where I cannot compel love.

195: ie. "I will not force you to marry Apelles"; Alexander is teasing Campaspe.

Camp. But your majesty may move a question, where you be willing to have a match.

198-9: Campaspe realizes she has overdone her dissembling, and so she indirectly invites Alexander to encourage her marriage with Apelles.
move a question = the sense is "propose or raise any issue".[2]
match = marriage.

Alex. Believe me, Hephestion, these parties are agreed, they would have me both priest and witness. − Apelles, take Campaspe; − why move ye not? − Campaspe, take Apelles; − will it not be? − If you be ashamed one of the other, by my consent you shall never come together. But dissemble not, Campaspe, do you love Apelles?

202-4: ***Apelles…not be*** = Apelles and Campaspe are still too anxiously uncertain of Alexander's motives to respond to his instructions.

Camp. Pardon my lord, I love Apelles!

Alex. Apelles, it were a shame for you, being loved so openly of so fair a virgin, to say the contrary. Do you love Campaspe?

= by so beautiful a maiden.

Apel. Only Campaspe!

Alex. Two loving worms, Hephestion! I perceive Alexander cannot subdue the affections of men, though he conquer their countries. Love falleth like a dew as well upon the low grass, as upon the high cedar. Sparks have their heat, ants their gall, flies their spleen. Well,

= passions or emotions.
218-9: ***Love falleth…high cedar*** = ie. love conquers both the meanest and the mightiest of people.

219-220: ***Sparks…spleen*** = ie. Alexander continues his consideration that emotions may exist in all living things.
heat = (1) anger or passion, and (2) fire.[1]
gall = bitterness of spirit.[1]

spleen = temper.

enjoy one another, I give her thee frankly, Apelles. = ie. "to thee". = freely.
Thou shalt see that Alexander maketh but a toy of love, = trifle.

and leadeth affection in fetters; using fancy as a fool to
make him sport, or a minstrel to make him merry. It is

223: ***leadeth…fetters*** = leads love or desire in chains, ie. Alexander is the master of his emotions, not the other way around.

223-4: ***using…merry*** = Alexander uses love as a means to entertain himself as if it were of no more account than a jester (***fool***) or musician.

not the amorous glance of an eye can settle an idle
thought in the heart; no, no, it is children's game, a life
for seamsters and scholars; the one pricking in clouts

227: ***seamsters*** = tailors.
the one = ie. seamsters.
pricking in clouts = a contemptuous phrase for sewing (***clouts*** = cloths).[1,31]

have nothing else to think on, the other picking fancies = ie. scholars; note the wordplay with ***pricking*** and ***picking***.

out of books, have little else to marvel at. Go, Apelles,
take with you your Campaspe, Alexander is cloyed with = satiated.
looking on that which thou wond'rest at. = ie. Campaspe. = marvels.

Apel. Thanks to your majesty on bended knee, you have
honoured Apelles.

Camp. Thanks with bowed heart, you have blessed Campaspe.

[*Exit Apelles and Campaspe*.]

Alex. Page, go warn Clytus and Parmenio and the other
lords to be in a readiness, let the trumpet sound, strike
up the drum, and I will presently into Persia. − How
now, Hephestion, is Alexander able to resist love as
he list? = chooses.

Heph. The conquering of Thebes was not so
honourable as the subduing of these thoughts.

Alex. It were a shame Alexander should desire to
command the world, if he could not command himself.
But come, let us go, I will try whether I can better bear = test, see.
my hand with my heart, than I could with mine eye. = Baker suggests Alexander is referring to his lack of skill as an artist here (see Act III.iv.188).
And good Hephestion, when all the world is won, and
every country is thine and mine, either find me out
another to subdue, or on my word I will fall in love. = ie. another country.

[*Exeunt*.]

FINIS

THE EPILOGUE AT THE BLACKE FRYERS.

WHERE the rainbow toucheth the tree, no
caterpillars will hang on the leaves: where the glow-

1-5: ***Where…tongues*** = various metaphors suggest the playwright's standard hope that no criticism of the play will

worm creepeth in the night, no adder will go in the day. We hope in the ears where our travails be lodged, no carping shall harbour in those tongues. Our exercises must be as your judgment is, resembling water, which is always of the same colour into what it runneth.

be forthcoming.

Note that Lyly is making up natural facts again.

2. ***caterpillars*** = Pliny observes that ***caterpillars*** are produced by rain and damp heat, but may be burnt up by strong sun - only to be replaced by others (17.37).

3-4: ***glow-worm*** = Pliny says the ***glow-worm*** is never seen before the grass in the pasture matures, nor after the hay is cut (11.34).

4: ***travails*** = labours.

In the Trojan horse lay couched soldiers, with children; and in heaps of many words we fear diverse unfit, among some allowable. But as Demosthenes with often breathing up the hill amended his stammering; so we hope with sundry labours against the hair, to correct our studies. If the tree be blasted that blossoms, the fault is in the wind, and not in the root; and if our pastimes be misliked, that have been allowed, you must impute it to the malice of others, and not our endeavour. And so we rest in good case, if you rest well content.

8-10: ***In the Trojan…allowable*** = Lyly suggests that criticism of the play, mixed in with praise, is as incongruous as the presence of children among the soldiers who lay hidden (***couched***) inside the Trojan horse.

children = not necessarily indicating little boys; ***child*** was commonly used to mean "young noble",[1] so the sense might be "inexperienced youths" who would not fit in with the veteran soldiers who, when let out of the Trojan horse, commenced a vicious slaughter of the Trojans.

diverse unfit = ie. various critical words.

allowable = praiseworthy.[1]

10-11: ***Demosthenes…stammering*** = ***Demosthenes*** was a 4th century B.C. Athenian statesman, famous for his series of famous speeches critical of Alexander's father, Philip, giving us our word "philippic", used to describe any harshly critical speech of denunciation.

Reportedly suffering from a stutter, Demosthenes cured himself with several exercises, including speaking loudly while climbing hills, and perhaps more famously talking with pebbles in his mouth.[10]

12: ***against the hair*** = against the grain, contrary to our natural inclination.

13: ***If the tree…blossoms*** = ie. "if a tree which blossoms is blown upon harmfully by the wind";[1] note how ***that blossoms***, which modifies ***the tree***, is awkwardly placed.

15. ***that have been allowed*** = Bond notes a possible reference here to the Master of the Revels, the official charged with granting licenses for the performance of individual plays.[21]

THE EPILOGUE AT THE COURT.

The Epilogue at the Court: this Epilogue is stuffed with contrasts: in the first paragraph (lines 1-12), the contrasts represent **praise** for the play on the one hand, and **criticism** on the other; in the second paragraph (lines 13-24), they symbolize the play's quality as being **commendable** or **deserving of censure** respectively.

WE cannot tell whether we are fallen among Diomedes' birds or his horses; the one received some men with sweet notes, the other bit all men with sharp teeth. But as Homer's gods conveyed them into clouds, whom they would have kept from curses, and as Venus, lest Adonis should be pricked with the stings of adders, covered his face with the wings of swans; so we hope, being shielded with your Highness' countenance, we shall, though we hear the neighing, yet not feel the

1-4: ***We cannot…teeth*** = metaphorically, "we do not know whether we shall receive praise (***sweet notes***) or criticism (***sharp teeth***) for our performance."

Note how Lyly cleverly seems to conflate and contrast two different mythological characters named ***Diomedes*** in the same sentence.

2-4: ***Diomedes' birds*** = ***Diomedes*** was a Greek hero, one of the bravest fighters against the Trojans. His trip home was delayed by storms sent by Venus; many of Diomedes'

kicking of those jades, and receive, though no praise (which we cannot deserve) yet a pardon, which in all humility we desire.

As yet we cannot tell what we should term our labours, iron or bullion; only it belongeth to your Majesty to make them fit either for the forge, or the mint; current by the stamp, or counterfeit by the anvil. For as nothing is to be called white, unless it had been named white by the first creature, so can there be nothing thought good in the opinion of others, unless it be christened good by the judgment of yourself. For ourselves again, we are like these torches of wax, of which being in your Highness' hands, you may make doves or vultures, roses or nettles, laurel for a garland, or elder for a disgrace.

men, scorning Venus, were turned by the goddess into ***birds*** (Humphries, 352-4).

2-4: ***Diomedes' horses*** = this is a different ***Diomedes***, the king of Thrace, who fed his ***horses*** human flesh. One of Hercules' Twelve Labours was to capture these horses, which he did, killing Diomedes in the process.[6]

4: ***Homer's…clouds*** = the Greek gods, favouring one side or the other, took active roles in the Trojan War. Aphrodite (***Venus***), for example, saved Paris' life by removing him from the battlefield just as Menelaus was about to slay him (the *Iliad*, Book 3).

5-6: ***Venus…swans*** = Adonis was a handsome youth beloved by Venus; Venus warned Adonis, who loved to hunt, to beware of wild animals. Lyly appears to have invented the detail about the adders and the swans, although Ovid did write that Venus, having finished admonishing Adonis, took her leave of him, she being drawn through the air by her swans (Humphries, 251-8).

8: ***your Highness'*** = ie. Queen Elizabeth's.

8: ***countenance*** = demeanor showing good will, support.[1]

10: ***jades*** = worn-out horses.

13: ***term*** = call.

14: ***iron or bullion*** = ie. of poor or great value.

bullion = gold or silver.[1]

15-16: ***for the forge…anvil*** = for the forge if "our labours" are made of iron, in which case they can be pounded by an anvil; or for the mint if they are like gold, in which case they can metaphorically be turned into genuine coin (***current***).

15: ***forge*** = a furnace for heating iron.[1]

16: ***stamp*** = instrument for stamping an image, etc. on a coin, or the image itself.[1]

18: ***the first creature*** = Hunter identifies this as Adam, who in Genesis 2:20 named all the animals; but previous editors had generally assumed ***creature*** to be an error, and emended it to ***creator***.

21: ***torches of wax*** = allusion to the torches which lit the hall in which the play was performed.[31]

22-24: ***you may…disgrace*** = Elizabeth may decide whether the play is good or bad.

24: ***elder for a disgrace*** = the tree from which Jesus' betrayer Judas Iscariot hung himself; hence a symbol of shame.

POSTSCRIPT

Alexander the Great's armies went on to spend the next 12 years conquering much of Asia, destroying the Persian empire, and reaching as far as India. Alexander hoped to make it to China, but his army revolted and forced him to turn back. In Babylon, Alexander appears to have developed an illness after a bout of drinking, dying in June, 323 B.C.

Hephestion, Alexander's best friend and favourite general, had married Alexander's wife's sister in 324 B.C., but died suddenly the same year. Alexander ordered all of Asia to observe a period of mourning.

Parmenio was an older general who had served Philip. In Asia, Alexander had tortured Parmenio's son Philotas, believing him to be a member of a conspiracy against his life. After Philotas died, Alexander had Parmenio also put to death.

Alexander killed the hot-headed ***Clytus*** during a drunken argument. The willful Clytus had spoken his mind too freely, had been upbraided by Alexander, and had responded by asking the king, in Plutarch's words, "why did he invite men who were freeborn and accustomed to speak their minds openly without restraint to sup with him." After throwing an apple at Clytus, Alexander ran him through with a spear.

Diogenes finally died at the age of 90, either from eating raw octopus, or from voluntarily holding his breath. Over his grave in Corinth the citizens placed in his honour a pillar and a statue - of a dog.

Pliny the Elder was living near Pompeii when Mt. Vesuvius erupted. He had received a note to help rescue a friend of his who lived near the spitting volcano, and Pliny hurried by ship to help his friend. After dining with this friend under the bright flames of the exploding mountain, Pliny may have even gone to sleep (for it was nighttime), before being wakened in order to hurry away from the scene. Pliny and his friends ran from the house with pillows tied to their heads, but succumbed to the volcano's effects. The story of Pliny's death was captured in a still-extant letter written by his nephew, known as Pliny the Younger.[15]

John Lyly's Invented Words.

Like all writers of the era, John Lyly 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 and expressions from *Campaspe* that research suggests may have been first used, or used in a certain way, by Lyly in this play.

a. Words and Compound Words

girder
thought-catcher
sol-fa-la (as a noun to indicate singing;
an alteration of the older *sol-fa*)
a-rolling
a-winking

b. Expressions and Collocations

Collocations are words that are commonly, conventionally and familiarly used together, but which when used collectively so do not rise to the level of what may be called an expression (e.g. "ungracious wag"). All of the following expressions and collocations make their first appearance in *Campaspe*, and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers.

"ungracious wag"
if (any) enquire for me
"hard favour" (though *hard-favoured* is older)
"pewter coat"
"bitter jest(s)" (though bitter jesting is older)
"paint to the life"
"mortal jars"
"cork and feathers"
to "have one's swing"
pick / peck against the steel with the cockatrice
"smooth as jet"
grunt like a pig
"melt with desire"
"your __ is on fire"
(though "*my*, *their* and *his* __ is on fire" appeared earlier)
"bowed heart"

c. Proverbs

The following lines from *Campaspe* became proverbial:

good drink makes good blood
truth is never without a scratched face

FOOTNOTES

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